The new gold in California

MOVING PICTURE WORLD

VOL. 80, No. 1 MAY 1st, 1926 PRICE 25 CENTS

AGAIN METRO GOLDWYN MAYER GIVES YOU THE BIG HIT!

MARION DAVIES
in
BEVERLY OF GRAUSTARK

SCORES BIGGEST SUCCESS OF HER CAREER IN GREAT CAPITOL THEATRE NEW YORK PREMIERE

SEE INSIDE COVER

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
ANTONIO MORENO
CREIGHTON HALE — ROY D'ARCY
AND A BRILLIANT CAST

Scenario by Agnes Christine Johnston
from George Barr McCutcheon's novel
directed by
SIDNEY FRANKLIN

MARION
DAVIES
in
BEVERLY of
GRAUSTARK

CAPTURES PUBLIC AND CRITICS AT CAPITOL (N. Y.)

"Marion Davies' impersonation of a boy is remarkable."
—Morning Telegraph

"Tis royal dicker fare, sweetened tastily with romantic rabbit, spiced merrily with amusing situations. Marion Davies achieves a personal triumph."
—Daily Mirror

"I giggled shamelessly at the antics of Marion Davies."
—Daily News

A COSMOPOLITAN PRODUCTION

"I am willing to wager it will be a popular box-office attraction because of bold touches of melodrama and exceptional comedy."
—N.Y. American

TELEGRAM

"PATRONS and press in highest praise. Vindicated my judgment in selection of this as opening attraction Cathaum Theatre. Capacity business."
—MAURICE BAUM, State College, Pa

("TELEGRAM"

"MARION DAVIES in Beverly of Graustark with two hundred people standing. Best picture Davies ever made. Audience wild with enthusiasm."
—JED BUELL, West Coast Langley Circuit

AND THEN: "BROWN OF HARVARD"
THE SAD STORY of THE EXHIBITOR WHO WAITED TOO LONG

There was an exhibitor
Who listened to fast and loose talk
Who thought that one star made a milky way
That a few good pictures made a big season
That something else could compete
With 15 years of constructive leadership
So when Paramount announced
The greatest program of pictures ever known
Stars, stories, directors, casts—the cream of the world!
75 smashing attractions for 1926-7
The 15th Birthday Group
This exhibitor thought he was "wise"
He didn’t sign
The leading showmen of the country, by the thousands
Got their names on contracts at record speed
Everywhere it was in the air:
"Nothing to it but Paramount this fall—get 'em quick!"
Then this "wise" exhibitor hesitated
He got a little panicky
He rushed to the Paramount salesman
"Sorry," said the salesman, "but your opposition got 'em."
And now this "wise" exhibitor
Is kicking himself all over town
He can’t sleep nights
He has nightmares in which his opposition’s lights keep flashing:
HAROLD LLOYD and "OLD IRONSIDES" and "SORROWS OF SATAN"
And "BEAU GESTE" and "THE ROUGH RIDERS" and "GLORIFYING THE AMERICAN GIRL"
And crowds pour into the opposition house
The "wise" exhibitor keeps moaning, "I waited too long—too long."
And it’s all very, very sad.
Book Sure-fire Product for Immediate Playdates!

As an exhibitor you are sitting pretty at this time of the year. You know now who is delivering the money-making pictures for this season 'all you need do is sit back and write the titles of the big-money pictures after your open playdates. Look over this line-up of box office-tested product. All the sales talks in the world won't tell you as much about their value as the box office reports. Here you have conclusive proof that Warner Bros. pictures are the ones that are putting the money into thousands of theatres everywhere. Date the ones you haven't played for quick profits.

$$$$$$$ WARNER BROS.
Los Angeles (Forum)—"Drawing crowds! Originally booked for week run, now in third week capacity business!"

M. P. Today report

Ernst Lubitsch
PRODUCTION
LADY WINDERMERE'S FAN

starring
IRENE RICH
RONALD COLMAN

with MAY McAVOY,
BERT LYTELL and others.
From the famous play by
OSCAR WILDE

"A bear cat and a business builder!
Have a doctor on hand for cracked ribs
from laughing!"

Coliseum Theatre
Annawan, Ill.

SYD CHAPLIN
in
The Man on the Box

with
David Butler
Alice Calhoun
Chuck Reisner
Helene Costello
and a splendid cast.
From the celebrated novel
and stage play by
HAROLD McGRATH
Directed by
CHUCK REISNER

SYD CHAPLIN
in
OH! WHAT A NURSE!

with
PATSY RUTH MILLER

Story by ROBT. E. SHERWOOD
and BERTRAM BLOCK
Directed by
CHUCK REISNER

13 weeks on Broadway, N. Y., and
more to come. The year's greatest
record breaker everywhere!

John Barrymore
in
TEA BEAST

with
DOLORES COSTELLO
George O'Hara
and a stupendous cast.
Adapted from the immortal
adventure story, "Moby Dick"
Directed by
Millard Webb

PRODUCTIONS $$$$$
CARL LAEMMLE
presents
"An Edward Sedgwick Directed"
Production
A UNIVERSAL SUPER PRODUCTION

ALL NEW YORK IS ABLAZE WITH
TO MILLIONS— ABLAZE WITH

3rd Great Week of
Universal's Supreme Epic of the Golden West

NOW PLAYING TWICE DAILY
TO EXTRAORDINARY CROWDS AT

B. S. MOSS' COLONY
Broadway, New York City

Prices: 50c. to $1.50
TRY!

NAY ABLAZE!

TH EXCITEMENT—ABLAZE WITH ELECTRIC SIGNS SELLING IT
ENTHUSIASTIC CROWDS STORMING THE BOX OFFICE TO SEE

G FRONTIER

CRITICS URGE MILLIONS TO SEE IT!

“SCURRY TO THE COLONY AND SEE IT”!
—N. Y. Times Mid-Week Pictorial

“AN EPIC WINNER! BOX OFFICE MAGNET”!
—Exhibitors Daily Review

“YOU’LL ENJOY IT AND GET A REAL THRILL
OUT OF IT”!
—N. Y. Mirror

“NEVER FAILS TO SATISFY AT THE BOX-
OFFICE”!
—Film Daily

“PARENTS AND CHILDREN WILL RELISH
IT”!
—N. Y. American

“GIGANTIC PRODUCTION”!
—N. Y. Evening Journal

“A THUNDEROUS MOVIE”!—N. Y. Morning World

“A GREAT SPECTACLE—FULL OF THRILLS”!
—N. Y. Daily News

“THRILLING SCENES! MAGNIFICENT! SET-
TINGS IMPRESSIVE”!
—N. Y. Herald-Tribune

“WONDROUSLY STAGED! MARVELOUSLY
PHOTOGRAPHED”!
—N. Y. Evening World

“A PICTURE WELL WORTH SEEING”!
—Women’s Wear, N. Y.

“A REAL SUPER-PRODUCTION. A BOX-
OFFICE MAGNET. EXCITES, THRILLS, EN-
TERNAINS AND INSPIRES.”
—M. P. World
The Carni
The Side
The Fun!

THE CARN

with

MARION MACK

Presented by Louis Lewyn

Distributed by Associated
val!
Show!
The Frolic! The Thrills!

're All in
IVAL GIRL

Gladys Brockwell  Frankie Darrow
George Siegman  Allan Forrest

Story by Raymond Cannon  Directed by Cullen Tate

Twenty Tiffany Gems 1926–1927

"TIFFANY" IN MOTION PICTURES REPRESENTS WHAT "TIFFANY" STANDS FOR IN PRECIOUS JEWELS.

Famous Authors, Playwrights, Directors and Players — All Tiffany Quality.

Announcing the first 10

THAT MODEL FROM PARIS
FLAMING TIMBER
FOOLS OF FASHION
THE TEMPEST
ONE HOUR OF LOVE
WIVES
SIN CARGO
SQUADS RIGHT
THE STEEPLECHASE
THE TIGER

Franchised and Distributed Nationally
Through Tiffany Exchanges Everywhere

Tiffany Productions, Inc.

M. H. Hoffman, Vice President

1540 BROADWAY
NEW YORK, N.Y.
Here it is:
The Silver Treasure

A mighty romance of love, life, and struggle.

Cast that will swell the wealth of any box office.

Presented by William Fox

From the novel "Nostromo" by Joseph Conrad

George O'Brien

Lou Tellegen

Joan Renee

Helena Dalcy

Hedda Hopper

Harvey Clark

Scenario by Robert N. Lee

Rowland V. Lee

Production
First Division Pictures Only

For the coming season, the Chadwick Pictures Corporation will concentrate upon the production of special attractions exclusively — Pictures of outstanding magnitude and merit upon which no theatre dare close its doors — Directed by craftsmen who are first and foremostShowmen, from material of CERTIFIED drawing power, presenting screen luminaries of money-magnetizing popularity, and staged with resources equal to any demand.

Now in Production "APRIL FOOL"

An interrupted succession of gulps and giggles — A revelation of life's super-values — love, faith, honor, inspiration and aspiration — with an undercurrent of humor that never pauses.

A Real All-Star Cast

Headed by Alexander Carr, of Potash & Perlmutter fame, and including Mary Alden, Raymond Keane, Duane Thompson, Snitz Edwards, Baby Peggy, Nat Carr, Leon Holmes and Pat Moore.

"THE BELLS"

Lionel Barrymore, in the famous stage classic immortalized by the late Sir Henry Irving, with a supporting cast that represents the peak of histrionic talent.

CHADWICK PICTURES CORPORATION  
I.E. Chadwick
President

729 SEVENTH AVE.  
NEW YORK CITY

"Each Production An Achievement"
Take My Tip And Grab This Quick!

No. 480—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.

I'VE HAD THE SURPRISE OF MY LIFE!
AND YOU’RE GOING TO HAVE YOURS!

WHEN I ORDERED THE RE-ISSUANCE OF "OUTSIDE THE LAW" I was dead sure it would be a successful venture but I never in my wildest dreams had any idea it would be such a complete box office knockout.

JUST LISTEN TO WHAT HAPPENED:
WE MADE UP A NEW PRINT OF THIS PRISCILLA DEAN-LON CHANEY picture and sent it to the Cameo Theatre in Pittsburgh.

WE DID NOT EXPLOIT IT. WE DID NOT ADVERTISE IT.
THE WEATHER WAS PERFECTLY ROTTEN. FIRST RAIN. THEN SNOW. Then nasty wind. And cold all the time.

AND UNDER THESE WORST POSSIBLE CONDITIONS, THE PICTURE simply smashed every record for receipts and attendance except the wonderful record hung up by “The Phantom of the Opera.”

YOU CAN ASCRIBE IT TO THE PULLING POWER OF LON CHANEY'S name or whatever you like. You can credit it to Priscilla Dean or to the story or to Tod Browning's direction. No matter what reason you give for this sensational affair YOU NEVER HAVE TO EXPLAIN A SUCCESS.

NOW, IF "OUTSIDE THE LAW" WILL DO THIS WITHOUT EXPLOITA-
tion and without advertising and in the most miserable kind of weather, what in the world will it do for you when you get back of it with brand new paper, new prints, new titles, new accessories and the new stunts we have worked up for you?

MAN ALIVE, IT WILL CLEAN UP FOR YOU AS SURE AS YOU’RE AN exhibitor.

RUN IT JUST AS SOON AS YOU CAN AND TREAT IT WITH ALL THE respect and with all the expectations you hold for brand new pictures. Shake yourself out of your old fears of re-issues and find out how big a pot of gold there is in this one for you.

I’M GOING TO GIVE IT THE RUN OF ITS LIFE IN ALL THEATRES IN which the Universal has an interest, even if I have to sidetrack something else.

LON CHANEY IS NOTHING SHORT OF WONDERFUL IN "OUTSIDE the Law" and the more you tell your public about him in advance the wiser you’ll be. Plaster him all over your advertising and prepare for a genuine run of wonderful business!
Follow the Straight-Line Approach to—

THEATRE ADVERTISING

PERFECT PROJECTION

With the aid of this book you can give your patrons the best projection in town.

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Mutoscope and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is the only projection author who has already written and completely sold out three large previous editions of a book on projection.

Price, $6.00
Postpaid

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City
WHAT COULD BE SWEETER THAN A 5 YEAR CONTRACT WITH UNIVERSAL?

FIVE YEARS OF EASE—FIVE YEARS OF BOOKING worries lifted from your busy brain—five satisfied years of assurance that you are receiving the surest, finest line-up of box office pictures offered by any one company (see records of Universal White List hits)—five years of dealings with an organization of sound, Gibraltar-like stability—five years of agreement with a producing and distributing company known the world over for its “live and help live” policy, its white and square business methods—its outstanding and ever increasing success in the production of 100-cents-on-the-dollar, honest-to-goodness picture values.

WHAT COULD BE SWEETER?

Communicate Immediately With

Universal Pictures Corp.

CARL LAEMMLE, President

730 Fifth Avenue, New York City
Thanks!

Sir LU
I'm watching the trade reports on "what my pictures did for you". They're great! Your commendation peps me up like a pullet with a worm! Makes me feel like going out and making the best yet! That's exactly what I've done in

MBERJACK

You're going to like this picture! Your public's going to eat it up! I play three phases of one role—a rich man's son, a hobo and a lumberjack! Each phase kept me on my toes! Modesty forbids me saying how good I am! I've a great leading lady—a fine cast and the story rings the bell! It's a big money-getter sure as you're born! Hop to it!

Distributed by

FBDO

1560 Broadway
New York, N. Y.

EXCHANGES EVERYWHERE
READ WHAT ROXYSAYS:

"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."

**Handbook of Projection**

for

**Theater Managers and Projectionists**

by

**F. H. Richardson**

Price $6.00

AT YOUR DEALER OR DIRECT FROM

**CHALMERS PUBLISHING CO.**

516 FIFTH AVENUE, NEW YORK
Quebec Trade Boycott Starts August 1 Over Census Rulings

No Bookings to Be Accepted After That Date and Exchanges May Be Closed Entirely

(Special Dispatch to Moving Picture World)

Montreal, April 28

The film censorship situation in the Province of Quebec reached its climax on April 18 when, at a meeting of exchange officials at Montreal, the decision was made to impose a trade boycott throughout Quebec starting next August 1. No bookings are to be accepted for pictures for presentation in that Province after that date. The film exchange offices in Montreal may be closed entirely.

The important meeting at Montreal was held under the direction of the Motion Picture Distributors and Exhibitors of Canada, the head office of which is at Toronto. This association is affiliated with the Motion Picture Producers and Distributors of New York City. Col. J. A. Cooper of Toronto, who is the Canadian president, attended the Montreal conference and made the important announcement immediately afterwards.

"Orders have been received by local distributors locally in New York not to take any more bookings for presentation of films in Quebec after August 1. Motion picture censorship in Quebec is the worst in the world. We have had trouble with the Quebec Censor Board for years. Quebec has its own laws, but we reserve the right to determine whether a picture shall be shown under those laws or do business under those laws."

"For years the distributors have been faced with the situation of having their films accepted anywhere else, coming up here and being cut by the censor board. So much has this been the case that several distributors have come to the conclusion that it is better to stop business altogether than to sit by and watch their films being cut."

(Special Dispatch to Moving Picture World)


Motion pictures have a staunch friend in Postmaster General Coolidge, who believes they are improving steadily and are serving a most useful purpose, especially in giving the American people a better understanding of the customs and customs abroad and promoting trade with European countries.

Mr. Coolidge has no doubt that the movies have made a better understanding of the customs of European countries. He believes it would be advantageous if the American producers would show an increasing number of pictures of life abroad.

In talking with the correspondent today he emphasized that the industry had given the country credit and in the space of a few years has become one of the leaders in the country, and the government ought to encourage and promote the industry in every way it can.

He commented on the complaints made a few years ago about the general character of the films, and said he had not heard any complaints lately. He believed, to the fact that producers had introduced reforms and that the motion pictures were a little better than they used to be.

Censorship is a state affair and the federal government should not embark upon it, he indicated through the White House spokesmen. That he is not in sympathy with it is indicated by the fact that he, as Governor of Massachusetts, vetoed a censorship bill.

Showmen Wince Over Contract Papers

(Special Dispatch to Moving Picture World)

Minneapolis, April 21.

The Minneapolis Arbitration Board has laid down the principle that sending of contract approval notices or approved copies of contract is essential, in denying the claim of Universal in a recent case against J. J. Keaton of the Lyric Theatre at Minneapolis.

S. D. W. Keaton is said to have refused to play certain Universal pictures on the ground that notice of approval had not been received within 30 days and that this annulled the contract.

Universal was unable to prove conclusively that the notice had been sent or received. The arbitration board upheld Keaton.

Convention Opens

The annual meeting of First National Pictures was opened at the Ritz-Carlton Hotel, Atlantic City, April 21, with the attendance of franchise holders and production and distribution executives. Most of those attending the convention the last Atlantic City on Fyde were members of the National Sales Convention, which opens on Monday in Chicago.

Blank's 22 Nebraska and Iowa Houses Go to Publix

Consideration Put at $2,500,000—More Neighborhood Houses for Detroit and Seattle

The A. H. Blank Circuit has transferred twenty-two Iowa and Nebraska houses to Publix Theatres Corporation. The consideration is reported at $2,500,000. Blank was in Chicago last week and completed the deal with Sam Katz. Mr. Katz would not comment on it. Many of the theatre deals completed and pending became known this week. Distribution handled by exhibitors as already much over-seated, will soon see the erection of new Kunkys houses in community zones. Theaters will have light and theaters will be built, says Davis, general manager of the Kunkys Theaters. It is reported that Balaban & Katz is operating with the Detroit magnate.

John S. Wobber, Blue Mouse theatre owner of the Northwest, will invade the suburban theatre field on a large scale. He has bought Warner's Egyptian in Seattle, is completing the Up-town and is planning the Mont-Lake.

The Chicago Tribune estimates that theatres providing service are under construction in that city.

Benjamin Amsterdam and Louis Markou, of the Famous Milestone Exchange, Philadelphia, also theatre owners, enter the motion picture field with the B. & M. and Send chain in Reading, Pa.

They operate under the name of the Franklin Theatre Enterprises. The houses are the Atrendia, Strand, Princess and Schuykill Avenue, H. J. Schad, president of Carr & Schad, Inc., will continue in charge of the Famous Milestone Exchange.

Re-elect Lieber

(Special Dispatch to Moving Picture World)

Atlantic City, April 21.

At a meeting of franchise holders of First National today at the Ritz-Carlton Hotel here, Herbert Lieber was re-elected president. Al Hildred, delegate from Nebraska, was re-elected vice-president; E. F. Hillman, delegate from Indiana, was re-elected secretary-treasurer.

The Executive committee composed of six members was named, with Mr. Hildred as chairman.
Warners Plan Portable Broadcasting Station

Warners Bros. will on May 1
inaugurate a portable
broadcasting unit with a portable
radio station that will play the
radio before it has finished its
inauguration. The station will be
able to broadcast at any time
for the information of the public.

The station will be
reliable and has been
arranged by the Mores
of Warner Bros., Inc.

The station will be
operated from the
radio station in

Quebec Boycott

Warning to those Quebecors
who would attend the Quebec
Boycott, the Quebec Boycott
organizers have given them
the following message:

"Quebec, do not organize!

It is understood that Quebec
organizers have decided
not to organize.

There will be
no\n
Norway's Houses

More Norwegian houses
are being sold than ever before.

The demand for Norwegian
houses is increasing day by
day, and many houses are
selling for a profit.

New Members

Because the M. P. D. A.
convention will be held
in Los Angeles five states
are expected to be
represented by the
national organization. As
a testimonial to the work
of the national organization,
Vitalia in this week's
issue are members of a
land-page state affiliation
by tendering a check for
five in dues.

The other states expressing
a strong desire to
come into the national
organization, which are
likely to be represented
by representatives in Los
Angeles to conduct these
negotiations, include
Oklahoma, Louisiana and New
Mexico.

Middle West Fights

Sunday Shows Hard

Clarke Irvine Now
With Hawaii Fair

German Deal

Warners Bros. has com-
pleted an agreement with
the Bruckmann Film
Company, with headquarters
in Berlin. Under terms of the
agreement, the American
company will produce pictures
in Germany in cooperation
with the Bruckmann company
and the films will be marketed
both in the foreign and
American-madeproductions of
Warner's in that country.

The deal was consum-
ated this week by Gus
Schiedinger, manager of the
foreign department of
Warner's, and came as the re-
sult of negotiations entered
into by Harry M. Warner
on his recent visit to Europe.

Burglars

"It happened this way,"
Mr. and Mrs. Fred Hewes of
the Bonaparte Theatre, Kansas
City, are telling friends after
Monday's experience.

Mr. and Mrs. Hewes
became desperate. They took
a couple of cans of Ergotine
and placed them in the projection
room and decided to keep watch
for the burglars instead.

About 8 a.m. Monday morning a
burglar entered.

Mr. Hewes stopped
up the projection room
in his usual manner of
"Lights!" Mrs. Hewes
then turned on the house
lights and Mr. Hewes quickly
pointed a shotgun to his
shoulder and "covering" the
intruders.

However, the "kick"
to the intruder was
adequate when the "burglars" proved
in a pair of small boys, who
returned the cushion
they merely dropped in to
"play show."

The portable radio should be
of unlimited value to exhibitors.
They will also have the complete
comprehension of Warner con-
ventions in arranging radio pro-
gramming. The equipment of the
radio station is 250 watts
complete in every detail and it
is set up for operation at
afternoon ten minutes
for the portable radio
in their city. The operator of
the station will wire each theatre
forWarner exchange the day
before by teletype to arrive in
a city as to vary previous
radio.

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Train Schedule

Pickets vs. Pickets
Foreign Films Don't Belong in Box Sales

Arkansas Men Also Against Costume Pictures

(Special Dispatch to Moving Picture World)

Little Rock, April 16

Resolutions protesting against the inclusion of foreign-made product in blocks of pictures sold American exhibitors, asking that "costume pictures" be long since outlawed, and calling for "guaranteed percentage" bookings and the fixing of prices by the distributor, protesting against four clauses added by Metro-Goldwyn-Mayer to the Uniform Contract, and protesting the increases in prices of projection machinery made it s and asking a Federal Trade Commission investigation, were adopted at the Arkansas State Chamber of Commerce convention of the M. P. T. O. of Arkansas.

The report of the president declared that arbitration had produced no satisfaction and asked for a federal commission to cover the Memphis-Little Rock board, as well as the Dallas board. There has been some dissatisfaction with decisions of the St. Louis and Oklahoma boards. The St. Louis board was requested to investigate all Arkansas matters by the Memphis-Little Rock board. The president's report relative to the compromise agreement with the music tax people revealed that three contracts are yet needed to fulfill the agreements.

The first day was devoted to screening the latest productions. This was managed by Mr. T. W. Sharp, H. D. Wharton, chairman of the Committee on Exhibitors. There was a new constitution based on that of the New Orleans convention. The convention will be held at the Grand Opera House, Chattanooga, May 16-17, and will be open to all exhibitors, with variations to suit local conditions, and it was adopted. The Auditing Committee's report showed all bills paid and a balance of $100 from dues of the past quarter. Hot Springs National Park was selected for the location of the convention, and Chincoteague for the April, 1927, meeting.

The following were appointed delegates to the Convention: Ell Whitney Collins, H. D. Wharton, Sidney Neck, Cecil Smith, Jack Smith, and F. S. Horton. Fifteen Arkansas exhibitors will attend. Addresses were also given by G. S. How, publisher of the Motion Picture Journal, Dallas; Business Manager Wade of the Texas M. P. T. O. and Col. H. A. Cole, Texas M. P. T. O.

Mr. Collins was toastmaster at the annual banquet. Speakers were the Hon. Carroll Cone, state auditor; Governor Tom J. Terral, and Washburn, who reviewed the new pictures for the "Daily Record." Among other things, and it's few little Mikes we would rather greet than the said Little Mike, we congratulate Big Mike, and Mrs. Simmons, and hope they (and Little Mike) will live long and prosper.

Thirty Years Old

April 27 will be an important anniversary in the history of entertainment. It is thirty years since the making of the movies as a theatre phenomenon began. They made their first formal appearance before an amazed, almost unbelieving audience at New York's Koster & Bial's Music Hall, on Broadway and 34th street, on the night of April 27, 1896, and the first film ever shown was a canvas shot at the end of an old program of "variety" acts.

Just Publicity, Says Universal

In connection with the suit which Anne Nichols has brought against Universal for $3,000,000, claiming a breach of employment agreement, or "Irish Rose" through its picture, The New York Times on April 20, following this was issued from the general offices of Universal, for H. H. Coshane, vice-president.

"The suit is entirely without foundation. When this claim was first asserted in the midst of a babble of publicity it was unequivocally repudiated by us. Through our general counsel, Sigmund Hartman, we urged an early commencement of a suit so that an impartial tribunal might finally determine the validity of the charge as soon as possible.

"We believe the whole matter is simply a publicity drive, because of opposition to Steffes for re-election as president, but nobody has come out into the open and it is probable that ("W. A."") will still be the leader when he sets out to do West.

Interviewed at the Nielott Hotel on the eve of the last call for the Minneapolis convention, Mr. Steffes said:

"We will probably be no fight at Los Angeles unless somebody else starts it. We are satisfied with the constructive program proposed and we want to attend to the motion picture business in Chicago.

"It is definitely understood, of course, that if this constructive program is abandoned we will be ready to contend for it and will pull out in a body rather than see it fail, but is is my own opinion that there will be nothing done and in no developments. I look for complete harmony and a great attendance.

"The Minneapolis convention will be a big one and will be attended by national figures. It will be well worth the time and money of any exhibitor in the district."

New Slide Deal

An agreement has been reached between exhibitors of St. Joseph, Mo., and Katz, of Katz, Katz and Katz, of Katz Katz Katz, and C. E. Cook, business manager of the M. P. T. O. of Missouri, whereby the theatre owners will run advertising space the right into the treasury of the organization. Such a deal recently was completed in Kansas City, Mo., and similar agreements are expected to be made in Topeka, Kansas, and Wichita, Kansas.

Pay Big Total

According to an editorial in the Times of Thursday, the total amount issued last week, the entrance paid more than $600,000 for the Chicago, Tivoli and Uptown theatres, Chicago during the past year. The stage presentations cost almost as much, but that coming will be eclipsed this year by an expected expenditure of upwards of $200,000 for orchestra music alone in the three big houses of the circuit.

These figures do not take into account the cost of maintaining or operating the theatres.

G. O. P. Retains N. Y. Censorship

(Special Dispatch to Moving Picture World)

New York, April 21

The Republican members of the New York State Legislature, in both the Assembly and Senate, have defeated any possibility of motion picture censorship being abolished in New York State for at least another year.

An amendment to the New York State Assembly the latter part of last week by Maurice Bloch of New York City, Democratic leader, to have the Hackensack motion picture censorship commission out of committee, was downed by a vote of 39 to 41.

The present censors, each of whom draws down an annual salary of $7,500, will, however, lose their jobs on December 31 next when the reorganization of the state department places censorship under the direction of the department of Education, with a one-headed bureau, the person to be named by the commissioner of Education rather than by the governor.

Obituary

William Skarrett, formerly booker for the Producers Distributing Corporation of Chicago, Detroit, died a few days ago following an appendix operation. He was ill only a few days and his many friends in the industry mourn his loss deeply.

Major Alex. S. Hamilton, moving picture censor board chairman, Duro Credit and Wilwyn's dropped dead at his home in Fort Credit, Ontario, Tuesday night. He had been suffering with heart disease for some weeks. He was 55 years old, and after a conspicuous war service with the Canadian troops in France, he moved into his home. He was only 47 years old.

Arrivals

The following arrived in New York during the week: Ludwig Bergner, Ufa director, and Paul and Maxine Wurm, former Ziegfeld Girl; Pauline Starke, M-G-M. featured player.

Sailings

Edwin Miles Fadman and E. Bruce Johnson, foreign manager for First National, both sailed for Europe this week.
Kisses Longer

To kisses of not to kiss, and how long—that is the question raised by the Invading Inducers of Photoplays in response to a questionnaire sent out by M. P. T. O. A. President Rembusch, foreman of the organization, who asked for criticism of motion pictures.

"That which disturbed the industry," the question was called, "was the length of the kiss. That which is getting longer and has raised some splendid pictures," was the verdict of the men in the business, once squelched in the films, has returned?

Discussion of Rembusch Plan

Is Postponed

M.P.T.O.A. Administrators Criticize His Slogan

A special session of the Administrative Committee of the M. P. T. O. A. was held in Pittsburgh on April 16 for the purpose of considering a revised four-teens hour schedule, which, according to the program announced to the administration, will be put into effect on the next day.

The Executive Committee, which is responsible for the operation of the M. P. T. O. A., has been working on the problem of the length of the schedule for several weeks, and the new plan was announced as a result of their efforts.

The new schedule is expected to be in effect immediately, and will be followed by a schedule of the same length for the next week.

Cultured People

Attend Pictures

Talking to the A. M. P. A. at luncheon on April 15, Sid Grammar, president of the Standard Exhibition Corporation, announced that an agreement had been reached with all the major studios, including M. P. T. O. A., to maintain a standard of eight weeks for the exhibition of pictures.

"Each calls for a different type of audience," he said. "The kind of pictures that are shown in one city will not be acceptable in another." The plan will be effective immediately.

Presentation is a form of censure, Mr. Grammar explained.

In legitimate theaters, "service is given by staff and competitors," he said. "The picture business is not the same as the business of selling goods. The service of a picture company is to be enjoyed by all, and no picture company is to be entitled to any special privileges." The plan will be effective immediately.

Loses by One

By accepting the ordinance prohibiting the showing of motion pictures in Richland, N. Y., the M. P. T. O. A. lost one member.

The ordinance was approved by the Richland City Council, and will go into effect immediately.

Stories Galore

Schools Can’t Fight Theatres

First National Meets

In Chicago April 26

Every single day is spent in the First National Sales Convention which opens in Chicago at the Drake Hotel on April 26 and will last through April 28.

From all over the country, dealers will be represented, and the convention will be held in the company’s main offices in Chicago. The convention is expected to be a close one, and will be a great success.

The B. P. O. E.

The convention of the B. P. O. E. will be held in Chicago on April 26. It is expected to be a large and successful gathering.

Kiss Me Longer

The Kiss Me Longer campaign is being held in Chicago.

The campaign is a campaign to encourage the use of longer kisses in the film industry. It is expected to be a success, and will be followed by a campaign to encourage shorter kisses.

Klan Loser in

Sunday Battle

(Special Dispatch to MOVING PICTURE WORLD)

Kansas City, April 21

A dispute between exhibitors and the Kansas City Klan is expected to be settled by the Kansas City Klan, which has been granted a temporary injunction.

The dispute is over the use of the "Klan of the Ku Klux Klan" in motion pictures. The Klan has been granted a temporary injunction, and the exhibitors are expected to be able to continue their operations.

Mrs. Gish Ill

Mrs. Gish, mother of Lillian and Dorothy Gish, has been sick for several days. She is expected to make a complete recovery.

The B. P. O. E.

The B. P. O. E. convention is expected to be held in Chicago on April 26. It is expected to be a large and successful gathering.

M. P. T. O. A.

The M. P. T. O. A. convention is expected to be held in Chicago on April 26. It is expected to be a large and successful gathering.
GOLD has been discovered again in California. It is there once more, not in Mother Earth, but in the Mother Lode of exhibitor organization.

The prospectors of '26 are different from those of '49. Not a sense of adventure, but plain business sense, is taking them overland in the gold rush of today.

The Los Angeles convention of the M. P. T. O. A. is the most ambitious project of its kind ever attempted by a national exhibitor organization. From every indication the convention will be a great success.

The East will be strongly represented. The exhibitors of the Northwest, with a convention nearer home than ever before, are descending upon Los Angeles en masse. This new group will provide new blood, new power. And contacts established at the coming meeting will knit the organization closer together.

Strength in exhibitor organization says dividends. The covered Pullmans of today will take showmen to gold fields as intrinsically valuable as those to which the covered wagons took the Forty-Niners.

There is harmony in exhibitor ranks. All over the country whoever joins the covered Pullman train will find it pleasureable and profitable.

Get the gold fever. It's California again. Los Angeles the first week in June. Declare yourself in on the dividends of exhibitor strength by helping to create it.
The Amusement Stock Market  
By Ervin L. Hall

(Stock market reports compiled by Newberg, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

<table>
<thead>
<tr>
<th>1925 RANGE</th>
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<tr>
<td>HIGH</td>
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<td>67%4</td>
<td>73%4</td>
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(a) Balaban & Katz  
(b) Eastman Kodak  
(c) Famous Players, com. Preferred  
(d) Film Inspection  
(e) First National, pld  
(f) Fox Film “A”  
(g) Fox Theatres “A”  
(h) International Projector  
(i) Loew’s, Inc.  
(j) Metro-Goldwyn, preferred  
(k) Motion Picture Capital  
(l) Pathe Exchange  
(m) Roy, Theatre (Units)  
(n) Stanley Co. of America  
(o) Trans Lux Screen “A”  
(p) Universal Pictures  
(q) Warner Bros., “A”  
(r) Warner Bros.  
(s) Warner Bros.  
(t) Warner Bros.  
(u) Warner Bros.  
(v) Warner Bros.  
(w) Warner Bros.  
(x) Warner Bros.  
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(z) Warner Bros.  

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<th>APRIL 16</th>
<th>APRIL 17</th>
<th>APRIL 19</th>
<th>APRIL 20</th>
<th>APRIL 21</th>
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<tr>
<td>HIGH Low</td>
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<td>40</td>
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<td>100</td>
<td>125</td>
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| WEEK | 2,046,190 | 370,114 | 19V4 | 6144 |
| WEEK | $4,970,656 | 22 | 21 |
| WEEK | 10854 |
| WEEK | 10854 |

| (*) Bid and asked; no sales on these days.  
| (a) Chicago Stock Exchange.  
| (b) New York Curb Market.  
| (c) Philadelphia Market.  

THE WEEK ON ‘CHANGE

The Stock Market this week was a rather dull affair with the exception of Wednesday, April 21, when a forward movement carried stocks up several points. Famous Players and Warner Bros. (A) both made gains of 2%4 and 3%4 points, respectively. There was also a considerable turnover in the shares of Warner Bros. (A), 4,800 shares out of a total of 7,700 for the week changing hands on that day.

Several new low prices for 1926 were recorded during the week in the following stocks:

- Film Inspection—loss of 3%4 to 4%4.
- First National Pfd.—loss of 3%4 to 97%4.
- Fox Theatres (A)—loss of 3%4 to 19.
- Pathe Exchange (A)—loss of 1% to 47.
- Roxy Theatres (Units)—loss of 1 to 19.
- Trans Lux Screen (A)—loss of 3%4 to 75%4.

Warner Common—loss of 3%4 to 8%4. Call money rates closed at 3%4% on Wednesday, April 21, the lowest since September 18th.

Getting Better

Based on the best available estimates the average rate of growth of the motion picture industry during the last three years has been between 15 per cent, and 20 per cent. per year.

CARTILIZATION

| Balaban & Katz  
| Eastman Kodak  
| Famous Players, com. Preferred  
| Film Inspection  
| First National, pld  
| Fox Film “A”  
| Fox Theatres “A”  
| International Projector  
| Loew’s, Inc.  
| Metro-Goldwyn, preferred  
| Motion Picture Capital  
| Pathe Exchange  
| Roy, Theatre (Units)  
| Stanley Co. of America  
| Trans Lux Screen “A”  
| Universal Pictures  
| Warner Bros., “A”  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  
| Warner Bros.  

| $2,683,300 |
| $6,165,700 |
| $8,000,000 |
| $70,114 |
| $2,500,000 |
| $1,315,800 |
| $442,040 |
| $6,699,000 |
| $9,000,000 |
| $8,000,000 |
| $25,000,000 |
| $25,000,000 |
| $10,000,000 |
| $4,250,000 |
| $35,000,000 |
| $35,000,000 |

Extracts from Recent Financial Reports

PATHE EXCHANGE, INC

The annual report of Pathe Exchange, Inc., and subsidiary companies covering the year ending Dec. 26th, 1925, and recently published showed total current and working assets of $6,251,929.91 against total current liabilities of $886,874.10, giving a net working capital of $5,364,815.81. Total assets amount to $9,934,900.77.

The gross business and net earnings for the past three years follow:

<table>
<thead>
<tr>
<th>Year</th>
<th>Gross Business</th>
<th>Net Earnings</th>
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<tbody>
<tr>
<td>1922</td>
<td>$1,815,872.12</td>
<td>$1,312,690.54</td>
</tr>
<tr>
<td>1923</td>
<td>$1,913,872.12</td>
<td>$1,312,690.54</td>
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<td>1924</td>
<td>$1,913,872.12</td>
<td>$1,312,690.54</td>
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<tr>
<td>1925</td>
<td>$1,913,872.12</td>
<td>$1,312,690.54</td>
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LOEW, INC.

The current and working assets of Loew, Inc., shown by the consolidated balance sheet as of Jan. 17th, 1926, amount to $16,947,681 and current liabilities to $3,595,475, thus giving a net working capital of $13,352,206. Total assets are given as $56,169,814.

Loew, Inc., recently floated a fifteen million dollar issue of 6 per cent. sinking fund gold debenture fifteen year bonds through the National City Company and Dillon, Read & Co.

FIRST NATIONAL

"What's New?"  
By Bill Reilly

At the Los Angeles convention Sydney S. Cohen, past president of the M. P. T. O. A., will announce his absolute retirement from all official positions in the organization and serve it only as a member in the ranks.

His statement, issued this week, reads:

"Although it is my firm intention at the Los Angeles convention to retire from all official positions in the M. P. T. O. A. and to serve it only as a member in the ranks, its interest will still be as paramount to me as it ever was when I had the honor of leading the organization as president.

"I will be glad further, as it will free me from the business restrictions and limitations that were imposed upon me while serving in an official capacity of this service organization, and thus allow me to develop business within the industry on a par with any other individual."

Thus the M. P. T. O. A. loses, as an executive head, the one man to whom its initial development into a powerful organization must be ascribed. Sydney S. Cohen for years was its moving spirit, a leader whose courage was never daunted by adversity. He had a vision of what an exhibitor organization might become, and he knew the necessity of a strong exhibitor organization, and he persisted in believing and fighting for its ultimate success through the early, dark days. He will be missed.

Before his announcement Mr. Cohen addressed the Western Pennsylvania exhibitors in convention assembled, and prophesied that "the battle of the giants" within the industry would reach its crisis during the season of 1927-28, when, he believes, each of the forces will draw up a "treaty of peace." When Mr. Cohen talks, he is always interesting and to the point, and this address is of acute interest at the present time. It follows, in part:

"The 'Battle of the Giants'! A half dozen of the film companies are engaged, with the acquiring of theatres, strengthening of their financial position and the enlarging of their production activities. Thus far only skirmishing has been done. The real battle will be fought in the season of 1927-1928, after which there will be a meeting of the representatives of each of these forces to draw up the 'Treaty of Peace,' in which they will try to parcel participating interests in various territories throughout the world.

"Capital when it fights as it is now, only does so for better terms and conditions and understandings, not to destroy, and it is essential that the Motion Picture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all of the 'dough boys' in the ranks when the 'generals' meet.

"The Motion Picture Theatre Owners of America through its organization activities during the past five years has been of inestimable assistance to theatre owners, as well as to producers and distributors. It has served the purpose of holding back the one company which was acquiring theatres through virtually no investment of money. Fifty per cent. interests in theatres were being taken over through coercive methods, etc.

"At the present time, through the resistance offered by the M. P. T. O. A. (until the reinforcements had come up in the shape of other film companies offering competition with regard to theatre purchasing and the making of quality films), the theatres of the country are worth more today than ever before in the history of the industry. Real money must now be paid (and is being paid) to theatre owners for their theatres and investments, and through organization activities this situation must be and can be maintained.

"This actual happening is really far more important than the tremendous savings afforded theatre owners through the successful efforts of the M. P. T. O. A. in the elimination of the 5 per cent. film rental, seating and admission taxes.

"The need is for the separation of producer-distributor-exhibitor members from direct membership in the Motion Picture Theatre Owners of America, which should consist only of theatre owners who are without producing affiliations or not controlled financially by producing organizations.

"The Motion Picture Theatre Owners of America should not become a subsidiary of the producers organization. Contact should be established between a committee of theatre owners not affiliated with producing interests, to meet with a committee of theatre owners who are to co-operate on all mutual problems in so far as the public and legislative affairs are concerned.

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The Unholy Three  
By Nyberg  
Moving Picture World Staff Artist
"Movies For Relaxation," Says Pinchot:
Penn. Convention Mourns Senator Harris

By E. H. Moyer

Moving Picture World
Bureau, Kansas City
April 23

The sixth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, came to a brilliant close with a banquet and dance reception attended by 300 persons held in the English Room of the Fort Pitt Hotel, Pittsburgh, Tuesday evening, April 20, at which the principal speaker and guest of honor was Governor Pinchot, Governor of Pennsylvania.

The Governor's address was brief, and he reiterated his famous: "As for me, I am a movie fan." He stated that often near the close of the day when his duties seemed to overwhelm him, and he felt the need of relaxation, he would leave the Capitol Building at Harrisburg and attend a picture show, where he could enjoy his favorite recreation, and return to his office refreshed, and imbued with new zest to tackle his problems.

The Governor stated that his primary reason for accepting the invitation to speak to the theatre owners was to tell them how grieved he felt at the death of Senator J. P. Harris, one of the pioneer theatre owners in the local territory. It was his high tribute to the late Senator's name, and added that he wished to publicly testify his respect, admiration and affection for a departed comrade.

The organization, honored by the Governor's presence, adopted a resolution which read in part: "Sincerely thank his Excellency, the Honorable Gifford Pinchot, Governor of Pennsylvania, for the courtesy extended to the theatre owners in attending the banquet given in connection with this convention. This gracious act on his part evidences the esteem and regard in which the Theatre Owners are held by the highest official in our state.

The convention, which was in session for two days, 19 and 20, was the most constructive and harmonious ever conducted by the local organization. The speakers dwelt mainly on four subjects: the evils of percentage booking; overbuilding; producer-exhibitor competition and organization. The speakers included: R. F. Woodhull, national president; Sydney S. Cohen, former national president; Samuel Bullock, former national executive secretary; Joseph Seider, business manager; Julian Brylawski, et al.

President Woodhull, speaking of overbuilding of theatres, pointed out that through the activities of "blue sky" salesmen many small towns have been inveigled into building theatres out of proportion to their needs, with the citizens holding stock in the theatre which may possibly never pay satisfactory returns on the amount invested.

He urged co-operation by theatre owners with local Rotary clubs and similar organizations to thwart efforts of "high salaried reformers who," he said, "find the movie men easy picking." He blamed the reformer for spreading "false impressions of the type of pictures that are being shown and much of the unjust criticism of the industry."

Officers for the ensuing year were elected by acclamation. D. A. Harris of Pittsburgh was re-elected president for a third term. Fred Davis, Pittsburgh, was elected vice-president, to succeed Michael Rosenbloom, Charleroi; M. B. Nadler, Ambridge, was re-elected treasurer and Frank Amos, Harrisburg, was elected secretary.

John M. Aulderdise, Dormont; Fred R. Kester, East Liberty, succeed themselves for another three-year term on the Board of Managers. Harry Davis, who by reason of having been elected vice-president is automatically retired from the Board of Managers, is succeeded by L. M. Jones of Vandergrift.

A beautiful resolution was prepared and adopted revering the memory of the late Senator Harris. The assembled exhibitors bowed their heads for one minute in silence out of respect to his memory.

A resolution adopted urged theatre owners not to sign any contracts that have been altered and do not strictly conform to the Standard Contract recently adopted.

The theatre owners pledged their screens to advertise the Sesqui-Centennial at Philadelphia this year.

Pittsburgh has again been chosen as the convention city for 1927.

Henry W. Gauding, owner of the Lincoln Theatre in Mt. Washington, was convention chairman. Henry has made such a success that Senator Harris has been in turn elected convention chairman for the balance of his life.

Treasurer M. B. Nadler in his annual report stated that the financial affairs of the organization are now more solid than at any time in the association's history.

Biechele Again Kansas-Missouri President

The eighth annual convention of the Motion Picture Theatre Owners of Kansas-Missouri was opened in Kansas City Wednesday morning by the ringing in the Hotel Connor, Joplin, Mo., at 10 a.m. Tuesday morning with Mayor G. F. Osborne extending to the delegates a cordial welcome, and also paying high tribute to the advancement made by exhibitors in the new and elegant theatres of the past few years, and of the esteem in which the community holds them as palaces of recreation and education.

The directors approved and the convention confirmed action of resolution asking that state officials of Kansas discontinue the advertising on all censored pictures of Kansas, "Grows the best wheat in the world," as Missouri exhibitors state their patrons resent such advertising when features are played in Missouri. Among the subjects of discussion were the music tax, and action was taken to put forth a resolution amending that act so that a maximum fee of $5 per year may be charged for copyrighted music.

Producer owned and controlled theatres were admitted to membership with the reservation that they be entitled to one vote, but not to hold any offices. A discussion of the looked for 10 per cent. tax at the next legislature of both Kansas and Missouri for educational purposes resulted in the appointment of a special committee with chairman from each state to get busy on the same. Representatives of many insurance companies presented their propositions to theatre owners, will be handled by a committee appointed by the incoming president.

Two hundred delegates were present by noon and a special train from Kansas City brought more. The "Midnight Frolics" at the Electric Theatre tonight featuring five acts of vaudeville with a fifty minute after-piece presented by exhibitors was an entertainment feature. Annual election of officers Wednesday and annual banquet at 7:30 p.m., after which annual convention ball will be held and special train for Kansas City leave April 21.

New constitution and by-laws of organization adopted changing board of directors to ten members, with the four vice-presidents acting same as directors.

The annual reports included those of President R. R. Biechele; Manager C. E. Cook; Treasurer Fred Meyn, also Frank Amos, chairman of Arbitration Board. The report of the manager indicated the association is in better condition than ever before in the history of the organization.

Resolutions commending President Coolidge on his action relative to federal censorship were adopted.

The evening session to film and supply house representatives at 4:30 p.m., Arthur Cole, manager of the Advertising Department of Famous Players made an impressive talk. R. R. Biechele, of Kansas City, Kan., was re-elected president for a third term. Ray Means of Kansas City, Mo., was elected first vice-president; Harry McClure, Emporia, Kan., was elected second vice-president and Chas. Bull, of Wichita, Kansas, fourth vice-president. The following were elected to the board of directors: C. R. Wilson, Liberty Mo.; E. E. Frazer, Pittsburg, Kan., G. L. Hooper, Topeka, Kan.; Ben Levy, Joplin, Mo.; Barney Dubinsky, Jefferson City; Harry McClure, Emporia; Jack Trustt, Sedalia, Mo., and L. J. Lenhart, Kansas City, Mo. Fred Meyn was re-elected treasurer and Edward Peskay was elected recording secretary. The annual convention banquet will be held tonight, with Governor Pauze as the guest of honor.

A special train over Missouri Pacific leaves tonight at 1 o'clock carrying Kansas City delegation.
Moving Picture World

Warner Bros. Announces Titles of 26 Productions in the 1926-27 Program

Company’s Plans for Season Outlined at Chicago Convention

WARNER BROS. have announced the titles of the twenty-six pictures that make up their production program for the season of 1926-27. The announcement was made by Jack L. Warner, production chief for the company, at the second of three sectional conventions held in Chicago last Saturday, Sunday and Monday. The productions are to be known as the Twenty-six Warner Winners.

While the Warner pictures will not be as numerous as they were last season, more time will be spent on the production of each and more money on the twenty-six than was spent on the forty of the current season. Each of the stories was selected only after the most careful consideration and always with the box-office angle in view. They are the product of the foremost authors and will be presented with the leading stars and by the foremost directors in the industry.

Among other important announcements made at the Chicago convention which was presided over by Sam E. Morris, general manager of distribution and attended by Harry M. Warner, Abe Warner, Jack Warner, other representatives from the home office in New York and division managers from fifteen Mid-West and Canada branches, was one to the effect that Harry M. Warner, president of the company would depart for Europe in the near future to personally supervise the opening productions to be made there by the company. Warners are to produce in Germany, France and England. The exact date of Mr. Warner’s departure was not announced, but he will probably leave as soon as certain important matters pending on the Coast are completed.

The announcement of the twenty-six pictures on the American producing program brought stupendous enthusiasm from the representatives at the Chicago convention. It was voted the greatest array of stories ever offered by Warner Bros. With such stars as Monte Blue, Dolores Costello, Irene Rich, George Jessel, Louise Fazenda, Willard Louis, Patsy Ruth Miller and Rin-Tin-Tin, Warners expect far better results in the future than they have had in the past.

No one picture stands out over the others in the list of productions announced. They offer a wide variety of stories that were selected as far as possible to please all tastes. There are dramas, melodramas, thrill pictures and comedies.

The complete list of the Twenty-six Warner Winners follows:

- “My Official Wife,” with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago.
- Dolores Costello in “The College Widow,” the greatest stage hit ever written by that leader of humorists, George Ade. The direction of this production will be in the competent hands of Lewis Milestone.
- “Hills of Kentucky” is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitney, to be directed by Herman Raymaker.
- “Millionaires,” from the novel “The Inevitable Millionaires” by E. Phillips Oppenheim in which Louise Fazenda will be starred with Willard Louis. The picture will be directed by Roy Del Ruth.
- “What Happened to Father” is a Patsy Ruth Miller starring vehicle, and she will have her greatest role in this Mary Roberts Rinehart story. Lewis Milestone will direct.
- Another of the Dolores Costello starring vehicles will be “Irish Hearts,” a comedy-drama of modern Ireland by Walter Morosco, to be directed by Millard Webb.
- Another of the Irene Rich starring vehicles will be “The Climbers,” a story of the widest popularity, from the pen of Clyde Fitch.
- “Biter Apples,” a Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for “The Man on the Box.” James Flood will direct.
- “Dearie,” a melodramatic comedy by Carolyn Wells starring Louise Fazenda and Willard Louis.
- Patsy Ruth Miller will be seen in an Arthur Somers Roche story as yet untitled. It is a romantic adventure story that abounds with action.

“Something Every Girl Should Know” will be presented with a carefully selected big cast and will have the benefit of direction by James Flood. The story is by John Wagner.

What is described as the year’s champion thriller will be “Across the Pacific,” a Monte Blue starring vehicle by that melodramatic champion, Charles E. Blaney, with the direction in the hands of Herman Raymaker.

“Don’t Tell the Wife” will give Irene Rich further opportunity to display her talents. E. T. Lowe, Jr., is the author, and Roy Del Ruth will direct.

Rin-Tin-Tin will be seen in that rugged melodrama of the Limehouse district of London, “While London Sleeps.”

“White Flannels,” adapted for the screen from the Saturday Evening Post story by Lucian Cary, will be directed by William Beaudine with an all-star cast.

Another all-star cast will be presented in “Matinee Ladies,” from the story by Albert S. Howson and S. R. Buchanan, to be directed by Roy Del Ruth.

Louise Fazenda will have one of her greatest opportunities in “Simple Sin,” the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone.

“The Heart of Maryland” by David Belasco, starring Dolores Costello and supported by a big cast of well known players.

“The Black Diamond Express” is another of the Monte Blue thrillers. It will be a bigger thrill than “The Limited Mail.” The story is by Darryl Francis Zanuck, and direction will be by Herman Raymaker.

Charles Klein’s powerful melodrama, one of the greatest sensations of the past twenty years, “The Third Degree,” will be the star-

(Continued on following page)
Fox Schedules Big Program
For 1926-27 Season

FORTY-NINE dramatic productions, 52 two-reel comedies, 26 one-reel varieties and 104 news reel issues will comprise the production of Fox Films for the 1926-27 season, according to the first official announcement from that company. It represents more than two years of thorough preparation by all branches of the organization. Outstanding stage successes form the nucleus for the biggest undertaking in the twenty-two years of the company’s existence. They were chosen for the strongest dramatic appeal, variety and scenic possibilities. In addition, many stories by leading fiction writers of the world are listed.

Fifty stars and featured players are under contract, and negotiations are being made for others whose abilities dovetail with the plans of the production officials.

Arrangements have been concluded for several brilliant actresses and actors for special productions.

All pictures will be made in the greater part at the Hollywood Studio. A large appropriation was made recently to purchase a 400-acre outdoor location lot. A new construction and equipment program is well along.

Productive plans also entail scenes to be made in England, France, Alaska and the Philippines and various parts of the United States.

Twenty of the two-reelers will be the Imperial Comedies. A new feature this season is to be known as “Fox Animal Comedies.” There are eight in the series.

(Continued from preceding page)

ring vehicle for Patsy Ruth Miller, directed by Millard Webb.

An untitled mystery drama by Arthur Somers Roche will be among the big pictures on the schedule. It has a tremendous punch finish and a surprise ending.

Dolores Costello will be seen in “A Million Bid,” by George Cameron under the direction of Millard Webb.

“Private Izzy Murphy,” starring George Jessel, directed by Roy Del Ruth.

Rin-Tin-Tin will be seen as the star in “Rin-Tin-Tin, at the University of Hollywood,” by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker.


Prominent Stars
In Warner Galaxy

In the line-up of prominent stars this season, Warner Bros. will have Monte Blue, Dolores Costello, Irene Rich, Louise Fazenda, Willard Louis, Patsy Ruth Miller, George Jessel and Rin-Tin-Tin.

Supporting these stars in one or more pictures will be Louis Dresser, George Sydney, Vera Gordon, Charles Murray, John Patrick, Helene Costello, Doris Hill, Jane Winton, Myrna Loy, and Heinz Conklin.

Jack Warner stated that contracts were also expected with other stars and supporting players of equal prominence.

Among the Warner directors for the season are Norman Raymaker, Millard Webb, James Flood, Lewis Milestone, William Beaudine, Roy Del Ruth, Walter Morosco, Paul Ludwig Stein (new German director), Alan Crosland, Charles Francis Reisner, J. Stuart Blackton and Michael Curtiz, new Austrian director.


The division managers present were, Edwin Silverman, Chicago; Nat Barach, Cleveland; C. C. Ezell, Dallas; H. E. Elder, Boston and H. Lustig, Los Angeles.

The branches were represented by the following: Chicago, Ed Silverman, Earl Silverman, W. B. Lyman, A. J. Gallas, Leo Wood yatt, Bill Kahl, M. M. Kreuger, and H. Goldberg; Cincinnati, Jack Stewart, E. C. Stew art, M. H. Livingston, J. Daly, Link Davis and H. Schmitzen; Cleveland, Norman H. Moray, F. J. Schourian, R. O. Fliem, L. B. Solotser and J. O’Connell.


The third and last of the Warner sectional conventions is scheduled for the Hotel Ambassador, Los Angeles, over the coming weekend, April 24th, 25th and 26th. The Home Office will be represented by Harry M. Warner, Jack Warner, Albert Warner, Sam E. Morris, Lloyd Willis, C. W. Bunn and Watt L. Parker.

“Dangerous Dub” First
Buddy Roosevelt For Associated

ESTER E. SCOTT, JR., producer of the Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales series of Western features for Associated Exhibitors, announced this week that he had purchased the screen rights to “The Dangerous Dub” from Frank L. In ghilani, its producer will go into work next week as a Buddy Roosevelt feature under the direction of Richard Thorpe, who has just completed “Rawhide,” starring Buf falo Bill, Jr., for Associated release.

The producer of this picture, who has received the compliments of Scott, lies in the fact that “The Dangerous Dub” not only contains the genuine atmosphere of the old West, but also offers a string of inimitable Eastern sequences that will start the story off with unusual impetus. Coupled with the fast riding and dramatic portions of “The Dangerous Dub” are some highly amusing twists that should make this first Buddy Roosevelt feature for Associated Exhibitors a production of merit.

While no supporting cast has been announced as yet, it is evident that Scott is leaving no stone unturned to gather about his star a group of seasoned players whose past performances warrant the highly desirable roles in “The Dangerous Dub.”

Director Thorpe has already completed negotiations to film exteriors of “The Dangerous Dub” at Vasquez Rocks, situated in the Solidad Range about forty miles from the Mojave desert.

Ince to Direct and Play
in Big F. B. O. Production

RALPH INCE will play one of the leading roles in “Bigger Than Barnum’s” as well as direct the big circus picture which will be the first Gold Bond production released by Film Booking Offices during the coming season. The director-sactor will have the role of Ravelle, the villain, and will have ample opportunity to demonstrate that he has in a remarkable degree the ability to both act and direct, something very rare in the screen world. Production on “Bigger Than Barnum’s” now is well under way at the Hollywood studios.

F. B. O. has assembled a splendidly balanced cast for its circus picture with Violan Dana will have the leading feminine role and George O’Hara, who won his spurs on the F. B. O. lot in the “Fighting Blood” series and other “featurettes,” starring Alberta Venter, will be the juvenile character. Ralph Lewis, closely identified with the Emory Johnson successes, such as “The Mailman,” “The Third Alarm,” and “The Last Edition,” will appear as an old high-wire performer, and trained animals, will be used in making many of the colorful scenes.

“Fine Manners”

More than 1,000 persons applied for an opportunity to appear in Gloria Swanson’s new picture, “Fine Manners.” Half of them were chosen for a big scene.
Universal Issues Call for First Run Houses to Show Its Super-Specials

Demands of Newly Announced Program of Big Productions Require Many More Theatres Than Company Owns or Controls

WITH the announcement of Universal's 1926-1927 schedule of pictures, which has just been issued in elaborated form to the motion picture trade and its associated officials finds itself in a peculiar situation. There are so many productions of super nature, or which are adapted to long run showings in legitimate theatres, that the company is unable to give any of them, under present conditions, the long runs which are regarded as so highly essential to their success. The difficulty is that Universal owns or controls so few theatres throughout the country.

In New York, for instance, the Universal has a lease on the Colony Theatre which runs until the last of August. In four months and a half, therefore, Universal will be forced to show at the Colony such pictures as "The Flaming Frontier," now running there, "The Midnight Sun" its super-production directed by Dimitri Buchewetzki and featuring Laura LaPlante and Pat O'Malley and which opens this Friday; Regina Denny in "Skinner's Dress Suit" by Henry Irving Dodge, on which a New York opening has been postponed three times; Victor Hugo's "Les Miserables," which Universal is very anxious to start in New York this Spring; Don Marquis's play "The Old Soaks," which ran so long at the Plymouth Theatre and which has been made into a splendid picture with Jean Hersholt in the title role under the direction of Edward S. Loman, whose picture "His People," was a splendid showing here; "The Whole Town's Talking," by John Emerson and Anita Loos, which Edward Laemmle has turned into a moving picture which has been pronounced every bit as effective as the New York play in which Grant Mitchell starred so long; "Spangles" by Nellie Revell, which Universal is anxious to release while the spring craze for circus stories is rampant; "The Still Alarm," another Edward Laemmle production which holds a starring fire thrill and presents William Russell and Helene Chadwick in the principal roles; "Take It From Me," the Regina Denny production of Will B. Johnstone's popular New York musical comedy success of several years ago; and "The Love Thief," by Margaret Mayo, in which Norman Kerry and Greta Nissen are featured.

Colony Lease Ends September 1

The four and a half months which remain to Universal on the Colony lease would, if equally allocated to these ten major pictures, provide a showing of two weeks each. Universal's problem then is either to get more theatres or to cut down the run of each production to two weeks, if possible. Conditions in other cities are analogous to that in New York, and the situation confronting the company has caused a general call for available theatres to be sent out in two principal cities of the United States.

"We could use six more theatres in New York City," said R. H. Cochrane, vice-president of Universal, "than we have at present to adequately show the major productions on Universal's latest schedule. As a matter of fact, we are faced with an embarrassment of riches. Never in all the history of Universal have we had so many big productions made from Broadway plays, first-class novels, or works of authors of international reputation, as we have now. And, at the same time, the theatre situation is more restricted and difficult for a producer without theatres than it has ever been before. More than that, the success of a picture is coming more and more to be judged by long run showings in the principal releasing centers of the country, such as New York, Chicago, Philadelphia, San Francisco, Los Angeles, Boston, Washington, Atlanta, St. Louis, and Detroit. Exhibitors expect this, and exhibitors are prone to judge a picture's merits on the strength of its metropolitan long runs. In this situation Universal is forced to send out an S.O.S. for theatres not only in New York but in all the other first run centers for its big picture."

Seven Super-Pictures On Program

The Universal list contains seven super-pictures on the order of "The Hunchback of Notre Dame" and "The Phantom of the Opera"; six Regina Denny Specials, six Richard Talmadge Specials, twenty-eight Jewels, twenty-four Blue Streak Westerns, and four million dollars' worth of serials, comedies, news reels, and other short product.


Features and Shorts Scheduled

The schedule also calls for six Regina Denny productions, the first of which is "Take It From Me"; six Richard Talmadge fast action melodramas, which are named; six more twenty-four Blue Streak Westerns, in which Jack Hoxie, Art Acord and Fred Humes are starred. In the twenty-eight Jewels, by well-known authors and all taken from plays, novels or magazine stories, except three, the following stars appear: Hoot Gibson, Laura LaPlante, Pat O'Malley, Marian Nixon, House Peters, Norman Kerry, Jean Hersholt, Francis X. Bushman, Edward Everett Horton, Billie Dove, Mae Busch, Matt Moore, Edith Roberts, and Mildred Harris. The shorter features, such as the International News reel, released twice weekly through Universal, include the Blue Bird Comedies, Stere Brothers Comedies and Mustang Western Dramas, released one each week, and five Famous Authors serials starring Jack Daugherty, William Desmond, Eileen Sedgwick, Helen Ferguson and Wallace McDonald.

Order of Release For Jewels


Nolan Joins United Artists

Another addition is being made to United Artists Corporation advertising and publicity staff in the appointment of Warren Nolan to take charge of the exhibitor service department under Victor M. Shapiro, director of advertising and publicity. Mr. Nolan comes to his new affiliation from the New York Evening Telegram, where he has been motion picture editor.
My Hat is Off to Hal Roach

I HAVE BEEN in the picture business for the last ten years. I make it my business to see the best pictures made, regardless of who made them, regardless of whether they are in one, two, five or ten reels.

My hat is off to the man who makes a great picture, for no matter what company he is connected with, he is helping the whole picture business.

My hat is off to Hal Roach.

When I got word from him several weeks ago “See ‘Mama Behave,’ it’s the best two reel comedy ever made,” I thought it was the usual enthusiasm of the father for his child.

It wasn’t!

The funny thing about it is that since then
I have seen four more of these wonderful new comedies he is producing for 1926-1927, and—

Each one looked bigger than the one before!

Roach is doing a great thing for the whole business.

Particularly is he doing a great thing for you.

He is making it possible for you to have a great show no matter how much your feature may disappoint.

Lionel Barrymore, Theda Bara, Mabel Normand, Mildred Harris, and a lot of other feature names that count.

Can’t you see how you can advertise such comedies and bring the people in?

See them!

ELMER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.
F. B. O. Closes Sales Meeting with Banquet at Hollywood Studios

Dinner Held at Company's Plant in a Set Used for a Scene in "A Poor Girl's Romance," by Laura Jean Libbey; Over 200 Seated at the Festive Board

TRUE to the traditions of the film industry, Film Booking Offices annual sales convention, held early this month at Hollywood, wound up with a banquet, one of the most brilliant and unique ever held in the film colony. Taking full advantage of the fact that the convention was held for the first time at the West Coast instead of in a mid-Western or Eastern city, the place cards were a veritable who's-who in motion pictures. All branches of the industry were represented—producers, players, directors, camera-men and press agents, whether they were associated with F. B. O. or not, representatives of the daily newspapers not only from Los Angeles but from so far away as San Francisco, West Coast representatives of the National trade publications—and the hosts were the F. B. O. executives and branch managers in attendance at the convention.

The banquet was held at the F. B. O. studios in a big set which had just been used for a scene in "A Poor Girl's Romance" which is being filmed from the story by Laura Jean Libbey, and some idea of the size of the set may be had from the fact that the more than two hundred present were seated without crowding. There were no speeches and after the dinner there was dancing.

A surprise program was presented in which Lefty Flynn rendered a comedy Chinese song to his own guitar accompaniment. Frankie Farrow performed juvenile acrobatics, and Alberta Vaughn and Viola Dana did the Charleston. An amusing feature of the entertainment was the singing by all those assembled of a number of comic parodies on members of the F. B. O. organization.

Among the F. B. O. players who attended the banquet were Fred Thompson and his wife, Francis Marion, the scenario "Lefty" Flynn and his wife, Viola Dana, who will be starred in "Bigger than Barnum's," Bob Custer and Jesse Goldberg, who produces his Westerns; little Frankie Darro, who plays with Tom Tyler in his pictures; Alberta Vaughn, Gertrude Short, Evelyn Brent, Al Cooks, Kit Guard, the inseparables; Grant Withers, who will be featured in the Witwer stories the coming season; George O'Hara, who has been promoted to leads in feature productions; "Bill" Nolan, who draws the "Krazy Kat" cartoons and Charles B. Mintz, who produces them; Ralph Lewis and many others who are well known in F. B. O. productions. All of the F. B. O. directors, with their technical staffs, also were present.

To Make "Man Who Laughs"

The film production of "L'Homme Qui Rit" or "The Man Who Laughs" by Victor Hugo, negotiations for which were suddenly broken off last fall, will be started in the Paris studios of the Societe Generale des Films on or about September 15. This fact has just been confirmed by Carl Laemmle, president of Universal, which company is going to collaborate in the making of the film, and when made will have the world-wide distribution of the film.

The Answer Man Says

The question often is asked of Clara Bow, Paramount player, by fans: What is your nationality? Here's the answer: Her father is Robert W. Bow, the son of an English father and a Scotch mother. Her mother was Sara Frances Gordon, the daughter of a Scotch father and a French mother.
Moving Picture World

Pathe Exchange, Inc. Holds Greatest Sales Convention in Its History

Home Office and Field Force Acclaim Scott's New Personal Sales Organization Plan; Past Year Most Successful; Prospects Bright for New Season

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ATHE EXCHANGE, INC., held the greatest sales convention in the history of this pioneer film organization during the week ending April 19 at the Hotel Roosevelt in New York City, when Pathe Sales Executives from all sections of the nation as well as the Pathe producers were in attendance.

The keynote of the gathering was the unanimous approval of General Sales Manager Harry Scott’s new sales organization plan, the details of which were related in these columns last week. This plan was acclaimed the most practical sales policy ever devised to market a product. From the opening session on Monday morning until the closing sessions on Friday, enthusiasm ran high and every home office promised to make the new season a banner one for the house of Pathe.

Elmer Pearson, vice-president and general manager of Pathe, delivered the opening address on Monday morning and thanked the assembled men for the part they had played in making the past year the most successful season the organization has ever had. Mr. Pearson stated that the profits accruing during the past twelve months had been most gratifying. After stating his hearty approval of the new sales organization plan, Mr. Pearson outlined the product to be distributed during the coming year and prophesied an even greater volume of business over the past year’s fine showing. According to the Pathe general manager all the producers are striving hard to make their already high quality product even better in entertainment values.

Scott Explains New Sales System

General Sales Manager Harry Scott delivered one of his characteristic high-powered sales talks in explaining the new “personal contact sales system” and its workings. He emphasized that with the new plan of Division Sales Managers, business problems in the individual branch centers can be more efficiently handled than in the past and he also stated that this was the primary reason for working out the new system. Mr. Scott based his conclusions upon his findings during his recent record-breaking sales trips throughout the country where he made first hand surveys of conditions in the field. This better understanding of local conditions, he explained, will help the whole Pathe organization to render maximum service to the exhibitors of the nation. Following Mr. Scott’s address, there was a general discussion during which, as stated above, everyone present paid glowing praise to the new system—which combines efficiency and expediency—with benefit both to the exhibitor and to Pathe.

The Monday afternoon session was opened by Paul Fuller, Jr., president, followed by an address by E. C. Lynch, chairman of the Board of Directors of Pathe Exchanges, Inc. Mr. Lynch expressed the thanks of the Pathe Executives and Board of Directors for the fine showing made by the sales organization. John C. Ragland, general sales manager of the Harold Lloyd Corporation, briefly addressed the visitors and greeted them in the name of his principal and wished them a most successful and profitable convention.

Discuss Pathe Product At Tuesday’s Session

Following Mr. Ragland’s address, the meeting was turned over to General Sales Manager Scott for an exhaustive discussion of future sales policies. In the evening, the Patheites attended a “get together dinner” at the Roosevelt. Tuesday’s sessions were devoted to a detailed discussion of the Pathe product. In the morning, E. Oswald Brooks spoke upon Pathe-serials and W. A. V. Mack discussed Short Subjects. At the afternoon period, Pat Campbell talked upon Features and Stanley B. Waite dealt with Two-Reel Comedies. Dinner and a theatre party followed in the evening.

On Wednesday morning, the first speaker on the program was J. T. Richards, manager of the Supply Department. The next speaker was Mrs. Elizabeth Richley Dessez, manager of the Educational Department. Her talk was followed by a general discussion. S. Barrett McCormick, director of exploitation and publicity, spoke on exploitation. F. A. Parsons, advertising manager, outlined the advertising plans for the year and what they aim to accomplish.

Editor Cohen Talks on Plans for Pathe News

Following luncheon at the Roosevelt, the afternoon session was opened with an address by George Gray, editor of the Pathe Sun, the organization’s house organ. Harry Lewis, manager of the Art Department delivered an address on the place of art in film advertising and exploitation. Emanuel Cohen, editor of the Pathe News and Pathe Review delivered an informative talk on the elaborate plans for these popular subjects. A sales discussion followed. W. C. Smith, controller of Pathe, discussed “Cutting the Overhead.” L. S. Diamond, manager of the statistical department, delivered a talk on Branch Operation. Dinner was held at the Roosevelt.

Mack Sennett, the famous comedy producer, the first speaker of the afternoon, delivered an interesting inside talk upon the making of comedy films. He was followed by Peter L. Carroll, his Eastern representative. The producers’ dinner was held at the Roosevelt Hotel on Thursday evening. President Paul Fuller, Jr., presided as toastmaster.

Convention Members Visit Studios

On Friday morning, the members of the convention visited the Studios of Famous Pictures, Inc., where Aesop’s Film Fables are produced and also the editorial offices of Timely Films, Inc., producers of Topics of the Day. Upon returning to the convention hall, the visitors were addressed by George Byrnes on Topics of the Day and by Charles MacDonald who discussed Aesop’s Film Fables. James A. FitzPatrick, producer of the Famous Melody Series, spoke on his subjects.

Oscar Price, president of Associated Exhibitors, Inc., whose product receives its physical distribution through the Pathe Exchange, gave an address. Grantland Rice, noted sports writer, spoke on Sportlights, the single-reel subject produced by Mr. Rice and J. L. Hawkins, luncheon at the Roosevelt.

Hal Roach, noted comedy producer, the first speaker Friday afternoon, explained how and why he had brought feature stars to the two-reel comedy films. He was followed by W. B. Frank, Vice-President and Eastern Representative of the Roach Studios.

Among Those Who Attended Convention

The convention was brought to a close with a spirited address teeming with optimism delivered by Harry Scott, General Sales Manager.

Those in attendance during the Special Sales Convention sessions and the “Producers’ Dinner” were as follows:

From the field: F. C. Aiken, Asst. Mid-West Division Sales Manager; G. T. Ames, Branch Manager, Albany; R. S. Ballantine, Asst. Southern Division Sales Manager; H. J. Bayley, Branch Manager, Minneapolis; C. F. Boyd, Branch Manager, Memphis; L. M. Cobbs, Branch Manager, Portland; R. C. Cropper, Branch Manager, Boston; J. A. Epperson, Branch Manager, Salt Lake City; F. W. Gebhardt, Branch Manager, Kansas City; M. F. Gibbons, Branch Manager, Philadelphia; Frank Harris, Western Division Sales Manager (formerly Western District Manager); Charles Henschel, Asst. Eastern

(Continued on following page)
United Artists Lists 5 of 15 New Pictures

Five of the fifteen releases of United Artists for the new season already have been definitely scheduled for early autumn release, according to an announcement from Harry A. Abrams, president of the corporation.

The titles of these five productions and their release dates are as follows:

- September 5—Rudolph Valentino in "Son of the Sheik," with Vilma Banky.
- September 19—Mary Pickford in "Sparrows."
- September 26—Samuel Goldwyn's presentation of the Henry King production, "The Winning of Barbara Worth," from the novel by Harold Bell Wright, with Ronald Colman and Vilma Banky.

These five will follow Roland West's production of "The Bat" and Samuel Goldwyn's "Partners Again," already generally released.

Pathe Exchange Holds Big Sales Convention

(Continued from preceding page)

Comedy Sales Manager; E. Oswald Brooks, Southern Division Sales Manager (formerly Serial Sales Manager); W. A. V. Mack, Midwest Division Sales Manager (formerly Short Subject Sales Manager); S. Barret McCormick, Director of Exploitation and Publicity; P. A. Parsons, Advertising Manager; Harry Lewis, Manager of Art Department; George Gray, Editor of Pathé Sun; Mrs. Elizabeth R. Desse, Manager of Educational Department; Emanuel Cohen, Editor of Pathé News and Pathé Review; G. L. Chanier, Superintendent of Laboratories; J. T. Richards, Manager of Supply Department.

Producers and producers' representatives: George Byrnes, Sales Representative, Topics of the Day and Aesop's Film Fables; Peter L. Carroll, Eastern Representative Mack Sennett; James A. FitzPatrick, Producer of Famous Melody Series; W. B. Frank, Vice-President and Eastern Representative Hal Roach Studios; J. Irving Greene, Representative Chronicles of America; Charles Macdonald, Editor Topics of the Day; Charles Merrill, Merrill, Lynch & Co.; Oscar Price, Pres. Associated Exhibitors, Inc.; John Ragnell, Sales Representative Harold Lloyd Corporation; Granland Rice, Editor of Spotlight; Hal Roach, Pathé Comedy producer; Mack Sennett, Pathé Comedy Producer; A. J. Van Beuren, President Timely Films, Inc. and Fables Pictures, Inc.

Moving Picture World

May 1, 1926

F. B. O. to Screen Last Gene Porter Novel
"Magic Garden"

A few days before her tragic death in an automobile accident, Gene Stratton-Porter completed a novel. The revised pages of the manuscript were found on her desk the day after her death. She had named it "The Magic Garden." Film Booking Offices has acquired the motion picture rights to the novel and it will be one of its Gold Bond productions during the coming season.

After spirited bidding by a number of the largest publishing houses in the country, McCall's Magazine, which published "The Keeper of the Bees," and to which Mrs. Porter had been a contributor for several years, won the literary prize.

McCall's will begin publishing the story serially next fall, and serialization will be completed just at the time the picture version is released by Film Booking Offices. Thus, the motion picture "The Bees," exhibiters will have the advantage of a fresh, ready-made audience, eager to see the characters in the flesh on the screen.

Early Plans for Pro. Dis. Corp.
Convention Given By Morgan

Executives and Home Office Officials to Leave

New York for Los Angeles on April 28; Meeting to Last Five Days; District Heads to Attend

W. J. MORGAN, sales manager of Producers Distributing Corporation, this week announced preliminary plans for the company's big national sales convention which will be held in Los Angeles beginning May third.

The company executives and home office officials will leave New York on April 28th, for Chicago where they will be joined by the branch managers, district managers and district representatives from the eastern and midwestern sections of the country on April 29th. Representatives from the southern sections will assemble in Kansas City and join the executive party at that point on April 30th.

Three special cars have been engaged on the Santa Fe with a running schedule that will permit of a stop over at the Grand Canyon for a day of sightseeing before proceeding to Los Angeles where plans have been arranged to give the party a rousing reception.

The convention will start at The Ambassador Hotel in Los Angeles on Monday, May 3rd, and will be continued for five days. The first three days will be devoted to business discussions and addresses by the executives of both the studio and distributing branches of the company. The last two days will be given over to visiting the De Mille, Metropolis and Christie Studios, and a big banquet and ball will be held on Thursday night. The plan for Friday night, the last night of the convention, has not yet been set, but it is probable that this will be devoted to attending the de luxe West Coast premiere of "The Volga Boatman."

All district and branch managers, and the district representatives from every section of the country will attend the convention. These with the delegation from the home office will total eighty representatives from the distributing force of Producers Distributing Corporation, and this number will be augmented by representatives from the company's Canadian and foreign affiliation, and all the salesmen and bookers from the western branch offices who will also attend the convention.

The executives and home office officials who will be in attendance will include F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, Jim Flinn, Ralph Clark, Ralph Morrow and George Harvey. The foreign field will be represented by William Vogel, president of Producers International Corporation, Tom Brady, Canadian representative, and Phil Kaufman, sales manager of Regal Films, distributors of Pro-Dis-Co. releases in Canada.
"Wilderness Woman" Goes Over Big at Two Reviews

In final preparation for general release through First National in the immediate future, "The Wilderness Woman," latest Robert Kane production, has been shown at two "working previews" within the past week. The first showing was at Lee Och's Costello Theatre, Broadway at 158th streets, New York City, Friday evening, April 9, when members of the Kane organization were scattered through one of those fine audiences for which the Costello is famous, to check up on their work from the general public's viewpoint.

The following Monday evening prominent members of the First National organization were in attendance at the second preview at the Playhouse in Rye, N. Y. Reports indicate that "The Wilderness Woman" will win new laurels for Mr. Kane to add to those he has already won with pictures like "The New Commandment," "Bluebeard's Seven Wives," "The Reckless Lady," and "The Daughters of Paris." Aileen Pringle, Lowell Sherman, Chester Conklin and Robert Cain are prominent in "The Wilderness Woman" cast, with Howard Higgin directing. The story, by Arthur Stringer, first attracted attention when published as a novella in "The Saturday Evening Post." In the photoplay version it has been given a broad comedy treatment.

Goldwyn to Start Two New Pictures in West

Samuel Goldwyn, producer for United Artists, has left New York for California where he will put in work his two new productions for next season's release by United Artists Corporation.

The first of these to go into production will be Harold Bell Wright's "The Winning of Barbara Worth," which will be a Henry King production with Ronald Colman and Vilma Banky in the featured roles.

The second is "Beauty and the Beast," adapted by Frances Marion from Kathleen Norris' story of that name which originally ran as a serial in "The Delineator." George Fitzmaurice will direct this picture and Ronald Colman and Vilma Banky will again play the featured roles.

New Cameraman Shooting Hines' "The Brown Derby"

From the offices of C. C. Burr comes the announcement that George Peters has succeeded Charles Gilson as cameraman for the filming of the remaining scenes for "The Brown Derby," the new Johnny Hines comedy for First National. Charles Gilson has been commander of the crank for Johnny Hines for five years and he is leaving the Burr organization only temporarily to enjoy a much needed rest and a vacation of several months. Before turning over the camera to George Peters, Gilson photographed all of the exteriors taken at Miami, Fla., for "The Brown Derby."

Sam Sax Announces First Four Gotham Films for Next Season


SAM SAX, of Gotham Productions and president of Lumas Film Corporation, wires from California that the order of the first four of the coming series of twelve Gotham productions has been decided upon.

Continuity work and casting is now being done on the following subjects which will be released in the order named.

First comes "The Golden Web" the E. Phillips Oppenheim story and the following players have been selected for four of the principal roles: Huntley Gordon will portray the leading male role with Lilian Rich playing opposite him. Jay Hunt and Lawford Davison are also cast and the remaining players will be announced next week.

The second Gotham release will be "The Silent Power" and the most popular Ralph Lewis will be starred. This is a novel story based upon the little known but mighty business of furnishing electrical power and many locations, absolutely new to the screen, will be utilized.

Number three of the Gotham Productions will be "The Final Extra," a newspaper story.

Horton Has Strong Cast

A cast of celebrated players is supporting Edward Everett Horton in "Lord Hokum," his second comedy feature for Samuel S. Hulstine to be released through Associated Exhibitors. Included are, Dorothy Devore, who is featured with the star; Kay Deslys, Otis Harlan, Frank Elliott, Edythe Chapman and Margaret Campbell. The picture is now being filmed at the Associated Studios in Los Angeles under the direction of Lloyd Ingraham.

"Beau Brummel" Booked by Cameo Theatre

"Beau Brummel," the John Barrymore starring picture for Warner Bros., is coming back to Broadway again. After an absence of two years it is due for a revival showing at the Cameo Theatre on April 18th, 19th and 20th. The picture is to be shown at the Cameo because of the popular demand for it. "Beau Brummel" was Barrymore's first starring picture for Warner Bros., and it has been a sensational success in all parts of America and Europe.

Rockett Gets Brilliant Line-up for Initial First National Film

A N unusually brilliant lineup of stars, A story, director and writers has been secured by Ray Rockett for his first production for First National.

The picture will be made from Cosmo Hamilton's successful novel, "Paradise." The treatment is being prepared by one of America's best known playwrights, Gladys Unger, who wrote "The Monkey Talks," "Stolen Fruit" and other well known stage plays. John Fish Goodrich is doing the continuity and Irvin Willat has been secured from Famous Players to direct.

In the way of players Rockett has started with a box office group, Milton Sills has the starring role. Betty Bronson has been engaged, through the courtesy of Famous Players, and will be featured in the leading feminine part.

Then, to take care of the comedy situations, Rockett has secured Charlie Murray and Kate Price.

Present plans call for the picture to start around May 1. It will be filmed at First National's New York studios.

Furness Heads Trade Paper Publicity for M-G-M

Neuman Furness, connected with the publicity department of the Metro-Goldwyn-Mayer Corporation for the last two years, and recently handling press book material, will in the future handle all the trade paper publicity in the East for that company. Furness, who is 29, is a publicist hailing from Northwestern and Wisconsin Universities. He left school in 1917 and was overseas two years. Prior to joining the M-G-M forces he did journalistic work with the Brooklyn Daily Times.

Moving Picture World

F. B. O. Announces Cast For Gene Porter's "Laddie"

Announcement has been made by J. I. Schnitzer, senior vice-president of Film Booking Offices, that John Bowers will play the title role in "Laddie," adapted from the best-seller by Gene Stratton-Porter, which will be one of Film Booking Offices' Gold Bond Productions for the coming season. Other important roles which have been decided upon include Bess Flowers as Pamela Pryor, Mary Alden as Mrs. Stanton, David Torrence as Mr. Stanton, Fannie Midgley as Mrs. Pryor, Liltie Gene Stratton as Little Sister, and Eugenia Gilbert as Shelly. Other important roles will be cast within a day or two.

"Laddie" was one of Mrs. Stratton-Porter's biggest selling novels and it is expected that it will prove even more successful on the screen than her "Keeper of the Bees," which ranked among the best pictures of last year.

Made Assistant Director

Dan Doran, who started in motion pictures 12 years ago as a carpenter for a serial company, has been appointed an assistant director at the Paramount Long Island studio. His first assignment is with Richard Rosson, who is directing Gloria Swanson's new picture, "Fine Manners."

For several years Doran has been a property man, serving under such directors as Allan Dwan, Herbert Brenon, D. W. Griffith and others.

Joins F. B. O. Stock Company

An announcement of more than usual interest emanates from the F. B. O. studios at Hollywood, to the effect that George O'Hara, well-known screen star, has been signed on a five-year contract as a member of the regular F. B. O. stock company for next season.

Complete Photography On Banner Picture Millionaire Policeman

DIRECTOR EDWARD LE-SAINT has finished photography on the Banner picture, "The Millionaire Policeman," the last picture of the present season made by Banner Productions for the Ginsberg-Kann Distributing Corporation. The print of "The Millionaire Policeman" is expected to reach New York within a few days. The press book and exhibitors' accessories are already in work. Herbert Rawlinson has the role of the Herman home, while Eva Novak is cast as his sweetheart. Arthur Rankin, Eugenie Besserer and Lilian Langdon have important roles. The scenario was prepared by Dorothy Yost.

"The Millionaire Policeman" concludes the twelve pictures made by Banner for Ginsberg-Kann during the present season. Production of all twelve films was completed far ahead of schedule, clearing the production machinery for early work on the new series of six Banner Productions for Ginsberg-Kann release during the coming season. The distributing company will release during the season of 1926-1927 twelve Sterling Productions, making a total of eighteen productions.

Louise Dresser in "Gigolo"

Louise Dresser has been signed for a feature in the studio's support of Rod La Rocque in "Gigolo," his next starring picture for Cecil B. De Mille.

In "Gigolo," Miss Dresser has been assigned a role which calls heavily upon her dramatic ability. She will be seen as the mother of La Rocque, a wealthy American woman, with a European complex. She spends most of her time abroad and keeps her son in European halls of learning too long for his own good.

"Gigolo" is Garrett Fort's adaptation of the widely read short story of the same name by Edna Ferber. William K. Howard is to direct this picture from the continuity by Marion Orph.

Butler Transferred to Studio

John W. Butler, for four years manager of the home office production department of Paramount, has been transferred to the Long Island studio as executive assistant to Associate Producer William LeBaron.

He will act as Mr. LeBaron's representative in the supervision of all production activities. His new assignment went into effect April 12.

Mr. Butler has been associated with Paramount for the past six years. He was an executive in the Long Island studio at the time of its opening in 1920, and later held a similar position at the Lasky studio in Hollywood. About three years ago he became manager of the production department in the New York office.

Rifkin Buys for Boston

Rayart Pictures announces that Herman Rifkin, of Supreme Pictures Corporation, Boston, has bought the rights of "A.1. Holmes," eight Bob Reeves and the eight melodramas, scheduled on the Rayart releasing program.
Lillian Gish’s Next for M.-G.-M. Will Be “Annie Laurie”

LILLIAN GISH’S next production will be “Annie Laurie,” it was announced by Irving G. Thalberg, studio executive for Metro-Goldwyn-Mayer. This film play, an original story by Josephine Lovett, will begin production under the direction of John S. Robertson, immediately on completion of “The Scarlet Letter,” the picture which the star is at present playing in.

This will be the third feature picture that Miss Gish will have made for Metro-Goldwyn-Mayer, the other two being “La Boheme,” in which the star co-starred with John Gilbert under the direction of King Vidor, and “The Scarlet Letter,” a Frances Marion adaptation of the Nathaniel Hawthorne classic, being directed by Victor Seastrom. Lars Hanson, famous Swedish actor, plays the male lead with Miss Gish in “The Scarlet Letter.”

John S. Robertson, who was recently signed by Louis B. Mayer, vice-president in charge of production for M-G-M to a long term contract, will direct “Annie Laurie” as his first production for the Culver City studios.

Made Production Manager

Sydney Algier, assistant director to John M. Stahl on several productions, has won promotion. He has been appointed unit production manager for Christy Cabanne, when, in April 15, the director starts production of Mae Murray’s new Metro-Goldwyn-Mayer vehicle “Altars of Desire.” Jack Cummings will be assistant director on the new production, for which a large staff is being organized.

Jackie Coogan’s Next M.-G.-M. Film To Be “Johnny Get Your Hair Cut”

Story Written by Gerald Beaumont, Famous for Articles on the American Turf; Jackie Plays Role of Young Jockey; Coogan, Sr., Supervising

Of great interest to the exhibitor is the news that Jackie Coogan’s next Metro-Goldwyn-Mayer starring vehicle will be a race track story with the catchy title, “Johnny Get Your Hair Cut,” written especially for him by Gerald Beaumont, who is internationally famous for his stories about the American turf, and also the author of Reginald Barker’s sensationally successful film “The Dixie Handicap.” This announcement by Louis B. Mayer, vice-president in charge of production at the M.-G.-M. studios, further stated that the picture will be the most ambitious vehicle that the child star has had to date.

This picture will bring a slightly older Jackie to the screen and his new role is in keeping with his present age. He will play the part of a young jockey at the famous Latonia race track in Kentucky. The role innovates Metro-Goldwyn-Mayer to plans to keep Jackie Coogan the great drawing card that he is by giving him progressively more mature roles to play.

The title bears reference to the haircut that Jackie is soon to go through with, and much of the action in the new film centers around this incident in the life of the popular young star.

This vehicle, besides providing Jackie with a lovable, sympathetic part, is to be provided with many thrilling scenes of horse racing. The track sequences will be the most thrilling ever filmed, as it is planned to give them the most elaborate production ever accorded such a subject.

The new film will be produced under the supervision of John Coogan, Sr.

Big Productions Under Way at Famous Players-Lasky Studios

Seven Units Are Now Busy on the West Coast, While at the Long Island Plant Work Is Being Pushed Rapidly; Many Big Pictures Planned

LAUNCHING full speed into the biggest production boom in the history of Paramount, B. P. Schulberg and Hector Turnbull, associate producers, put two more companies at work this week. Seven units are now in production on the Coast.

Vctor Fleming has just called “camera” on “Mantrap,” the picturization of Sinclair Lewis’ latest novel. This will be a special with Ernest Torrence, Clara Bow and Percy Marmont playing the leading roles.

Florence Vidor took her place as a star on the Paramount program with the launching of production by Director William Wellman of the new Ernest Vajda story, yet untitled.

At the Long Island studio production is proceeding on an equally big scale. Owing to the crowded conditions there it has been necessary to erect one set within another. On the main stage it was necessary to build a large, lavishly appointed cabaret scene for D. W. Griffith’s special “The Sorrows of Satan.” This left the unit so cramped for space that a smaller set was built within the cabaret. In the Griffith attraction are Adolphe Menjou, Carol Dempster, Ricardo Cortez and Lya de Putri.

Bebe Daniels’ company, making “The Palm Beach Girl,” is also working at the Long Island Studio.

W. C. Fields is in the final stages of production at the Eastern plant on his initial starring picture, “It’s the Old Army Game” (meaning, never give a sucker an even break), Edward Sutherland is directing, and Fields has as his leading woman, Louise Brooks.

Other pictures using large sets on the stages at the Eastern plant are “Take A Chance” (tentative title), starring Richard Dix, with Gregory La Cava directing, and “Fine Manners,” starring Gloria Swanson under the direction of Dick Rosson.

The Dwy unit has postponed production for two weeks owing to an injury to one of the star’s hands.

Other attractions in production on the Coast follow:

Mae Negri is hard at work on “Good and Naughty,” a comedy drama directed by Mal St. Clair. Tom Moore is playing the lead opposite Miss Negri, and Stuart Holmes, Ford Sterling, Miss Dupont and Marie Mosquera are in the supporting cast.

“Old Ironsides” is being filmed on the high seas, where James Cruze found a good sized storm to furnish the thrills for many episodes aboard an old windjammer. Esther Williams, Wallace Beery, George Bancroft and Charles Farrell are among the featured cast aboard the vessel, which has been at sea for 10 days.

Herbert Brenon is reporting excellent progress on “Beau Geste,” which is being filmed in the heart of the American Sahara, 30 miles southwest of Yuma, Ariz. There are 1,750 men in the camp, which was built under the most unusual handicaps. The story concerns the French Foreign Legion in Algeria, and is from P. C. Wren’s powerful mystery novel. The east includes Ronald Colman, Neil Hamilton, Noah Beery, and Ralph Forbes, who are on location, and Alice Joyce and Mary Brian, who do not appear in the desert sequences.

John Waters is making a record on his first production, “Born to the West,” from a Zane Grey Story.

Raymond Griffith is not far from the filming of the closing scenes of “Wet Paint,” his starring comedy which is being touted as the biggest laugh producer he has yet made. Arthur Rosson is directing, and Helene Costello and Ray Baur are in the supporting cast.

Victor Fleming is very busy these days, for in addition to starting production on “Mantrap,” he is also consulting with Hector Turnbull, Herman Hagedorn, and Lucien Hubbard on the details of his production, “The Rough Riders,” which will follow “Mantrap.”

Both Allan Dwan and Clarence Badger are spending long hours in the laboratory, cutting and editing their latest productions. Dwan filmed “Patlock,” from Rex Beach’s novel, with Lois Moran, Louise Dresser, and Noah Beery in the cast, and Badger directed “The Rainmaker,” from a Gerald Beaumont racetrack story, with Georgia Hale, Ernest Torrence, and William Collier, Jr.
Six Big Productions Soon To Start at M-G-M Studios

Leonard to Begin on "Waning Sex" from the Play by the Hattons; "Altars of Desire," Starring Mace Murray, and "Flaming Forest" Will Also Go Into Work in April

SIX important productions will be started at the Metro-Goldwyn-Mayer studios during the present month, according to an announcement by Louis B. Mayer, head of the big Culver City plant. These productions augmenting the nine pictures now being "shot" will bring the activities of this company to a point where even the tremendous capacity of this large studio will be taxed.

Within the next few days Robert Z. Leonard will start "The Waning Sex," from the play by Frederic and Fanny Hatton. Shortly thereafter shooting will be commenced on the big fire picture under the direction of William Nigh. This film will be produced in cooperation with the fire chiefs of the United States and Canada and will present many spectacular effects.

The middle of April will witness the beginning of Mace Murray's initial starring vehicle under her new contract, "Altars of Desire," under the direction of Christy Cabanne. Elaborate preparations are now under way for this picturization.

Another spectacular production to be started in April will be the picturization of James Oliver Curwood's "The Flaming Forest." This will mark Reginald Barker's initial picture under his contract with M-G-M, recently signed.

The end of April will see Marion Davies' newest vehicle, "The Red Mill" in production. This Cosmopolitan picture, following "Beverly of Graustark" will present the talented actress in a new type of role which is expected to prove one of the outstanding screen portrayals of the year.

What is expected to be the most novel film undertaking yet attempted by M-G-M, will be started the end of April when "The Mysterious Island" under the direction of Maurice Tourneur will be placed in production. Undersea action plays an important part in the story and this work under the management of J. E. Williamson will mark a new undertaking in film production and that it will be done in technicolor as will the entire picturization.

F. B. O. to Make Elks Picture

During the recent F. B. O. Sales Convention at Hollywood, it was found by coincidence that a peculiar proportion of the visiting delegates were members of a certain fraternal order of national scope. The proceedings were halted long enough for a poll to be taken. When the vote was tabulated it was discovered that nearly eighty per cent. of the visitors were "Hello, Bills," the common name which distinguishes the Order of Elks.

On the heels of this discovery it was announced that F. B. O. was including among its Gold Bond productions for 1926-27, among others a big-time film based upon the Order of Elks, and called "Hello, Bill." There were emphatically no objections, as the cheering told in no uncertain way.

Nagel to Play Opposite Norma Shearer in "The Waning Sex"

A REVISED cast in support of Norma Shearer in "The Waning Sex," now being filmed under Robert Z. Leonard's direction, was announced by Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

This new cast for the popular star's latest vehicle is as follows: Conrad Nagel will play the romantic lead opposite Miss Shearer as Robert Barry; Sally O'Neil will play the role of Patricia Barry; Mary McAllister will be Mary Booth; George K. Arthur will appear as Hamilton Day; and William Bakewell will be seen as Clarence Duane.

The star's role will be that of the colorful heroine, Nina Duane.

The story is by Frederic and Fanny Hatton, adapted to the screen by F. Hugh Herbert and Frederica Sagor. Robert Z. Leonard is directing the film, which is being produced for Metro-Goldwyn-Mayer by Harry Rapf.

Appointed Acting Manager

Metro-Goldwyn-Mayer Distributing Corporation announces the appointment of W. C. Bachmeyer as acting manager of the Cincinnati office.

Bachmeyer gave up his former position as District Manager to take up his new duties, the appointment having become effective immediately after announcement.

Ginsberg-Kann Getting "Whispering Canyon" Ready for Release

"WHISPERING CANYON," the new Banner Production from John Mersereau's novel, is being prepared for release in May by Ginsberg-Kann. The print has been received and officials are delighted at the picture of rapid and tense dramatic action which Director Tom Forman has turned out. Mary Alice Scully made the adaptation.

Jane Novak has the featured role, with Robert Ellis as the hero, Eugene Pallette as a likable tramp, Josef Swickard in a character role, and Lee Shumway, James Mason and Edward Brady as a trio of villains.

The exhibitors' service book on "Whispering Canyon" is off the presses. Posters, lobby cards and other accessories are ready for exhibitors.

Ready to Start Work on "The Clinging Vine"

Final preparatory work on Leatrice Joy's next starring picture, "The Clinging Vine," is now under way at the De Mille Studio, and Director Paul Sloane expects to start production on the screen adaptation of this musical comedy success within two weeks. The screen treatment of "The Clinging Vine" has been written by Rex Taylor, the original stage presentation coming from the talented pen of Zelda Sears.
Two Expeditions to North Pole and One to Greenland Included in 1926-1927 Announcement of Editor of Pathe News

BY EMANUEL COHEN,
Editor of Pathe News and Pathe Review

Ellsworth Polar Flight to within 160 miles of the North Pole and that it created a sensation wherever shown.

Two record-breaking expeditions both full of great interest will be covered by the Pathe News camera—the Aeroplane Flight over Mount Everest, the highest peak on earth and the Aeroplane attempt to fly around the world in twenty-five days.

Another expedition that will be filmed by the Pathe News camera is the Mann-Smithsonian Institute Expedition to Africa.

From a point of exclusiveness the special motion pictures of events in Soviet Russia are teeming with human interest and Pathe News will continue to show these events.

The Trans-Polar Flight of the Wilkins-Detroit Expedition, under the leadership of Captain George H. Wilkins, Arctic explorer and war aviator, is being made with the backing of the American Geographical Society and the Detroit Aviation Society. Captain Wilkins was second in command to Steffanson on his last Arctic trip. The purpose of the 1,900 mile flight is to prove that there are three shortest air trade routes of the world across the Arctic wastes. The entire pictorial record of the flight will be photographed by Earl Rosman, and Will Hudson, two camera experts who can be depended upon to film scenes of absorbing interest. The flight across the North Pole Sea from Point Barrow to Spitzbergen will be attempted the last part of this month.

Snow-motors, under the guidance of Sandy Smith, have been engaged for many weeks in transporting supplies and fuel to the take-off point. Although several planes will be used in the preliminary work, only one is expected to make the final leg of the flight. The scenes photographed from this plane should make history.

Byrd Expedition To North Pole

The Byrd Expedition to the North Pole is under the leadership of Lieut. Commander Richard E. Byrd, U. S. N., commander of the Naval section of the recent MacMillan Arctic Expedition. Byrd will rely upon a large Fokker airplane, equipped with three engines, two of which will keep the plane in the air if the other should become disabled. A reserve plane, similarly equipped, is being taken along. The crew is largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship Chantier has been placed at the disposal of this expedition, which is being financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor.

Byrd will make his base at King's Bay, Spitzbergen, but will actually start his polar flight from Cape Morris Jesup, Greenland, the northernmost known point in the world, about 400 miles from the polar ice cap. The planes will be equipped with skids, so that Byrd can alight on the ice and rise from it in safety. Although the planes have a cruising radius of 1,200 miles the Commander feels the dangers of the trip (Continued on following page)
On the Top of the World
With Pathe Cameramen
(Continued from preceding page)

will be minimized by altering the flight into short laps. Cameramen Vanderveer and Donahue will film this expedition.

The Harrison Williams Expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kellerman, Pathe cameraman, will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the Expedition, goes as leader, Captain Robert Hartlett, Captain of Peary's boat on his historic trip of discovery, will be Master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole; Knud Rasmussen, noted Danish Arctic expert, and Arthur Young, who kills big game with the bow and arrow. In its Northward travel the expedition will practically retrace Peary's steps.

Airplane Flight Over Mount Everest

In point of daring the first airplane flight over Mt. Everest will be attempted by Lt. Callizo on this sensational airplane mission. Plans have been perfected whereby Pathe cameraman Ercole will accompany Lt. Callizo on this sensational airplane mission. The Lieutenant who holds the world's altitude record of 39,596.47 feet will make his first flight in a specially constructed plane. He will attempt to surmount Mt. Everest's 29,141 feet. Many attempts have been made to climb Mr. Everest. The recent massacre of a party of Tibetans transporting electrical apparatus by mule may result in the abandonment of the proposed Mt. Everest expedition, scheduled for the coming summer under the leadership of Brig. Gen. Charles G. Bruce who led the 1922 expedition. The airplane flight over the mountain, if successful, will reveal wonders of nature never before seen by man. All of the marvels will be caught by the Pathe camera.

Around the World In 25 Days

The record-breaking attempt to gird the world in 25 days is a subject unlimited in its film possibilities. This trip will be taken in motion pictures that are sure to present scenes of motion with human interest from all lands. This world-girdling trip will be made by Captain Linton Wells, long a soldier of fortune and Edward Evans, Sr., Detroit sportsman. Wells served in Sun Yat Sen's Revolution in China in 1912; with the Mexican Army of Carranza in 1916, and with the American Naval Air Forces during the World War. He was one of the American Army-Navy Around-the-World Flyers and drove an automobile in the first non-stop continental run from Los Angeles to New York last summer in 156 hours and 30 minutes.

The Around-the-World trip will be largely made in aeroplanes, but fast trains, automobiles, boats and other means of transportation will play their part. Captain Wells and Mr. Evans are now completing their preliminary arrangements, effecting plans so that no delays will arise at changing points. Tentative plans call for the race against time to start from New York in June or July, where the entrants will fly to Seattle, Washington, or Victoria, B. C. Thirty hours are estimated for this leg of the flight; eight days to cross the Pacific, twenty hours from Japan to Vladivostok, four days from Vladivostok to Moscow, thirty hours thence to London from London to New York in six days. They hope to reduce this total of twenty-one days, eight hours to twenty days flat, bettering by almost half Andre Jaeger-Schmidt's record of thirty-nine days, nineteen hours, forty-two minutes accomplished in 1911.

Smithsonian Expedition To African Jungle

The Smithsonian Expedition to the African Jungle to collect live wild animals is probably the greatest of its kind ever taken. Doctor William M. Mann, Superintendent of the National Zoo, will lead the expedition sent by the Smithsonian Institute. The possibility of securing marvelously thrilling scenes is made evident in the object of the expedition, which is to bring back, alive, for exhibition in the National Zoological Park at Washing- ton, approximately one hundred species of wild animals never before seen in America, and other African animals at present very rare in this country. Charles Charlton, representing Pathe News, will make a complete record of the trip in motion pictures. The United States Shipping Board has placed a special boat at the disposal of the expedition for the transporting of the wild animals to America.

First Motion Pictures Out of Russia

First motion pictures, with rare exceptions, out of Russia since 1917 are now being shown and will continue being shown in Pathe pictures. Through official Soviet order, the cloak of secrecy covering this gigantic territory—embracing one-sixth of the earth's area has been pulled aside for the Pathe camera. Our cameramen will be permitted to film big news events as well as other scenes and subjects of historic and enduring interests. Already we have shown some of the first films out of Russia. The world's greatest collection, the famous Romanoff crown jewels, priceless historically and roughly valued at more than $260,000,000 were a recent feature. Pathe News No. 28 shows the Russian flotilla completing a long flight from Moscow to Pekin, where a gala reception was given the adventurers, whose flight opened up aerial communication between Europe and China; patriotic demonstrations held throughout Russia on the anniversary of the revolution which ushered in the Bolshe-ik regime; at Moscow, "Liberated Russia" flying past the tomb of Lenin, their great leader, who lies buried near the Kremlin, ancient fortress-palace of the Czars; in Lenigrad, thousands more take part in the great victory anniversary.

All of the above mentioned expeditions are in addition to the other plans for news educational pictures that are always a part and parcel of Pathe News. Our staff of men are stationed all over the world to catch every happening.

The historical value of these scenes cannot be overestimated.

Big Serial Starts

Work at Universal

Production of the first episode of "The Fire Fighters," a spectacular chapter-play with Jack Daugherty in the starring role, started this week at Universal City.

The picture is based on John Morosso's well-known stories, "Cap Fallon," and chronicles the adventures of the fire fighters of a great city.

Helen Ferguson is playing opposite the star in the feminine leading role, with William MacGaugh, Lafayette McKee, Al Hart and others in the cast. Jacques Jaccard is directing the picture under the supervision of William Lord Wright, head of Universal's serial units.
Educational Pictures Set for Biggest Year in Its History

THE HIGH PITCH of enthusiasm which ran through all three of the regional sales conventions just held by Educational Film Exchanges, Inc., leaves no doubt that Educational is set for the biggest year in its history. The exchange managers who met at New York, Chicago and Denver have returned to their home cities and are already launched on an intensive selling campaign for the 1926-27 season.

The Educational Pictures program, announced last week, not only contains the biggest line-up of one and two-reel comedy and novelty subjects since Educational was organized as a national distributor, but includes also the series of Romance Productions in Technicolor, which E. W. Hammons' organization is offering to theatres, not just as an added attraction, but as the actual feature of a program.

"The Vision," First of Romance Series

"The Vision," the first of the Romance series, was screened at each of the three regional conventions, together with the first releases in several new single-reel series, and created a sensation among the branch managers. This picture will be released at once, although the remainder of the series will not follow until the beginning of the new season.

The first of the three meetings was held in New York Monday and Tuesday of last week, with sessions at the McAlpin Hotel. The exchanges in the eastern part of the country were all represented, as well as the Canadian headquarters. The latter part of the week the managers from the central part of the country gathered at the Congress Hotel in Chicago. Monday and Tuesday of this week the far western and Pacific Coast managers met at the Albany Hotel in Denver.

"The Vision" was the subject of much of the discussion at the three meetings. Plans for a big exploitation campaign and for preparation of a large assortment of exhibitor helps were talked of, and the delegates were unanimous in agreeing that this two-reel classic in Technicolor would be treated as the feature of the program generally, by the critics as well as by the exhibitors.

Home Office Representatives At Conventions

Home office representatives at the conventions were E. W. Hammons, president of Educational; A. S. Kirkpatrick, assistant general manager; J. R. Wilson, acting domestic sales manager; Gordon S. White, director of advertising and publicity; and Harvey Day, Kinograms sales manager. Sidney Brennecke, west coast representative, attended the meetings, and R. L. Hoadley, Los Angeles publicity representative, was present at the Denver meeting. Arthur Lucas, special southern representative, went to all three gatherings.

One of the most interesting announcements was the fact that 750 new accounts have been added to the books of the various Educational Exchanges within the last couple of months.

Gordon S. White Outlines National Advertising

Gordon S. White, director of advertising and publicity, outlined plans for the most comprehensive campaign of national advertising for the benefit of exhibitors that has ever been undertaken by any Short Feature distributor. The delegates were most enthusiastic over the announcement of a magazine campaign that calls for at least twenty-five full page advertisements in the leading motion picture magazines ordinarily known as the "fan" magazines.

Two Educational Stars Renew Comedy Contracts

E. W. HAMMONS, President of Educational Film Exchanges, Inc., has just announced the signing of new contracts with Lloyd Hamilton and Jack White — two of the outstanding personalities in the progress of Educational Pictures during the last six years. Both Hamilton and White have been signed up for periods of three years.

Lloyd Hamilton is one of the most experienced of the screen comedy veterans. He had appeared in a number of short comedies prior to the organization of Educational as a national distributing medium. When Educational began to distribute two-reel comedies six years ago, Hamilton was featured in Mermaid Comedies, and he has been on the Educational program continuously since then. His 1925-1927 series of Hamilton Comedies will be the fifth series of star comedies under Hamilton's name.

Jack White also joined the Educational family in its first season, directing the first series of Mermaid Comedies. Although then little more than a youngster in age, White quickly built up a reputation as a true genius at comedy direction. The great comedy production schedule of the Educational Studies will continue under his directorial supervision.

Pat Dowling, representing the Christie Studio, attended the three meetings; Charles Christie, general manager of the Christie Film Company, and Jack White, director general of the Educational Studio, arrived in Chicago in time to address the managers there. In New York, E. H. Allen, general manager of the Educational Studios, was a speaker, as well as Carroll Trowbridge, New York Christie representative.

Bruno Weyers, vice-president, made a very interesting talk on loyalty and cooperation at the New York meeting.
MOVING PICTURE WORLD

May 1, 1926

CUPID'S BOOTS. (Pathé Comedy). Star, Ralph Graves. An A-1 comedy that keeps the laughter circulating promiscuously. Starts in some store with Graves and the romantic clerk a nightmare is introduced that brings in a female customer and her parents and much thunder and lightning is the result. The climax is powerful. All classes. Warners. Admission 15-30, 35-50. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FIGHTING RANGER. (Universal Serial). We are again having the "Dool-Ed Rider with this. The contrast is too great. It went along well for about six exhibits, but it is getting pretty dracy. We hope to pull through with it, but fifteen chapters is too long for any of them. Louise E. South, Pittsford Boys' Club, Pittsford, Vermont.

HIGH JINKS. (Fox Comedy). A good comedy. The kid in this is very good. Sunday, yes. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odeon Theatre, Hughesville, Pennsylvania.


IRON MAG. (Pathé-Comedy). All-star cast. Here is a comedy with a punch in the end that is a roar. The climax to this comedy is a win out itself. All day the laughter is roarred at this one. In two reels. Draw working class, City 280,000. K. C. Judge, Comedy Theatre, Jamaica, L. I., New York.

KINGDOMS. (Educational Comedy). We have played them for a whole year and like them. They give us good service. Good appeal. Better class, town of 4,500. Admission 18-20. C. A. Anglemier, "Y" Theatre (400 seats), Elyria, Ohio.

KINGDOMS. (Educational). A satisfactory news reel for us. We have regular patrons for the news reel only. Tone and appeal, good. Better class, town of 4,500. Admission 16-20. C. A. Anglemier, "Y" Theatre (400 seats), Elyria, Ohio.

KNOCKOUT KELLY. (Pathé Comedy). Another Pathe single reel concerning a would-be prize fighter and his proficient manager. A few fight scenes that are real funny help to make this a good supplementary to your weeklys. Admission 15-20. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.


LION LOVE. (Fox Comedy). Oh boy! What a comedy! If you want to hear them roar, give them this. Its hokum, but it sure is good. Draw all classes, small town. Admission 15-25. David W. Strayer Mount Joy Theatre, Mount Joy, Pennsylvania.

LION AND LADIES. (Fox Imperial Comedy). If you are now using these comedies you know they are good; if not, get acquainted with them. "Love and Lions" is a sure bet. Action in second reel; laughed as hearty over this one as they did over the "Freshman." Get it. General class town of 1,250. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

MADIES MARRIED. (B. O. O. Series). Star, Alberta Vaucahn. Last of the "Adventures of Mike" and had every episode been as thrilling as this, would have considered it the best of P. B. O.'s series of two reels. But, as a whole, this series was not as good as the former ones, such as "Fracambers" and "Fighting Blood." H. H. Hedberg, Amuse-U Theatre, Mobile, Louisiana.

MOVING PICTURE WORLD

Straight from the Shoulder, Jr.

Edited by VAN

A short, snappy comedy can take the curse off a mistake in looking a draggable figure.

A strong-suspense serial full of action can hang the come-back sign up in patrons' minds.

A good scenario, an entertaining novelty can give that added touch of "class" and "pull" to your house.

Advertise 'em to your patrons and report 'em to your fellow exhibitors.

VAN.


TOUGH. (Educational Comedy). Star, Johnny Arthur. This was a fairly interesting comedy, but I was a little disappointed in the picture. The stories were exceptionally good and I suppose I expected too much. Horizontal, yes. Vertical, no. Small class, town of 4,000. Admission 10-20. C. A. Anglemier, "Y" Theatre (400 seats), North, Pennsylvania.

TOO MANY HECKS. (Universal Comedy). This film, was C. T. Tuttle series. I was a little disappointed in the picture. The stories were exceptionally good and I suppose I expected too much. Horizontal, yes. Vertical, no. Small class, town of 2,000. Admission 10-20. M. W. Larmour, National Theatre (130 seats), Graham, Texas.

UNPREJUDICE ENEMIES. (Pathé Comedy). Our first single reel Pathe and it certainly was received with greater enthusiasm than the previous one. We are about to open the class in the with the big brother comedies in W. Theatres. It is a nice, light comedy that will make a fellow mellow and receptive so that a bum feature don't bring apoplexy. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

VOICE OF THE NIGHTINGALE. (Educational). Would like to have a short subject I have ever seen. No wonder it won the medal. Will go high on any program and when you show it. Neighboring class city of 15,000. Admission 10-15. Ulysses Ponsanti, Bijou Theatre (500 seats), Waterville, Maine.


WOLVES OF THE NORTH. (Universal Serial). Star, William Dieterle. First episode of the first serial I have run for some time. I can't say that I was impressed with the start but perhaps it will get better as it goes along. Tone, good. Sunday, yes. North, no. Small class, town of 1,800. Admission 10-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Red Seal Pictures Signs for "Carrie of the Chorus" Series

FRED V. GREENE, JR., representing Red Seal Pictures, has entered into a contract with Irwin Richard Franklyn, Director General of Majestic Films Company, whereby Franklyn will write and produce a series of thirteen two-reel comedies to be released by Red Seal under the title of "Carrie of the Chorus."

"The Carrie of the Chorus" stories are an adaptation of Franklyn's magazine and newspaper syndicate serial, "Memoirs of a Stage Doorman."

Hazelene Harmon, a "discovery" of Franklyn, and a late feature of Arthur Hammeister's "Wildflower" and Ed Wynn's "Perfect Fool," will play the title role.

Bevy of Zeigfeld Follies beauties and many other notables of the stage and screen who will make the appearances in one or more of the thirteen comedies.

Admired episodes will begin at the Claremont Studios, Monday, April 19, and work will continue throughout the Spring and Summer, so that a release date for the first of the series can be arranged for the early parts of Summer.

A feature of the joint contract between Red Seal and Franklyn, specifies that Max Fleischner, creator of the "Out-of-the-Inkwell" series, will cut, edit and title each of the "Carrie of the Chorus" pictures. Fleischner, through his exceptional work on the "Ko-Ko Screw-Cut-Turner" in the "Out-of-the-Inkwell" films, has distinguished himself as one of the most adaptable film editors and title writers in the Short Subject field.

Franklyn has closed for what will materialize as one of the most powerful exploitation angles ever put behind a short subject series. The Hearst chain of newspapers will run, in serial form, the entire fictionization of the "Carrie of the Chorus" stories in all of their newspaper, guaranteed, for theatres playing these attractions. This will afford exhibitors booking this series an enviable advertising accessory that will help in no mean way to put across his entire program.

"The Carrie of the Chorus" stories, as the name implies, deals with the adventures of a Broadway chorus girl along the great white way. The series will be constructed so that the comedy in them will be realized solely through situations and sequences. This will eliminate any type of slapstick or hokum gags. In plain language, it is the desire of the series editors and producers to present a series of pictures that any theatre can boast and patronize as miniature features. The Jack Crosby offices of No. 158 West Forty-fifth Street, are handling the casting for these pictures exclusively.
Involves extra time in laying out, but it enables the printer to set up a good job the first time and avoids the delay of marking for a reset while it prevents him from using all machine lines of a dead uniformity.

With a layout like this you take the time when you have the time instead of having to make the best of a bad job in a last minute rush. The copy went over to the printer and came back properly set with a minimum of delay.

Next week we'll show a design with a notched and mortised cut.

Hines Cutouts Are Excellent Winkers

Getting Rainbow Reilly for first run in the Metropolitan district, Loew's State Theatre, Newark, got behind the picture with extra push. The 24-sheet contains a black and white head of Johnny Hines about six feet tall, and three of these were made for the marquee. One eye was set with a steady light and the other with a flasher, which gave the effect of a continuous wink. The heads were more effective in black and white than in color.

RepeateD in Lobby

Another head was made for the lobby, surrounded by the rainbow, also from the 24-sheet. This was mounted on compo board save where the rainbow was shown, and this was cut away and lighted from the rear by a baby spot.

An excellent window was obtained from Spaelings for a display of the athletic equipment actually used by the payer in this picture, while a pony cart, almost completely hidden by banners, was driven about the streets by a diminutive darkey in livery. With double newspaper space and plenty of paper, Rainbow gave the house one of the best weeks of the season.
Had Dummy Telephone in This Information Bureau

Musical Stars Were An Aid to the Widow

Things broke nicely for the Madison theatre, Detroit, when it came to putting over The Merry Widow. Donald Brian and Oscar Figman, of the original operatic production, were in town with No, No Nannette and The Student Prince. Twenty Cadillac cars were borrowed and the two companies were taken to see how John Gilbert did it. It made a fine ballyhoo with a real news angle. The papers could please three theatres with one story, so they went to it with a will.

Another novel stunt was a cumulative waltz contest in which the winners at three dance halls fought it out in the finals at the Madison. This was better than a contest that began and ended in the hall itself, and all three places worked hard to put over a winner, with the result that the advertising was unusually heavy.

An impersonator of the Widow was driven about town in a car of the vintage of 1928; the year the opera was first produced, and while Detroit is used to autos of all ages and makes, this car got attention.

There was also a new daily paper launched, with real news, advertising and features. Until it appeared on the streets there was a general belief that a bonafide addition was about to be made to the list of dailies and interest in the first issue was strong. There was only the one issue.

There was a raft of smaller stuff, phonograph hookups, puzzles and the like, but the highlight was the almost universal use of the famous waltz in public places and over the radio.

-E. L. Delaney, a new Metro-Goldwyn exploiter, helped the local staff. It was his first assignment and he spread himself.

33,000 Hats

Working for the Loew State theatre, Long Beach, Calif., a First National exploiter sold off 33,000 pirate hats to a chain store which makes a weekly bulletin announcement.

Fred McClellan sold them the idea of printing one bulletin on the back of the hats used to advertise Clothes Make the Pirate, and the store paid all the costs.

A Photo Release

AN ADVANCE SIGN THAT ADVERTISED MIX FOR A MONTH

Tom Holliday, Alhambra Theatre, Charlotte, put this over his main inside entrance a month before The Lucky Horseshoe was due. The portrait is about eighteen inches behind the show, and is specially lighted from the rear.

Technical and Business Notes

A Universal Release

A SPOTLIGHTED SIX SHEET ON PHANTOM OF THE OPERA

Cutting away the background to suggest the spread of the beam gave more effect to the top spotlight used by H. C. Farley, of the Empire Theatre, Montgomery, Ala. A ghost story contest helped along.

A Photo Release

DUMMY PHONE WAS INFORMATION BUREAU

Ernest Morrison's highlight on A Kiss for Cinderella was an Information Bureau in the lobby of the Imperial theatre, Asheville, N. C. A temporary office was fitted up with a flat top desk well supplied with roto's, miniatures of Miss Bronson, advance house programs and other printed matter, with a plentiful display of stills.

A girl who was chosen for her clear voice and her faint resemblance to Betty Bronson, sat at the desk and answered inquiries about the picture. She also stimulated interest by answering incoming telephone calls. To save the trouble of wiring, the calls were stimulated by a press button worked by her foot, real calls being answered by the regular operator.

She not only aroused general interest, but she was directly instrumental in selling several large theatre parties.

A cutout showing Cinderella driving to the ball was directly over the box office, extending the width of the lobby, with a smaller cutout showing Cinderella with her children and the Bobby inside a glass slipper.

The campaign put the picture over to unusually good business.

George E. Brown, of Loew's Palace Theatre, Memphis, made a mop-up with a revue during the run of Hands Up. Five girls and five boys were in the cast and all of them had won prizes in local Charleston contests, and all were from the high schools, so every high school pupil felt it a duty to come. Brown never misses a chance to play up the local angle.
Teaser Campaign Ran Four Weeks

Davenport, la., got all excited recently over a home-made mystery. People found small cards lettered "The Phantom" in their pockets, without knowing how they got there. They just seemed to materialize, and it really was mystifying. The town heaved a collective sigh of relief when the Garden Theatre finally came out with announcements of Phantom of the Opera.

William O'Hare, of the Garden, had several thousand cards printed. These were about the size of a visiting card and were done in red.

First off he got two bright high school girls to put one into the pocket, purse or books of every pupil. Several dry cleaners slipped them into the pockets of the garments they handled, and the brush boys in barber shops were chartered with passes to put them into the pockets of the customers. The same arrangements were made with coat room attendants.

Stressing the value of secrecy, O'Hare got them out without any of the passers talking, and it developed into a genuine mystery.

Then when he did break the news, he plastered the town with an extra supply of pictorial paper, and everyone around the house was busy, particularly the ushers and cashiers.

Phantom Prologue

Charles E. Hammerslough, of the Broadway theatre, Newburgh, N. Y., used the Phantom himself for a prologue to Phantom of the Opera.

A man dressed as Chaney in the play slowly rose through a trap, under a green spot. After a moment's pose he crossed the stage to the apron, across the orchestra pit and moved through the house to the entrance. The main title flashed on the screen and the picture was started with the patron already under the suggestion of the mysterious.

Still Running

The safety drive is still with us. The latest was a Havoc Week in Canton, Ohio, on behalf of the Fox release at the Mozart Theatre. The Mayor and the police collaborated with the local automobile club, and the theatre put out a float with a wrecked car to show the results of careless driving.

Week No. 578,841

The latest "week" is a Thank You Week, reported from the Alamo Theatre, Louisville. This was sponsored by the Mayor and proclaimed by windshield stickers announcing that the driver was a member of the "American Thank You League" with the added suggestion that you "Do your bit and see Thank You at the Alamo."

Most of the merchant advertisers also tooted for the Fox release in their daily ads the entire week.

For Griffith

Playing Hands Up, T. L. Stelling, of the Plaza Theatre, Asheville, N. C., put out a perambulator neatly dressed, but with a silk hat large enough to come down over the wearer's head and rest on his shoulders. A peep hole was cut in the band to permit navigation, but a black gauze band would give better vision and more air. Both the hat and a chest card were lettered for the attraction.

PUTTING OVER THE LIVE WIRE AT THE SPENCER THEATRE. ROCK ISLAND, ILL.

On the left is the lobby front, built up from three sheet cut outs and an enlargement from the one-sheet. With a floor strip of 100 watt lamps back of the front plane the effect was strong. On the right is one of six windows made from cuts outs and white print paper. Six of these, backing the bright lobby display, made very unusual business for F. O. Slenker.
Moving Picture World

May 1, 1926

A Crosspage Streamer for The Bat Makes Big Sales

Had Fashion Show
First National Month

The California Theatre, San Jose, started off its First National Month with Norma Talmadge in Graustark and a Fashion Show to boot. The cut from the plan book has been notched to let in some original talk, and for some reason a second notch lets in a "First National Picture" just below the circle trademark which carried the same announcement.

A cross-page streamer three inches deep. This was so different from the usual two column space that even the shape suggested something different—and better.

THE BAT
IS FLYING!
THIS WAY!

A United Artists Release

THE BAT TEASERS

The center cut was a black bat about two and a half columns wide with side cuts made from the scene stills and cut to similar shape. In between is "see the" copy, listing the main punches. Here a better selection might have been made. We do not think that the biggest punches have been selected. Otherwise this layout is capitably done, and probably sold an extra business. It must have, since the picture was held over for a second week with a somewhat similar announcement.

Practically every house has taken up these useful outline cuts, either from the press book or with original drawings based on the idea, and most of the stuff has been straight press book cut work, since these appear to have been planned to do the greatest good.

Between the short title and the striking outline, The Bat has been much appreciated by the advertising hustlers because it has been so easy to get a good display.

Too Much Detail
Bad for a Design

In a reduction from 36 to less than 15 ems, this cut on The Johnstown Flood is not going to get any better, but it was pretty poor as it appears in the original display from the Washington Theatre, Detroit.

This particular newspaper reproduction came through in good shape. The whites are clean and the lines sharp and yet the result is rather messy. You can imagine what it might become with poor ink and porous paper. The lines would spread into a puddle of ink.

The artist has made the common mistake of working in too much detail. He fills the space until none of the components of the picture stand out. It's almost a solid mass of color. He has worked too hard. Probably he made his sketch above scale without trying to visualize the looks when it was reduced to a cut.

This is a very common fault of newspaper artists. They get something that looks well on the drawing board and they do not realize that a reduction will mud up. But even at that, we think the artist has used too much ink. Even for a larger scale drawing he has worked in too much detail. The best advertising cut is the one which offers the most detail with the fewest number of lines. This exact scene could be redrawn by a careful man with about one quarter as much work and be many times stronger.

WITH A FASHION SHOW

Most of the lines avoid the usual all-caps and are more legible than usual, and while the display is not noteworthy, it is soundly good and fills a forty twenties very acceptably.

Tying Up The Bat
To Character Cut

M. A. Maloney, of the Stillman Theatre, Cleveland, used a set of teasers to precede his showings of The Bat. These were single column cuts with the title over the black silhouette of the animal and with varying text, in type, below. The sample shown is full size.

These were run for several days to prepare for the opening announcement, which was

A Clever Display on The Bat from the Stillman Theatre, Cleveland

Like a Thunderbolt
Comes This Thrilling Screen Production!

A United Artists Release

AN INK FLOOD, TOO

Not to be outdone, the house has committed the same fault in crowding the lower space with type too large for the space. The four names following O'Brien's, could have been set in ten point Roman with a far greater display value and this would also have thrown O'Brien's name into stronger relief.

This is not very important, since the panel in the upper left can be counted on to do competent selling, but it would have been just as easy, when laying out the space, to have marked in proper type faces to get the most prominent display.

The upper portion of this space is very well done, but the lower lines are very poor, and the cut is the worst of the lot.

We want good, mostly type specimens. Won't you send some in, please?
Cliff Lewis Experiments With Type and Cuts

Cliff Lewis Starts
With Art Displays

Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., writes that he is now authorized to incur engraving bills and to hit up the spaces somewhat, but that he aims to stick to type for his announcements. "We hope that Cliff sticks to the latter promise, for he is one of the men we rely on for a nice handling of type, and if he lets his artist persuade him to go in for hand lettering there is going to be a nice little murder story in the daily papers."

One of Cliff's recent experiments is with The Blackbird. We reproduce an all type and a cut attractor. The all type ran rather longer than is shown, for there was about an inch used for the underline, but this is the essential space for The Blackbird.

The idea seems to have been to get a sinister effect, to harmonize with the type of role played, but a clever draftsman could have gained this effect with much less ink. An excess of cross hatching is almost fatal to a display cut. It is possible that the cut will attract more attention than an open type display, but our personal preference would be for a better type spread and less cut. Still, tastes differ, and it may be that Syracuse likes cuts and responds to the appeal.

Whatever the case, we think that Cliff has something of a job ahead of him if he has to educate his artist to draw good selling cuts. The artist seems to want to make pictures rather than advertising material. The two are very different.

Hand Lettering is
Hard on This Space

Good copy is almost completely thrown away through the use of hand lettering in this display from the Temple Theatre, Toledo. Not only is the hand lettering lost, but an effort to sell the feature through setting all the copy inside of the apron, the type is held too small. It's not at all up to the Temple's usual work.

Cliff Lewis Experiments With Type and Cuts

Plays Up Titles
For Partners Again

Loew's State Theatre, St. Louis, made a strong play on the sub-titles in Partners Again to put over this third Potash and Perlmutter play.

A BLACKFACE TEAM

In the example shown there is a panel commencing "Titles by Montague Glass" with a sample sub-title, while another space lists three of them as samples of the humor to be enjoyed. The circle design is the best layout of the three, but the half tones come through so poorly as to suggest that the cravat and suit men are appearing in a blackface specialty. A much better design shows outline character sketches while a third gives a pair of full length silhouettes with enough character to suggest the two principals.

It would seem that if much reliance is placed upon the sub-titles, it would pay to use them as scatterers. Apart from the poor half tone this is a good layout with plenty of emphasis given the other features. It is interesting to note that B. A. Rolfe, who is appearing with his band, was partner with Jesse L. Lasky in some girl acts in vaudeville twenty years ago.
Associated Exhibitors


FINCH BITTER. Star, Glenn Hunter. This is not a star vehicle, but the direction is so fine that the patient Mr. Hunter has given the public his best work. Oil field class and farmers town of 700. Admission 10-25. G. W. Tockey, Dixie Theatre (275 seats), Wynonna, Oklahoma.

BEYOND THE ROCKIES. Star, Bob Custer. This boy is getting better all the time and makes good stuff and you can go wrong on any kind of F. B. O. service. Tone and appeal, good. Sunday and special, no. Working class city of 12,500. Admission 10-15. G. M. Berlitt, Favorite Theatre (167 seats), Piqua, Ohio.


COWBOY MUSKETEER. Star, Tom Tyler. Yellower than "Let's Go, Galahgers." and "The Wyoming Wildcat," as most of the action was in the latter part of the picture. However, it was a good Western and the fans won't kick if the next pictures here are as fast as Tom's first two, but they'll howl if the star is like his. A. S. French combines in these Tyler's, as the little boy and the dog put variety in it. Tone, okay. Sunday, yes. Here. Special, no. Good appeal. Mixed class town of 1,000. Admission 10-25. H. L. Barnett, Amuse-U Theatre (200 seats), Melville, Louisiana.

FLASHING SPARS. Star, Bob Custer. Practically the only picture that pleased the fans very well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

“IT is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to produce and exhibit, without fear or favor. Use these tips and see come from your own experience.

OUR GANG.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. This went over far for us. It's too long and drawn out to be interesting. Draw small town. Admission town of 2,200. Ryder, Jewell Theatre, Verdale, Minnesota.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. Leslie. This is the best of its kind, and it was worth the money. Tone, good. Sunday and special, yes. Appeal, 100 per cent. General admission class town of 600. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

LAUGHING AT DANGER. (5,442 feet). Star, Dick Talma. Railroad Ohio, we have considered very good and seem to please everybody. City of 110,000. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. The usual formula worked into a picture that pleases the masses. Had many favorable comments on it. City of 110,000. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


MIDNIGHT FLYER. (6,039 feet). Star, Cullen Landis. Supported by Buddy Post. Somehow or other it seems all railroad pictures are a good bet. This certainly drew and pleased Tone, good. Appeal 100 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


CHUNKIE. (7,000 feet). Star, Dorothy Mackeal. A very poor picture to show to ladies and gentlemen. A weak affair from beginning to end. Hour and 45 minutes. First National brand. Story of a girl's mistake with the boy marrying her after she had come in love with another man. Women adverse criticisms, some saying it should not be shown to married ladies. Monday or special. Appeal, fair. Town about 10,000. Draw general class. Admission 10-25; 15-35 on special. H. H. Hagedorn, Amuse-U Theatre, Melvile, Louisiana.


CLOTHES MAKE THE PIRATE. (8,000 feet). Star, Cast. Nothing to it. I pulled it, I know. Sometimes a star is just too much and told the exchange to keep the film off. It was worth the film rental to keep it off the screen. It's just as rotten as it is possible to make for drawing small money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.


SOUFIRE. Star, Richard Barthelmess. This is very good, saw many unfavorable reports on it, but it was well liked by those who saw it. Good acting but did not draw any extra business. Tone and appeal, good. Sunday, yes. Special, no. Appeal 50 per cent. City of 3,000. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

SOUFIRE. (5,562 feet). Star, Richard Barthelmess. This is very good, saw many unfavorable reports on it, but it was well liked by those who saw it. Good acting but did not draw any extra business. Tone and appeal, good. Sunday, yes. Special, no. Appeal 50 per cent. City of 3,000. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.


WE MODERN. (6,005 feet). Star, Colleen Moore. If you like the flapper pictures that are being shown, you will like this film. Town, 7,000. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.


First National

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You.

Edited by A. Van Buren Powell

F. B. O.
Moving Picture World

May 1, 1926

Draw mixed class, town 1,900. Admission 25. Fort Scott Hotel (482 seats), Belvidere, New Jersey.

GOLDEN STRAIN. Peter B. Kyne story. Would have been a good picture if George O'Brien or Jones had leading role instead of the no-good Gal. Story had riding and trick side-burns were a joke. However, should please average western audience. Cast: G. O'Brien, B. Russel, G. Duvall. Drawing class, town 7,000. Admission 10-25. A. M. Rosenblum, Home Theatre (350 seats), Rochester, N.Y.


HAVOC. Star, George O'Brien. A very fine feature. 'HAVOC' and 'Magic' are going by woman and war. Madge Bellamy and Margaret Livingston took parts well. O'Brien and Leech are strong, and they have a pathos, humor, and drama, as well, and magnificence, sprint and thrill. Will please all classes. Tone, okay. Sunday, okay. Special, yes. Excellent appeal. General class town of 3,700. Admission 10-25. Kriegbaum Brothers, Char-Bell Theatre (900 seats), Rochester, Indiana.


IRON HORSE. All-star cast. This is what made life pleasant for the exhibitor, Wonderful picture. Cast excellent. Everybody satisfied. Tone, no. Sunday or special, yes. Appeal, 100 per cent. Draw farmers and all classes town of 2,300. L. Weck, Benoit Auditorium (100 seats), Benoit, Mississippi.

KENTUCKY PRIDE. (5,697 feet). All-star cast. Largest horse story we have booked. The horse tells its own life story. Hold the interest all the way through. You'll laugh and also shed a tear when you see this one. Go the limit. Town 2,500. Draw town, special, and all classes. Admission 10-25. S. H. Ritch, Rich Theatre (450 seats), Montpelier, Idaho.

LAZYBONES. Star, Buck Jones. This is mighty good but not a western, more heart interest. Tom is very well played. Made it better than the men. Tone, good. Sunday, yes. Special, no. Appeal, 100 per cent. General class town of 2,900. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), Dayton City, Nebraska.

LUCKY BONESHED. (5,000 feet). Star, Tom Mix. This is a good entertaining picture. Has a dream portion in it that is full of comedy. Tom is the chief highlight. Gives Tom a chance to lick a dosen men, as usual, and please. Charles Lee Hyde, Grand Theatre (350 seats), Oxford, Alabama.


THANK YOU. (1,890 feet). Star, Alec Finnes. A very wonderful picture. A few more of its kind to work in our yearly programs would be a salvation to house repub-

FIRST NATIONAL. GIVES you "The Wilderness Woman" with Lowell Sherman and Allen Pringle of Rochester, Indiana.

THUNDER MOUNTAIN. (7,508 feet). Star, Buck Jones. This is the best Western that I have seen for some time and is a little different from the rest. Cast good and good action. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 15-25. G. M. Bertling, Favorite Theatre (157 seats), Piqua, Ohio.

TJMMBER WOLF. (4,800 feet). Star, Buck Jones. This is the best Western that I have seen for some time and is a little different from the rest. Cast good and good action. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 15-25. G. M. Bertling, Favorite Theatre (157 seats), Piqua, Ohio.

TJMMBER WOLF. (4,800 feet). Star, Buck Jones. A good story of the timber country, the actors, suit. Fans want Buck as a cowboy and they don't want to see him wounded. You know, Van, the hero of a Western must always come out of the fight and shoot matches with a whole hide or some are bound to kick. This picture not nearly as good as "The Shadow." Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw general class. Sunday, yes, special, no. Appeal, fair to good. Town about thousand. Draw general class. Town of 10,000 on specials. H. H. Hub-

METRO-GOLDWYN

ARAR. (6,710 feet). Star, Ramon Novarro. Fell absolutely flat here. This type of story was played out long ago. AL C. Werner, Royal Theatre, Reading, Pennsylvania.


GREAT LOVE. (5 reels). Star, Robert Armstrong. I have no word to say about this picture. Bought and Metro slipped me the title changed to "Great Love." Paid a special price. Winter class town of 5,000. Doomed to exploitation it rather heavy. It's absolutely terrible for a five-reel feature sold at a spe- cial price. My patrons didn't hesitate to say what they thought of it and title was misleading, as some expected some real love. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JANICE MEREDITH. Star, Marion Davies. An excellent picture, but we have been unable to sell audience, very much of our audience were a little weak in the picture. The public has a very poor taste. Sunday, yes. Special, no. Appeal, 75 per cent. Town 1,650. Admission 15-25. T. L. Barnett, Pitts Theatre (600 seats), Jewett City, Connecticut.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. This will please all classes. Tone is good from start to finish. Better than "The Ragsman." Draw small town class. J. W. Ryden, New Theatre (750 seats), Muskogee, Oklahoma.


PARAMOUNT


COHRA. (6,895 feet). Star, Rudolph Val- entino. "A very bad picture, Mr. Seymour, a very bad picture," that remark was made by a patron leaving the Pontiac Theatre at the conclusion of the first performance. The end part of this is, I had nothing to reply; no defense to make; the film was exactly as he classified it. No doubt you are going to play it in your next series. We are not interested in what the picture is and what it might mean at the box office, after the first showing. The distributor is the one that I paid for a program picture—just remember this. He can't decide how he will handle after the first performance, all. Draw health seekers and tourists. Dave Seymour, Managing Director, Pontiac Theatre Beautiful, Saranac Lake, New York.

COHRA. (6,895 feet). Star, Rudolph Val-
Moving Picture World

May 1, 1926


WILD HORSE MEZA. (7,164 feet). Star, Jack Holt. Played this New Year's Day and had good attendance, and the picture and other portions of my program got over good. Would rate this as a good western; nothing to compare with it. Stars are well-handled. Tone, good. No special. Draw all classes, town 3,000. Admission 10-25. The Theatre (500 seats), Saranac Lake, New York.

WILD, WILD SUSAN. (8,787 feet). Star, Bert Roach. Very good, but not as special. With a little Vidor we could make a lot of money. No big claim should be made and it will come and go, raise no fuss with your patrons or at your box office. Saturday attendance good. As special, no. Draw health seekers and tourists, health city. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMANHANDLED. Star, Richard Dix. This picture pleased everyone. Dix is a favorite with our patrons. Think that picture was played in little Vidor and Mr. Moore, very good appeal. Yes for Sunday, no as special. Draw middle class town 1,400. Frank J. Anglemire, Opera House (452 seats), Beli- dvere, New Jersey.


PRIDE OF PALOMAR. (7,494 feet). Star, Marceline Day. Very good special, but didn't think it could be made into a good picture. It doesn't say nice things about the Californian actually has toward them, and thus it is all right. It is actually something of an education as well as being first-rate entertainment. Yes for Sunday. Rates about 60 per cent. Charles Lee Hyde, Grand Theatre. Admission 10-25. T."Y" Theatre (400 seats), Nan- sah, Pennsylvania.

LITTLE FRENCH GIRL. (6,528 feet). Star cast. A very good little picture; if you can get in on it, you will like it. Very good tone. Appeal, 80 per cent. For Sunday, no as special. Draw farming and small town class, town 200. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.


MARRY ME. (5,526 feet). Star cast. Failed to draw here, and those who saw it were disappointed. Tour, Royal Theatre, Reading, Pennsylvania.

MEN AND WOMEN. (6,232 feet). Star cast. Star liked this. May say toregon. Pot- mount pictures is to say they are good. In fact, we have never had a bad one. Prints are all same, and the prints are far to small exhibitor. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. R. P. Moli- hagen, "Y" Theatre (250 seats), Grantsville, West Virginia.

NIGHT LIFE IN NEW YORK. (6,508 feet). Star, Red LaQuee. A "travelogue" of the "bright lights" that fitted in good on a Saturday night. Dorothy Gish did well with an ordinary part—ditto LaQuee. A good picture of the "jazz retreats," and prop- erly placed in the week, say Saturday (where you have a lot of people going to the movies by Saturday attendance excellent. Not a special or anything, and the general tone is very good. Tourists. Dave Seymour, Pontiac The- atre Beautiful, Saranac Lake, New York.

NOT SO LONG AGO. (6,415 feet). Star, BettyComp. A good little picture without much appeal here. The actors are good, give fine performances. tone is quite; but they didn't want it in this town. Poor attendance. Not a special. Draw health seekers and tourists. Dave Seymour, Pontiac Thea- tre Beautiful, Saranac Lake, New York.

PATHS TO PARADISE. (7,741 feet). Star, Raymond Hatton. This is just what the towns in right! Tone, D. K. Appeal, 85 per cent. Yes for Sunday, no as special. Draw farm- ing and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

POW EXPRESS. (5,243 feet). Star cast. One of the very best specials. Please draw a hundred per cent. Some said it was better than "The Covered Wagon." We liked it

Pathe

THE FRESHMAN. (6,653 feet). Star, Harold Lloyd. A big comedy that will please anywhere, but small towns watch your step, as you will make too much money. Price, and won't go in all towns. Tone, fair. Sunday, no, special, yes. Ap- pear in most small towns of 400 and under. Town 700. Admission 10-20. W. F. Denney, Elec- trio Theatre (250 seats), Lowlv City, Mis- souri.


LADY FROM HELL. Star, Roy Stewart. This picture is better than the title gives it credit for. Blanche Sweet good also. Good cast and good acting all the way through. Tone and appeal. Yes for Sunday, no as special. Draw with these classes, town 13,500. Admission 10-15. G. M. Berlting, Favorite Theatre (187 seats), Ploua, Ohio.


Producers’ Dist. Corp.


ROARING RAILS. (5,753 ft). Star, Harry Carey. The best care we have prayed we have played out of the first six. Faro place in the real star and how that kid can act. Our patrons say he beats Jackie Coogan and Coogan is a mighty good character. Harry Carey though. He is getting too old to play young lover parts. Tone, good. Sunday, yes. Special, no. Appeal, ninety per-
Moving Picture World

Fifty Showmen Visit Buffalo Convention

SOME fifty exhibitors representing theatres in Buffalo and surrounding towns attended the one-day convention staged by Manager Marvin W. Kempne and his Paramount staff in the Hotel Statler on April 20. The meeting was called to discuss problems confronting exhibitor and producer and the policy of Paramount. Among those present were Michael Shea, dean of Buffalo showmen; Vincent R. McFaul, manager, She'a's Buffalo; John E. Carr, manager, She'a's Hipodrome; Robert T. Murphy, manager, Shea's North Park; Walter Hays, vice-president, Mark-Strand interests, Buffalo; A. C. Hayman, Strand and Cataract, Niagara Falls; William A. Callihan, Rochester; William Dillon, Ithaca; George T. Cruzen, Lockport, and Lally Brothers, Dunkirk.

HOLLYWOOD OPENS

A large delegation of Buffalo exhibitors and representatives of the district pictures catered to Gowanda, N. Y., on Monday evening, April 19, for the opening of the new Hollywood Theatre in that town. The house is owned by the Gowanda Realty Company, of which Richard Wilhelm of Buffalo is the head, is one of the most attractive in Western New York.

Judge John W. Schtatt, veteran exhibitor, conducted the entertainment. The Gene Autry show was presented.

WEINBERG RESIGNS

Edwin O. Weinberg has resigned as manager of the Cataract Theatre, Niagara Falls, and has accepted the position of sales manager in Buffalo as representative of the A-I Sign Company. But we don't expect Eddie to be in the sign business long. He has tried other ventures before, but he always comes back for more in the theatre game.

SUNDAY TROUBLE

Members of the Broad Avenue Presbyterian Church Sunday School in Binghamton, N. Y., have filed with the city clerk resolutions protesting against the passage of the ordinance permitting the showing of pictures on Sunday.

SIX YEARS OLD

Manager H. M. Addison observed the sixth anniversary of the Binghamton Theatre, Binghamton, N. Y., the past week with a special program of pictures and vaudeville. The Binghamton is owned by Ned Kornblite and Dave Cohen. The Symphony Theatre in Binghamton has just installed a Link Harman orchestral organ. C. Sharpe Minor gave the opening recital on the instrument the past week.

TAKE OVER TWO MORE

The Palace and Winter Garden Theatres in Jersey City opened over the weekend. The new Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman of Buffalo and Nikitas Dipsos of Batavia are the heads, have leased the Palace and the Winter Garden in Jersey City.

Desberger Leaves Quincy, Ill. Theatre

JOSEPH DESBERGER has resigned as manager of the Washington Square Theatre at Quincy, Ill., recently taken over by the Great States circuit. The house will now be under the management of Hoefer and McConnell, who have joined the circuit with their Orpheum Theatre. It is expected that the Orpheum will show pictures and the Washington Square will continue its combination policy.

ARRIVES SAFELY

Fred Schaefer of the Crystal Theatre has written of his safe arrival at Buenos Aires on his South American trip. Simon Simonetsky of Chicago went over to the Argentine.

Baum Opens Cathama, State College, Pa.

Maurice Baum has opened his new Cathama Theatre in that town on April 8. The seats number 1,089 and on the opening night 2,158 persons attended. Dedication ceremonies were brief. Leading townspeople and representative students from the college officiated. The screen attraction was "Bevery of Graustark," this being the premiere showing in the East of this production. One of the "Our Gang" comedies, "Monkey Business," was also on the bill. The Cathama is a magnificent picture theatre and there is probably nothing finer in many towns much larger than State College. Local film men who have already seen the new amusement palace will verify these statements. Maurice Baum deserves all the credit and praise he is receiving from every side for his courage in erecting the new building on his faith in the home town. He plans to close the Pastime and remodel it into a cinema also. However, he will continue to operate the Nittany as heretofore.

SCHENLEY PICKS UP

The beautiful Schenley Theatre in the Oakland district, Pittsburgh, is finally a success. In the past, this type of entertainment has been attempted by various owners and all have failed. Harry Davis, who has operated the theatre, took the house over several months ago, and with a policy of pictures with Harry changes a week, and an orchestra as an added attraction for the entire week, and an admission price of 25 cents, all of the books have been in a consistently handsome profit. When Mr. Davis first acquired the house there were many who predicted its ruin, but this sly showman once again proved his ability.

STOOL TO BUILD

Louis Stoll will move his theatre at Beaver and the Monarch at Monaca, is having plans drawn for a new $60,000 theatre.

ANOTHER FOR R. & G.

Bowland & Clark Theatres of Pittsburgh have added to its out-of-town bookings by acquiring the Liberty Theatre at Sharon.

A PERSONAL PUFF

Harry Davis, owner of the Million-Dollar Grand, Pittsburgh, thought so much of "Kiki" that he gave the film a personal endorsement.

SEELINZ BACK

Dave Seelink, who is in Washington, D.C., taking care of his old duties as film broker for the Harry Davis Enterprises, for seven months he has been in Fort Lauderdale, Fla., where he conducted a large cafe.

VISITORS

Recent out-of-town visitors included; J. B. Cox, Mt. Pleasant; H. L. Stahl, Oil City; Wm. Lamproplos, Latrobe; G. B. Meyers, Derry; Tom Wright, Brownsville, and the Silverman Brothers, Isaac and Jacob, of Altoona. Sam Goud, owner of theatres on the North Side and in the West End is back from an extended trip to Florida.

A THERMOMETER

Bill Finkel of the Abner and Arcade Theatres, South Side, is making the rounds these days in a Peerless sedan. Looks like Bill's business is good.
Moving Picture World

May 1, 1926

Motry Has Tiffin, Ohio, Birthday Party

Otto J. Motry, manager of the Lyric Theatre, Tiffin, Ohio, held a birthday party all last week when he celebrated the theatre’s tenth birthday. All the folks in Tiffin helped celebrate. A special program was arranged, and every lady attending during the week was presented with a dainty needle case, filled with assorted needles. On the day of the case Motry stated his code as an exhibitor. The code is: “Good, Clean, Moral, Educational Entertainment.”

A New Policy

L. B. Cool, manager of the Colonial Theatre, Akron, has started in on an old-fashioned spring houscleaning, which includes new paint, new decorations and a new marque. The houscleaning will be followed by a new policy, for instead of the vaudeville formerly shown at the Colonial, the theatre will now exhibit dramas only.

Zigbi ll

George Zigbi, who has the Dreamland and Cosy Theatres in Lorain, is ill in a local hospital. He has been there for several weeks, but that doesn’t interfere with his attending to business. Last week he signed up for the entire 1926-27 Universal output. That done, Zigbi said he was mentally prepared to take his time recuperating. Miss Zigbi, his sister, is running the theatres in Lorain during his absence.

Feigley Recuperating

Howard Feigley, prominent in northern Ohio film circles and well known as managing director of the Rivoli and Palace Theatres in Toledo, is recuperating after a long illness that has kept him in a hospital far too long.

Desberg Visits N. Y.

Fred Desberg, general manager of Loew’s Ohio Theatres, was in New York last week.

Postpone Meeting

The Cleveland Motion Picture Exhibitors Association did not hold its monthly meeting last Tuesday as scheduled, owing to the death of Moses Schuman, father of D. L. Schuman, manager of the Ohio Amusement Company. The postponed meeting was announced for April 20.

Ohio Theatre Owners Return to the Fold

John Dimitrou and James Fappas, formerly part owners of the Strand Theatre, Middletown, Ohio, who recently sold their interests in the house and Canton and Theodore Chios, will not remain out of the game long, having purchased a site on Central avenue, where they will soon erect a large house. The site, for which the consideration is said to have been $30,000, is now occupied by one of the oldest residences in the city, the present occupants having re- sided there for more than sixty years.

Two Theaet Sales

Meyer Albert, who owned and operated the Tivoli Theatre at 2108 Vine street, Cincinnati, has sold it to the Holy Trinity Greek Orthodox Church. It is presumed that the new owners will lease the property and operate a church. The Idle Hour Theatre, 7029 Carthage avenue, Cincinnati, owned by Samuel Meyers, has been sold by a firm of realtors to an undisclosed purchaser.

Four Victims

Four Dayton, Ohio, picture theatres, the names of which police refused to divulge, were victims of counterfeits recently. In each case a $10 bill, which had been raised to $1 bill, was tendered for an admission, accepted by the cashier, and the change handed back.

Majestic Opens

The Majestic Theatre, Athens, Ohio, recently completed at a cost of $150,000, was formally opened a fortnight ago. It is one of the best equipped houses for its size in Southern Ohio.

Templin Named

P. C. Templin, formerly manager of the Steuben Theatre, Steubenville, Ohio, has been appointed manager of the Capital Theatre, Osvosso, Mich.

Incorporations

The Theatre Owners’ Film Corporation has been incorporated in Ohio by Fred J. Miller, T. J. Perkas, Edgar C. Hill and others. At Canton, Ohio, the Silverman Theatre Co. has taken out articles of incorporation, the interested parties being Jacob Silverman, A. H. Adler, M. L. Fowler, et al.

Schumacher With Schwalm

J. G. Schumacher, who managed the Jewel Theatre, Hamilton, Ohio, until the house was continued recently, has become connected with the Rialto Theatre of that city, managed by John A. Schwalm.

Advertising Setback in San Francisco

Outdoor advertising in some of the east bay suburbs of San Francisco has received a setback through the action of local authorities. The City Council of Oakland has passed an ordinance prohibiting the display of billboards on the sides of street cars, adopting this as a safety measure as well as on the grounds that the street car company is exceeding its franchise rights. A chain house picture concern was the first to make use of this form of advertising in Oakland. A measure has also been passed in Berkeley making the use of banners across the streets unlawful, except in purely civic matters.

World Premiere

The world première of Elenore Meherin’s “Sandy” was featured recently at the Cali- fornia Theatre, San Francisco. Richard Pajdak had a lot of good publicity material to work on and made full use of it. Miss Meherin is a local girl, her story is laid in San Francisco and vicinity and was first published locally as a newspaper serial.

Ed Smith, manager of the St. Francis Theatre, San Francisco, returned from the publix convention at Atlantic City with a plane to the operating room of “Sandy” is the latest long-run attraction at this house and is kicking the props from beneath all former attendance records.

Now Runs Full Week

O. B. Atkinson, who recently took over the Rialto Theatre at Oakland, Cal., was a recent visitor to San Francisco. Formerly this house was dark on Mondays, but Mr. Atkinson has adopted a full-week policy and has found it successful.

Visitors

J. J. Crowley of the Isis Theatre, Sparks, Nev., was a recent visitor at San Francisco, accompanied by Mrs. Crowley, H. W. Poole, at the Liberty Theatre, Klamath Falls, Ore., and James J. Wood of Redding, Cal., also paid the metropolis a visit the middle of April.

Honour Pantages

Rodney Pantages, youthful manager of the new Pantages Theatre, San Francisco, was on honour recently at the birthday luncheon of the National Exchange Club.

Film Ignites

Damage to the extent of about $1,000 was done to the showmanship of the Liberty Theatre, 2112 Hopkins street, Oakland, Cal., on the evening of April 7, when a film ign- noted. Ronald Abbey, projectionist, was seriously burned when he attempted to extinguish the blaze single-handed. The audience passed out of the theatre without confusion.

Ends Rest Cure

Ray Keller of the Monterey Theatres, Monterey, Cal., recently took the rest cure at Richmond Springs and upon returning home was a witness in the trial of an army office charged with the attempted burglary of one of the theatres several months ago.

Levin Seeks Ideas

Sam Levin, who conducts a chain of picture houses at San Francisco, visited the southern part of the state recently to see if there were any new ideas there he might incorporate in his theatres in San Francisco.

Work Rushed

Work is being rushed on the new Martinez Theatre at Martinez, Cal., being built for T. & D. Enterprises, Jr. and the opening date will be announced shortly. T. & D., Jr., took this house over in an incomplete form and have stopped following the death of the original owner.

Barlow to Build

James Barlow, a well-known exhibitor of Northern California, has arranged to erect a picture house at Mayfield, Cal.
Moving Picture World

Leach Acquires Calgary’s Strand Theatre

A
n important theatre move in Calgary, Alberta, has been revealed in the announcement by Ken M. Leach, proprietor of the Regent Theatre, Calgary, for many years, that he had acquired the Strand Theatre, a big local downtown house, starting May 1. Mr. Leach is a veteran exhibitor of Western Canada, having had large cinemas in Manitoba, Saskatchewan and Alberta for fifteen years. He now controls three theatres in Calgary. The Strand will be renovated and improved. The Strand has been controlled by Famous Players Can-
dian Corp. and at one time it was owned by the now defunct Allen Theatres, Ltd., of Toronto. The Famous Players manager in charge of the Strand has been George J. Mc-
Comber, who is also well known in Ontario theatre circles.

TREATS SICK FOLK

During the recent presentation of “The Million Dollar Handicap” by Manager George Stroud of the Pantages Theatre, Hamilton, Ontario, the feature was given a private showing at the Mountain Sanitarium for the entertainment of patients there.

PROGRAMS CHANGED

J. B. Barron, manager of the Palace Theatre, Calgary, Alberta, adopted a unique policy for the Palace starting with the week of April 12. Two acts of Pantages vaudeville are being presented every day except Saturday, when pictures only will be shown. The vaudeville will change Mondays and Wednesdays, while the picture portion of the program will change Saturdays and Wednesdays as before. On Saturdays, the general admission will be 45 cents as before, but on other days, when the vaudeville is an extra attraction, the general admission is 50 cents. Incidently, the Palace has a permanent symphony orchestra of 22 musicians.

USHERS BOBBED HAIR

Manager J. M. Franklin of B. F. Keith’s Theatre, Ottawa, Ontario, got away with a real house stunt in connection with the presentation of “Stage Struck” during the week of April 13. The Keith house has ten pretty girls, among them Franklin’s and Materials, who somehow managed to induce the girls to have their heads cut into the latest boyish bob for the engagement. This carried out Gloria Swanson’s characterization in the picture, in which she wears her hair in a boyish bob. The change made by the girls was immediately noticed and commented upon by patrons.

HONORED BY ROTARY

Two prominent members of the picture business in Ottawa, Ontario, have been nominated as directors of the Rotary Club of Ottawa for the new club year starting in May. One is Joe Franklin, manager of R. Keith’s Theatre, and the other is Raymond S. Peck, director of the Canadian Gov-
ernment Moving Picture Studio, Ottawa. Both have served as past presidents of the Rotary Club of Ottawa for some years, Mr. Franklin being the chairman of the entertainment committee.

BELGIAN PICTURES

Florian Delbay, Belgian Consul General at Ottawa, Ontario, has introduced into Canada a series of official Belgian Government pictures depicting life, scenery, industries and other features of Belgium. The reels were given their premiere showing at a private exhibition arranged by Captain Charles Goldman and Julius Leventhal, the owners. They also have the Astor and Rain-
bow Theatres.

GET OUT THE BOX

The Grand Central Theatre on April 22 and other independent theatres in the city will select the man or woman in St. Louis and St. Louis County who will represent this sec-
tion at the state championships to be held in Paris Mo., beginning May 1. Persons under 35 years of age will not be permitted to enter the contest. A committee, correctly in-
terpret “The Arkansas Traveler” and other musical numbers, played in a fast and unhurried square dancing is necessary to win.

Eastern Missouri Convention Most Vital

The annual convention of the M. E. T. O. of Eastern Missouri and Southern Illinois, to be held at the Elks’ Club, St. Louis Mo., on Tuesday, April 27, is regarded as the most important ever to be held in the history of the organization. W. V. Watts of Springfield, president, is sched-
uled to preside. It may continue over until April 28. Many independent exhibitors are pointed at the growth of producer-distribu-
tor chains and the apparent interlocking in-
terests of the larger national organizations. It is possible that the delegates to the na-
tional convention that will be selected by

Sunday Noon Musicales in Kansas City

The Newman Theatre, first-run downtown house of Kansas City, will adopt a new feature beginning April 25, in the way of a Sunday noon musical, according to Bruce Fowler, manager. Widely known local singers, pianists and organists will appear on the program from week to week, which will be from 12 o’clock to 12:45 o’clock, featuring only the highest class music and baring jazz. No additional admittance will be charged for the musical program, those attending being permitted to remain for the regular afternoon program, which will follow immediately.

BOXING POPULAR

So popular has a boxing bout, as an added attraction, proved each Friday night at the Empress Theatre, Kansas City, that Fred Sears, manager, arranged a program of eight bouts this week, several of them being far above the average. The house was packed.

RITZ READY MAY 1

The new Ritz Theatre, Baxter Springs, Kan, will be run by J. J. Bailey, according to John J. Cooper, owner. The house will have 416 upholstered seats.

VISITORS

Among the out-of-town exhibitors in the state body will be given specific instruc-
tions on this subject.

CHANGE OWNERSHIP

The Downtown Lyric and the Capitol The-
atre, which have been operated by the Bul-
land Amusement Company, a subsidiary of Shkoukas Brothers, have been taken over under a ten-year lease by the Downtown Theatre Company, another sub-
division of the Shkoukas organization. The
stock is held by George Bower and others identified with Skoukas Brothers.

HICKMAN TO BUILD

Greenville, Ill., is to have a new theatre. R. W. Hickman, in connection with the house. It will be two-story, 44 by 125 feet. Several stores will help to carry the enterprise.

Nebraska and Iowa Theatre News

M. HONEY, who operates the Folly Theatre at Sterling, Neb., made a business trip to Des Moines, Ia., re-
cently.

THE PINS SUFFER

Manager Ebersole of the Majestic Thea-
tre, Avoca, Ia., was doing some fancy bowing in Omaha recently with Sherman Fitch of the P. B. O. office.

REOPENINGS

Harry Melcher has reopened his Franklin Theatre at Omaha, after keeping it closed for a time. The house, owned by O. P. Anderson, is reopened after being closed for some time.

THEATRE SALES

Lloyd Knessel has sold the Opera House at York, Neb., to Dr. Hett Calkins. The American Legion of Dallas, South Dakota, has bought the Movie Theatre at Dallas. J. Fogarty has sold the Orpheum at Cent-
terville, Ia., to Leo Moore. Roy Mason has

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sold the Star-Colonial at Dannebrog, Neb., to G. R. Winslow. A. L. Stone has sold the Paramount at Harvard, Neb., to Bunner & Stone. A. M. Letisch has sold the Strand at Milford, Neb., to Jenkins Bros. Hemer Gär-
vin, has sold the Hamilton at Omaha to Monroe & Ruth. L. McBride has sold the Theatre at Beatrice to L. E. A. Stalk. Mrs. William Tensfield has sold the Gardner Hall at Comanche, Ia., to Mrs. E. A. Ball. E. H. Dixon has sold the Opera House at Con-
rad, Ia., to N. L. Lamb. Thomas Waugh has sold the Empress at Grundy Center, Ia., to T. G. Slater.
Moving Picture World

Hoffman Opens Gem in Willimantic, Conn.

THE Hoffman Enterprises opened their new Gem Theatre in Willimantic, Conn., on April 20. They bought the Gem on February 1 and closed it for remodeling. The theatre now is like new. Hardly a line of interior architecture has been left unchanged.

One of the big changes is the installation of an Austin organ of the latest type. A Typhoon brand of ventilating system has been installed and the entrance has been covered with marques. The walls have a panel effect with silk finish and a color scheme of gold and old rose. A massive chandelier hangs from the center of the ceiling and new lighting equipment has been installed.

Manager John R. Pickett has been in charge of the Gem since it was built in 1912. He will be retained as manager by the Hoffman Enterprises. Henry Needles, general manager of the Strand of Hartford, Conn., assisted Mr. Pickett in the preparations for the opening.

Quoidback Buys Peckin In Longview, Wash.

G. QUOIDBACK and associates have purchased the recently opened Peckin Theatre, Longview, Wash., from G. W. Swope. As the name would indicate, the Peckin is Oriental in its interpretation. It occupies a site 50x120 feet and is housed in a two-story building of masonry construction. It contains seats for nearly 600. Mr. and Mrs. Quoidback will operate the house.

Saxe Now Rebuilding Burke in Kenosha

SAXE ENTERPRISES are rebuilding the Burke Theatre at Kenosha, Wis., following a $26,000 settlement of fire insurance after the virtual destruction of the theatre last October due to defective wiring. The plan is to open the theatre in June under management of J. D. Morrissey. The company is razing the Orpheum at Oshkosh, Wis., and planning a new $600,000 theatre to seat 2,000. The Majestic is being remodeled for temporary use. Work is also about to start on the new Capital at Madison, Wis.

Indianapolis News

CONSTRUCTION will begin May 1 on a one-story picture theatre costing $30,000 to be built by R. A. Branson, contractor and builder, on the northeast corner of Rural and Michigan streets. The theatre will be known as the Tivoli and will seat 800.

Michigan Gives Charity $3,500 in Pennies

MORE than $3,500 was obtained by the Butterfield interests for the assistance of the Sunny Crest School for Girls at Holland, a charitable organization, through a subscription system instituted among the patrons of their many theatres in Michigan. No amount over a dime was allowed. Most of the coins were pennies.

STUDY CINEMA PLAN

H. M. Rieley, manager of the M. P. T. O. of Michigan and Glenn Cross and A. J. Cross, members of the executive committee, were in Chicago last week attending the meeting of the new Cinema Theatre Corporation, which plans national co-operative booking.

LEASES FOURTH

William Schulte has leased the Crescent Theatre on West Fort street, Detroit, giving him four theatres, the others being the Empire, Dreamland and the Clay.

Oregon Exhibitor News

Manager Charles W. Koerner of First National's exchange at Portland, Oregon, left on April 3 to enter the exhibition field in California. After six years as manager at the Portland and Butte offices of First Na-

SILK IS AT ONCE ONE OF THE LIGHTEST, YET STRONGEST FABRICS.—And one of the most expensive we might add. As a home tie it has extraordinary power, Irene Rich demonstrates as star in Warner Brothers' "Silken Shackles."
**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**

**Exhibitors Who Want Accurate Information—This Chart Is Built for You**

### ARROW

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Date</th>
<th>Footage</th>
</tr>
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<tbody>
<tr>
<td>Children of the Whirlwind (all-star)</td>
<td>Oct. 17</td>
<td>6,500</td>
</tr>
<tr>
<td>Unmarried (W. Fairbanks)</td>
<td>Feb. 1</td>
<td>27,600</td>
</tr>
<tr>
<td>Substitue Wife (Novak)</td>
<td>Dec. 31</td>
<td>5,894</td>
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<tr>
<td>In Borrowed Plumes (Welch-Daw)</td>
<td>Mar. 27</td>
<td>5,719</td>
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**ASSOCIATED EXHIBITORS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Back to Life (Patsy Ruth Miller)</td>
<td>Drama</td>
<td>Feb. 28</td>
<td>5,628</td>
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<tr>
<td>Manhattan Madness (Dempsey-Taylor)</td>
<td>Action melodrama</td>
<td>Aug. 1</td>
<td>5,580</td>
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<tr>
<td>Under the Roof ( Percy-T. Moore)</td>
<td>Crook drama</td>
<td>Aug. 1</td>
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<tr>
<td>His Buddy's Witness (Glen Hunter)</td>
<td>Sentiment drama</td>
<td>Aug. 1</td>
<td>5,226</td>
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<tr>
<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
<td>Aug. 1</td>
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<tr>
<td>Pity-Pity-Hampton-L. Barrymore</td>
<td>Drama</td>
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<tr>
<td>Keep Smiling (Monty Blue)</td>
<td>Domestic drama</td>
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<tr>
<td>Camille of Barbary Coast (O. Moore-Bush)</td>
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<tr>
<td>Never Weaken (Harold Lloyd)</td>
<td>Reeluded comedy</td>
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<td>The Skyrockets (Peggy H. Joyce)</td>
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<tr>
<td>Dance for the Defense (Raymond)</td>
<td>College baseball drama</td>
<td>Feb. 20</td>
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<tr>
<td>Pinch Hitter (Glen Hunter)</td>
<td>College baseball drama</td>
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<td>Lovers' Island (Hampton-Kirkwood)</td>
<td>Romantic melodrama</td>
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<tr>
<td>Hearts and Fists (John Bowers)</td>
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<td>North Star (Strongheart)</td>
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<td>Shadow of the Thieves (White)</td>
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<td>White Mice (Jacqueline Logan)</td>
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<td>Nut-Cracker (Horton-Bush)</td>
<td>Parce Comedy</td>
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<td>Two Can Play (Chow Bow)</td>
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### CHADWICK PICTURES CORP.

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<tr>
<td>Man of Iron (L. Barrymore)</td>
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<tr>
<td>American Pluck (W. G. Walsh)</td>
<td>Drama</td>
<td>July 11</td>
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<tr>
<td>The Hills (L. Barrymore)</td>
<td>Drama</td>
<td>Nov. 16</td>
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<tr>
<td>Blue Streak (W. G. Walsh)</td>
<td>Stage life drama</td>
<td>Dec. 14</td>
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<tr>
<td>Paint and Powder (E. Hammerstein)</td>
<td>Rural comedy-drama</td>
<td>Dec. 25</td>
<td>4,500</td>
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<td>Some Runkins (Chas. Ray)</td>
<td>Feature comedy</td>
<td>Jan. 2</td>
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<tr>
<td>Prince of Broadway (G. Walsh)</td>
<td>Feature comedy</td>
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<td>Count of Luxembourg (G. Walsh)</td>
<td>Romantic drama</td>
<td>Feb. 27</td>
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<tr>
<td>Transcontinental Limited (all-star)</td>
<td>Railroad melodrama</td>
<td>Mar. 6</td>
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### COLUMBIA PICTURES CORP.

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<tr>
<td>Danger Signal (Novak)</td>
<td>Railroad melodrama</td>
<td>May 5</td>
<td>5,549</td>
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<tr>
<td>Unwritten Law (Hammerstein)</td>
<td>Drama</td>
<td>June 21</td>
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<tr>
<td>Stepping Out (Loring-Sibley)</td>
<td>Melodrama</td>
<td>July 6</td>
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<td>S. O. S. Peril of Sea (Hammerstein)</td>
<td>Melodrama</td>
<td>July 10</td>
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<tr>
<td>Lady of the Wild (Novak-Lightless)</td>
<td>Dog melodrama</td>
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<tr>
<td>Ladies of Leisure (Hammerstein)</td>
<td>Novelty</td>
<td>Oct. 20</td>
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<tr>
<td>Screen Snapshots</td>
<td>Romance</td>
<td>Dec. 15</td>
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### Waldorf

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<tr>
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<tr>
<td>Enemy of Men (Reiver)</td>
<td>Drama</td>
<td>June 1</td>
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<tr>
<td>price of Success (Lake-Glass)</td>
<td>Drama</td>
<td>June 5</td>
<td>5,567</td>
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<tr>
<td>Sealed Lives (Reiver)</td>
<td>Comedy drama</td>
<td>June 9</td>
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<tr>
<td>Fate of a Flirt (Reiver)</td>
<td>Comedy drama</td>
<td>June 13</td>
<td>5,793</td>
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**We’re Shooting Out Dollars**

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or feature and that which may be, will be, and is, as well as, in your book, the one dollar for your trouble in writing us, a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misprinted parenthesis, or a minor typographical error.

What we want you to point out is the unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the latter time you run it, caused by cutting down of a picture, and failure of producer to give us correct figures regarding the charged footage.

We cannot secure exact footage on all Short Subjects and so the general term “1,000 or 2,000” feet is applied, broadly, to one or two-reel subjects.

We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

We when write us about a major error, realize, please, that we will take the time to check and be diligent in correcting the trouble, and when you do the dollar for your trouble any longer than is absolutely compulsory.
<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review.</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas Bearcat (Bob Cooper)</td>
<td>Western drama</td>
<td>May 9, 5,350</td>
</tr>
<tr>
<td>Speed Wagon</td>
<td>Western</td>
<td>May 9, 5,350</td>
</tr>
<tr>
<td>Alias Mary Flyn (Brent)</td>
<td>Western comedy</td>
<td>May 9, 5,350</td>
</tr>
<tr>
<td>Jealousy</td>
<td>Western</td>
<td>May 9, 5,350</td>
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<tr>
<td>Fighting Demon (R. Talmadge)</td>
<td>Melodrama</td>
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<tr>
<td>White Women (Pope)</td>
<td>Western</td>
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<tr>
<td>I'm a Marriage Fails (Logan-Brock)</td>
<td>Domestic drama</td>
<td>June 1, 6,570</td>
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<tr>
<td>Bandit's Baby (Fay McKenzie)</td>
<td>Western</td>
<td>June 1, 6,570</td>
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<tr>
<td>Smooth Bubba (Brent)</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>Human Tornado (Cassidy)</td>
<td>Action western</td>
<td>July 1, 7,586</td>
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<tr>
<td>The Blistering (Hill)</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>That Man Jack (Bob Cooper)</td>
<td>Action western</td>
<td>July 1, 7,586</td>
</tr>
<tr>
<td>What Price Gloria?</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>Wild Bill (Hill)</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>Don Coo Coo (Vaughn-O'Hara)</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>Dr. Psychoclass (Alan Corbin)</td>
<td>Western</td>
<td>July 1, 7,586</td>
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<tr>
<td>Lady Robinhood (Evelyn Brent)</td>
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<td>July 1, 7,586</td>
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<tr>
<td>Let's Go, Gallager (Tom Tyler)</td>
<td>Western</td>
<td>Oct. 10, 5,162</td>
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<tr>
<td>Keeler's (MacKlinton)</td>
<td>Western</td>
<td>Oct. 10, 5,162</td>
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<tr>
<td>Three Wise Crows (E. Brent)</td>
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<tr>
<td>How the Elephant Got Its Trunk</td>
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<tr>
<td>Chickie (MacKlinton)</td>
<td>Western</td>
<td>Oct. 10, 5,162</td>
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<tr>
<td>Adventures of Maze (Vaughn)</td>
<td>Comedy series</td>
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<tr>
<td>Let Me to Speak News</td>
<td>Western</td>
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<tr>
<td>Wall Street Whiz (R. Talmadge)</td>
<td>Stunt comedy-drama</td>
<td>Nov. 7, 4,542</td>
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<tr>
<td>Mavis's (Married) (Vaughn)</td>
<td>Mavis series</td>
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<td>When Love Grooves Natural</td>
<td>Western</td>
<td>Dec. 13, 2,000</td>
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<td>In the Air</td>
<td>Traffic (Bliss)</td>
<td>Feb. 6, 6,594</td>
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<td>Mummy Love (Neesy Edwards)</td>
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<tr>
<td>Midnight on the Golden Road</td>
<td>Western</td>
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<tr>
<td>King of the Surf (all-star)</td>
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<tr>
<td>Beyond the Rockies (Bob Cooper)</td>
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<td>Tom to the Rescue (Vaughn)</td>
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<td>Roll Your Own (Vaughn)</td>
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<tr>
<td>It's a Man's Life</td>
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<tr>
<td>Plain Jane (Vaughn)</td>
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<tr>
<td>Secret Orders (Evelyn Brent)</td>
<td>Mavis melodrama</td>
<td>April 12, 7,546</td>
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<tr>
<td>Sir Lumberjack (Leila Flyn)</td>
<td>Action western</td>
<td>April 26, 5,144</td>
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**FIRST NATIONAL**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<th>Feet</th>
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<tr>
<td>Quo Vadis (Emil Jannings)</td>
<td>Special</td>
<td>Feb. 28, 9,000</td>
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<tr>
<td>Lost World (Coan Doyle story)</td>
<td>Special</td>
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<tr>
<td>Playing With Souls (Jacqueline Logan)</td>
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<td>One Year</td>
<td>Action</td>
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<td>Learning to Love (C. Talmadge)</td>
<td>Comedy-dr.</td>
<td>Mar. 13, 6,210</td>
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<tr>
<td>Heart of the Desert (Constance Talmadge)</td>
<td>Drama</td>
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<tr>
<td>Sally (C. Moore-Loe Errol)</td>
<td>Western</td>
<td>Apr. 10, 6,686</td>
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<tr>
<td>Declassee (Fred O.C.)</td>
<td>Society drama</td>
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<tr>
<td>One Way Street (Lyn-Nilsson)</td>
<td>Society dr.</td>
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<td>Wings Over the City (Robert Harry)</td>
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<td>I Want My Man (Sissel-Kenyo)</td>
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<td>His Supreme Moment (B. Sweet)</td>
<td>Romantic dr.</td>
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<td>Chikke Chinl (S. L. Coogan)</td>
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<td>The Affairs of Mrs. Duck (Lana)</td>
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<td>A Thousand Minutes</td>
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<td>My Hat (Stone Valley-Naids)</td>
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<td>Marrakeh Whirl (Corinne Griffith)</td>
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<td>Winds of Chance (A. Q. Nilsson)</td>
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<td>Her Silent Soul</td>
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<td>Live Wire (Johnny Hines)</td>
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<td>Dark Angel (T. H. Brown)</td>
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<td>Graustark (Norma Talmadge)</td>
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<td>Show Boat (B. S. Hope)</td>
<td>Dramatic</td>
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<td>What Laws Men (Lewis Stone)</td>
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<tr>
<td>Knockout (Milton N. Dalby)</td>
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<td>Pace That Thrills (Law-Kruse)</td>
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<td>Why Wave It (Herbert)</td>
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<td>New Commandment (Sweet-Lyon)</td>
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<td>Classmate (Evelyn Brent)</td>
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<td>Scarlet Saint (Alex Hughes)</td>
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<tr>
<td>Unrecognizable</td>
<td>Western</td>
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<td>Cherub (Evelyn Brent)</td>
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<td>Solitudinary Road (A. Q. Nilsson)</td>
<td>Gold rush drama</td>
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<td>Immane (Hill)</td>
<td>Action western</td>
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<tr>
<td>Bluebeard's Seven Wives (star cast)</td>
<td>Action-comedy</td>
<td>Jan. 22, 7,774</td>
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<tr>
<td>Infatuation (MacKlinton)</td>
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<tr>
<td>Too Much Money (Stone-Nilsson)</td>
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**Gotham Productions**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review.</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overland Limited (McGregor)</td>
<td>Railroad drama</td>
<td>May 1, 6,806</td>
</tr>
<tr>
<td>Police Patrol (Kirkwood)</td>
<td>Nebraska</td>
<td>May 1, 6,806</td>
</tr>
<tr>
<td>Little Girl in Big City</td>
<td>Western</td>
<td>May 1, 6,806</td>
</tr>
</tbody>
</table>
### Quick Reference and Compactness for Busy Men

#### Moving Picture World

**May 1, 1926**

**ARTCLASS PICTURES CORP.**

**On the Go (Buffalo Bill, Jr.).** 1925 6,823 Western

**Reckless Courage (Buddie Roosevelt).** 1925 Thrill western

**Quince novelties.**

**Yeastin Loose (Wally Wales).** 1925 Stunt western

#### MISCELLANEOUS

**ASTOR DISTRIBUTING CORPORATION**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love's Oath (Novaro).</td>
<td>Melodrama</td>
<td>5,846</td>
</tr>
<tr>
<td>Heat of Passion (Lozzi).</td>
<td>Melodrama</td>
<td>5,946</td>
</tr>
<tr>
<td>The Shining Adventure (Marmont).</td>
<td>Drama</td>
<td>5,136</td>
</tr>
<tr>
<td>The Wrongloves (Barrymore).</td>
<td>Melodrama</td>
<td>5,426</td>
</tr>
</tbody>
</table>

**BANNER PRODUCTIONS**

| The Man Without a Gun | Western | Aug. 2, 5,000 |
| Those Who Judge | Western | May 5, 3,500 |
| Daughters Who Pay | All star cast | May 26, 5,900 |
| Wreckage (May Allison) | Drama | Sep. 5, 5,900 |

**C. C. BURR**

| The Early Bird (Hines) | Comedy | Dec. 7, 1,000 |
| Crackerjack (Hines) | Typical comedy | May 25, 6,700 |

**CRANEFIELD & CLARKE, INC.**

- Love Game (Lillian Rich) 1926 | Melodrama | July 11, 5,746 |
- Before Midnight (Wm. Roosevelt) 1926 | Comedy melodrama | July 11, 9,421 |
- Big Pal (Wm. Roosevelt) 1926 | Western | Oct. 31, 5,806 |

**INDEPENDENT PICTURES CORP.**

- Gambling Fool (F. Parum). 1926 | Western | May 5, 5,000 |
- Fighting Sheriff (Bill Doody) 1926 | Western | May 5, 5,000 |

**LEE-BRADFORD CORP.**

- Way Down Upon the Swannee River. 1926 | Western | 6,000 |
- World Bood (M. Clayton) 1926 | Western | 6,000 |
- Wires of the Prophet (star cast) | Opie Read novel | Jan. 9, 6,508 |

**MADOC SALES CORPORATION**

- After Marriage (M. Livingston). 1926 | Marriage drama | Nov. 21, 4,900 |

**POST SCENICS**

- Holland 1925 | Scene | Nov. 7, 1,000 |

**RAYART**

- Super Speed (Red Howe). 1925 | Automobile com-dr. | Feb. 7, 5,261 |
- Snob Hustler (Red Howe). 1926 | Western | April 5, 4,974 |
- Cyclone Cavalier (Red Howe). 1926 | Action-romance | Sept. 26, 6,996 |
- Midnight Limited (star cast). 1925 | Railroad melodrama | Dec. 26, 8,388 |

**RED SEAL**

- Half cartoon (Issue 2). 1926 | Marcus cartoon | Feb. 6, 1,000 |
- Redview (Issue B). 1926 | Urban magazine | Feb. 6, 1,000 |
- Fish for Two. 1925 | Gem of the Screen | Feb. 13, 1,008 |
- Hail Cartoons (No. 4). 1925 | Marcus cartoon | Feb. 2, 1,000 |
- Ko-Ko's Paradise. 1925 | Marcus cartoon | Mar. 10, 1,000 |
- Ko-Ko's Pal. 1925 | Marcus cartoon | Mar. 13, 1,000 |
- Has Anybody Seen Kelly. 1925 | Song cartoon | May 18, 1,000 |
- Marvels of Motion (No. 4). 1925 | Magazine | Apr. 10, 3,500 |
- Song Cartoon. 1925 | Flieschert novelty | Apr. 3, 500 |
- Ko-Ko's Pal. 1925 | Marcus cartoon | Apr. 10, 3,500 |

**SHORT FILMS SYNDICATE**

- Thirty Years Ago. 1925 |Novelty | Aug. 1, 1,000 |
- I Remember. 1925 | Pastoral | Aug. 18, 1,000 |
- Mardi Gras. 1925 | Ink of the Screen | Oct. 7, 1,008 |
- Invincible Revenge. 1925 |Mutt & Jeff | Oct. 8, 1,008 |

**SIERRA PICTURES, INC.**

- Vanishing Million (W. Palbankes). 1925 | Serial | |
- Here He Comes (E. Douglas). 1925 | Comedy Drama | 5,000 |
- Where's Your Husband (Morante). 1925 | Comedy | 2,000 |
- Save Our Children. 1925 | Western | 5,000 |
- Eyes of the Desert (Richmond). 1925 | Western | 5,000 |
- Just Travelin' (Bob Burns). 1925 | Western | 5,000 |

**TENNEK FILM CORP.**

- Weak Mann Comedies. 1925 | Twelve subjects |
- Charlie's Spite (No. 25). 1925 | Twelve subjects |
- Two Star Comedies (Layman-Dorey). 1925 | Twelve subjects |
- All Star Comedies (star cast). 1925 | Twelve subjects |
- National Detective Stories. 1925 | Twelve subjects |
- Laugh Stories (Self Animals). 1925 | Twelve subjects |
- Travelogues. 1925 | |
- Vaniactes. 1925 | |
The New Art of Scenic Design for Presentations

By COLBY HARRIMAN

I HAVE received a score of letters during the past month from producers and exhibitors who are interested in the "new school" of scenic and decorative art as applied to the theatre. This brief analysis of the subject is also a reply to these various inquiries.

The "new art" is primarily an attempt to demonstrate the power of impressionism in the role of expressing a scene or situation. During the past three or four years great strides have been made with products of this art in securing patron approval. If you succeed in conceiving an idea that is a little different and have the ability to properly devise and mount it so that it carries out the idea in its presentation then you are ready to delve into the experiments which this new school offers. First of all it is necessary to understand the motives underlying it, second, you must be sold on the idea yourself, and third, only attempt to do such scenes as lend themselves to an intelligible suggestion.

In New York, this winter, the Metropolitan Opera Company presented a modernistic ballet entitled "Skyscrapers," which was about the last word in scenic and euristic jargon. At the Rivoli Theatre a few weeks ago, the same idea was introduced in the settings as an expressionistic background, but the settings were understood by the audience and were not as confusing in their presentation of the mood of the action which they represented. For motion picture presentations it is not advisable to do anything too iconoclastic, as realistic impressionism gets over better than impressionistic realism.

In the accompanying cut we are submitting a few examples of work classified under the heading of the "new art." These are also offered as a pictorial analysis of this subject. Each figure represents a distinctive branch of the modernistic treatment.

Fig. 1 presents the interior of a music room, which is an artistic and colorful treatment for a stage number featuring a pianist or string trio. The setting consists of long narrow window separated with colorful draperies. A semi-circular ceiling piece may be used or a wide sweeping border hung down to mask the back units. A large chandelier constructed of tinsel or lumbar ribbon is suspended from center. A small sky drop may be cycled to back the windows. This set is realistic but it carries with it the note of modernity.

Fig. 2 is from a design by a noted Hungarian artist representing the rear of an opera box in the Vienna Opera House, in the play "The Guardsman." The set is done in imitation marble, with old red velvet draperies in the decorative treatment. The lighting treatment upstage should be arranged to come from below giving the impression that the characters are looking down on the stage. Here we have suggestion and at the same time maintain a strict realism.

Fig. 3 is from a German play and represents scenery of the Ultra-Modernistic type.
Moving Picture World

By studying the sketch it will be noted that the note of impressionism has been carried out in every detail, including the set, the lighting fixtures, scenic arrangement, properties, and in the action and makeup of the characters themselves. This type is safe to handle and the theme is definitely arranged and expressed.

Fig. 4 is distinctly a strict impressionistic theme. The set represents an exterior, with a high panelled window in a frame house at right angle; large glass front window, flanked with a skeleton tower and supported with boxed beams. These types of scenes are good to avoid unless the action is well outlined and presented in such a background in an interesting manner.

Fig. 5 introduces the miniatures which have found favor with producers. A Holland village, all of the units ranging in proportion from the six foot windmill to the three foot boxes forming the houses. Placing these units on a platform in the background with ground rows to mask they will form an ideal scenic treatment to accompany a Dutch number.

In using treatments of the new school of the old, it is safe to follow such themes as lend themselves to an easy expression. Let your scenes suggest but devise them in a manner to make them understandable.

ANNIVERSARY PROGRAM
Produced by Jos. Plunkett,
Mark Strand Theatre, New York

THE Twelfth Anniversary, which is now being celebrated by the Mark Strand Theatre, under the direction of Mr. Joseph Plunkett will go down in the history of the Rialto of this old town as being one of those enjoyable things which we can't just define but which we feel is part of the old home.

To begin with there was a pleasant long following come out and told us about the added attractions, which Mr. Plunkett had arranged for us in co-operation with the First National Pictures exploitation department. A personal appearance of several of the stars of that organization would visit with the patrons for a few moments on their separate nights. Charlie Murphy was the one we drew to, and his extemporaneous talk, with his funny expressions, proved quite as entertaining as his performances in recent pictures shown in the same house.

The Anniversary Frolic which Mr. Plunkett has staged for the anniversary week, and which he has so colorfully presented in a Spanish interior setting, added another gem to the crown of decoration jewels, which the Mark Strand, under Mr. Plunkett's direction, continues to wear. The arrangement of the program follows:

(a) "A Night in Granada"
Green tone, high lighted with baby spots and foots of purple, was the lighting on the gold close-in robes, which part of the scenery upon which is painted, after a Spanish design, to represent a high picquet grill gate, or fence, before which was rendered:

1. "Moonlight Dreams.........Gluebenk
Sung by John Quinlan"
As the solo was nearing the end the dancers were brought up back of transparency, disclosing the entire Mark Strand Presentation company, in gorgeous Spanish dress assembled in a setting which suggested a huge veranda looking out over a green hued cyclo-

row windows, grated with the same grill picket design, the plainness of the window drop the parquet flooring was tapestry hung in folds. At back stage centre a fountain, decorated with potted plants, completed the setting, which was lighted from Canary floods on both sides with Green and Purple. As the transparency was raised the program continued with:

2. Tango
Mlle. Klemova and M. Kiddon. This was beautifully executed and rhythmically swung into

3. "Jota"
Mark Strand Ballet Corps.
The grace and beauty of this exceptional Ballet is perfectly enhanced by the capable execution of the Spanish dancing done this week, and much credit must be bestowed upon the Ballet master—Anatole Bournan.
The entire presentation, "A Night in Granada," was richly costumed. Arrangement smooth and entertaining, and what was more, everybody liked it—so did I—for I was tired and rested while I was

(b) Miss Pauline Miller rendered a pleasing vocal number, in white spot, before the Gold close in drapes, which were toned Green.

(c) Bernardo De Pace, Mandolin Virtuoso
This is a return engagement of Mr. De Pace, who is so very clever and entertaining in a style that is all his own. He is an artist.

(d) The Celebrated Dancers—DeHaven and Nice
Everybody laughed throughout the entire length of these two immovable comedians. The setting was a divided drop of light green satin, with cloth of gold hanging center-lighted. Green flood cut with Amber and Purple from sides and foots. Opening with two beautiful girls in Spanish gowns, holding aloft a colored bubble. With a few graceful dance movements they exit L. Then the fun began, for from R. enter DeHaven and Nice dressed in regulation ballet costume, bobbled blond wig and funny facial makeup—next to DeHaven and Nice, only the fairies could have done this dance—it was good and it was funny.

Allen White's Collegians
This Jazz orchestra is exceptional, only in view of the fact that the talent does not show so much in the music, as it does in their very clever clowning, for every boy in it can do his turn—they are sticklers for a clapping, par particularly the monkey business of two of the boys—

The set is fair, being in full stage backed with an old Rose colored velvet drop, in front of which was a parallel masking piece, covered with a silver cloth. The center piece of this piece reached to a height of perhaps fifteen feet and was hinged in the center to be let down and form, from platform to stage, the audience covered with black velvet. The lighting was Magenta flood over all with changing flood spots from both sides shot on the silvered surface of the set piece. This continued until—

(f) Our Birthday is Sole
During the crash of Jazz by Allen White's Collegians, and the much finer strains of the Mark Strand Symphony Orchestra, there is a surprise entrance of this Mark Strand Ballet, which appears from the folds of a black velvet masking piece, set behind the funny looking set piece on stage, which breaks in the middle and forms a stair case from a high thirty of Dayton's most beautiful and talented toots, under the direction of Dayton's leading dancing teacher. All costumes and shoes were furnished by local children's furnishing stores.

The fantasy enacted by the children was in four parts: "The Old Swimming Hole," "Play-time," "Tea Time," and "Sleepy Time."

"The Old Swimming Hole" was in tableau form, the children dancing in their model bathing suits round a very woody's seeming pool. Up in a beautiful tree, right by the pool, sat a tattered little ragamuffin fishing, and munching an apple in first-class Tom Sawyer style. After all the little boys and girls down below had displayed their suits in the usual manner, the sweater man came down from his tree and displayed his torn trousers and shirt for a good hearty laugh from the audience.

"Playtime" was featured by a whip dance done by a little girl in a red jockey costume. The other children displayed Jack-tar togs, Butterfly dresses, rompers, jumpers, of every variety—the clothes usually worn by kiddies in their play time.

"Tea Time" was the unique set—a specially built doll house, furnished with little tables and chairs and a special dressing room for the premiere dancyse, and outside the house, a garden table under a spreading parasol. The "leading lady" in her star dressing room changed costumes right before the eyes of the delighted audience.

"Sleepy Time" was perhaps the most beautiful of the four parts. A back drop pictured a cottage in the woods, changing the tone of "Sleepy Time Gal," came the kiddies all dolled up in pajamas, and holding small flashlights to their faces. The lights went up back of the drop to show three of the kiddies sleeping in chairs (through a window). A hearty "Good Night" from the assembled children rang down the curtain for a finale.

FASHION DANCE REVUE
Produced by H. Somerville
Daytona, Fla.

MANAGER HARRY SOMERVILLE recently put on a Children's Fashion and Dance Revue that was the talk of the town, days after it was all over, and rang up some new box office records.

It was a beautiful little fantasy in which appeared the most beautiful and talented toots, under the direction of Dayton's leading dancing teacher. All costumes and shoes were furnished by local children's furnishing stores.

The fantasy enacted by the children was in four parts: "The Old Swimming Hole," "Play-time," "Tea Time," and "Sleepy Time."

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Your Equipment
Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle
Edited by C. Van Buren Powell

As One Exhib. to Another, 5

DEAR exhib. friend Wrightway: I still call you such as while I have sold the U Nique theatre for three thousand more than I paid, I subscribe yet to the best trade paper. I am going to open an air dome. Please write me and explain what this is.

Your wire telegram saying “Sell you d.f.” came after I had sold the U Nique back to Peasley—I figure “d.f.” meant dear friend. Thank you for wire telegraphing that way.

“Flowing Gold” packed the U Nique and as little May K. who is Peasley’s daughter had had put in the newspaper, the floor was took up after oil was found on it under the piano. But under the floor was only a rat’s nest. The crowd clapped and laughed at Peasley and he was mad and after the show performance he said to the little girl Miss May K. You are some daughter. Yes, said cute little May K., I am a step daughter.

Peasley’s son came from the coop where he had “run off” the show. I would disown her, he said. Go blow off your hot lips on another corner, said little defiant May K. You have no license to horn in. You done me dirt, said Peasley. I only exploited “Flowing Gold,” said May K.

If I pour oil in a well to make talk and put oil on the floor to get in a crowd and you don’t know the meaning of exploiting, am I your dictionary?

I would disown her, said Peasley’s son. Fiery little May turned upon him. You may be high hat to young Knox Stetson but you’re just brown derby to me!

She caught my arm in a grab and walked me with her out leaving them.

Next morning May met me. I want you to buy that big lot on the corner of Main Street, she told me. I don’t want to go into real estate, I told her. We are going to open an air dome, she told me. Friend and bro., when that little girl puts her eyes onto mine I feel hipposized. Before I knew what I done I had made three signed checks with blanks for the amount and she took them and went off. The next morning I met May. Hurry she told me, we are going to see Mr. Rabell in New York and buy equipment for the air dome. I done what she told me.

On the train she said she had bought the big corner lot for $5,000 of mine and for $200 of mine she had took options on big lots across from it on two streets. Never mind what for said sweet May in her dainty white travel suit when you wake up we will be all hunky. So we took a tacksy auto (short for car) in New York, as you know it is called the metropolis, and went to 229 7th avenue and went up to Independent Movie Supply which is where they have more theatre equipment than you would think there is.

We seen Mr. Will C. Smith. He is a mighty nice man if you ever want any equipment. He showed us a nice new Power’s division international projector corporation machinery and showed how fine the parts is made and how the shiny new teeth do not make me pay “damage” for film to run through it afterward. We must take a run down to the factory to see how exact they are made—you and your wife—Mr. Smith pawsed. May was, as the great Bard has said, turning “like the rosy fingered dawn that comes up like thunder from the sea.” Do not incinerate that, said May. Mr. Smith said excuse him.

Mr. Smith, said May sweetly, we want only the finest equipment. It is an investment. Buy cheap and weep. Little May knows a lot for a girlish woman.

Better Projection Pays, said Mr. Smith. He kept saying that off and on as we looked upon a Raven “Hat” “Tone” screen and the Raven was some bird of a screen. Also he said it while we ordered a Gundlach “projector” and “condensor” lens and what he proudly showed us was a very bright light from a “Powerlite” “High” intensive light lamp. It got like a song to me—

Better projection pays, better projection pays,
The wiser you git the more you admit
Better projection pays.

Mr. Smith showed us a ticket chopper. But if you chop the tickets you can’t sell them no more, I argued. But they showed me it was to “know where you stand” while the people is sitting in the air dome and these ticket choppers of Mr. Isaacs’ are “built” and not “thrown together.” So we bought one and a ticket booth and ticket roll holder and Bio carbons and lobby display frames and admission price sign and exit sign and an Imesco Electric Lighting Plant without no flowers on it to be independent of Mr. Peasley’s lighting company, and good reels and an oil can and some two in one cement and Mr. Smith threw in a “slogan” which I found out was words—“Courtesy with service.” So then he thanked him and went to lunch.

May took me in the subway down town to a eatery and while we was eating said. That is the Municipal Building over there. The marriage licents bureau and the dog licents chifforear is in there. Wouldn’t it be a lark to have a licents? gurgled little May. Yes, I said, but neither one of us has got a dog. Oh, but a marriage licents would be fun to get and it would be handy if you ever woke up or I should want to marry. It would be good equipment for the start of the honeymoon, gurgled little May.

So I humored her by going with her and we got one after asking a lot of question answers. Then May K. laughed and sang under her breath while we went to see a new picture about a Russian boat puller on some river where fights was going on and a high toned lady went through a heap of troubles. We must not miss our train, I told May. We won’t miss it, she told me, and took me to see a fine dog picture made by Mr. Warner, who has a bright dog that does all but talk but makes a night cry at his theatre and then I said we don’t dast to miss our train and May laughed and said we won’t and then she took me to “Flaming Frontier” made by a man which the industry trade fondly calls “Uncle Carl” and it was not a fire picture but about Mexicans and Mr. Custer standing for the last time. We will miss our train, I told May. Oh, dear, we HAVE missed it and what will we do? said May.

Now, friend Wrightway, I am a modest man but I go as far as to say I was clever enough not to let anything smirk that dear little girl’s characteristics. She was crying about what would Cobb’s Corners say about her but I told her I have an aunt Carrie (no relation to Harry Carrie) and I took May to her house to stay that night and telegram wired Peasley. So I got her out of that.

But little May seemed mad about something and tore up the souvenire marriage licents but I think I got her out of it very neat, don’t you, old man? As ever, your bro. exhib. NOAH LOTT.
New Screen Manufactury Headed by Men of Experience

The recently organized American Silver sheet Company of St. Louis, Mo., has opened a factory to manufacture metallic surfaced screens for motion picture projection. The factory and office is at 915-17 Washington street, St. Louis, Mo.

The men behind the company and at the head of its affairs have had much successful experience in the screen field.

H. C. Woods, for three and a half years sales manager for Minusa Cine Screen Company, is president of the company, and John A. Schuld, with seven years experience in screen manufacture to his credit, is vice-president and treasurer. Otto Knobel started his career with the Radium Gold Fibre Screen Co., Inc., back in 1914 and until now had been chief finished for the Minusa Cine Screen Company, and will be in active charge of building the new screens. A. M. Pollack, secretary and general manager of the company for six years, was factory superintendent for Minusa.

New Organ Installations

Bert Botzum will have a brand new Wurlitzer organ installed in his Orpheum Theatre, Akron, by Easter Sunday. It reproduces every known musical instrument.

George C. Hoy, formerly of San Francisco, but now owner of the Nevada Theatre, Reno, Nev., was a recent visitor from the Sagebrush State and announced that he was remodeling this house and that an order had been placed for a $8,000 Robert-Morton organ. When the changes are completed this theatre will have a seating capacity of 425. With a population of 14,000, Reno, Nev., has seven moving picture houses.

The Smasal Theatre at Kemp, Texas, Gem Theatre at Wichita Falls and Grand Theatre at Cooper, Texas have purchased and installed Celestam De Luxe organs.

One of the largest pipe organs in the country will be installed by Fred Miller in his new Carthay Circle Theatre, Los Angeles, and will be ready for the grand opening which will take place the first week in May.

Baltimore Ambassador Started

PLANS have been drawn which, when carried out, will make of the Baltimore Ambassador one of America's finest million-dollar theatres, have been accepted from Clyde N. Friz, architect.

To be in Spanish style, the theatre will have lavish decoration, everything of the latest type in equipment and music of highest quality.

Moskowitz Joins Kaplan

SAM KAPLAN, specialist in motion picture supplies and equipment in New York, announces that Irving Moskowitz, who has been catering to exhibitors in this territory for the past six years, selling projection apparatus and all other motion picture equipment, has joined the Sam Kaplan organization and will add his personality to an already well-known and business-getting force of live wires.

Moving Picture World

“Woikin’ Print”

In Print

“The Hard Woikin’ Print”—that bein’ me, sure got a pleased jolt of delighted satisfaction lately to find out and learn that Movin’ Picture World’s Protect-the-Print campaign had bore juicy fruit and not lemons.

The instance of this occasion of glad pleasure was findin’ out that Duplex Motion Picture Industries, which makes a heap of Protect-the-Print helpers, had let their Mr. Fred Watson, who is boss of advertisin’ and publicity, have a catalog with the outside printed to say, “Duplex Equipment for the ‘Woikin’ Print.’”

If you are one of them whom likes to protect the hard woikin’ print, you want a look at one of these there pieces of literary artis-tically.

THE HARD WOIKIN’ PRINT

Valdosta, Ga. to Have Fine Theatre in Venetian Motif

They don’t call it “the sleepy South” any more, and Valdosta, Georgia, is right up where the wide-awakes belong when it comes to progressiveness—and so is the E. J. Sparks Enterprises with offices in Jacksonville, Florida.

The two got together this way: E. J. Sparks knows theatre opportunities, Valdosta likes entertainment backed up by a perfectly equipped entertainment place.

So E. J. Sparks had plans drawn by Roy A. Benjamin, architect, of Jacksonville, Florida, for a Venetian style theatre to seat 1,200 people on the main floor, without balcony.

The theatre will be located at the corner of Paterson and South Jackson Avenues, Valdosta, and will be one of the finest theatres on the Atlantic seaboard.

Building in Ames, Iowa

H. A. and “Joe” Gerbracht, whose Ames Theatre Company of Ames, Iowa, already controls three theatres, Princess, Ames and Twin Star, informed us that they have started to build a fourth house, to cost $120,000—of which a good part is going to be apportioned to the inclusion of the best in equipment.

While planned principally for motion pictures, the new house, expected to be completed in October, will have full stage equipment and will be able to take care of presentations as well as pretentious road show attractions. The boys are go-getters, and much may be expected from their new house.

K-C Apollo Has New Organ

The installation of a $20,000 Wurlitzer organ at the Apollo Theatre, Kansas City, this week, was made a formal affair by R. and M. Kinklstein, managers. A recital was given by Lloyd Smith, organist.

The ACTODECTOR means Better Projection

THE smooth, reliable, automatic power supply provided by the Roth Actoctor is being chosen for the newest theatres in all parts of the country. Better projection with less attention to the power supply, besides the economy of the Actoctor, are features that up-to-date theatre owners appreciate.

Send for the Roth bulletins and get all the facts on the Actoctor.

Roth Brothers & Co.
1412 W. Adams Street
Chicago, Ill.

Built in sizes to meet any requirements, from 22-25 amperes to 100-100 amperes double rated; 100 amperes to 300 amperes single rated.

The Roth ACTODECTOR

MPW5 Gray
Tells His Public All About His Real Projection

I n an effort to acquaint the public with the attempt made by theatre owners to give the theatre the best results attainable in placing the motion picture on the screen, a story of the expense connected in securing a complete projection room was published in a Fox du Lux. Wisconsin newspaper in connection with the new Saxe Brothers' Novi theatre there.

The story runs as follows:

"The projection room contains pictures upon the silver screen for the amusement of the public has developed into a scientific art. For several years the best mechanical brains of the country have been employed to arrive at the most perfect methods of projection, for making the screen show its best."

"All the newest and most up to the minute devices perfected for this purpose have been incorporated into the projection booth and mechanism of our finest theatre projection department. This imitates the people of the past of seeing the best pictures or the best screened under the most favorable conditions."

"Few people are familiar with the mysteries of the theatre realizes the thousands of dollars which must be invested in the projection department of a modern motion-picture house. The movement represented by the Revilo theatre projection room and its top-class equipment should build and function a first-class home. Mr. Saxe has spared no expense here to assure excellent surroundings of the high class films to be shown."

---And Well Equipped---

The Strand Theatre, Rockford Center, Long Island, N. Y., was recently purchased by Irving A. Laver and has been completely remodeled and re-equipped, new generator, Phantom Beacham Acro and Gold Fibber projector, and new seating and picture arrangement following. Havana Cine Equipment Corp. made the complete installation.

C autistic's Rock Island Theatre, in Hampton, L. I., N. Y., is expected to be ready to open for business in a few weeks. The New Valley Pictures Theatre will open soon after under the same management.

The City Theatre, Highland Falls, is to have a new Enterprise Grammar and a Gold Fibber projector. New Cine Equipment will install the equipment.

Purchased Wheelman Business

Gus A. Deering and B. A. Silver have purchased the business of the J. D. Wheelman Pipe Organ Co., at Dallas, Texas, and changed its name to Wheelman Pipe Organ Co. The Sound Film Company will handle the Wheelman pipe organs.

New One in Rome, New York

The Carroll Amusement Company, M. J. Hallett, President, and J. S. Hallett, manager and treasurer of the Star and the Strand, have purchased property in Rome, N. Y., on which it is proposed to build a theatre to seat between 1,500 and 1,700 and to be equipped in every way with the most modern apparatus.

Moving Picture World

Detroit to Have New Building Housing Finer Film Exchanges

Eight Story Structure Will Cost $1,500,000; to Embody Many Special Equipment Features

Has Film Chute from All Floors to Basement

With the reconstruction of Detroit's present Film Building at Elizabeth and John R. streets into a real estate office building and the refusal on the part of the owners to renew leases to film distributors, the film trade here has been attempting for some time to obtain quarters that would allow a continuation of the centralized location of the exchanges. Now comes an announcement that one of Detroit's old landmarks will go into the hands of the wreckers immediately to make way for a new eight story Film Exchange Building to cost $1,500,000.

It will be situated at Cass avenue and Montcalm streets and through arrangements with the Detroit Film Board of Trade, every exchange operating in Detroit, with the exception of Paramount and Fox, which have their own buildings, will be quartered there.

The new building is being erected by Mrs. Walter Bierken, owner of the property. It will have a basement of 94 feet on Cass avenue and 100 on Montcalm street. The exterior will have a granite base four feet thick, surrounded by Indiana limestone and eight glass-brick. The lobby will run through the building and will be massively decorated.

The entire building has been leased to interests representing the major motion picture producing and distributing companies of America and its equipment will embody many special mechanical features essential only to this industry. C. Howard Crane, who has drawn plans for several of the Knasky theaters, is the architect and the construction contract has been awarded to the H. G. Cramson Co. The building is to be completed December 15.

One of the distinct features of the new building is to be a special film chute, by which each exchange sends its films from the various upper floors to the basement below. In the basement will be located the quarters of the Central Shipping Station, which controls for the physical distribution of the film. This will facilitate the necessity of using trucks and elevators at film carriers and will eliminate difficulties.

---

Ten Eyck Policy Popular, So "G. B." Builds Again

While a theatre magnate knows the value of good entertainment backed up by quality equipment, you can tell it by the way the theatres keep going up with his name at the bottom of the building contracts. That's proved by G. B. Ten Eyck, whose Grand Central theatre, which he is building in Trenton, N. J., have not proved sufficiently popular to warrant the patronage built up by his popular management.

Therefore Mr. Ten Eyck will build a fourth, to be named the Embassy, and to cost approximately $510,000.

The Embassy will be situated at Brunswick Avenue and Pine Street, and will, like its three predecessors, show the world quality from the tip of the daggar to the lowest foundation.

---

No Cry Can Reach You!

No crying humor need frustrate makers and no enemies need be impressed with the favorite rage in a new theatre to be constructed in 2701 Troost avenue, Kansas City, Mo.

Two plans will defy about these features through the use of space, light, and attractiveness, we believe, would make the seat of a score of persons. The theatre being constructed by R. Bierker and will seat 1,000. Body Brothers, Kansas City, are the architects. The exterior will be in pink stones, trimmed in buff terra cotta, it will be cast on the lines of Spanish architecture.

WHY PAY MORE?

Roll Tickets

Your Own Special Wording

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KEYSTONE TICKET CO.

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The Union Label if you want it.

Have been selling Roll Tickets for

30 years and no better can be had at any price.

May 1, 1926
Better Projection Pays

Concerning Screen Surfaces

W. J. Powell, manager Lotet Theatre, Wellington, Ohio, wrote the Chalmers Publishing Company as follows:

Will you kindly hand this letter to F. H. Richardson, Editor your "Better Projection" department and ask him to pass on the information, as I do not like to wait until in the regular course of business it could be published.

Have a Velvet Gold Fibre screen in this theatre, purchased from a Columbus, Ohio, concern. It has been in use for five years, and while it still is giving good results, it does not give as bright a picture as it once did, nor do the whites come out clean and pure. Will you advise me as to what to do to brighten it up, or would you advise the purchase of a new screen? My projection distance is 74 feet. There are 24 rows of chairs, with seven seats on each side of a 4-foot center aisle.

I would not care for anything that would give too much heat, My desire is to, so far as is possible, restore the original condition of the screen. I own a copy of your handbook (so does my operator) and read the Projection Department regularly, and with much profit, I do not expect you to give me this information gratis, but I will be glad to pay any charge you may think right for it.

I wrote friend Powell, asking for a floor plan of his auditorium, with distances screen to first and rear rows of seats marked thereon, as well as width of front and rear row, and seat to end seat, width of picture and impressions of two or three carbon craters. I also told him I did not want any money, except that if he cared to incluse a few stamps to cover postage, etc., all right, as such things come out of my own pocket, and in a year amount to an astonishing sum.

He sent what I wanted, and said:

"I desire to thank you most sincerely for the interest you have manifested in my difficulties. * * * Have endeavored to, on attached sheet, supply all information you ask for. I appreciate the favor you are doing me and marvel at the fact that you are willing to perform the service gratis. I include 44 1/2 in stamps.

That was not all of friend Powell's kindly letter, but its "high spots" only. It really is an astonishing thing what an apparently ungrateful citizen the average exhibitor and theatre manager is. If I made a perfectly legitimate charge for all the requests for projection engineering advice which come in from both exhibitors and managers it would amount to a very respectable sum indeed in the course of a year. I don't make any charge at all for this sort of thing, and it is a fact that hundreds who calmly request by-mail advice which they have every right in the world to expect to be charged a good stiff price for, stipulate non-publication (exhibitors and managers usually do that), and then don't even enclose postage stamp for reply. I suppose they think I have a private tree upon which stationary, time, postage, etc., grows, and that I pick them off at will.

Friend Powell marvels that I make no charge. Well, brother, sometimes I myself marvel at me for being such a fool head, but darn it all somehow when I charge for little things like this it just takes all the pleasure out of doing them. Also Powell did not stipulate non-publication, and I've wanted to land on those managers and exhibitors who ask for advice by mail (with a "DONT publish, please") and calmly forget to even stick a postage stamp in, for a long while.

My compliments, Manager Powell! I am glad to serve you, only trusting that my advice may be of some real value.

The line-up is: Two Simplex—in splendid condition—one with ordinary type lamphouse and one with Type S. Current supply 115 A C rectified by Wagner Single Phase Converter, 35 amperes at 73 volts. Measured this year and found to give only 32 amperes maximum. Projector lamps wired in multiple. Steals current from one lamp to the other at change-over.

Lenses B & L Cinephor, free diameter a bit less than two inches; 575 E. F., working distance exactly four inches. Had larger diameter lenses sent on approval, but the ones now in use seemed to give better results.

Carbons Orotip National, 5/8 cored positive and 11/32 cored negative. Distance carbons to aperture 17½ inches.

Two things don't look quite right. In the first place, if the distance from carbons (presumably the crater) to film is 17½ inches, then the distance from face of converging condenser lens cannot be more than about 12½ inches, which is too short for such a lens projection lens diameter and working distance. Eleven inches from face of converging lens to aperture ought to be about right for a 32 amperes crater, BUT those craters, from the impressions sent, certainly are not 32 amperes craters. They measure 5/8 or 24/64ths of an inch in horizontal diameter, and no 32 amperes of current I ever heard of made a crater that big. My guess would be about 45 amperes.

Powell remarks: Have two operators (if you really have, then my advice and get two motion picture projectionists. More machine operators have small value these days) who use slightly different setting of the carbons.

The impressions show a wide difference in efficiency—in screen illuminating power, for which the setting is directly responsible. A C and F are almost perfectly round, which means that very much more light than is necessary is projected downward, where it serves to illuminate the floor of the lamphouse quite brilliantly. Whoever sets his carbons to produce such a crater is invited to examine the diagrams on pages 406-7 of the Bluebook, copy of which you have. Those craters represent condition A, modified, possibly, slightly if a "jackknife" set is employed—a set which is, in the long run, less effic.
GOsh! This one brought out so many really good answers that I wish I had ten pages this week, so I could publish at least a part of these. As we see from those which appear, I want especially to compliment brothers Dobson, Toronto; Hanover of Burlington; Keuster of Brooklyn—who's answer was a pip all right, but it was seventeen (17) pages long. Gosh! Waddy 'ye think this is, darn ya, a encyclopedia? But there, it's all good, so, though I can't print it, I compliment Keuster on his thoroughness. G. L. Doe, Chicago; Budge, of Long Island; Bluff, Nova Scotia; Guimond, Mobile; Derr, of St. Louis, and Adrian, of Denver. Also most all those named below did very well indeed.

Those answering acceptably were: F. H. Moore, Taunton, Mass.; Harry F. Story, Toronto, Canada; C. C. Oldham, Norwich, Conn.; G. L. Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; Lawrence and Bell, Sackville, Nova Scotia; G. E. Steele, Salt Lake City, Utah; Richard Keuster, Brooklyn; Gooding, Newfane, N. Y.; E. F. Bell, Bluff, Calif.; T. R. Guimond, Mobile, Alabama; E. Fergudo, Livermore, Calif. (The West Coast men are beginning to make your "Broadway" chaps look like you maybe had something to do with it.) Maybe you MAY know all right—maybe—but up to date you have a big, thick, heavy "bushel" over your candle IF you do. Oliver Der, St. Louis, Mo. (Golly! Look what city's here! Thought they were all dead or sound asleep down there); T. L. Adrian, Denver, Colorado, and I. R. Johnson, Quebec, Ontario.

I have selected the answers of brothers Whitt and Fergudo as covering the various points most completely and conclusively, saving those of brothers Keuster, Dobson, and others, hoping some time I will be able to find space for them.

Friend Whitt says:

Here are my ideas of an ideal projection room. The size of the projection room of course depends greatly upon the amount of equipment that it is to accommodate. I will deal only with the room that most men are interested in, viz: one to house two projectors, a stereopticon and a spotlight.

A room should be not less than twenty feet wide and not less than twelve feet deep. The height of the ceiling will depend largely upon the conditions but should in no event be less than eight feet, while ten feet would be excellent. I am not giving these dimensions as always practical of application in a house already built but for the building of a house to be erected. All in the house income depends, to a very considerable extent, upon the design of the room and its appearance, so that it should be built with this fact in mind.

For more equipment the room should, of course, be larger; for less it may be proportional.

There should be at least one ventilator, not less than 18 inches in diameter. The room should be open air, with an automatic fan installed in it which will start upon the dropping of the temperature. The ventilator must be of whether it be in operation when shutters fall or not. In large rooms it is well to have two of these ventilators, with smaller pipes carrying the heat and fumes away from the lamp.

The room must be constructed of fireproof material, and must conform with underwrit-

ers' rules and such local ordinance rulings as may obtain.

These rules may designate any one or more fireproof materials, and may make no difference in the kind whether it be built of iron, tile, brick, concrete, asbestos or other equally fireproof material. It has been made fight with the rules. Over each port there should be a shutter which will center in the event of a fire at the fire hydrant, film cabinet or either of the projectors. It is well that this may not do. For this there is nothing better than clean film. The floor can be of any suitable material, but for various reasons I favor if covered by heavy linoleum.

All of the electric inlets should be located prior to construction of walls and floor and be built into the wall and floors. The various inlets need be large; in most cases much larger than the local or state laws call for.

The lens may be automatically located by the position of the projectors, but considerable headwork is used in placing the ceiling, one where it will do the most good. There is nothing to be gained by forcing the projectionist to gaze through ports that are wrongly located, or which are too small for comfortable observation.

Next to and connected with the projection room there should be a small room built solid proof for the motor-generator, if one is used. Most of these is used. Supplies, spare clothing, toilet and running water. It might be well to have a small observation port in this room also, so that the picture can be seen in the event that it is necessary to charge and port go to the room for any reason. Somewhere in a convenient location there should be a tool box built into the wall.

Where the projection room is located high up, or near the ceiling of the auditorium, it is well to use the observation ports with a good quality glass which will serve both to keep noise in and the foul air out.

There should be a motor bringing fresh air from outside the building, and in some cases it is necessary to install a fan in the auditorium.

The electric outlets are far better if concentrated in two or three places, than if scattered more or less.

Beside the door I would recommend that a switch controlling all the lights and motors be located. This switch may eliminate or reduce to a minimum the chance of leaving the room with motors running.

There should be an automatic switch controlling it. The location of the lamps should be left to the man who plans the installation, or the one who will work there. Enough to say that lamps must NEVER be placed where the direct glare reaches the eyes, or where the light may escape through a port to illuminate patches on the faces of the audience in the auditorium.

Besides each projector I would have four wall switches, one controlling an incandescent motor, one operating the projector motor, one the motor of the other projector—the latter a three-way, either opening one dowser and closing the other.

Changes can be made under these conditions from any location, which at times is found very convenient.

The location of the room itself should be with the center of the screen side way or, in the event it is not, corrected. The location of the projectors has been dealt with thoroughly in the preceding question.

The equipment should be decided upon by a competent man. MEMORANDUM NEVER LET A FAST TALKING SALESMAN OVERRIDE GOOD JUDGMENT IN SELECTING PROJECTION EQUIPMENT. MUCH GOOD MONEY HAS BEEN SPENT TO THE EVERLASTING DAMAGE OF PROJECTION BY LETTING UNPREPARED MEN SELECT PROJECTION ROOMS AND THEIR EQUIPMENT. The make is optional with the men; the standard machinery is always good to type.

For myself, the two projectors could be any of the three standard makes. A converter or motor generator any one of several makes would be acceptable, the dissolving stereopticon might be of any one of quite a few brands, and the spot lamp any one of two or three makes.

There are several good film rewinders and film cabinets on the market. The stere, and the projectors, the spot, too, for that matter, I would want equipped with the best lenses that my employers could afford, and could never really afford less than the best procurable.

Fire extinguisher, hand reinder, necessary, does not have to be high grade. Standard for all rooms, or stations, where they take up the important places in the well-equipped projection.

Whether mirror are, H. I. are or common lamps are used, I leave to the good judgment of the operators. They all have their good points and bad.

Last, but not by any means or in any sense last, the MOST IMPORTANT PART OF THIS EQUIPMENT IS THE FIRST CLASS THEATRE IS THE MAN IN CHARGE. It will be of utmost importance to him realize that he is appreciated, his efforts to perfect himself in his work will know no end. A poorly-paid man is not out forth the effort the one who will be better paid. A good man with proper equipment can produce a better picture than a poor man; but a poor man can not do it with the best machinery procurable.

The following, by Brother Fergudo is, you will observe, very fairly complete. These answers were NOT constructed without real thought and study. They did not come easy. Remember that, you chaps who read and PROFIT—or let us hope you do anyhow—without ever making even the first stab at trying to help this work along.

Fergudo says:

After the selection of the projection room location, as per No. 469, the following requisites are essential for a modern, up-to-date projection room:

(1) It must be so located that a point midway between the projector lens ports will be exactly centered with the center of the screen side way, and its height above the center of the screen such that the height of the picture will not be increased by more than 5% of its normal height by distortion.

(2) That the minimum projection distance is not to be less than the Porter focal length lens than 4' E. F. On the other hand if they are too great, requiring a focal length lens there will be loss of light in the optical system.

(3) The projection room must have a solid four-sided, thence allowing the floor to be very harmful to good screen results.

(4) The room must be absolutely fireproof.

(5) The room must be absolutely fire-proof, so that the noise of the projectors, generators, reinder, transformer, or conversion will not be heard by the audience.

(6) The illumination of the room should be such that there is very little while the picture is being shown, but with means of
Moving Picture World

instantly brilliantly lighting it in case of an emergency. This may be done by means of resistance in the circuit, with a switch provided so as to give the desired intensity to light up the room or with a separate circuit for bright illumination and one for dim lighting. (First scheme practical but wasteful—ed.)

The room should be indirectly lighted. (2) The walls and door should be covered with a non-glass, or painted a very dark green with a border running around the walls to a height of a foot above the ports, painted non-glass black.

The room should be easy of access. (Nix on the ladder.)

(9) The size of the room is dependent upon the number of seats. It is made large enough to take care of future installations without crowding and to give ample working space for the men. There should be not less than 3 ft. clearance behind the projectors, with a clearance of from 45 inches in between them with 3 feet clearance between projector and spot light and 3 feet between spot light and dissolver. The ceiling should be high.

(10) All the openings from the room should be secured to prevent drafts and doors which will instantly be automatically closed in case of fire.

(11) The box should lead as directly as possible to the open air above the roof. The ventilating serves three purposes: 1. To provide fresh air. 2. To keep down the temperature. 3. To carry off all smoke and gas—incarnaters must be a fresh air intake flue, of course.

The vents should always be provided with a hood or so-called "foul IA) so as to keep out rain. The size of the flue should be not less than 15 inches in diameter.

If the fan is an outside fan for its action, then the fan should be 24 inches in diameter, with at least 2 inches between fan and edge of flue.

When this type is used there should be 2 flues, as there are always two working in case one was out of order.

There should also be fresh air inlets near the floor. (12) All wires must be in conduit, with conduit grouth. All projection room feeders should be of ample size to carry the total load of the room with not more than 25 volts, and the main feeders must be a fresh air intake flue, of course.

Whenever possible the conduits should be built into the walls. Conduits leading to the projectors should be carried under the floor to avoid directly beneath the projector lamphouses.

There should be gang switches placed on the wall. By turning on or off the switch and the spot light—and on each side of the right hand projector. (If no spot light—the necessity for some lights which should be between dissolving stereopticon and left-hand projector so as to control the motors and automatic dowsers from any of the 3 prints of either projector.

"I prefer the placing of projectors to right of spot light and dissolving stereopticon on the left of the spot light as there are times when I work song slides or otherwise with a "set" spot on the orchestra leader. A great help is to keep the 2 arcs "fed up" very easy, which I don't think could be done if they were differently located.

(13) There should be a work bench, vise, tool rack for drawers, either in projection room or in an adjoining room.

(14) The observation ports should be so located that the observer can have a clear view while standing or sitting, at either of the projectors, at the spot, or the store. The observation screen is incorporated in the projection room. They should not less than 3 feet high, while the least observation ports should be only large enough to allow the light beam to pass through. The observation ports should be covered with glass.

(15) There should be a wash bowl, a running water in the projection room or in an adjoining room, preferably in the rear.

(16) There should be a fireproof reel container—either with gravity closing doors or locks to store the reels of film and the rewinder should be of enclosed type, motor driven, and of course.

17) There should be a switch by which the projectionist may light the auditorium in case of emergency.

18) The room should be connected by phone with the manager's office, stage, and orchestra pit.

19) The floor of the projection room should be covered with battlehip linoleum.

The equipment is very important and in order to give high class screen results, the room must be equipped with up-to-date projection equipment and kept in first-class condition.

There should be a select closet for the projectionist to keep his clothes and tools, and for storing supplies such as carbons, extra lenses, parts, etc.

The room should also be provided with a variety of water, food, and clothing for the men. I

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S. M. P. E. Has

A Big Program

The Society of Motion Picture Engineers meets in Washington, D. C., May third to sixth, inclusive. The tentative program is as follows:

Monday, May 3:
9:00 to 10:00 Registration.
10:00 Address of welcome by Col. J. Franklin Bell, Commissioner District Columbia.
President address by William B. Cook, Kodakoscope Libraries, Inc., New York City.

Unfinished Business.

Report of Committees.

12:30 Luncheon.

Visit to White House to meet Pres. Coolidge. Everyone will meet Mrs. Coolidge.
Two sightseeing tours for the ladies of the members from the Lee House.

2:00 Papers:
"The Public and Motion Pictures" by William A. Johnston, Editor, Motion Picture News.
"Some New Developments in the Production of Animated Drawings" by J. A. Norling, Biograph Studios, New York City, and J. F. Levering, Inc.
"Subtractive Color Motion Pictures on Natural Subjects" by Leon Polge, Photographic, New York City.
"The Handling of Motion Picture Film under Various Climatic Conditions" by R. E. Harrison, Cinematographer, New York City.
"The Hypersensitizing of Panchromatic Emulsions" by W. H. Crabbe, Research Laboratory, Eastman Kodak Company.

6:00 Dinner.

Tuesday, May 4:
9:30 Papers:
"The National Bureau of Standards and its Possible Technical Relations to the Motion Picture Industry" by George K. Burgess, Secretary of the National Bureau of Standards.
"Report of Progress in the Motion Picture Industry" by Carl E. Eggers, National Lamp Works, Cleveland, Ohio.
"International Developments in the Motion Picture Industry" by Gov. Carl E. Miliken, Secretary, Motion Picture Producers and Distributors of America, Inc.
"The Organization and Procedure of the Public Theater, "Shakespeare's 'School" by John F. Barry, Director of the School.
"A Twelve Year Trial of Educational Films" by F. W. Perkins, Director of the Motion Picture Work of the U. S. Dept. of Agriculture.

11:30 Lunch.
12:30 The sightseeing trip (buses). Ladies of the members are included.

6:00 Dinner.

4:00 Evening at the Metropolitan Theatre as guests of Mr. Harry M. Crandall.

Wednesday, May 5:
9:30 Papers:
"Film Materialization" by Hieckman, Picture, Motion Picture Producers and Distributors of America, Inc.
"The Useful Life of Motion Picture Films" by F. J. Richardson, Technical Editor of the Moving Picture World.
"The Handling of Film in an Exchange" by Trevor Faulkner, Famous Players Lasky Corp.
"Some Problems of a Projectionist" by L. M. Townsend, projection engineer, Eastman Theatre, Rochester, N.Y.
"Influence of the Projection Lens on the Contrast of the Picture" by Clifton Tuttle and L. A. Jones, Research Laboratory, Eastman Kodak Company.
"Effect of Scenery Illumination of Bubbls and Stirations in the Bulbs of Projection Lamps by L. C. Porter, Edison Lamp Works, Harrison, N. J.
6:00 Dinner.

Thursday, May 6:
9:30 Papers:
"Scoring a Motion Picture" by Victor Wagner, Musical Director, Eastman Theatre, Rochester, N. Y.
"The Recovery of Silver from Exhausted Filming Baths" by J. I. Crabbe and J. P. Ross.
"The Staining Properties of Motion
Concerning Screen Surfaces
(Continued from page 85)

cient than the regular set, as per figure 119, page 404 of Bluebook.

Craters D and E show an excellent condition as to carbon set. They represent condition C, page 404 of Bluebook, and are about as good as one could expect to get with the ordinary arc.

A glance at the lens chart tells us that with a 24.64ths crater with 12 inches of selenium, the face of converging lenses to film you would have to have a projection lens more than 2.5 inches free diameter in order to pick up all the light, and your condenser would be two inches. With plano-convex lenses, with entire way of 225 inches from light source to face of collector lens. It is of course possible that you have Cinephor parabolic condensers, but I think likely not, you would have mentioned that fact. If I did not ask you that it was an oversight on my part.

If you have a plano-convex collector and converging lens, then the collector should be 6.5 inch focal length and the converging lens 7.5 inch focal length, with a distance of about 15 inches from face of converging condenser lens to aperture. This will give you a distance of 3.15 inches from crater to face of converging condenser lens. This will entail some loss at the projection lens—it will not pick up quite as light the beam. A compromise is a 6.5 collector and an 8.5 converging lens, with 16 inches from face of collector lens to face of converging condenser lens, which will give you a 3/4 inch arc distance. On the whole I believe the latter would be better, since it enables your projection lenses to pick up practically the entire beam of light, and only gives you a five sixteenths longer arc to collector distance. You would not get quite as much light that way, but the general condition would, I think, be better. Might try it anyway. Be sure to space your diverging lenses not to exceed 1/6 of an inch apart.

And now as to your metallic surface screen. You should not expect any screen surface to give as good results as your page (as the language of the poet there ain’t no such animal. My advice to you is to get a new screen surface, and do it at once. That surface cannot be successfully rejuvenated, with any certainty possible. This makers can re-coat it for you at a reasonable figure, provided they are still in business.

Why, however, a screen? Your viewing distance-screen to last row of seats—80 feet, is more than enough, and there is no need for a very brilliant picture. I would suggest that you have a temporary cloth covering made from bleached muslin, to be stretched over your screen so as to enable you to get a show while the process of painting is going forward. I then would have a good painter coat the screen surface with three or four coats of white zinc, mixed flat—non-gloss—white zinc, a wee bit of ultramarine blue added. First, however, give the surface a heavy coat of shellac, else the metallic surface now on the screen may, in time, stain the paint.

This is not at all expensive, and the theatre is a small one—seats less than 400. It will give you all the brilliancy you require, and every year you can renew the surface. In fact it really should have one coat every six months.

Very truly yours,
J. I. CRABTREE.
Chairman, Papers Committee.

The Big Parade Is Splendid

THROUGH the courtesy of J. J. MacCarthy, my friend and Daughter, were privileged to view "The Big Parade" at the Astor Theatre, where it has been running for months.

We were astonished when I asked for a couple of seats for a specified day that week I had no idea that all the regular seats were still being sold out far in advance. They gave me the seats all right, but they were extra chairs placed in the side of the aisle, and any Broadway show which can sell out in advance toward the end of the season, after months of run, is SOME show, permit me to inform you.

The show was put on by the Projectionist Mr. Sam Projectionist Arthur Lichtenstein. Their work was most excellent, though greatly marred by the enormous distortion incident to a toy-of-the-top-gallery projection room location. The conditions such that an undistorted picture might be projected, "The Big Parade" would, I believe, over-top anything I have ever, in all my experience, seen in motion pictures.

Gentlemen, let me suggest that when YOU get the Big Parade, as you of course, in time, will, it is up to you to "step on er," and do all that is possible with the equipment you have to place it before your audience perfectly. It is a magnificent production, and will be just that to YOUR audience if YOU do YOUR duty and project it before them at 100 per cent value.

It is a splendid production basically, but don't forget that by poor work on YOUR part it will lose much of its value to YOUR audiences, so after all it is up to YOU. Do your stuff and DO IT WELL!
May 1, 1926

Moving Picture World

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Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house expects it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
"The projectionist with his projection equipment is largely the master of our photographic destinies."

Richard Barthelmess

"The projector has been developed to a point approaching perfection. I cannot think of anything that might be done additionally, except perhaps to induce the smaller theatres to install the style and quality of equipment in use in our finer theatres."

"The picture may approach a masterpiece, but if the projection fails, the picture itself can hardly help failing. The projectionist with his projection equipment is largely the master of our photographic destinies."

RICHARD BARTHELMESS.
HAL ROACH

presents

"OUR GANG"

in

"MONKEY BUSINESS"

The reviewers are laughing yet. Their opinion is unanimous that "Monkey Business" is one of the very best "Gangs" that has been produced.

Pathe thinks so, too.

Farina adopts a very remarkable monkey, and the panic is on.

If your audiences can see this one without actually yelling, what can make them?

Directed by Robert McGowan
F. Richard Jones, Supervising Director
YOU'VE studied Paramount's announcement of 75 pictures for 1926-7.

You know what leading showmen the country over are doing. They're signing Paramount contracts by the thousands—TODAY! Insuring their big profits for next season. Getting the jump on their opposition. That's why they're leading showmen.

Your business sense tells YOU what to do: Sign with Paramount and DO IT NOW!
FROM THE TALK OF THE INDUSTRY TO THE TOP OF THE INDUSTRY!

TRY to stop Metro-Goldwyn-Mayer!
IT can’t be done.
FROM The Talk of the Industry
TO the Top of the Industry!
AND still going so strong our competitors are breathless
TRYING to keep up.
BUT they can’t keep up.
IT takes showmen to make road-show pictures.
IT takes practical producers (not literary theorists)
TO turn out the brand of attraction that M-G-M hands you.
The same wise boys who made the M-G-M hits of this year and last
ARE behind M-G-M’s Parade of Hits for 1926-27.
HAVE you read about the grand things we’re doing for next season?
NATURALLY you’d expect it from M-G-M.
NO other producer has ever before had the nerve to reach for such heights.
EACH individual M-G-M attraction bigger than other company’s special releases.

NO company in the past has ever been equipped
IN man-power, in star-power, in production-power
TO give you such a line-up of Big Ones.
The boys are still cheering about the great product
THEY have for you next season.
TRY to stop Metro-Goldwyn-Mayer! It’s not possible!
THIS coming year it’s going to be M-G-M more than ever
AND you’d better clear the decks and clear your desks
OF the bunk, the inserts, the promises, the April-fool propaganda.
GET ready for the real honest-to-goodness showmanship product
THAT’S made by showmen who talk your language, the box-office!
YOU’LL thank us later for this tip in time:
DON’T sign anything! Here comes

METRO-GOLDWYN-MAYER’S PARADE OF HITS FOR 1926-1927
LAST week at 36 Paramount exchanges throughout the United States, over 2,000 exhibitors assembled at our invitation and held meetings with our representatives.

The purpose of these meetings was to discuss mutual problems and to present the merits of Paramount's 75 Birthday Group Pictures for 1926-7.

Today, my desk is buried under literally hundreds of telegrams from exhibitors — proof of the sensational coast-to-coast success of these meetings.

These exhibitor wires offer enthusiastic congratulations for this practical proof of Paramount's desire to cooperate. They praise the Fifteenth Birthday Pictures and predict marvelous box office results from them. They hail these meetings as a mighty step forward in the history of the industry and urge that they be made annual events.

(Continued on following page)
Here’s an Exhibitor Wire from Chicago:

“Chicago and Pecilia exhibitors in attendance at Paramount’s Birthday Party join in delivering to you our personal congratulations not only upon the smashing array of winners in birthday group as proven in your advance showing of product but particularly do we want to emphasize our endorsement of the get-together spirit displayed in this meeting which imposes an obligation on all parties to undertake from this day a closer understanding of common problems and a strength reliance upon everyone’s intentions to carry on to a common prosperity and progress.”

What 31 Pittsburgh Exhibitors Say:

“Exhibitors of Pittsburgh territory attending 15th Birthday Celebration all very enthusiastic about Birthday Group. Marvelous lineup of stars, directors and stories. Trailers indicate lavish productions of great box office power. We congratulate Paramount and wish many more such anniversaries with a continuation of such products as birthday group.”

39 Indianapolis Exhibitors Wired:

“Exhibitors of Indianapolis territory extend hearty congratulations on this new and progressive idea of holding joint exhibitor and producer meetings. We have never before been sold so thoroughly on any product as on 15th Birthday Group.”

A Message from Michigan Exhibitors:

“Twenty-five Michigan exhibitors representing over one hundred theatres are undivided in gratitude for the high note of quality and cooperation sounded. Your idea of direct contact is a most welcome step. We appreciate the big spirit which has prompted the development of a new era in picture history. Coming season’s product certainly fulfills every hopeful expectation.”

Read what Connecticut Exhibitors Said:

“Paramount product outlined at our meeting is one of the most heartening and inspiring things in history of our industry. Paramount once more shows its superiority and lives up to its name of Paramount.”

Exhibitors of Cleveland Territory Wired:

“Cleveland exhibitors congratulate Famous Players. With the fine cooperation and the wonderful line-up of stars, stories and directors, this year will be the greatest clean-up we have ever enjoyed.”
"We exhibitors of Washington territory desire to thank the Paramount organization for the inspiring meeting. Paramount again proves itself Paramount. Forthcoming productions most formidable array of screen entertainment ever offered exhibitors. This is truly the greatest birthday party in history of industry and another milestone of progress in our business."

"Undersigned exhibitors representing 39 theatre owners of Wisconsin not only solidly certify the great line up in store this Fall but want to endorse in strongest language the revolutionary policy here inaugurated. It deserves the united thanks and support of every theatre owner in the nation."

"Paramount is deservant of great credit for unprecedented idea of arranging meeting. Box office plans as well as production department picture have been a great inspiration to us all."

We thank you — each and every exhibitor who attended these meetings — for the part you played in making them the sweeping success that they were.

We thank you for listening courteously to our story, for presenting freely and frankly your problems.

In return we pledge that the spirit of cooperation between us, fostered by these gatherings, will be carried out by us to the letter in our future dealings with you. We pledge that no effort will be spared to make the Fifteenth Birthday Group of pictures, which you so generously praise, The Greatest Source of Profit for Exhibitors This Business Has Ever Known.
EVERYTHING A PICTURE NEEDS!

THE HALF-CASTE
COLORFUL DRAMA OF THE SOUTH SEAS
By JACK McCLELLAN
Staged by Edgar MacGregor
PLAYING AT THE NATIONAL, NEW YORK
Now Available for
MOVING PICTURES

Comment from New York and Out-of-Town Cities:

The Navy of the drama is sentimentally satirizing. The whole story is presented with brilliant flashes of serene, quieting humor.—WILMINGTON, DELAWARE, "STAR."

"The Half-Caste" is a solemn drama. Full of realism and sentiment. The drama dealing with the gradual sinking of the white man's culture into the life of the tropics; how his race toiled, toiled, and how his race toiled. —FULLERTON, PA., "MORNING CALL."

"A wonderful idea, . . . well constructed with keen sense of dramatic values."—ALLENTOWN, PA., "MORNING CALL."

"Powerful love play of the tropics."—SCRANTON, PA., "TIMES."

"Unusual play. The problem of the races can be met, if it is to be met at all, and this play should help."—BRIDGEPORT, CONN., "TELEGRAM."

"The most entertaining play since 'The Bird of Paradise.'"—BRIDGEPORT, CONN., "POST."

"A delicate subject of inter-relationship treated with care skill."—PLAINFIELD, N. J., "COU- RIER."

"There are beautiful moments, there are tense moments, we were moved . . . moved mightily."—SCHENECTADY, N. Y., "GAZETTE."

"Plenty of variety. A tense drama well played."—STAMFORD, CONN., "ADVOCATE."

"Fills pledge of 'wonder play.' Met approval from gallery gods to trysting maidens in the orchestra chairs."—SYRACUSE, N. Y., "HERALD."

"A strong story—almost unbelievably tragic. A beautiful tropical poem, so well done you could hear the water watch tick."—SYRACUSE, N. Y., "JOURNAL."

"Exceedingly strong melodrama."—BROOKLYN "DAILY EAGLE."

"'The Half-Caste' will be a revelation. It is built upon a higher plane than 'White Cargo' and it possesses the thrill that was lacking in 'Aloma.'"—BROOKLYN "DAILY TIMES."

"A gripping melodrama."—NEW YORK "JOURNAL."

"Keep the attention of the beholder constantly occupied."—WALL STREET JOURNAL.

"Has a good chance of winning prosperity. exceedingly well done."—NEW YORK "WOMEN'S WEAR."

"Those who liked plays of the South Seas will take 'The Half-Caste' to their bosoms."—ZIT'S.

"'The Half-Caste' is headed, New York way. It will even wake Philadelphia."—U'TICA, NEW YORK, "PRESS."

Address all communications to

JACK McCLELLAN
342 MADISON AVE., ROOM 1108, NEW YORK
Phone: Murray Hill 2687
HERE'S SOMETHING THAT MEANS SOMETHING!

it's a wire from someone
WHO'LL LOVE THEM IN SEPTEMBER
AS HE DID IN MAY

ON ITS WAY!
METRO - GOLDWYN - MAYER'S
PARADE OF HITS FOR 1926-27
Coming Another AL

MARIE PREVOST

IN

"Up In Mab"

The Title Alone Spells Box-Office
The Collison-Harbach play was one of Al Woods' greatest stage hits, breaking records in all the cities where it played. The screen version is a hilarious comedy, made as only Al Christie, the master of farce, can produce.

*Directed by E. MASON HOPPER.*
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.”

Handbook of Projection for Theater Managers and Projectionists

by F.H. Richardson

Price $6.00

AT YOUR DEALER OR DIRECT FROM

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516 FIFTH AVENUE, NEW YORK
Way Over the Country!

Get set for new box office records!
The Supreme Epic of the Golden West is coming your way!

Crammed with action! Glowing with color! Scintillating with showmanship! It has everything that makes a box office winner big. S. R. O. is written all over it. A thrilling, wonderful audience-gatherer that will sweep them off their feet—right to your box office in impatient clamour to buy tickets.

An Edward Sedgwick Production
with Hoot Gibson, Dustin Farnum
and a great cast of thousands

A Universal Super Production
Presented by Carl Laemmle
BOBBY VERNON COMEDIES

The whole family gets a kick out of a Bobby Vernon Comedy. There's just enough clean slapstick to set the kids howling with glee, and enough plot to please the grownups. Line up for the coming series of eight.

BILLY DOOLEY COMEDIES

They made him a comedy star overnight - now heading his own unit by popular demand. There will be only six Billy Dooley Comedies this season - but you can bank on these six.

GET THESE CURRENT RELEASES NOW BOOKING

BOBBY VERNON -- Broken China; Till We Eat Again
BILLY DOOLEY -- A Salty Sap; Shore Shy
JIMMIE ADAMS -- Whoa Emma; Gimme Strength
NEAL BURNS ---- Run Tin Can; Papa's Pest
WALTER HIERS -- Wireless Lizzie; Fresh Faces
JACK DUFFY ---- Dancing Daddy

CHRISTIE FILM COMPANY, Inc.
Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President
AFTER TEN YEARS OF LEADERSHIP IN THE COMEDY FIELD, Christie will again this year present an outstanding group of supreme laugh-makers. Comedies produced by Christie have become a standard all over the world because they are consistently clever, funny and clean. They will again be the brightest spots on the varied programs of BEST THEATRES EVERYWHERE!

JIMMIE ADAMS COMEDIES
All the world loves a laugh and Christie is delivering them in each Jimmie Adams Comedy. There will be six new fun films headed by this popular favorite.

CHRISTIE COMEDIES
Take a regular shot at the public's funny bone with sparkling Christie Comedies. They're headed by feature casts, including such popular players as Neal Burns, Jack Duffy, Bill Irving and backed by the Christie Beauties. Book the coming series of ten.
What a Woman!
What a Picture!

She came from the rocky fastness of Alaska into the shocky fastness of Broadway—out of the snowfields into the Ritz with a bang that took 'em all off their feet. Her dad made a million with a pick and she helped him spend it with a shovel!

Step right up and meet "The Wilderness Woman"—a regular gal and a real pal—to the box-office.

Meet The Wilderness Woman by Arthur Stringer

Aileen Pringle, Lowell Sherman and Chester Conklin

Directed by Howard Higgin
Presented by Robert Kane
A First National Picture
"Quebec Films Need To Be Cleansed"—Archbishop Gauthier

MOVING PICTURE WORLD

Threatened Quebec Boycott Stirs Provincial Officials

Col. Cooper Withdraws Previous Statement, Seeking Only "Better Understanding"—Premier Defies U. S. Film Men

NEW YORK, May 8, 1926

VOL. 80

NO. 2

Loew, Shea and Paramount in Toronto Deal

Important Transfer of 3 Theatres Effected

(Special Dispatch to Moving Picture World)

Toronto, April 27.

A great picture theatre merger involving property valued in the millions and directly affecting three local theatres having a combined seating capacity of 3,500, has been carried through to its final consummation in conclusion in Toronto, Ontario. The transaction involves Famous Players-Lasky, the Shea's Theatres and the Marcus Loew Enterprises. The deal means an important consolidation and interchange of theatre operation in the big city capital.

Famous Players has secured the Uptown Theatre, Toronto, seating 3,700, from Marcus Loew interests, and the programs now being presented at the Hippodrome, as the leading theatre of the Famous Players chain, will be transferred to the Uptown this summer.

Jerry Shea will resume operation of the Hippodrome, which has been under lease to Famous Players. He will move his Keith vaudeville and popular programme to Shea's Theatre, another large downtown auditorium in the city, and the movietheatre, Rock attractions at the Uptown will now move to Shea's Theatre-downtown. This house is somewhat smaller than either the Uptown or Hippodrome.

Col. Cooper's announcement will affect other important local theatres owned or controlled by Famous Players, it is intimated.

Bay Multinomah

The Universal Chain Theatres Corporation has closed a deal with the Multinomah Theatres Corporation of Portland, Ore., whereby Universal has purchased a half-interest in the North West chain. By the terms of the agreement, the Multinomah Corporation will remain in control of its present operations, and has retained the management of its theatres. The chain consists of eleven first-class neighborhood houses.

Essex Still Blue

The town of Essex in Connecticut held an open-air meeting of the Laws at a special meeting on April 29 when it voted against the show- ing of motion pictures on Sundays. The voters quashed a movement underfoot for the establishment of Sunday movies in order to give residents some entertainment besides sermons on the Sabbath.

Synchronization Device Announced

Scientific developments which will revolutionize motion picture presentation have been announced as perfected by the Western Electric Company and Wireless Telephone Company. These are the result of years of research in Bell Telephone Laboratories, the laboratories of the American Telephone and Telegraph Company and Westinghouse Electric Company. They involve a system for the synchronization of motion pictures with reproduced sound having a degree of naturalness never before attained, it is said.


Bar Minors

The Minneapolis Arbitration Board has issued a statement against permitting a minor to sign film contracts. R. K. Brown, formerly owner of the Opera House in Claremont, Minn., repudiated a contract with United Artists and under the law he could not be held to it on account of his being a minor.

Two exhibitors lost by failure to put in a new appeal. A. J. Cooper of the Casino, LaCross, Wis., lost $775,000 and Albert Flory of the Temple at Geddes, S. D., $500.

In the F. O. B. case against J. A. Hilden of the Jackson, N. D., the board held Hilden was not responsible for a fire which started outside of his building, and could not be upheld. The film lost in the conflagration which damaged his theatre.

Our Own Weather Report

Storm signals located in Quebec, horizontal and French interests offer to supply this afternoon's news hot coffee. Fair and warmer weather is expected now, there won't be any thunder.

A New Title

A. W. Warner, trente Warner Bros., and today is the biggest of the brothers having been appointed without hesitating. He has been appointed in the studio's branch of the Motion Picture Corporation, and according to the Signal Corps of his long acquaintance, he will be stationed in a command post of the Signal Corps at Fort Jay, a key point for controlling aerial traffic.

Page 80
Mechanics to Dance

The Motion Picture Studio Mechanics, Local No. 52—the "men behind the scenes"—will hold their annual ball and entertainment on Saturday evening, November 15, at the Coliseum, New York City. John T. Doran, chairman of the ball committee, announces that numerous stars will attend.

Ginsberg-Kann Move

The Ginsberg-Kann Distributing Corporation has moved its offices from the old quarters in the Loew State Theatre Building to new and more commodious quarters on the fourth floor of the new building at 1099 Broadway, on the corner of Broadway and Fifty-first street, New York City.

Favor Open Sunday

North Platte, Neb., a town of nearly 11,000 population, has a favor open Sunday. It voted in favor of Sunday theaters at a recent election by a substantial majority.

Big Increase in

The Holdings of Great States Co.

Balaban-Katz Firm Developing All Illinois

(Special Dispatch to Moving Picture World)

Chicago, April 27.

In the connection with the announcement that it will build a $1,000,000 picture theatre as part of a new five-story store, office and theatre building to be erected in Waukegan, the Great States Theatre Company has also been cooperating closely with Balaban & Katz, discloses plans for increasing its theatre holdings on the North Shore and elsewhere in Illinois.

Great States announces several new projects. They include plans for extensive remodeling and improvement of the Astor Theatre in Waukegan, upon which the company has obtained a long-time lease, the erection of a new theatre in Highland Park, where the company has purchased a theatre under lease, and the construction of another theatre in Lake Park Heights.

Edward P. Steinberg, architect, is designing the Highland Park theatre.

The Astor Theatre is to be built by the corporation in Aurora, where it now operates three other theatres, and the circuit would operate under lease a new theatre which is soon to be erected in Kankakee.

F. P. Seeks to Compel

Recognition of Board

Application has been made to Justice Jeremiah Mahoney of the New York Supreme Court by Famous Players for an order requiring Anthony Zappa of 247 Ridge street, to submit their differences over an alleged breach of contract on the part of Zappa to the Joint Board of Arbitration for adjustment.

Famous Players is suing Zappa to restrain $1,729 alleged to be due on pictures executed in July, 1926, for 32 pictures. Differences arose and Zappa, it is said, refused to submit then to the Joint Board of Arbitration, as provided for in the contract.

Sunday Shows Lose

Urbana, Ill., has decided that it does not want Sunday motion picture shows after the hottest election in the history of the college town. The vote was 4,572 against and 1,929 for the measure. The five universities having hosts were legalized by a vote of 1,952 to 1,854. This election furnishes much food for deep thought on the part of those interested in the motion picture industry.

Still Possible

Douglas Fairbanks is quoted by the Wall Street Journal as having stated, just before he sailed for abroad, that the United Artists, Metro-Goldwyn-Mayer merger is still a possibility.

"The research out the details of such a combine," the Journal says, "will go on, and may still go through some day. We produce a number of super pictures each year, but have not enough pictures to complete a season, from book to screen. They have a lot of good things to keep alive and need the an excellent overseas organization. It would obviously have been to our joint interest to come together."

World Co. Plans

Nebraska Chain; Building Three

Midwest's Booking

Combine Elects

Harms Head

(Special Dispatch to Moving Picture World)

The World Realty Co. of Omaha plans a big chain of first-class shooting houses throughout Nebraska and is now building one at Fremont, another at Columbus and another at Kearney, Neb. Combination picture and vaudeville is the plan, as is the case in their World Theatre in Omaha.

The Midwest Theatres Owners' Association of Omaha has organized here with fourteen Omaha suburban theatres already going as an initial string. The concern was organized as a booking combination.

E. A. Harms is president; W. H. Creal, vice-president; Harry N. Weinberg, second vice-president; L. P. Grobeck, secretary; George H. Welsh, treasurer; H. Bleichner, chairman of the Board of Directors. Charles Nappi of Chicago is the other member of the board.

The theatres in the combination as charter members are the Grand, Apollo, Lothrop, Rohriff, Lyric, Lincoln, Elgin, and Boa, at Circle, Tivoli, Maryland, Dundee and Park. From Columbus, the Unity Theatre to join the organization was received with open arms.

"What Price Glory!"

Historically Correct

Fox-Platters are preparing the war scenes in the screen version of "What Price Glory!" with such convincing accuracy that the film will rank alongside the data which will be filed with the material for the official history of the war, which will be brought out by the Carnegie Endowment for International Peace.

In the opinion of Professor James T. Shotwell, editor of the "Who has already collected material which occupies many volumes, and a print of "What Price Glory!" will furnish a remarkable historical record.

Clock Change Wins

Daylight saving went into effect in practically all cities in the United States on Sunday, April 25, and will remain effective until early next fall. This means the usual change to picture theatres running into hundreds of thousands of dollars. Although there was some talk last fall among exhibitors that the annual clock shifting ordinance would be contested in many of the cities, running of the clock change was expected without any exhibitor fighting the move.
Forum, Los Angeles,
Gets Metro "Specials"

A deal involving more than $250,000 has been closed between Metro-Goldwyn-Mayer and the Forum Theatre, Los Angeles, whereby the Forum will present several of the big outstanding specials which have been made, or are being made, by the M-G-M studios.

The deal was consummated in New York City, between John Going, Managing Director of the Forum, and David Bernhard, representing Metro-Goldwyn-Mayer, on Tuesday night, April 21, and the details made public the following day at the close of the M-G-M convention.

 Calls Congress

The League of Nations, through the Producers' Committee of Intellectual Co-operation, has called the First International Motion Picture Congress, to meet in Paris from September 27 to October 3, 1926, and has named Edward L. Bernay's commissioner for the United States, empowering him to appoint a commission to attend the Congress for study of the motion picture industry in all its phases.

Organizations and commissions in all countries have been invited to take part, and governments which are members of the League will send official representatives.

St. Louis Seeks Novel Taxation

(Special Dispatch to Moving Picture World)

St. Louis, April 27

Several months ago it was predicted that the present city administration would attempt to exact greater taxes from the St. Louis theatre owners. The prediction came true this week when Alderman Samuel Wimer presented a bill to tax theatres according to their receipts instead of the present flat rate of $150 a year.

The measure is designed to carry favor with the smaller picture theatres, but at the same time drag more cash into the city treasury—something like $50,000 a year more.

Still "Chasing"  

Casson William Sheafe Chase last week appeared before the Senate Judiciary Committee with the understanding that he was to discuss prohibition. Instead, he seized the opportunity for one of his favorite slams at the "fools," attributing the failure in the country to pictures rather than house.

"They are," he said, "the greatest one universal cause of crime."

His speech got him the publicity he desired, but didn't please the advocates of prohibition a bit. He missed his cue by blaming the screen instead of John Barleycorn.

Miss LaPlante Leaves

Laura LaPlante brought her New York visit to a close this week and left for Universal City, where she will commence Butterflies in the Rain, from the novel by Andrew Sourat. James Kirkwood will be her leading man and the direction will be in the hands of Edward Szman.

Another Beat

Winfield R. Sheehan, general manager, has added another Follies beauty to Fox Film payrolls. Beata Hoyt is the latest acquisition.

M. Gest Joins United Artists

Morris Gest has contracted to make motion pictures for United Artists Corporation release. After eleven months of negotiations, the invitation of Joseph M. Schenck, chairman of the Board of Directors of United Artists, to make six special films in as many years was accepted by Mr. Gest, who will co-operate with his daughter, Traudy Gest, in making motion pictures. The first film will be the Darlings of the Gods, the romantic drama of old Japan by Howard Mitchell, with John Lurie long, produced on the stage nearly twenty-five years ago.

By the terms of the six-year contract Morris Gest becomes a member of United Artists. The Darlings of the Gods will be personally supervised in production by Mr. Gest, who plans to be an actual work upon it in March, 1927. Some scenes will be taken in Japan.
Is It War?

Motion picture men are wondering if the Keith Circuit is preparing to war, new rumors suggest that Keith has borrowed $25,000,000 from banks on their properties throughout the country.

This is considered highly significant by the big men within the industry.

Koppin Active in Detroit Territory

(Detroit Dispatch to Moving Picture World) April 28.

Henry S. Koppin’s activities have created considerable comment in film circles here and further indicate that he is about to take over control of some of the leading chain operators in this section. During the past week he has been visiting the Keith Theatre on Joseph Campau Avenue from M. A. Petersen, who has been organizing four of theatres which he formerly operated. There are the Comique, Rosebud, Koppin and Garden, also announced that the name of the Keith Theatre is building at Mack and Chalmers avenues will be called the “Uptown.”

The Greater Detroit Amusement Corporation has also taken over the Bluebird and Baker theatres from A. J. Petersen, now have these houses under their control. The other two are the Wolverine and Victories.

The Rutterfield interests say that three new theatres will be operated, two of them being slated for Racine and Flint. The Kunsky Theatres Corporation has purchased the Bluebird theatre with a capital stock of $1,000. This is a new subsidiary, organized to operate the new theatres to be acquired and built in neighborhood districts.

New Swedish Company

A new Swedish film enterprise, “Sverig-Film,” has just started.

A Swiss Boom

The motion picture boom in Switzerland is still going on, it seems, and one film that has reached its zenith in French Switzerland, with receipts amounting to 50 per cent. of the population of the Republic.

The French portion of the little commonwealth interest is centered in Geneva and Italian sections considered. In the city of Zurich, with a population slightly in excess of 200,000, receipts amount to the population of 6,570, while the city of Geneva, with only 135,000 inhabitants, has a seating capacity of 2,710.

The picture business throughout the country now show a seating capacity of about 75,000, which represents an increase of more than 50 per cent. in one year.

Italians Make U. S. Pictures Finance Locals

Rebuilding of Their Industry Planned in Novel Way

(Special Dispatch to Moving Picture World) Berlin April 15.

Various countries have planned conventions for handcrafting American films, but none of the others has worked out practically.

The one country which is even devising new methods is the Kingdom of Italy. There the greatest worry out that they “must win the battle of the film” just as they have won the battle for the blood and life. It must be admitted that they are an energetic lot.

Thus, ways and means have been found to lay all the great American companies here, under contribution in order to help along the 50th birthday of the native Italian film industry.

It is unnecessary to mention the name of the particular company or the film, because, by the time this story was written, hundreds of American companies will be paying tribute.

Sues For Salary While President

Following upon the recently instituted stockholders suit against the directors of the Red Seal Pictures Corporation, two new suits have been filed against the company by Mr. E. F. Baker, president, and Mr. C. B. Cryer, vice-president. The suit filed by Mr. Baker states that the defendant company owes $1,950 in unpaid salary to him.

The second suit alleges that the company, as distributors of Fadman’s Animated Hair Cartoon Series drawn by Marcus, has failed for many months either to pay the producer owners their share of the royalties, or to render proper and accurate statements of account every month.

Fadman sues as trustee for Hugo Risley, Max Fleischer and Almada, who are the creators of the series. This brings the total of Fadman houses up to two and three.

Samson Again Elects Buffalo Film Board

Sidney Samson, manager of the Local Photoplayhouse, was again elected president of the Film Board of Trade of Buffalo. Samson succeeded Frank J. McArdle of First National. He is the third head of the board, the others being W. W. Mayner of Paramount has been named vice-president, Col. Howard F. Hink of Educational treasurer, and Harry Haley of Fox secretary.

Led All Others

During 1925, 1,763 films, comprising 14,142 reels and 3,572,832 feet, were imported into Australia, according to a report to the Department of Commerce by the Trade Commissioner, Mr. G. R. A. Sydney. The total importation of movies was 2,482,708 feet and the total value involved was $12,613.

United States’ films costled lead all others in this region, and during the year under review they supplied $17,101 worth, or 95 per cent. of the total imports. The United Kingdom’s share was $8,175 and $1,912 came from other countries.

Plan Reception Of Conventionees

That the 2,000 delegates and visitors to the national conven-

tion of the Theatre Owners of America received a

warm welcome upon their arrival in Los Angeles, a

seating capacity of 7,210, and the men and women leaders and clubwomen has been appointed to arrange for a big reception.

Although the convene, which is to be held at the Ambassador Hotel, does not open its business sessions until June 1, the first special trains from New York and Chicago will arrive in Los Angeles on May 29. These trains will run in several sections and will carry some of the leading exhibitors of the country.

Mayor George E. Cryer, who is to deliver an address of wel-

come from the floor of the convention, will also serve as chair-

man of the committee of welcome. Those who will be ac-

tive with him are among the most influential men in Los

Angeles.

Fabian Acquires 3 N. J. Theatres

(Special Dispatch to Moving Picture World) Newark, April 20.

Jacob Fabian has paid $3,000,000 for a 50 per cent. interest in five New Jersey picture theatres, owned by Mr. and Mrs. Louis Goulding. Full control of management and opera-

tion of these theatres is assumed by the total of Fabian houses up to two and three.

The theatres are the Ormantic in Hackensack, seating 2,200 and including seventeen stores and twenty-six offices; the Har-

rison in East Orange, now under and including and twenty-one stores; the New Roosevelt in Newark, seating 2,250, the company in Orange, seating 2,300, and in-
cluding seven stores and twenty-six offices; and the third house in Newark, seating 1,500 and including six stores and fourteen offices, has been opened less than two months ago.

Kumor has it that Fabian plans several other New Jersey theatre deals.

Six Regional Fox Meetings This Week End

Grainger Presides With Quimby in New York

With plans formulated at the Film Xems national convention in Los Angeles recently, six regional branches covering 21 exchange centers, will be held by the Fox organization over the week-end. The salesmen and bookers will be informed of plans for the 1925-26 season and the situations in the specific localities discussed.

Jack R. Grainger, general sales manager, and Fred C. Quimby, assistant sales manager, will preside at the Eastern District meeting at the Hotel Apawamis on Saturday and Sunday, at which the forces of New York, Boston, Philadelphia, Atlantic City and New Haven will be represented.

Fox representatives in Washing-

ton, Charlotte and Pittsburgh will attend the session at the Hotel Biltmore in the capital.

The Chicago meeting will be at the Hotel Drake, in charge of District Manager Clyde W. Ell-

hardt, with Chicago, Milwaukee, Minneapolis and Indianapolis men present.

Omaha, St. Louis and Kansas City forces will gather at the Hotel Statler in Omaha with Max Milder of the home office in charge.

The other meeting will be at Memphis, with representatives from Texas, Arkansas, Oklahoma, Dallas, Oklahoma City and At-

lanta in charge of District Manager Louis Remy.

End Partnership

Dissolution of partnership has been effected by President Jack Lennon and Secretary-Manager J. T. Sheffield of Greater Fea-

tures, Inc., Seattle, Lennon re-

signs the Seattle, Portland and Bute exchanges, while Sheffield becomes owner of the Salt Lake and Denver exchanges. The new arrangement will give a closer personal touch, as both of the former partners, as the territory served embraced eight states and Alaska.

Three Bills Die

Nothing happened during the closing hours of the New York Stock Exchange on April 24 that would bring about favorable action on the three motion picture bills which died in committee. These were the bill amending the motion picture censorship law, the Hacken-

hurk bill abolishing the motion picture commission and the Freiberg bill, admitting unac-

panied children to picture theatres.

...
A New and Brilliant Screen “Find”

We WRITE this week about a screen “find” all our own. Six pages to tell you all about it. When you turn to these pages, which we will indicate later, do not expect to find a lot of pretty pictures. There are none.

There will be plenty of type, charts and blueprints. But no close-ups of fighting chin or curly hair or Follies figure.

This is a screen “find” that is a SCREEN “find.”

The “find” was promoted by F. H. Richardson, editor of our Better Projection Department, and made possible by the tests of Lloyd A. Jones, of the Eastman Kodak Company Research Laboratories.

It was started—and completed—with the idea of giving to this business, whose ultimate aim is the productive EXHIBITION of motion pictures, full and reliable data on the RIGHT type of screen for the individual theatre.

It is a serious matter, gone into seriously, providing you to an exactity with scientific information on just how efficient a given screen surface is in an auditorium of given size and shape.

The screen is the final battleground of the picture, no matter how much the production costs. This screen “find” is of invaluable use to practically every unit in the industry. We call it to the especial attention of theatre owners, managers, supply dealers, architects, purchasing agents for theatres or studios, producers who build handsome projection rooms for their product, buyers and distributors of screens abroad.

We are proud exclusively to bring so important a survey to the attention of the picture industry. It is a test that will stand for a long time. To Mr. Jones and to Mr. Richardson goes the credit for this remarkably thorough and useful piece of work.

It is a gigantic labor, as you will see, the product of more perspiration than inspiration. But it all comes within Moving Picture World’s conception of service. Gladly done. Gladly given.

Not many men would have the energy to see this job through. Just meet Richardson and you will realize how a man who has been head over heels in projection for sixteen years can crown so many years of such hard work with a labor like his screen “find.”

For the complete story of that new and brilliant screen “find” turn to the six pages that begin with page 145.

William J. Reilly
The Pendulum Swings

In the early days of the motion picture industry money was so easily made by the old line concerns that the public, reading these stories of fabulous wealth acquired overnight, was anxious to become a sharer in these ventures. The old line companies needed no assistance other than what they could obtain from the banks, and declined all offers of capital. But the men who had been selling oil well and mythical railroads were only too glad to oblige and they reaped a rich profit selling shares in producing companies without outlet for their products. Generally the money of the investors was eaten up in the salaries of the executives during the formative period, but where they actually did get to the production stage the first picture generally spelled the end of that company. Usually it also meant the start of another company with the same promoters, but a brand new name.

Thousands were sunk into these wildcat schemes until the public, badly bitten, refused to have anything to do with the picture business. At the same time the legitimate production companies were finding it more difficult to obtain proper funds. The shift from the comparatively inexpensive one reel to the costly five-reel productions was not made without its ruinously expensive experimentation that reduced the working capital, and sound bankers were loath to loan money on a product that might remain "on the shelf" indefinitely.

Then came the natural reaction to a better balance between costs and profits, and money became easier, but still none too easy.

In contrast with these conditions the report of the financing of the new Loew $15,000,000 loan on unsecured notes, to be found elsewhere on this page. It is evident that the return to normalcy is complete and probably permanent.

MOTION PICTURE CAPITAL

Motion Picture Capital Corp., which lends to motion picture producers and others on collateral, is creating its first funded debt. All loans of the company are self-liquidating from the first gross profits of the producer. The corporation has arranged to sell $2,000,000 5-year 6% convertible sinking fund debentures, to be issued under a trust agreement, to a group of bankers headed by Watson & White.

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(*) Bid and asked; no sales on these days.
(a) Chicago Stock Exchange.
(b) New York Corp. Market.
(c) Philadelphia Market.

SKOURAS BROTHERS' ENTERPRISES

The usual quarterly dividend of seventy-five cents per share payable on May 1st to stockholders of record April 24th has been declared by the Board of Directors of Skouras Brothers Enterprises. This stock closed on April 28th at 49 1/2. A year ago it was held at 37 1/4 on the St. Louis Stock Exchange.
“What's New?”

By Bill Reilly

SELLING motion pictures. Becoming more and more of a science every year. In the larger sense, the trend is toward a constructive analysis of product, contact, and a perpetuation of original shock troop offensive. Several of the major companies are arriving at these ends by various routes.

Effective in the near future, Pathé has completely reorganized the basis of its sales system. Heretofore Pathé's sales executives have been in charge of specific product over the entire country. Constructed as the house of Pathé is, this system without doubt had distinct advantages. It placed the men on their mettle for the success of their particular product.

Now, the basis becomes personal service to a specific territory on the entire Pathé program. And it will really be personal service.

A bunch of vigorous, highly trained executives are moving out into their respective fields to assume complete charge of those fields. Each Division Sales Manager will have the authority to accept or reject contracts on the ground. Therein the Pathé plan differs from most territorial plans now in operation. Control is here decentralized. The Division Office, and not the Home Office is the court of last resort.

This puts a tremendous responsibility on each Division Manager. But Elmer Pearson and Harry Scott have absolute confidence in their men. And they know that, while keeping their territories productive, these men will, more important, keep them happy.

In effect that's what these brisk, high-powered executives are—the Happiness Boys. Each must be a territorial trouper, absolutely familiar with conditions within his goal. Each must be sensitive, in high degree, to business relations with the individual exhibitor, and work with him for complete satisfaction in season and out.

Knowing the calibre of these men as we do, we feel sure that their efforts, pointed in the direction they are, and pitched as they are in loyal enthusiasm to the creator of the plan, General Sales Manager Harry Scott, will be fruitful to Pathé and to the exhibitors.

Here are the Pathé Happiness Boys: Feature Manager Pat Campbell, who becomes Eastern Division Sales Manager; Two-Reel Comedy Manager Stanley B. Waite, who becomes Central Division Sales Manager; Short Subject Sales Manager W. A. V. Mack, who becomes Mid-West Division Sales Manager; Serial Manager E. O. Oswald; Brooks, who becomes Southern Division Sales Manager, and Western Manager Frank Harris who becomes Western Division Sales Manager.

A sound move, all around.

WARNER BROS., in turn are solving another problem—the problem of perpetuating the seasonal announcement of Product.

Watt Parker and Tom Gerety have found a way to keep up the pressure of the primary shock troop announcement. A copy of the Warner Bros. Year Book was mailed to their entire exhibitor list, following a teaser campaign on Sunshine. Its motif was Sunshine and Prosperity. That motif has been constant in the fine series of color advertisements which have been running since the Year Book was put in the mails—a motif and the message to read the miniature and to refer to the full story of the “Warner 20” in the Year Book.

The idea and the execution of it have been splendid. The slack is taken up. No lost motion.

From the look of the way this company is organizing product and the sale thereof, it will be right in front during 1926-27.

And now we come to some of our own ideas in helping the exhibitor analyze a product. Turn to the Educational section which begins opposite page 126 in this issue and you will see what we mean.
West Coasting With - -

Larry Urbach

(Marion Davies' latest, and they say greatest, photograph, "Beverly of Graustark," had its western premieres here on Friday, April 23, at Loew's State Theatre. A. Gore, M. Gore and A. M. Bowles, officials of the West Coast Theatres, were present as well as stars and officials of the studio where the film was taken. Record crowds attended and continued to swamp the box-office.

"OLD IRONSIDES"
James Cruze's present efforts are bending heavily towards making "Old Ironsides" the greatest picture of his directorial career. The picture, written for the screen by Laurence Stallings, features Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell, Johnny Walker and George Cofsky.

Pola Negri left Hollywood last week for a six weeks sojourn in Europe. She will spend part of her time in Paris and Berlin. Mme. Eleanor Chalupe, her mother, accompanies her on the trip.

JOHNSTON TO NEW YORK
W. Ray Johnston, president of Rayart Pictures, leaves the coast this week to "carry on" in his eastern offices. Next season's product for Rayart has been gone over by that executive and production is moving along rapidly.

MAY McAVOY RETURNS TO WARNER
May McAvoy, recently returned to Hollywood from New York, where she starred in "The Savage" for First National, has signed up for the stellar role in "The Passionate Quest," a Warner Bros. release to be directed by Commodore Blackton. Miss McAvoy's last picture for Warner was "Lady Windemere's Fan."

RUSSELL WILL GO TO WORK
Having concluded a successful personal appearance tour through Texas and New Orleans, William Russell will settle down to real hard work in Hollywood. He is considering several offers at present.

ANOTHER "HOOT" GIBSON SPECIAL
Another super-feature for "Hoot" Gibson, on the order of "Panning Frontier" is being planned by Universal, is the report.

MATTISON BUYS STORIES
Frank Mattison Productions of Hollywood announce the purchase of three stories for their series of six Society melodramas for the Independent market. "The Old Age Handicap," by Tod Browning, "1st Last Alarm," a magazine story by Chief Winchell Kennedy and "Thanks for the Buggy Ride" are the titles. The last named, by Cecil Burtis-Hill, is now in production at the Ben Wilson studios.

"SILENT FLYER" SHIPPED
Joseph Leonard Traub, production manager for Nat Levine and Sam Bischoff, announces that "The Silent Flyer," featuring Malcolm MacGregor, Louise Lorraine and "Silver Streak," the wonder canine, has been shipped to New York where Levine and Bischoff will dispose of the picture through some national distributing company.

CONGRATULATIONS TO RED SEAL
We thank the Red Seal Pictures Corporation, Max Fleischer his brother Dave Fleischer, Fred V. Greene, Jr., et al, for the receipt of the 1926 Spring Edition Year Book gotten up by that organization. We also congratulate that organization for the splendid presentation they made of their product. Their slogan in the book, "Fits Any Program, Fits Any Theatre," is well backed up by a variety of short subjects that have made good throughout the country.

"APRIL FOOL" COMPLETED
"April Fool," the Chadwick production starring Alexander Carr and directed by Nat Ross, has been edited and titled and will be ready for preview this week. In the supporting cast are Mary Alden, Eddie Phillips, Duanie Thompson, Raymond Keene, Baby Peggy, Snitz Edwards, Nat Carr, Leon Holmes and Pat Moore.

CINEMATOGRAPHERS ELECTION
At the annual election of the American Society of Cinematographers the following officers were chosen for 1926-27: Daniel B. Clark, president; L. Guy Wilkie, first vice president; Frank B. Good, second vice president; Ira Morgan, third vice president; George Schneiderman, treasurer and Charles B. Clarke, secretary.

Clark, the new president, is chief cinematographer for Tom Mix. Wilky has been the chief for William De Mille for the past few years, and Good held the same position with the Jackie Coogan productions. Morgan, with Marion Davies; Schneiderman, with John Ford features including "The Iron Horse"; and Charles Clarke is George Melford's cameraman.

"DIPLOMACY" FOR BLANCHE SWEET
Production will soon start on Marshall Neilan's first picture for Famous Players. "Diplomacy," the play which was originally written for Sara Bernhardt by Victor Sardou, will have Blanche Sweet playing the stellar role on the screen. Miss Sweet has proven her ability to play the part by her recent successes: "Anna Christie," "Tess of the D'Urbervilles," and "The Sea Woman."

BILLY QUIRK DEAD
Billy Quirk, one of the pioneer screen comedians, died last week at the Virginia Rest House. Services were held at the Levoy Bagley Funeral parlors on Hollywood Boulevard. Quirk was one of Vitagraph's first comedians sixteen years ago. He was forty-five years old.

HOLLYWOOD SHORTS
"The Better 'Ole," Syd Chaplin's next starring vehicle for Warner, is well on the way, according to an announcement by Raymond L. Schrock, associate executive at the Warner studio. Charles "Chuck" Reisner is directing Chaplin.

MARION DAVIES
Whose "Beverly of Graustark" had a record premiere at Loew's State, Los Angeles
Take a Letter to Larry Urbach!

DEAR LARRY:

JUST WANTED TO TELL YOU HOW YOUR STUFF RANG THE BELL PERIOD YOUR FIRST INSTALLMENT OF "WEST COASTING" JUST CAME IN AND YOU HAVE MY THANKS AND CONGRATULATIONS IN THE ORDER NAMED OR ANY ORDER YOU WANT TO TAKE THEM PERIOD

PARAGRAPH IT'S THE NEWSIEST WEST COAST STUFF IN THE BUSINESS PERIOD I KNEW YOU COULD DO IT EXCLAMATION MARK

PARAGRAPH I DIDN'T BRING MY ROBES OF THE PROPHET UP TO THE OFFICE TODAY BECAUSE I DIDN'T THINK I WAS GOING TO DO ANY PLAIN OR FANCY PROPHETING PERIOD BUT EVEN WITHOUT THE ROBES OR THE WHISKERS I CAN SEE THAT YOUR PAGES WILL BE FOLLOWED MORE CLOSELY THAN A DOUGHBOY follows CHOW CALL PERIOD

PARAGRAPH THAT'S ALL LARRY EXCEPT THREE THOUSAND MILES OF BEST WISHES FOR MORE OF THIS LARRUPING SUCCESS PERIOD

SINCERELY

BILL REILLY

MARSHALL NEILAN
He will soon start his first picture for Famous Players—"Diplomacy," with Blanche Sweet.

Rudolph Valentino in "The Son of the Sheik," is in its fifth week of production. Director George Fitzmaurice and producer John W. Considine, Jr. are enthusiastic over the results so far, saying that this sequel to "The Sheik," will be Valentino's greatest work.

When "The Big Parade" pulls out at Grauman's Egyptian on May 9, that genius of showmen, Sid Grauman, will present a double premier of Douglas Fairbanks' "Black Pirate," and Mary Pickford's "Sparrows." Preparations are now being made for the two elaborate prologues for the features that will open on the night of May 14.

Eddie Sutherland will direct Florenz Ziegfeld's first motion picture production, "Glorying the American Girl," a Famous release.

Tom Moore will play opposite Leatrice Joy in "The Clinging Vine," being produced at the Cecil De Mille studios.

"The Deluge," Cecil De Mille's next production, will be started on June 21.

The Warners are in Hollywood this week on the third leg of their convention, having left Chicago Monday and arrived here Thursday evening.

Peggy Joyce's next Associated Exhibitors release will be filmed in Europe.

Famous Players have signed Gregory La Cava for two years. His first directorial job will be

LEATRICE JOY
Supported by Tom Moore in "The Clinging Vine," being produced at the Cecil B. De Mille Studios

"So's Your Old Man," with W. C. Fields.

John Gilbert has signed with M-G-M for a new lease on that organization's program.

Echoes of the success of Cecil B. De Mille's "Volga Boatman" at the Times Square Theatre, New York, have reached Hollywood.

"The Sea Beast," John Barrymore's Warner release, is closing its nine weeks' run at the Figueroa Theatre. "The Skyrocket" will start at that house for a run on Saturday.

Samuel Goldwyn's "Stella Dallas" is in its third week at the Forum Theatre.

M-G-M's "The Big Parade" has three weeks more to go at Grauman's Egyptian, closing there on May 9.

Harold Lloyd is pulling them in at Tally's Theatre with his latest, "For Heaven's Sake."

Renaud Hoffman's "The Unknown Soldier," a P. D. C. release, was shown at a preview last week. The sales staff can get ready for this one. It's a knockout and a big box-office attraction. The cast, Marguerite De La Motte, Charles Emmet Mack and Henry B. Walthall, all score in this splendid production that holds the interest to the finish. Chalk up another one for Renaud Hoffman.

I. E. Chadwick is now shooting "The Bells," starring Lionel Barrymore. The Chadwick studio is undergoing reconstruction with new offices and larger studio space when completed.
"Talk of the Industry" Grows of Next Season's Product

Boston: H. J. Wolfberg, Cleveland; W. B. Zoellner, Oklahoma.


Foreign Department: Morten Spring, H. F. Krecke, Arthur Perlbaum, David Lewis, Joseph Freeman, David Blum.

Special Representative: Herbert Hayman, E. J. McVor, Carl Sonin, Seymour Stone, W. H. Workman, Joseph Wolf.

Fifty-two Pictures
In Production Program

A production program for the coming year which, in the opinion of its officials, will exert a tremendous industrial effect upon the theatrical entertainment business throughout the world, was announced at the convention.

Of the fifty-two pictures arranged for the new season, which begins in August, the company will have a special eleven producing worthy to be shown in legitimate theatres at prices of at least one dollar and one-half top.

This program is regarded as marking a new stage in the amazing development of the picture theatre which began with the penny arcade about a score of years ago, and may be considered doubly significant in view of the fact that it is launched by the company which was organized by Marcus Loew in April, 1924, with the merger of Metro, Goldwyn and Louis B. Mayer. Mr. Loew himself began his career with a penny arcade, and right now is celebrating his twentieth anniversary as a showman with the completion of a year of outstanding achievement.

That the plan of producing a special eleven pictures worthy of showing at top prices is based upon solid experience is proved by the success of Metro-Goldwyn-Mayer this past season in having five pictures on Broadway at a two-dollar top. "The Merry Widow" ran for seven months at the Embassy Theatre. "Ben Hur," "The Big Parade," "Mare Nostrum" and "La Boheme" are now all showing at top prices on Broadway—a record never before approached in the history of the industry.

Physical Equipment Undergoes Big Increase

In order to meet this ambitious schedule of picture production officials at the Metro-Goldwyn-Mayer studio in Culver City, Calif., have just finished a program of improvements and expansion, involving an increase of 25 per cent in the physical equipment and an increase of nearly 100 per cent in organization personnel, according to an announcement made at the convention by Louis B. Mayer, vice-president in charge of production.

The company carried a staff of twenty directors a year ago; now it has thirty-seven. It has fifty stars and stock players now as compared with twenty-eight twelve months ago.

As one of the most interesting points of the program is the emphasis to be placed upon original stories, the list of writers, novelists, playwrights, short story writers and scenarists—has been increased from less than twenty to seventy. The list includes some of the most famous names in literature, as well as youthful writers of promise. These men will create three-quarters of the Metro-Goldwyn-Mayer output directly for the screen and not through the medium of novel or play.

Continue Co-operation With U. S. Government

The staff of producing executives has been increased from two to five.

Another outstanding feature of Metro-Goldwyn-Mayer's plans is to continue its production of films in cooperation with the United States Government. It already has made "The Midshipman," telling of life at the Naval Academy at Annapolis, and now has "Tell It To The Marines," "The Fire Brigade," and other such features under way.

The special eleven pictures referred to above will all be for national distribution during the coming year include "La Boheme" and "Mare Nostrum," and do not include "Ben Hur" and "The Big Parade," which will continue to circulate throughout the country on a road show basis, and "Faust," the German UFA production which will also be given special treatment.

The others will be:

"The Mysterious Island," which is planned to be the greatest picture ever made dealing with undersea adventures. It will be done in Technicolor, with the submarine scenes described by Jules Verne, directed by J. E. Williamson, and will be directed in the whole by Maurice Tourneur.


"Annie Laurie," starring Lillian Gish.

"The Cossacks," starring John Gilbert, for which a company of 250 Cossacks will be imported from their native land at a cost of $250,000, and which is intended to be one of the most stirring and epic films ever done.

"Tell It To The Marines," starring Lon Chaney, a tale of the famous U. S. Marine Corps with that organization's cooperation and indorsement.

Rex Ingram's "The Magician," from the story by Somerset Maugham, with Alice Terry and Paul Waegher.

Still More
Notable Pictures

"The Trail of '98," adapted from the novel by Robert W. Service, to be directed by Clarence Brown with Karl Dane, Tully Marshall and Pauline Starke already selected for the cast.

"The Fire Brigade" made in cooperation with the headquarters of fire chiefs of the United States and Canada, directed by William Nigh, with Charles Ray, Lionel Barrymore, Tom O'Brien, Marceline Day, Bert Woodruff and also Irene Butler and Joyce Condolly.

"Old Heidelberg," starring Ramon Novarro, a glamorous and swaggering romance.

Normal Picture World

May 8, 1926

MARCUS LOEW

Standard bearer of Metro-Goldwyn-Mayer, who made the opening address at the convention in New York.

METRO-GOLDWYN-MAYER'S National Sales Convention opened at the Pennsylvania Hotel in New York on Monday, April 26, and continued for three days.

Marcus Loew, president of Loew's, Inc, and of Metro-Goldwyn-Mayer; Nicholas M. Schenck, vice-president and general manager; David Loew, vice-president; J. Robert Rubin, vice-president and counsel, and Major Edward Bowes, vice-president, are the major executives of the organization representing the home office, while Louis B. Mayer, vice-president in charge of production, is on hand to represent the West Coast studios.

Other Officials in Convention Deliberations


Pete Smith, publicity director of the West Coast offices, reinforces the Culver City delegation.

District managers who are on hand include: Samuel Eckman, Jr., Geo. A. Hickey, J. E. Flynn, David Bershon, Samuel Shirley, C. E. Kessinich and Seth Perkins.

Resident managers at the convention were: L. Amacher, Portland; W. C. Bachmeyer, Cincinnati; W. E. Banford, Des Moines; R. Berger, Washington; L. Bickel, Dallas; C. J. Briant, New Orleans; A. H. Fischer, Minneapolis; R. J. Garland, Denver; C. E. Gregory, Kansas City; J. W. Hanson, Atlanta; F. C. Hensler, Omaha; C. M. Hill, Seattle; W. H. Kahn, Memphis; A. B. Lamb, Los Angeles; Robt. Lynch, Philadelphia; Jay Emanuel, Philadelphia; C. T. Lynch, St. Louis; J. J. Maloney, Pittsburgh; F. Mendelesohn, Chicago; E. X. O'Shea, Buffalo; G. C. Parsons, San Francisco; F. C. Pollock, Charlotte; D. Rosengarten, New York; J. Samuels, Salt Lake; W. A. Scully, New Haven; S. Shuman, Milwaukee; L. Sturm, Detroit; Alex Weissman, Albany; W. W. Willman, Indianapolis; M. N. Wolf,
Stronger with Announcement Headed by “Special Eleven”

The burden of the M-G-M program will emphasize the company’s outstanding stars which are Lillian Gish, Ramon Novarro, Marion Davies, Lon Chaney, Norma Shearer, John Gilbert, Buster Keaton and Mae Murray.

Pictures Soon to Be Expected from M.-G.-M.

Following are the pictures which have either been completed, or are now in production at the studios or scheduled for production shortly:

Ramon Novarro in “Romance,” a novel by Joseph Conrad; Norma Shearer in “The Waning Sex,” from the play by Frederic and Fanny Hatton, directed by Robert Z. Leonard. Norma Shearer also will appear in “Free Souls,” by Adela Rogers St. John, directed by John M. Stahl; in “Polly of the Circus,” by Margaret Mayo, directed by Tod Browning; and in “Upstage,” a story of vaudeville life by Walter de Leon; Mae Murray will appear in “Puppets,” by Benjamin Glazer; “Altars of Desire,” by Maria Thompson Davies, directed by Christy Cabanne, and in “Show Business,” by Thyrza Samter Winslow as well as “Laurels,” by Ernest Pascal; John Gilbert will star in “Twelve Miles Out”; Lon Chaney to star in three pictures to be selected; Buster Keaton starring in “Battling Butler,” directed by Buster Keaton, with Sally O’Neil; Marion Davies starring in “The Red Mill,” famous operetta, music by Victor Herbert, adaptation and continuity by Francis Marion; Marion Davies in “Naughty Marietta,” from the stage play; Marion Davies in “Polly Preferred,” by Guy Bolton; John Gilbert in “The Flesh and the Devil,” with Greta Garbo, directed by Clarence Brown from Herman Sudermann’s novel “The Undying Past,” and “Mary of Vassar.” Other Cosmopolitan productions besides those starring Miss Davies will be: “The Flaming Forest,” from the novel by James Oliver Curwood, continuity by Waldemar Young, directed by Reginald Barker; “The Understanding Heart,” by Peter Kyne, “Captain Salvation,” by Frederick William Wallace.

Many All-Star Productions Listed


All Pepped Up and Karin’ to Go! “Come ‘Leven!”

REFLECTING ALL THE ENTHUSIASM STORED UP BY THE TERRIFIC DRIVE OF LAST YEAR—M.-G.-M. convention at Hotel Pennsylvania. Standing behind the speaker’s table are Felix Feist, Marcus Loew, Nicholas M. Schenck and Major Edward Bowes.
Columbia Signs Lytell
For Two Big Features

B E R T L Y T E L L has been signed for two pictures by Harry Cohn, vice-president of Columbia Pictures Corporation. The first feature to be filmed will be "The Lone Wolf Returns," a talkie from the book by Louis P. Loewy. The book is now in its fourth printing. It first appeared in the Communication Magazine in serial form.

This will be the first time "The Lone Wolf Returns" has been put on the screen and is not to be confused with "The Lone Wolf," although it contains the further adventures of the same leading character. Ten stories of this famous character have been read by thousands and he is one of the most popular creations of this author.

"The Lone Wolf Returns," and his adventures will afford Mr. Lytell, in the title role, an opportunity to display his dramatic ability to the fullest. The story is crammed with love, action, mystery, and all the elements that go to make up a thrill picture.

The film rights to this novel were bought expressly to give a role for Bert Lytell. Negotiations were closed shortly after he had been signed to a Columbia contract.

Under New Contract

Jack Conway, who is directing "Brown of Harvard," has been given a new contract, announces Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

Conway has achieved signal successes recently with a number of his big productions, including Elmer Gryns "The Only Thing," "Soul Mates," and other pictures.

N O R M A S H E A R E R
M.-G.-M. star, stars with her pets. Miss Shearer is seen arriving in "The Wandering Eye."

May 8, 1926

Moving Picture World

Buy Screen Rights

It is reported that Henry Ginsberg has bought the screen rights of one of the season's biggest hits, "The Great Gatsby," dramatized by Owen Davis from F. Scott Fitzgerald's successful novel of the same title and produced by William A. Brady. Mr. Ginsberg has not yet made distribution arrangements for the production.

HERMAN WOBBER
Special representative of the foreign department who has been elected a member of the Board of Directors of Famous Players-Lasky Corporation.
Joe Brandt Forces the Issue
For Exhibitors

By CHARLES EDWARD HASTINGS

JOE BRANDT, President of Columbia Pictures Corporation, has forced the issue.

"If theatre owners," Mr. Brandt said, "evince any interest in the protection of the bricks and mortar in their houses, Columbia offers them their choice of any or all of the twenty-four feature productions in our 1926-1927 series. It is a question of supporting solid independent producers, or paying tribute to 'the big fellows,' and probably 'sell out' their houses later on to avoid excessive booking costs. That is the issue."

Mr. Brandt had just returned from a visit to New Orleans when we cornered him in his office.

"I would like to drive home one point with the exhibitors," he went on. "They know me. I know them. I want these showmen to differentiate between 'independent' as they used to know it, and 'independent' as we in Columbia Pictures have proved ourselves. There was a time when an independent company would announce an array of pictures. The showman's problem was: They MIGHT deliver; and they MIGHT NOT. -Columbia has never failed to deliver, just as we promised we would. When we said we would furnish sixteen features, we delivered sixteen features. When we announced eighteen productions, WE DELIVERED EIGHTEEN! We got such a kick out of our work during the 1925-1926 season that we have just announced a series of TWENTY-FOUR productions, stories written by great authors, featuring the finest stars, and produced by the best directors."

But the work of Columbia Pictures will not end when the picture has been booked by exhibitors through Columbia's franchise holders.

"Our national advertising campaign to back up our product will begin shortly," Mr. Brandt explained. "Within two weeks we shall launch our 'Saturday Evening Post' advertising, the first ad. to be a half page telling the public about the splendid entertainment values their local exhibitors have available, and in this ad. we announce the titles of our twenty-four pictures. We will also take space in the 'fan' magazines, and in addition to that, in some localities we will undertake an intensive billboard campaign.

National Advertising Tie-Up Under Way

"Tie-ups with national advertisers are being arranged by Julian Solomon, and we will demonstrate that we are prepared to assist the showmen in every way with aids before and after booking. Columbia Pictures is not in the State Right group. I would like to get that thought fixed in the minds of the independent exhibitors. Our pictures will reach the theatres through our franchise holders, and we hope ultimately to arrange with all of our franchise holders in one organization, national in its scope."

Widespread enthusiasm infuses the franchise holders. Lou Berman, in Philadelphia, has changed the name of his Independent Exchange to Columbia Pictures Exchange. Whitman, in Detroit, has dropped the "Red" for Columbia Pictures Corporation of Michigan. Down in New Orleans, Richards, Oldknow and Saenger are most enthusiastic regarding the Columbia output for 1926-27.

Columbia Studio In Full Swing

Worth while product can be obtained only under ideal conditions, Mr. Brandt pointed out, and for this reason, Columbia recently acquired the big studio at Sunset and Gower, Hollywood, which becomes the Columbia Pictures Studio, with Harry Cohen in charge as Director-General. Here the stars and directors are at work on the big pictures announced by Columbia.

"We have taken Columbia Pictures out of the 'fly-by-night' class," Joe Brandt emphasized. "Jack Cohn was with Mr. Laemmle for fifteen years. Harry Cohn was with Mr. Laemmle for ten years, and I may be pardoned if I recall to theatre owners at this time that I was General Manager of Universal for eleven years. Other 'inde- pendents' have cast their lot with the 'big' companies. We will go right on. The biggest companies can only give the buyers good pictures, by recognized authors and popular stars. That is precisely what Columbia is doing. And we will do more. I am prepared to turn back to the exhibitors the greater part of the revenue that I get out of them in advertising and in better product in the future."

"That, in substance, is my message to theatre owners today."
Have you received your copy of the book that exhibitors everywhere are reading and talking about—the year’s greatest announcement—26 Warner Winners! If you haven’t, write Warner Bros. Pictures, Inc., 1600 Broadway, N.Y., or your own Vitagraph Exchange!
Thousands of Exhibitors Are Wearing the "Sunshine and Prosperity" Smile — the Smile That Won't Come Off!

[They are reading their copy of WARNER BROS. Great Announcement Book!]

What a line-up! What a clean-up for 1926-27!
Taking the Fifteenth Birthday Cake
Around the Country

Exhibitors Congratulate Sidney R. Kent, General Manager of Paramount,
For Idea of "Direct Contact"—"Two Years Ahead of the Times,"
They Say—Many Banquets Held

An innovation which marks the most progressive step ever taken toward the ideal of a perfect accord between exhibitor and producer and distributor! That expresses the composite opinion of nearly 2,000 theatre men who wired their congratulations to Sidney R. Kent, general manager of Paramount, following their attendance last week at the exhibitor meetings which Paramount held in 36 key cities of the country.

These meetings brought together exhibitors, home office representatives of the producing and distributing company, as well as district and branch managers, exploitation men and salesmen, for a discussion of mutual problems and for an analysis of Paramount's fifteenth anniversary group of pictures.

Hats Off To Mr. Kent!

The one thought conveyed to Mr. Kent in the hundreds of telegrams received from theatre owners was: "Our hats off to you for this new departure in dealing with exhibitors. Your idea of direct contact is welcomed and is two years ahead of the times. Only Paramount could have conceived it and carried it out."

So enthusiastic were the exhibitors that they have urged Mr. Kent to hold similar meetings at least once every year and semi-annually if possible. Such meetings as these, said one prominent exhibitor, "demonstrate the wonderful position your organization holds in the industry."

The benefits to be derived from these meetings are far-reaching to the exhibitor, one Middle West theatre owner, declaring: "Your birthday party a great idea. It helps us sell Paramount to the public, gives us a better idea of what we will get in the block and is particularly a boon to the exhibitor who cannot see every picture before he books it. Many more years of success to Paramount. That name has been a large part of mine."

Supporting the Iowa exhibitor's opinion in this statement from a Kansas theatre owner: "Plans of getting exhibitors together in territories bears out the progressive exhibitors' opinion that your methods are at all times original."

Telegram Sent To General Manager

Following are telegrams from other exhibitors, sent to Mr. Kent as a result of the Paramount conventions: We, the undersigned exhibitors of the New Haven territory, wish to express our sincere congratulations and thanks to Paramount for the constructive and progressive step in holding this exhibitors' convention. Mr. McCarthy made a very fine impression on the exhibitors here assembled during his very impressive outline of the 1926-27 product. Your birthday party is a grand success.

"Your often expressed idea of including exhibitors as delegates to Paramount conventions had a most successful tryout today when the undersigned exhibitors in the New Orleans territory responded to the invitation of Paramount's exchange manager, Harold Wilkes. We profit by an illuminating foreknowledge of the remarkable productions in the fifteenth birthday group, so wonderfully flashed in the special film shown. Every moment of this first local Paramount-

A Sample!

That Paramount has blazed the trail in sponsoring this new relationship between exhibitor and distributor is indicated in the following telegram received from theatre men in the Indianapolis territory: "We, the undersigned exhibitors of the Indianapolis territory, wish to extend our hearty congratulations on this new and progressive idea of holding joint exhibitor and producer meetings. We have listened to the story of Paramount's new product today and have never before been so thoroughly sold on any product as we have by your Monte Katterjohn and Joe Seidelman. We more than appreciate the constructive manner in which your new group has been presented and confidently believe this method will become country-wide under Paramount's leadership. Good luck, Mr. Kent, and may many more of these new ideas emanate from your office."
Moving Picture World

MORE ANGLES ON THE EDUCATIONAL PRODUCT FOR ’26’27

Presentations-Prologues for Educational Releases in Sentence Suggestions

By Colby Harriman

EDUCATIONAL offers marvellous opportunities to presentation producers in theatres of all sizes. The subjects released are genuine “film reasons” for stage novelties. You can treat them as prologues or epilogues, you can use them as preludes for presentations.

“FELIX THE CAT” SERIES

A Black Cat Ballet with characters dressed as cats in a roof top setting.

Two cat characters making entrance on stage through a split screen previously used for showing the picture.

A large head of the Felix Cat painted on a drop, and characters dressed as cats and mice entering through the mouth of the cat.

Educational has, in printed form, complete staging instructions for Felix acts.

“BRUCE SCENIC NOVELTIES”

There are two or three individual subjects in each film which may serve as connecting links to the stage program.

Use the first subject as an overture novelty, following the overture selection or forming a part of it.

The second subject may precede a dance or song number in a setting suggested by the scenic novelty.

The third subject, when included in the picture, may act as a prelude to a full stage presentation as they consist of travelogues beautifully done.

Educational has charts available on the Bruce Scenics, showing the nature of all subjects.

“CURIOSITIES”

A treasure house of ideas relative to curious people and events throughout the world.

A drop painted to represent a side show of a circus, with the drop opening at center revealing the screen.

A scrim at the curtain line upon which the picture is projected and back of it an old curiosity shop setting in which the old shop keeper introduces some of his curios impersonated by members of the cast.

Cameo settings of specific countries introduced in the subject, the scene being revealed with a large circular drop, and folk songs and dances introduced.

“ROMANCE SERIES”

A marvellous series in Technicolor based on celebrated paintings.

Construct a large picture frame of papier-mache or one may be painted on a boxed frame and placed around the screen.

A large easel with a surface on a canvas large enough to permit the picture to be projected, giving the effect of the picture in the artist’s studio.

If a producer cannot get ideas from the Educational Series of screen novelties then he is not a producer.
"Charley's Aunt" Summary Shows Remarkable World Distribution

In United States Only Through Producers Dist. Corp.
A total of 7,584 Contracts Were Signed During First Year; Picture Shown in Over 41 Nations

SUMMARY of the playing of "Charley's Aunt," the Christie special which has been featured prominently in recent lists of the most successful box office pictures in the United States for 1925, shows an unusually successful world-wide distribution in the short space of a year's time since release date, according to figures just made public by Carroll S. Trowbridge, Christie's general distribution representative.

First of all in the United States only, through Producers Distributing Corporation, a total of 7,584 contracts were taken during the first year since release, with practically all except a few hundred actually played, indicating the desire of exhibitors to play this special as soon after its highly successful first runs as possible, in order to take advantage of the great value of the first run publicity. The Christie Company made it possible for exhibitors to do this by supplying on this special more than twice the usual number of prints.

The picture was released in the United Kingdom of Great Britain in October through Ideal Films, Limited, and it is interesting to see that in the year's summary compiled by the London Weekly Dispatch which annually picks the films which are rated "most successful," "greatest romance," "most artistic," etc. "Charley's Aunt" was awarded the place of the most successful film of the year despite the fact that it was not issued generally in England until late in the year of 1925.

Distributed through Simmonds-Kann Enterprises for the balance of the world except United States, Canada and United Kingdom, contracts were closed during the year covering an aggregate of forty-one different nations. In fact every country in the world which plays motion pictures has been sold on "Charley's Aunt" except Panama, Brazil, Central America, Russia, Persia, Egypt, Philippine Islands and Porto Rico. Negotiations for the rights to several of these countries are now in progress through Simmonds-Kann.

The entire summary on "Charley's Aunt" to date shows an unusually rapid distribution all over the world, which indicates that the instantaneous success which its first runs in the United States received last March were noted immediately and acted upon by the rest of the world with the result that its phenomenal success has been duplicated practically everywhere in a remarkably short period of time.

The picture is continuing to break all attendance records in the United Kingdom, according to the British trade press which regularly every week chronicles graphically the block-long throngs lining up to see Christie's big comedy success.

No Firearms Used in "Galloping Cowboy"
Bill Cody Film

IN "The Galloping Cowboy" which is the first Bill Cody starring vehicle for Associated Exhibitors release and is now in production at the Associated Studios under the direction of William Craft there will be no firearms used by the popular western star.

Cody mastered the use of the Australian stock whip under the tutelage of Fred Lindsay, wealthy Australian cattle man, and has become so expert with the long whipcord that it will be his only weapon in the western feature which will mark his debut under the Associated banner.

Douglas Fairbanks made the Australian whip popular with movigoers when he used it in "Don Q" and its use by Bill Cody in "The Galloping Cowboy" will probably result in some effort being made by action stars to introduce a note of novelty in their western features by the use of other weapons than the tried and true rifles and revolvers so long beloved of "two-gun" heroes on the screen.

Star and Director Pay Tribute to Each Other

WHEN "The Nest" is seen on the screens of leading theatres next Autumn, it will reveal the results which can be obtained when two exceptional artists co-operate in their talent. In this instance, the artists are Pauline Frederick, the star, and Will Nigh, the director.

As it happened, they had never met, prior to the circumstances which brought them together in making the picture. Their great appreciation of each other's art is manifest in the perfect balance throughout the visualization of the story.

While making the picture, Mr. Nigh expressed his admiration for the star. "She is marvelous, one of the finest trouper's it has ever been my good fortune to meet. Such real charm, such spontaneity, such perfect stage knowledge!" he added whimsically. "She's my technical director."

Miss Frederick returned the compliment 100 per cent. "Mr. Nigh is such a consummately good actor," she said. "He makes his wishes so crystal-clear, for he acts everything out. It is delightful to work with him."

That spirit of fine co-operation extended to the entire cast and its benefits are obvious to the trained critical eye. Others in the cast include Holmes Herbert, Ruth Dwyer, Jean Acker, Reginald Sheffield, Wilfred Lucas, Thomas Holding, Rolland Flanders.

"The Nest" was made by Excellent Pictures Corporation, of which Samuel Zierler is president. It will be released as an Autumn special. Its derivation is Parisian, being the work of Paul Gerald, and was first produced as spoken drama in Paris. Grace George saw it over there, did the translation into English and then William A. Brady brought it over for its legitimate production in New York. It was exceptionally popular and successful as a stage-play here.

New Head of Western Units

William Lord Wright has been appointed superintendent of all Western production as Universal City, according to an announcement from Carl Laemmle.

He will succeed Isadore Bernstein, who has occupied the position for several years, and who is to devote all of his time to writing for the company.

"THE GREATER GLORY" is a June Mathis-First National Special, with a splendid cast. Among the players are Anna Q. Nilsson, May Allison, Jean Hersholt, Miguel de Brullier and Lucy Beaumont.
1926-27 Production Activity In Full Blast at De Mille and Metropolitan Plants

First Vera Reynolds Picture Is Completed and Six Others in Work; "Up In Mabel's Room" Finished; Preparing For "Last Frontier"

W
ITH the first picture on the 1926-27 program, already completed, and six others in course of actual production, the De Mille and Metropolitan studios are off to a flying start on the new pictures scheduled for release by Producers Distributing Corporation during the coming season.

"Sunny Side Up" the first picture on the 1926-27 program, and incidentally the first picture in which Vera Reynolds will make her bow as a star, went off the De Mille stage last week and is now in the cutting room where Director Donald Crisp is personally supervising its editing.

To insure an auspicious starring debut for Vera Reynolds, William Sistrom, general manager of the De Mille studios, gave special attention to the production details of "Sunny Side Up" and after assigning Donald Crisp to its direction, Sistrom surrounded Miss Reynolds with a cast of exceptional merit.

The dramatic personae of "Sunny Side Up" includes established artists and the pick of the potential star material in the De Mille studios. Louis Wolheim is opposite the new star, with George K. Arthur, ZaSu Pitts, Ethel Clayton, Louis Natheaux, Jocelyn Lee, Sally Rand, and Mabel Coleman in distinctive roles.

The picture is an adaptation of Henry St. John Cooper's novel "Sunny Ducrow": an especially appealing human interest story ideally suited to the picturesque personality of the star; prepared for the screen by Elmer Harris and Beulah Marie Dix.

**Director Howard Begins "Gigolo" with Rod La Rocque**

Installed on all the available stage space vacated by Donald Crisp and Vera Reynolds, Director William K. Howard has started work on "Gigolo," the first of the new Rod La Rocque starring vehicles. Jozef Pudar and Louise Dresser are featured in the supporting cast of "Gigolo" which will be an adaptation of Edna Ferber's remarkable story of a French dancing man or, to use an American idiom, a "lounge lizard" who suddenly awakens to he-man usefulness when the right girl arrives. In the De Mille studio this story is considered one of the best vehicles selected to date for Rod La Rocque. Garrett Fort made the adaptation.

Leatrice Joy has also started work on the first of her new pictures, "The Climbing Vine," under the direction of Paul Sloane with Tom Moore and Robert Edeson in the supporting cast. This is an adaptation of the Henry W. Savage musical comedy success from the pen of Zelda Sears. This author has taken such interest in the filming of her play that she is now at the De Mille studio to lend Director Sloane her personal assistance in its production.

Backed by an array of literary talent and a superlative, "hand picked" cast, Jetta Goudal is already well into the production of her first starring picture, "Her Man O' War," under the direction of Frank Urson. This picture is a film version of Fred Jackson's story, "Black Marriage," adapted by Jeanie Macpherson and Garrett Fort with a continuity by Charles Logue is being produced under the supervision of C. Gardner Sullivan who will also edit the film. This aggregation of off-stage talent should insure a brilliant starring debut for Jetta Goudal.

In the cast of "Her Man O'War," Jetta has Cecil De Mille's headline leading man, William Boyd, supported by Robert Edeson, Grace Darmond, Jimmie Adams, Kay Deslys, Frank Relcher, Junior Coghlan and Mikhail Vavitch, the well-known Russian actor.

Unlike other war pictures, this film is laid behind the German lines during the war, rather than in Allied territory. The setting is Alsace-Lorraine in one of the quiet sectors and with no actual battle scenes included in the action. The story concerns the adventures of two American doughboys, who are held prisoners of war by the Germans. Calling themselves deserters, they are in reality spies; and the manner in which they gather information and the unique methods they employ to transmit it to their American comrades furnishes the plot material of the piece.

**Schildkraut Starts In "Meet the Prince"**

Miss Goudal is seen as an alluring German peasant girl, upon whose farm one of the prisoners is forced to work by the German authorities. Here love interest develops and works out in a most unusual manner.

At the Metropolitan Studio the new productions are taking shape with equal alacrity. Here Joseph Henabery has already put in a week of production work on "Meet the Prince" in which Joseph Schildkraut is being featured with Marguerite De La Motte as his leading lady and Julia Faye, Vera Stedman and David Butler in prominent roles of the all star supporting cast.

This story is an adaptation of the clever Munsey Magazine story by Frank R. Adams and in it Schildkraut will, for the first time in his theatrical and motion picture career, essay a modern character throughout the entire play.

Priscilla Dean under the direction of Robert Thornby, has completed the Mohave Desert location scenes of "The Speeding Venus," the first picture in her 1926-27 series. and this week she is working on one of the big Metropolitan stages in a completely equipped machine shop setting.

"The Speeding Venus" is a fast action automobile story, especially written for the star by Welford Beaton and adapted for the screen by Finis Fox. Robert Frazer is cast in the leading male role, and Dale Fuller, Johnny Fox, Ray Ripley and Charles Selton are in the supporting cast.

The sixth picture in production for the 1926-27 season, is "The Flame of the Yukon," a new version of Monte Katterjohn's story that was originally produced in 1917 with Dorothy Dalton in the role now being played by Seena Owen. The Metropolitan Picture version, as adapted by Finis Fox and Will M. Ritchey, has many modern and unique angles and Director George Melford is giving it a far more lavish finish than appeared in the first presentation of the story.

Seena Owen, appearing in the title role, has Arnold Gray, heralded as a "find," as her leading man, and Matthew Betz, Jack McDonald, Vadim Uraneff and Winifred Greenwood are in the supporting cast.

In addition to the spirited activity on the new pictures, E. Mason Hopper filmed the final scenes of the current Al. Christie feature, "Up in Mabel's Room" this week and this big comedy special is now being edited and prepared for immediate release.

Preparations are also being made at the Metropolitan for the immediate filming of the big western epic, "The Last Frontier" under the direction of George B. Seitz. General Manager William Sistrom is giving especially attention to the production plans for this great feature.
"The Midnight Sun" Has Brilliant Premiere at the Colony Theatre

Receives Enthusiastic Ovation From Distinguished First Night Audience—Laura La Plante and Pat O'Malley, Co-Stars of Super-Production, Present in Person—Critics Praise Charming Universal Picture

A

DISTINGUISHED audience gathered at the Colony Theatre, New York City, on Friday evening, April 23rd, where "The Midnight Sun," a Universal super-production, co-starring Laura LaPlante and Pat O'Malley, and directed by Dimitri Buchowetzki, made its cinematic debut.

Although the picture was not scheduled for showing until 8:45 p.m., Broadway from 52nd to 53rd Street was lined with curious onlookers as early as 8 o'clock, the throng surging around the entrance of the Colony Theatre for a glimpse of the stars of the production, who had come into New York from Hollywood especially for the premiere.

Deafening applause greeted the appearance of Miss LaPlante and Mr. O'Malley when they entered the theatre. They occupied flag-draped boxes on either side of the house, and were mobbed with requests for autographs from the enthusiastic and excited fans.

A beautiful tableau, arranged by Jack Savage, of a fiery "midnight sun" preceded the picture. Spontaneous applause greeted the appearance on the screen of Miss LaPlante, Mr. O'Malley, Raymond Keane and George Siegmann, and the applause continued insistently throughout the showing.

During the intermission, Russian tea and the etcecteras were served to the audience in the Russian tea shop adjoining the Colony and in the back of the orchestra.

Miss LaPlante and Mr. O'Malley were introduced to the audience before the second half of the picture, and again received a deafening ovation. When the excitement died down, the second half of the picture was projected, and at its conclusion, the audience again applauded and cheered.

The colorful musical score by Dr. Edward Kilenyi added much to the presentation.

The newspaper critics were as enthusiastic about the production as the audience.

Norbert Lusk, in the Morning Telegraph, said: "'The Midnight Sun' is a rich production . . . a 'big' production. All has been done on an elaborate and tasteful scale. A splendid production . . . the settings are richly atmospheric."

Harriette Underhill, of the Herald Tribune, said in part:

"We found it delightful. As well done as any producer or even critic could wish. Laura LaPlante is not only a very beautiful girl, but she is a clever comedienne as well. We thought she was an ideal choice for the ballet dancer who upset the whole of Russia. And right here we put Pat O'Malley on our list of real actors. The other roles we've seen may have been the real O'Malley, or this Grand Duke person may be he. But certainly they are not in the least alike; and as far as we are concerned, this was the making of O'Malley. Another person we could bear seeing a great deal of is Raymond Keane, the handsome and exceedingly clever young man who plays the hero. The direction by Dimitri Buchowetzki is good. Go to the Colony and see "The Midnight Sun.""

Katherine Zimmerman, of the Evening Telegram, commented: "Striking and artistic settings, fine photography, able directorial services of Dimitri Buchowetzki has contributed. Laura LaPlante, the attractive blonde, is seen in the role of the dancer, and she presented so engaging a characterization . . . might have been pardoned if the impulsive to clap herself had risen within her. Raymond Keane manifested not a little promise of a future in leading man roles."

John S. Cohen, Jr. of the Evening Sun, was, like Buchowetzki, impressed with young Raymond Keane: "If some able director but knew what is what he could train Mr. Keane for stardom. The material is there. The production . . . expensive . . . handsome to look upon . . . the lighting of the scenes of the ballet performing on the stage is quite excellent, as are the grouping and settings. Young Raymond Keane injected electric sparks from a striking personality."

Giant sunlight arc-lights were turned on the celebrities as they entered the theatre, also on coming out, and motion pictures were taken. Among the prominent New Yorkers who attended were:

Judge Otto A. Rosalsky, United States Senator Royal S. Copeland, Nellie Revell, B. S. Moss, Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, E. H. Goldstein, Mr. and Mrs. Paul Gulick, Mr. and Mrs. Nat G. Rothstein, Fannie Hurst, Jacques Danielson, Vules Brutator and Hope Hampton, James Wolfe and Beatrice Fairfax, George Walsh, Sigrid Holmquist, Alexis Kosloff, Albertina Rauch, Mark Hellinger, Paul Leni, Robert E. Welsh, Oscar A. Price, Fania Marinoff, Lya de Putti, Sax Rohmer, Lee Shubert, Hugo Riesenfeld, Josiah Zuro, Fritz Scheff, Eddie Dowling, Ray Dooley, W. C. Fields, Al Jolson, Billie Dove, Irvin Willat and Hedda Hopper.
WARNER BROS. have completed their three sectional conventions, the first held at the Pennsylvania Hotel in New York April 10th, 11th and 12th, the second at the Congress Hotel in Chicago, April 17th, 18th and 19th and the third at the Ambassador Hotel in Los Angeles, April 24th, 25th and 26th.

Out of these three sessions which brought together executives from the Home Office, the west coast studios, division managers, sales managers and salesmen from all of the branch offices in the United States and Canada, has developed a morale that far exceeds that of any other period in the history of the Warner organization. The field forces have been welded together with the production forces of the west coast and the Home Office staff with a spirit of the utmost cooperation predominating.

The Warner brothers, Harry M., Jack L., and Albert W., and Sam E. Morris, General Manager of Distribution, are more than pleased with results from the three gatherings. They are confident they have the very best stories to be obtained for the coming season and that they will be properly handled from the preparation of the script until they are thrown on the screens of the thousands of theatres throughout the world.

Harry M. Warner, president of the company hit the keynote of the conventions and paid high tribute to the entire picture industry when he pointed out the progress being made in pictures by all of the leading companies, the sound business methods now being employed and the apparent clear cut character of the Warner sales force.

H. M. WARNER Pays Tribute to Will Hays

"The motion picture industry has made tremendous strides in the past year," said Mr. Warner, "tremendous strides in the past twelve months than in any similar period in the past. A lot of this progress is due to the remarkably efficient work of the Hays organization. Mr. Hays had a tremendous task on his hands when he assumed his duties as the head of the Motion Picture Producers and Distributors of America. He had done a hard job well. He has built a smooth running organization that is doing an incalculable good."

"Realizing the advantages to the industry of the Hays forces, the member companies are offering complete cooperation and even those companies not affiliated are lining up under saner business methods, saner and better pictures with less wastage of money and less wastage of energy."

"In our own organization we have made tremendous strides in the past year. Out on the coast at the studios we have been signing new scenarists, new directors and new acting talent. There has been a synchronization of these forces and we are prepared for the greatest season of productions we have ever had. While we will produce but twenty-six pictures, these will be made from the best stories obtainable and will incur an expenditure exceeding that of any year in the past. But in this expenditure we will get more for our money than we ever did before. Therefore the exhibitor will realize more on his investment with us."

"We are so confident of the merit of our product for the 1926-27 season and in the past year we have gained such confidence on the part of the exhibitor that we have abandoned our plan to secure more theatres. Our product is the equal of that of any company in the industry and we know we are assured an even break from the exhibitors. We are not in the theatre business except where it has been made necessary for us to be."

Sam E. Morris, General Manager of Distribution was warmly commended by all four of the Warner brothers for the remarkably efficient manner in which he presided over the three sectional conventions. He also won the respect and admiration of every member of the field staff. They are with him to a man and have pledged themselves to devote every energy to his newly devised block system of selling, which centralizes and decentralizes each of the territories giving the salesmen certain blocks over which they have complete jurisdiction and for which they will be entirely responsible.

Mr. Morris was as pleased with the result of the conferences as were the Warners. Out on the coast he said: "I have attended many of these sales conferences in the motion industry and I have never seen such enthusiasm displayed in the sales force. The men are of a high type and they realize that in Warner pictures they have the very best product on the market this season. Jack Warner made a tremendous hit with them and they know he is thoroughly competent to deliver twenty-six pictures that will find a ready market."

Mr. Morris has built his sales organization with the greatest care during the past year. He has made changes in the territories wherever they have been necessary and he has acquired for the organization the very best men available.

To Specialize Mostly in Comedy and Melodrama

Jack L. Warner, production chief, emphasized the fact at all three conventions that the product for next season would consist of all "punch pictures." He said that 90 percent of picturegoers preferred comedy and melodrama and that he was going to make his pictures along the lines demanded at the box-office.

Another of the highlights of the conventions was the statement made by Sam Warner that the company would go in for exploitation, advertising and publicity on an even broader scale than ever before. The campaign will be inaugurated May 4th, when a touring radio broadcasting station will leave the Hollywood studios to broadcast local programs in the principal cities of the country from theatres playing Warner pictures.

Abe Warner, treasurer of the company emphasized the fact that more money would be expended on the Twenty-Six Warner Winners than was spent the past season on the forty productions of the company. The Warner sales plan book conceived and executed by Watt L. Parker, Director of Advertising and Publicity, was highly praised by executives and field men alike as the best sales argument that has ever been advanced in the motion picture industry.
Prod. Dist. Corp. Officials Off For National Convention in Los Angeles

No Business Will Be Discussed Enroute; Trip To Be Gala Holiday

ACCOMPANIED by Charles Christie, Carroll Trowbridge representative of the Christie brothers, A. H. Sebastian of Belasco Productions, and William Flynn of the Globe Theatre, Kansas City, the executives of Producers Distributing Corporation and the representatives from the home office and eastern branches, left New York City on Wednesday (April 28th) for the company's big national convention which will open in Los Angeles on May 3rd and continue until May 8th.

The entire trip to Los Angeles will be a gala holiday; no business will officially be taken up enroute. The first number on the program of outbound entertainment will be a dinner party at the Congress Hotel in Chicago to fill in the three hours' wait for train connections at that point. Then aboard the California Limited, over the Santa Fe, in special cars engaged for the trip, a program of musical entertainment and diversified pastimes has been prepared by the committee in charge of mental diversion.

The Second Event

The second big event will be a whole day of sight-seeing at The Grand Canyon where the party will arrive at 8:20 Sunday morning. Here the special cars will be side-tracked until 7:55 p.m. when they will leave for the last lap of the journey to Los Angeles.

In Los Angeles the party will be given a rousing reception and a dinner at The Ambassador Hotel where the convention will be officially opened. The home office party includes: F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, R. H. Clark, R. A. Morrow, Geo. W. Harvey, James M. Flinn, J. N. Naulty, Frank Pope, and Frank Wistach.

Thomas Brady and Phil Kaufman are the representatives from Canada, and the divisions of the United States are represented in the following order.

U. S. Representatives

District No. 1—L. J. Hacking, C. W. Sawin, Harry Kirchgesner, Boston; Harry I. Goldman, New Haven; R. E. Bishop, Albany; Fred Zimmerman, Buffalo.

District No. 2—George M. Dillon, Frank Drumm, Dave Gross, New York; Robert Wolff, New Jersey; W. G. Humphries, Philadelphia; Robert Mochrie, Pittsburgh.

District No. 3—George F. Lenehan, L. F. Ribnitzki, C. Eiseman, Washington; Wm. P. Lenihan, Charlotte; Thomas A. Little, Atlanta.

District No. 4—Robert Cotton, Chester J. Locwe, G. W. Erdman, Cleveland; J. E. Keck, Cincinnati; Harry Zapp, Detroit; W. A. Ratz, Indianapolis.

District No. 5—C. E. Maberry, Fred H. Knipsel, Harry Lorch, Chicago; Daniel Rehe, Chicago; Frank De Lorenzo, Milwaukee; J. E. O'Toole, Minneapolis, and earlier films; and Charlie Chaplin's "A Woman of Paris."

United Artists Revival Weeks Gain Following In Philadelphia

FOLLOWING closely on the heels of the announcement made several weeks ago that United Artists Corporation would offer repertoire programs to exhibitors for "United Artists Revival Weeks" comes official news from Philadelphia that thirty-three such Revival Weeks of United Artists releases on Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith productions have been arranged in that city alone, with a further one hundred such weeks in the immediate offering.

In the zone that includes the city of Philadelphia, nineteen other Pennsylvania towns and cities and nine New Jersey cities, including Atlantic City and Camden, have just staged "United Artists Revival Weeks."


Add Pringle and Trevor To Cast of "Tin Gods"

Aileen Pringle and Norman Trevor have been added to the featured supporting cast of Thomas Meighan's next starring picture for Paramount, "Tin Gods," according to announcement sent by William LeBaron, associate producer.

Trevor has just finished an important role in Herbert Brenon's production, "Leau Geste," and Miss Pringle has been featured in a number of recent productions.

Production work is scheduled to begin under Allan Dwan's direction early next month.

RALPH INCE

Who is directing "Bigger Than Barnums," one of F. B. O.'s Gold Bond Productions for the coming season, is doubling in brass. He is playing the role of Ravelle, the villain in the circus picture.
Pathe "Producers' Dinner" Special Highlight of Convention Week

Governor of Texas, E. F. Albee Send Greetings

"The Pathe Producers' Dinner" held at the Hotel Roosevelt on Thursday evening, April 22, was a social highlight of the many events of convention week.

Paul Fuller, Jr., President of Pathe Exchange, Inc., was toastmaster of the evening. The event was honored with the presence of a member of the original Pathe family, Jacques Pathe, nephew of Charles Pathe, who came from France especially to be present. Mr. Pathe addressed the guests. Others who spoke during the course of the evening were Hal Roach and Mack Sennett, the two-reel comedy producers; Amedee J. Van Buren, of the Aesop's Film Fables and Topics of the Day organizations; James A. FitzPatrick, producer of the Famous Melody Series; Peter L. Carroll of the Sennett forces; Oscar Price, President of Associated Exhibitors, Inc.; Elmer Pearson, Vice-President and General Manager of Pathe; Harry Scott, General Sales Manager of Pathe, and Arthur James, Editor of Motion Pictures Today.

Storey Wires Appreciation

J. E. Storey, assistant general manager, who is now in California where he is supervising Pathe's West Coast activities, wired as follows:

"Greatly appreciate the kindly sentiment and cordial greetings contained in your telegram. Want you all to know your good wishes wholeheartedly reciprocated. Surely miss your wholesome companionship more power to you all. Our production units are giving you their best efforts but always appreciate your valuable suggestion. Frank Smith and Spencer Bennett promise us a fine production in "The Fighting Marine." With the flight scheduled for September this serial should be biggest box office sensation of the year. Bennett says Tunney performs like an old trouper and the first day rushes verify this statement. Kindest personal regards to you all."

Mr. Pearson also read the following letter from E. F. Albee, President of the Keith-Albee Vaudeville Circuit:

"My Dear Mr. Pearson:

"On such an important gathering of your annual meeting and dinner at the close of your convention, I feel that a word of commendation from one of your clients would be timely.

"The B. F. Keith and Keith-Albee Circuits of Theatres and their affiliations have done business with the Pathe News since its existence in

Governor Ferguson Wires Congratulations

The following congratulatory telegram from Miriam A. Ferguson, Governor of Texas, to Harry Scott, General Sales Manager of Pathe, was read by Mr. Pearson:

"I extend to you my sincere wishes for a successful and enthusiastic convention of your branch managers. Pathe pictures have contributed much to the entertainment and education of the people of the world."

America in the distribution of Pathe News, also the entertaining features that you distribute, notably Aesop's Fables, Topics of the Day and the Hal Roach Comedies, the valuable cooperation of which has been of great satisfaction to our managers. The interesting and instructive happenings throughout the world that have been viewed by millions of people in our houses, has been of the greatest educational value to the American people. Theatre patrons who pay very small admission have been taken throughout the world from one place to another, have been introduced, through your News, to kings, queens, princes and other members of royal families, and have viewed scenes and happenings of the greatest interest in the different countries of the world, the cost of which to travel and see these wonders would be enormous, but they are shown while sitting in a comfortable chair and you receive an intimate and closeup picture, where, even if you travel, you would seldom get an opportunity of seeing much sights.

"Personally, I have been greatly instructed by the product of your interesting presentation of this worldwide kaleidoscopes of the world's beauties, comedies and tragedies depicted so realistically on the screen. I consider the value of the Pathe News one of our greatest entertaining features, and I take sincere pleasure in commending your company and all its members for what I consider one of the greatest educational features of the times.

(Continued on following page)
“Please accept my cordial and heartfelt wishes for a continued success of your product and a happy time for all in attendance on this important occasion.”

At the height of festivities, President Fuller called upon Frank Harris, Western Division Sales Manager, to make a presentation speech in honor of L. S. Diamond, Manager of the Sales Statistical Department, who was given a platinum watch, chain and knife by the entire Pathé sales force as a token of appreciation of his fine co-operation with the boys and his long and faithful service with the house of Pathé.

Mark Luescher, Keith-Albee executive and general manager of the New York Hippodrome, represented the organization in person.

Through the courtesy of the Keith-Albee vaudeville executives Senator Ford, Bob Hall, the Eight English Rockets and other acts entertained, with the musical accompaniment of Owen Jones.

**Chaney Renews Contract**

The Metro-Goldwyn-Mayer studios have signed Lon Chaney to a new long term contract, it was announced last week by Irving G. Thalberg, Universal City studio executive.

**United States Lines Sign for Universal**

The United States Lines has just signed with Universal for all Universal pictures for presentation on the steamships operated by that line.

Three shows a day are scheduled for the U. S. Line ships, the first for the first-cabin passengers, a second for the second-cabin and a third for the steerage.

**Changes in Branch Offices**

Metro-Goldwyn-Mayer announces the following changes in the management of its branch distributing offices:

Alexander Weissman has been appointed manager of the Albany office; E. K. O’Shea has been transferred to the Buffalo office as manager; Henry Kahn, present manager of the Buffalo exchange will manage the office recently established in Memphis; W. A. Scully has been re-appointed manager of the New Haven office. These appointments became effective under date of April 19, 1926.

It is further announced by the M-G-M organization that the new Oklahoma City headquarters are located at 513 South Robinson street.

**Victor Varconi Signs Contract with De Mille**

On the strength of his excellent work in “The Volga Boatman,” Victor Varconi has been signed to a long-term De Mille contract to appear in pictures filmed at the De Mille and Metropolitan Studios. Although “The Volga Boatman” has not yet been released, Cecil B. De Mille is so certain that Varconi will register a hit in his role as a Russian nobleman that he signed him without hesitation.

**To Direct “Golden Web”**

Prior to his leaving for the East, Sam Sax signed a contract with Walter Lang whereby to the latter will go the distinction of directing the production of “The Golden Web,” the first of the 1926-27 Gotham Productions.

**“The Half-Caste” Will Make a Money Film**

“THE HALF-CASTE,” Jack McClellan’s drama of the South Sea Islands, now current at the National Theatre, New York City, is widely regarded as a fine story for motion picture adaptation, and it is reported that several producers are angling for the screen rights. The role of “Tuana,” played on the stage by Veronica, should prove a wow of a part for one of our great screen stars. The play affords capital roles for two men and two additional women. “The Half-Caste” is widely known outside the metropolis, due to the fact that it played the road before its prolonged New York engagement.
Jetta Goudal to Star
In Another War Story

Jetta Goudal, whose splendid work as a secret service worker in “Three Faces East," was largely responsible for her recent elevation to stardom, has been given another war picture: “Her Man O' War” for her first starring vehicle.

The cast selected to support Jetta Goudal in “Her Man O' War” is according to General Manager Sistrom, “doubly-picked.” Opposite Jetta is a contrasting type of screen lover, William Boyd. The supporting players form an equally fortunate combination of logical characterization and effective contrast. Jimmy Adams supplies the comedy relief, assisted in this function by Kay Deslys. Grace Darmond is in an especially effective role. Robert Edeson, Frank Reicher and Mikhail Vavitch make an admirable character trio as field marshal, German professor and colonel, respectively.

Blanche Sweet in Lead Role

Following the announcement that Marshall Neilan's first production on his new Paramount contract is to be "Diplomacy," comes word that Blanche Sweet is to be starred in this drama written by Victor Sar-}

Famous Attractions Corporation Now Ready for Active Work

President Bachmann Announces Production Plans for Thirteen Preferred Pictures; Studio Work to Be Started in East at Once; “Lew Tyler's Wives” Is First

FAMOUS ATTRACTIONS CORPORATION will begin active work immediately on the production of thirteen Preferred Pictures, according to an announcement just made by J. G. Bachmann, president and general manager who will personally supervise studio work as well as direct the sales policies of the new organization.

Strongly grounded finances will enable the company to guarantee to exhibitors the delivery of a steady supply of box-office product by way of the independent market. The properties that will constitute the 1926-1927 program consist of thirteen stories:


“Shenandoah”—The celebrated Civil War spectacle by Bronson Howard that is a classic of the American stage.

“The Romance of a Million Dollars”—From the fiction success by Elizabeth Dejean who has depicted how American fortunes are made and spent.


“Shopworn”—A novel by Patricia Wetherill that has registered high sales.

“Exclusive Rights”—An unusual story written directly for the screen by the well known scenarist, Evelyn Campbell.

“Shameful Behavior”—Modern youth graphically pictured by Mrs. Belloc Lowndes.

“Eden’s Fruit”—A screen original from the pen of John Goodrich.


“Dancing Days”—A new twist to the theme of jazz is promised in this production of the novel by J. J. Bell.

“His New York Wife”—John Goodrich is the author of this drama of a small-town man and his Broadway wife. These thirteen pictures will be produced in the east, Lew Tyler's Wives” being the first on the schedule. The cast is now being chosen and actual camera work will begin next week. The script has been completed by Eugene Clifford, who has to his credit screen successes such as “The Savage,” a forthcoming First National release.

Harley Knoles has been signed by Mr. Bachmann as director of “Lew Tyler’s Wives.” He is distinguished for his megaphone achievements both in England and this country and has lately worked successfully under the Universal banner as director of their comedy dramas, “Oh, Baby!”

The production of “Lew Tyler’s Wives” will be followed by that of “The Romance of a Million Dollars” for which the director and leading players will be announced soon.

Franchise rights covering these thirteen new Preferred Pictures have been disposed of to leading independent exchanges throughout the country—in most cases the same organizations which have handled the Preferred product in the past.

Commenting on the future work of Famous Attractions, Mr. Bachmann said: “I feel certain that exhibitors will receive our announcements with the same enthusiasm with which we make it. While the corporate name is a new one, the organization and product is one which theatre-owners know and have come to depend on during four profitable seasons of Preferred Pictures.

“Now as in the past we will make well known stories and plays the basis of our releases, entrust them to capable directors and endow them with box-office casts. Famous Attractions, I am confident, will soon prove a ruling factor in the independent field.”

The office of Famous Attractions Corporation is at 117 West 45th Street.

J. G. BACHMANN
President and General Manager of Famous Attractions, Inc.

May 8, 1926

Moving Picture World 137

Announce Winners In Big Tie-up for Gag Contest

S ELDOM has such interest been stimulated in a contest having to do with motion pictures as the recent “Brown Derby” gag contest sponsored by Johnny Hines and C. C. Burr, producer of the Johnny Hines features for First National, in which cash prizes totaling $300 were awarded the winners who submitted the most suitable gags and comedy situations for the new Johnny Hines comedy, “The Brown Derby,” in a tie with Picture-Play Magazine.

Hardly had this publication made its first announcement when men and women of all sorts of professions sent in their contributions which came from all corners of the United States, Canada, the Philippine Islands, and other distant places.

The task of compiling, reading, sorting and choosing the winners of the Johnny Hines “Brown Derby” gag contest was a most difficult one, as the judges, composed of the comedian, C. C. Burr and Charles Gatehill, editor of Picture-Play, began by eliminating the many contributions which were impossible to photograph and this finally left the selection of the prize winners.

The first prize of $250 was awarded to Benjamin Levene, Philadelphia, Pa.; the second prize of $100 was awarded to Mrs. Lilian Carter, Cleveland, Ohio; the third prize, $50, to Edna Buttiner, San Francisco, Cal.; the fourth of $25 to Stephen Zoltai, Woodside, L. I., and the fifth of $15 to C. L. Iverson, of Los Angeles, Calif. Ten prizes of $10 each were awarded to the ten best, which included Wally Johnson, Chicago, III.; Donald Walsh, Bethlehem, Pa.; James Flochkar, Ames, Iowa; M. Blumenstiel, Brooklyn, N. Y.; G. W. Mackwitz, New Castle, Wash.; Wm. McKeever, Portola, Cal.; George O'Brien, Hollywood, Cal.; Miss Philomena Hilgert, St. Joseph, Mo.; E. B. Searcy, Springfield, Ill., and Clarence De Preter, Jamaica, L. I.
History, Mystery and Mastery

A TWO REEL COMEDY is something more than two thousand feet of film—when Hal Roach makes it.

Custard pies, comic kicks and falling flower pots had their place at one time. Most everyone would laugh at them. Stories were a loose aggregation of primitive gags tied together in one vague idea. A producer could make his comedies cheap then. The public didn’t expect much and were quite satisfied with what they got. That’s history.

I told you many months ago that Roach had determined to make comedies that would be just as good, in their field, as the best features were in theirs. Roach
has done so. Over twelve thousand exhibitors, playing Pathe comedies will tell you that Pathe comedies are the best the business has ever seen. But—

There are still some exhibitors to whom a two reel comedy is only a "filler," who will pay only one price for it, good or bad, take it or leave it.

That's mystery.

Now Roach has taken the most daring step in the history of comedy production. He is signing up the biggest feature stars available to appear in two reel comedies. Lionel Barrymore, Theda Bara, Mildred Harris, Mabel Normand and others of like reputation are appearing in Roach comedies of a kind that has never been made before. Feature stars, feature production, feature stories, feature directors. Any one of these superb two reel comedies can go on any program and share the honors with the feature. That's mastery.

If you want to make your every show the best, the most profitable in town, here's your chance.

It's your move.

ELMER PEARSON
Vice President and General Manager

PATHE EXCHANGE, INC.
original stories to predominate
next season, says irving thalberg

producer states such productions have unlimited
screen possibilities; 60% of company's pictures
for next season will be made from original scripts

an indication that the original story written expressly for the silver sheet will predominate during the coming year is had in the announcement that approximately sixty percent of Metro-Goldwyn-Mayer's forthcoming pictures will be made from original stories.

in the past seventy-five percent of the pictures produced have been adaptations from books and plays. the mgm announcement therefore, offers the most drastic step yet taken affecting novels and stage plays as material for the screen.

remarking on the forthcoming producing program, irving thalberg, associated with louis b. mayer in the production policies of the big culver city studios, says:

"our experience with 'the big parade' and other pictures during the past season has convinced us that there are many unlimited possibilities for the production of pictures which owe their inspiration to neither books nor stage plays and that we can rely for our future source of supply for screen material on those stories that are written from the motion picture point of view.

"we are engaging a number of new writers with this aim in view, including among others the playwrights, john colton and marc connelly, and we intend to encourage our own writers and directors as well as the supplying of original screen material.

"compare the circulation of a popular book or play with that of a popular film. you will find that there is absolutely no comparison in the size of the audience for these different forms of expressions. a book that sells to the extent of 100,000 copies is characterized as a sensation. one that reaches even 25,000 is a success, and one that reaches 50,000 is termed a hit.

"on the other hand the motion picture that does not appeal to a million persons after its first week of national release can hardly be regarded a success, and the first week is only the beginning of its circulation in this country, not to speak of the vast market abroad.

"the idea that a picture must depend for its popularity upon the name of a popular novel or stage play is antiquated. it only holds good in the exceptional instance—a 'bene hour' or a 'mercy widow'—and even in these cases the circulation of the film promises far to exceed the book."

phyllis haver signs
long term contract
with metropolitan

william sistrom, general manager of the de mille and metropolitan studio, announces that phyllis haver, graduate of the sennett school who recently completed one of the featured roles in 'up in mabel's room,' has been signed by metropolitan pictures corporation to a long term contract.

phyllis haver who actually created screen history in the sennett pictures has accomplished remarkable achievements since leaving the school of bathing suits and custard pies.

like gloria swanson, viola dana, bebe daniels, mary thurman and other successful comedienne, phyllis left the comedy field—rested up a bit, made a transcontinental trip and returned to motion picture as a dramatic player.

miss haver's first assignment under the new agreement will soon be announced, meanwhile she is receiving congratulations from all her friends and admirers for being so fortunate in securing her new contract with metropolitan which also boasts such popular players as marie prevost, priscilla dean, lilian tashman, john bowers, marguerite de la mottie, seena owen and arnold gray.

more featured players are being considered by metropolitan and those engaged will be announced within the next two weeks.

many big paramount productions are now in work

four paramount pictures are in actual production in hollywood and about twice as many are soon to get under way.

each is being given the personal attention of jesse l. lasky, who is now at his west coast headquarters. b. p. schulberg and leon turnball, associate producers, have kept lasky busy every minute since his arrival from new york, going over scripts, plans, and new films.

the four pictures now being made include:

james cruze's romantic epic, "old iron-sides," featuring esther Ralston, Wallace Beery, George Bancroft, charles farrell and johnnie walker.

florence vidor's first starring picture, "love's magic," a story of vaudeville, with clive brook and lowell sherman featured in her support.

"mantrap," a victor fleming production, featuring clara bow, ernest torrence and percy marmont.

"born to the west," which john waters is directing with jack holt, arlete marshal, raymond hatton and margaret morris featured.

herbert brenon's "beau geste," a story of the french foreign legion featuring ronald colman, alice joyce, noah beery, mary brian, neil hamilton, william powell, ralph forbes and norman trevor has been completed and brenon is en route east with the film, where it will be cut and titled.

pictures in the cutting rooms include:

pola negri's "good and naughty," raymond griffith's "wet paint," "the rainmaker."

among the stars and productions about to be filmed are:

eric von stroheim's "the wedding march," marshall neilan's "diplomacy," "the rough riders," bebe daniels' "the college flirt" and "the show-off."

to begin "forever after"

after most careful preparations in order that all matters pertaining to production might be worked out before starting to shoot, b. p. fineman will be ready to commence filming "forever after," may 3rd.

this well-known stage play by owen davis will be mr. fineman's initial contribution to the first national program. it is a story strong in sympathetic qualities, dealing with a romance of young people in their college days and immediately thereafter. lloyd hughes and mary astor, who have appeared together in several first national pictures made during the past year, have been contracted for the leading roles, with harmon weight directing. other members of the cast will be named soon. julien josephson prepared the treatment of "forever after."

added to cast

with the henry hobart production, "don juan and the nightingale," in production a full week at the west coast studios, four more well-known players have been added to an already powerful cast. the new artists in this first national picture are mario castillo, kala pasha, betty francisco and jed prouty.
Six Universal-Talmadge Pictures Are Lined Up for Coming Season

Richard Talmadge Signs with Big "U"; Titles of Productions Will Not Be Westerns in Any Sense; Big Sales Drive Planned on New Pictures

Richard Talmadge, who has won great favor among screen audiences as one of the most fearless stunt-men in the business, and whose reputation as a star in feature productions is rapidly putting him right with the top-notchers in the action-picture class, has been elevated to "special release" rating by Universal. His new contract with that production concern contemplates six features for the coming year and the latest advices from the Universal home office indicate that they will be "specials" in every sense of the word.

The six pictures, plans for which already are rapidly taking shape, will be known as Universal-Talmadge Productions and will be sold separately. Carl Laemmle, president of Universal, who long has sought to enroll Talmadge under the Universal banner, believes that the young star has one of the most rostrate futures on the screen. The entire power of the Universal City studios will be placed at the call of the Talmadge unit, in order to assure an exceptional group of pictures for next fall's Talmadge release.

Titles for the six Universal-Talmadge Productions already have been selected and work on the earlier ones has begun. In the order of their probable release, the pictures will be "Look Who's Here," "The Speed Boy," "Cheating Danger," "The Hurryup Man," "Up and At 'Em," and "The Flash Kid."

The first, "Look Who's Here" is being Brand, originally published under the title "The Black Rider." It is the story of an American adventure hero in a Spanish background. It is said to be a perfect vehicle for Talmadge, giving the star every opportunity to display his prowess in that style of athletic acting first popularized by Douglas Fairbanks.

Universal announces that the Universal-Talmadge Productions will not be western pictures in any sense of the word, but will be action dramas, filled with thrills, action and comedy, and will be suitable for all screens and all classes of audiences. Added care in production and effort in preparation will put the series on a high plane, suitable for first-run houses from one end of the country to the other, it is promised.

A. Carlos, who will be in charge of the production, as the head of the Carlos Productions, Inc., under whose management Talmadge works, has assured Universal executives and salesmen that the forthcoming pictures will cost in the neighborhood of $125,000 each, thereby providing for the best in stories, adaptation, direction and technical production, in order that the pictures may be "specials" of no uncertain quality.

Carlos left New York for Universal City shortly after signing up with Universal, in order to start work on the new Talmadge series. Jules Burnstein, sales manager of the Carlos Productions, Inc., is now conferring with Universal sales chiefs concerning the drive to be made this Spring and Summer on this new production. Due to the change of production policy, Richard Talmadge pictures are expected to go, to a great extent, into a different class of theatres than the 6000 or more that now are running them. As "specials" they are being aimed for first-runs and high-class community houses everywhere.

M.-G.-M. to Release Two Big German Productions

Two big German films, which in this country might easily be classified as "super-productions," will be included among the special features which Metro-Goldwyn-Mayer will distribute for this coming season, it was announced by Nicholas M. Schenck, executive vice-president. They are "Faust" and "A Waltz Dream," both produced by UFA.

"Faust" is based on the well-known epic drama by Goethe which Gounod used as the theme of his opera, and it is of no small interest to note that F. W. Murnau, who was responsible for "The Last Laugh," is also its director, and that Emil Jannings, who played the aged doorman in the titleless picture, is to be seen again as Mephisto. The Marguerite of this film "Faust" is played by Camilla Horn, a particular discovery of Director Murnau, while Gusta Ekman has the title character and Yvette Guilbert of that of Martha.

The other production, "A Waltz Dream," is a film version of the comic opera by Oscar Strauss and the novel, "Nux, the Prince Consort," by Hans Mueller. Ludwig Berger, who is said to rank as a directorial leader on the Continent, is the director of "A Waltz Dream." Mady Christians, Willy Fritsch and Xenia Desni are listed in the three leading roles.
Associated Exhibitors Sales Head Back From Western Trip

E. J. Smith Optimistic Concerning Future Business of Company; Stopped at Firm's Remodelled Studios and Is Impressed by Its Facilities and Equipment

E. J. SMITH, general sales manager of Associated Exhibitors, has just returned from an extended tour of the western territory where he visited the local exchanges and the Associated Studios. Mr. Smith is quite optimistic about the future of the company both because of the progress in which the current product is being received by the country at large and the merits of the next season's attractions some of which are now in production at the A. E. Studios.

The object of Mr. Smith's trip was twofold: to establish greater coordination of effort between the home office and the company's exchanges, and to help formulate the production plans for the coming season. Mr. Smith made a study of conditions in each of the sections visited and conferred with the various district and branch managers in the organization for the purpose of smoothing out existing difficulties and arriving at methods of selling which will bring the maximum returns from the respective territories. The branches visited by him are as follows: Buffalo, Chicago, Los Angeles, San Francisco, Portland, Seattle, Butte, Salt Lake City, Kansas City, Des Moines, Omaha, Minneapolis and Denver.

Midway during his tour of inspection, Mr. Smith stopped off at the Associated Studios where he remained several days. This is his first visit to Los Angeles since A. E. has acquired its studios. He is quite enthusiastic about the remodelled plant, being greatly impressed by its facilities and equipment.

He is particularly well pleased with the calibre of attractions being turned out at the studios. From what he has seen of various pictures now in production, Mr. Smith predicts that Associated will have a product next season which will rank with the best in the industry. He says: "This year's program marks the most important stride made by Associated Exhibitors in the history of the organization. Between 50 and 60 pictures are to be produced at the Los Angeles Studios by eight different producing units. Among these there will be three S. S. Hutchinson comedy specials starring Edward Everett Horton, the first of which is 'Lord Hokum,' which has just been completed under the direction of Lloyd In- graham.

Cody to Appear in Six Outdoor Features

"Bill Cody is to appear in six outdoor features. I have just seen the first one, 'The Galloping Cowboy,' and am greatly enthused over the promise made by this young star. "John Gorman is to contribute four all-star productions to our program. The first of these will be 'Home Sweet Home,' for which he has already cast Vola Vale, Gladyse Brockwell, Huntly Gordon, Charles Emmett Mack and Lincoln Steadman. Four pictures each will also be presented by Paul J. Brady, S. E. V. Taylor. Brady's first will be 'The Haunted Lady,' a story by Adele Rogers St. Johns, which appeared in the Cosmopolitan Magazine. "Lester Scott's organization, Action Productions, has three units, each of which will make six pictures for us. These will be headed by Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales. In addition there will be eight airplane features starring Al Wilson. And added to all this, I am conferring with Mr. Offeman regarding the production of four to six special productions that will be produced on a tremendous scale."

Working on "Gigolo"

Director William K. Howard is busily engaged at the De Mille studio with preliminary arrangements attendant to the filming of "Gigolo," Rod La Rocque's next starring picture.

To Title "Shipwrecked"

Malcolm Stuart Boylan has been signed to title "Shipwrecked," the new Metropoli- tan production in which Seena Owen and Joseph Schildkraut are featured.

New Studio Executive Is Appointed at Universal City

WILLIAM CRINLEY, former director and production expert, has been made unit production manager of both western and serials at Universal City, according to an announcement of Martin Murphy, general production chief of the studio.

Crinley will have charge of the business and production affairs of five units at present. The companies now under his care are "The Fire Fighters," a serial starring Jack Daugherty, directed by Jacques Jaccard; "The Great West That Was," a serial featuring Wallace MacDonald, directed by Ray Taylor; "Riding Honor," a western starring Art Acord, directed by Willy Wyley; "Double Trouble," a western starring Curly Wil- zel, directed by Lou Collins; and "Law of the North," starring Freddie Gilman, directed by George Hunter.

Oscar Beregi Signs Five-Year Contract With Universal

OSCAR BEREGI, prominent European actor, who has been in some of the most popular foreign stage productions, has just been signed for five years by Carl Laemmle, president of Universal Pictures Corporation.

Bereg i has just completed a role in "The Love Thief," the Norman Kerry starring ve- hicle which John McDermott directed.

When he was abroad Beregi was one of the few actors to play the name role in "Danton," the famous play by George Buech- ner, which was produced by Max Reinhardt. Beregi will have a role in "Danton," which will have its first American production at Universal City, June 3, 4 and 5 under the auspices of the Potheoils Art Theatre. The play is now being translated from the German.

No!—Not "Helen Maria!"

Call Her Helen Marie!

Get this name right!

Helen Marie is the name of the youngster who is now making a strong bid for the crown recently worn by Baby Peggy, Jackie Coogan and other juvenile celebrities.

Like many another screen player who has won fame, Helen Marie hails from Brooklyn, New York. Despite her tender years she has enjoyed quite a professional career, first as a dancer, later on the speaking stage, and finally in pictures.

Her first efforts were in two-reelers. It was in one of these that she was discovered by Director B. F. Blake, who immediately bid for her services for his feature "Brooklyn Marches On," a current Independent release, in which she plays the important child role.

In all probability Helen Marie will play the role of "Little Eva" in the forthcoming pro- duction of "Uncle Tom's Cabin."
What Type of Screen Is Best Suited To the Requirements of Your House?

By F. H. RICHARDSON

THE following data was compiled, at the solicitation of the Editor of the Projection Department, by Lloyd A. Jones, of the Eastman Kodak Company Research Laboratories. It is intended to bring up to date and amplify similar data prepared by Lloyd A. Jones and Milton Fillius for the Society of Motion Picture Engineers, published in the Dayton (1920) proceedings of that society and in the last edition of the The Bluebook.

At our suggestion Mr. Jones has included in this series of tests, cloth, paint, and kalsomine surfaces, they being respectively surfaces Nos. 2, 3, and 5, table No. 1. This was suggested to Mr. Jones on the grounds that it would supply three surfaces with which exhibitors and projectionists were quite familiar, and with which commercial screen surfaces might be compared as to their reflection characteristics. Also the reflection characteristics of these surfaces should be known since many of them are in use as theatre screen surfaces.

All screen manufacturers were addressed through the columns of the Projection Department of the Moving Picture World; also, so far as addresses were known they were addressed by mail, inviting them to submit samples of their screen surfaces to Mr. Jones for test, telling them that upon completion of the tests both the Projection Department of the Moving Picture World and the Bluebook would advise all projectionists not to recommend for purchase, and all exhibitors not to purchase any screen which had not been tested.

Helps Projectionist and Exhibitor

This is done to protect the projectionist and exhibitor by enabling him to know just what manner of screen surface the salesman presents. It was believed that all reputable screen manufacturers would be willing to accept this proposal and the list of surfaces submitted for test (it was a condition we made that the results of the tests must be available to all trade papers for publication) is good evidence that in this we were right.

Similar tests of reflection characteristics may be obtained on new or improved screen surfaces by submitting suitable samples to the Research Laboratory of the Eastman Kodak Company. It is agreed that the Projection Department of the Moving Picture World will publish the results of such tests as soon as they are made available. It is presumed that other trade papers will also give immediate publicity to such tests.

Now, therefore, we advise projectionists not to recommend for purchase, and we advise exhibitors not to purchase any screen which has not been duly tested and the results of the test made public.

Reflective Powers of Screen Surfaces

The general idea is to enable reputable screen manufacturers to supply to you, and if necessary to force future manufacturers to supply to you reliable data on the reflection powers and characteristics of the surfaces they propose to sell to you so that you may intelligently select the surface which will give the best general results in your theatre auditorium.

Of course all screen salesmen are scrupulously honest, and would not intentionally over-estimate the quality of the goods they have for sale, but nevertheless there is some evidence that in the excitement of selling they do sometimes make statements which the facts will not quite bear out and it is to enable you to protect yourselves by checking up on their statements with the data supplied, thus protecting them against themselves and yourselves against them that this has been done.

By the use of this data the exhibitor or projectionist is enabled to make intelligent selection of the screen surface which will have the highest reflective value coupled with the distribution best suited to your auditorium, which two factors form the points of basic importance in screen surfaces. Having determined which surfaces will give you best general results, it then is merely a matter of initial cost price, probable longevity of service, and possibility of renewing the surface without prohibitive cost.

Does YOUR Screen Surface Fit YOUR Theatre?

We herewith present to you tables and data enabling the exhibitor, the theatre manager, the motion picture projectionist, the architect or the supply dealer to determine with exact accuracy just how efficient any screen surface will be or is in any theatre auditorium.

These tests were made by that distinguished engineer Lloyd A. Jones, of the Research Laboratories of the Eastman Kodak Company, at the personal solicitation of F. H. Richardson, editor of the Projection Department of this paper. The data was primarily designed for use in Mr. Richardson’s Handbook of Projection, the “Bluebook,” but to avoid a long delay in its reaching you through that medium it is given you through these columns.

Mr. Richardson invited all screen manufacturers to supply samples of their various screen surfaces to Mr. Jones for test, at the same time advising them that the results of the tests would be made available to exhibitors, projectionists, architects and supply dealers by publication. Mr. Richardson also advised them that both the projection department of this paper and his books would, when the tests were completed, ADVISE THAT NO SCREEN BE CONSIDERED FOR INSTALLATION OR PURCHASE WHICH HAD NOT BEEN TESTED, which advice is hereby put into effect.

You have the RIGHT to this sort of data. Mr. Richardson will undertake to have tests made of any new screen surfaces any responsible manufacturer may desire to place on the market in future, hence there is no unfairness to any one in suggesting that you purchase ONLY TESTED SCREENS.

That this has already accomplished good is proved by the fact that in one instance a screen manufacturer found that the tests of two surfaces he was marketing proved them to be so far below what he had thought that he withdrew one surface from sale and changed the others, requesting a test of the new surface and then substitution of those figures, in these tables, for the old ones, which has been done.
Reliable Data on Screen Service and Value
prohibitive cost.
On behalf of exhibitors and projectionists, as well as on our own behalf, we wish to most cordially thank the Eastman Kodak Company and Lloyd A. Jones for this splendid contribution to the industry.

Reflection Factor Explained
The ability of a surface to reflect light which falls upon it is expressed in terms of its reflection factor. This is defined rigidly as "the ratio of the luminous flux reflected by the surface to the luminous flux incident upon it." The brightness of a motion picture screen as viewed from any particular point is directly proportional to that particular value of reflection factor as measured in the direction of observation. In the practical determination of the reflection factor it is customary to use as a reference standard a surface whose reflecting power is precisely known, since such procedure is much easier and simpler than the direct measurement of the reflection factor in absolute terms. The surface most commonly used for this purpose is that obtained by scraping down a block of magnesium carbonate to as to obtain a perfectly smooth textureless surface. The reflection factor of such a surface has been measured with great care by a number of different observers in the national standardizing bureaus and in other research laboratories. A very general agreement upon a value of 98 per cent for such a surface has been reached. This surface was therefore adopted as a reference standard in measuring the reflection factors of the screen surfaces reported herein.

The value quoted, 98 per cent, refers to the total reflection factor of this surface.

The distribution of the reflected light from the surface is not perfectly uniform, hence the reflection factor determined by measuring with light incident normal to the surface and with normal observation must be slightly higher than the value of total reflection factor. It seems satisfactory, therefore, to assume a value of 100 per cent for this reference surface under the above specified conditions of illumination and observation.

Complete List of Surfaces Examined
All of the values reported in the following tables are therefore on a basis of this reference surface considered as having a reflection factor of 100 per cent when illuminated with light incident normal to its surface and when also observed normally, that is with the line of sight perpendicular to the surface. In table I is given a complete list of the surfaces examined. The first seven of these are surfaces prepared in the laboratory as typical of various well known materials. It should be understood that the reflection factors of other surfaces prepared by using similar materials may vary somewhat from the values given due to variations in the composition of paints designated by similar qualitative descriptions and in the technique of the preparation. The values are given simply as typical of such surfaces in general.

In the same table will be found data relative to the manufacturer, trade name, texture, and color of the various commercial screen surfaces tested. The words used as descriptive of texture and color are necessarily qualitative. It should be clearly understood that the terms describing texture and color are very general in nature as no precise quantitative measurements of these characteristics were made.

In table II are given all of the data relative to the manufacturer, trade name, texture, and commercial. The number in the first column is merely the identification number of the surface. The values in each of the following columns is that of reflection factor as measured at the angle indicated at the top of the column. In making these measurements a beam of collimated light was projected normally onto the surface being examined, that is the axis of the projection system was perpendicular to the screen surface. A brightness measurement was then made with the observing photometer set at the various angles indicated at the top of the columns in table II, that is, the angle between the optical axis of the photometer and a line perpendicular to the screen surface was as indicated by the angular values.

For further details relative to methods of measuring distribution of reflected light the reader is referred to the original paper on the subject (Proceedings of the Society of Motion Picture Engineers No. 11 page 59, Handbook of Projection, Fourth Edition, page 260). It will be noted that the value given for surface No. 1, magnesium carbonate, at 0° is 100%. This value of course is taken arbitrarily as the unit in which to express the values for other surfaces and at other angles. It should also be noted that for this same surface the reflection factor at 5° and 10° is also 100% decreasing to 97% at 50°. It is evident therefore that the reflection factor of this surface is practically independent of the angle and hence the brightness of such a surface is independent of the angle of observation. It will be noted that many of the surfaces at 0° have reflection factors greater than 100%.

This means of course that when observed normally, that is along the axis of the incident light beam, they will appear brighter than the magnesium carbonate surface. For instance material No. 8, which has a value of 414% at 0° will when viewed along the axis of the illuminating beam appear over four times as bright as the carbonate surface.

The reflection factor for this surface at 30° however has fallen to 73% which is appreciably less than that of magnesium carbonate, and at 50° its reflection factor is only 17% showing that a picture projected upon such a surface and observed at an angle of 50° from the axis of projection will have a brightness approximately 1/25 (414/17) as great as along the axis of projection and approximately 1/6 as bright as the same picture if projected onto a screen having reflection characteristics the same as those of magnesium carbonate. It is perfectly obvious from a consideration of these facts that the choice of a screen surface for any particular theatre will depend vitally upon the lateral distribution of the seats.

An examination of the reflection characteristics of the screens examined and tested shows that they may be roughly grouped into three general classes:

A, specular
B, semi-specular
C, diffuse

Class A includes all of those surfaces which reflect a large proportion of the incident light within a relatively narrow angle. Class C includes those screens which have a high diffusing power and therefore the reflected light is distributed approximately uniformly over a wide angle. Class B contains those screens which are intermediate between the extremes represented by classes A and C. It should be emphasized however that the line of demarkation between these three classes is not definite. The classification is
Moving Picture World

Screens Compared for Exhibitors’ Benefit

somewhat arbitrary and is made only for purposes of practical convenience.

In examining and considering the data here tabulated the exhibitor and projectionist should remember that two items only are considered; viz.: the reflecting power of the surface and its relative reflection at varying angles, and that while these two things are of first importance, still there are other very desirable physical characteristics to be considered when the final selection of a screen is to be made. It may be found, for instance, that two or more surfaces are equally efficient for a certain auditorium, insofar as concerns reflective power and evenness of light distribution, but that one of them is found to have other characteristics superior to its competitors, such as a more substantial foundation (cloth backing) or the mounting or guarantee given with it. In such a case the final selection would of course be made on these latter points, reflection and distribution being equal.

In table 3 are tabulated the screen surfaces which have been classified as of specular type, class B. For convenience in analyzing the characteristics and in order to show the essential peculiarities of screen performance under various conditions the values of “ratio” and “R” have been computed for angles of 20°, 30°, 40°, and 50° as indicated at the top of the tabulation. The value of “ratio” is obtained by dividing the reflection factor at 0° by the reflection factor at the angle as indicated at the top of the table. For instance in the case of surface No. 8 the reflection factor at 0° (see table 2), is 414 while that at 20° is 153. The ratio of 414 to 153 is 2.7 as shown in the ratio column under 20°, table 3. Likewise the reflection factor for this screen at 30° is 71. Dividing 414 by 71 we obtain 5.83 as shown for that screen in the 30° column of table 3.

This value then in all cases gives the ratio of the screen brightness when viewed along the axis of projection to the brightness as observed at the angle indicated at the top of the various columns. These numbers are valuable in determining how great a difference in picture brightness exists between the seats along the center of the auditorium and those at the extreme sides. For instance suppose that in the particular theatre under consideration the extreme angle of view is 40°. Now if screen No. 12 were installed in this theatre the picture as seen from the seats at the maximum angle would have a brightness only 1/7 as great as when the picture is observed from a seat on the center line of the auditorium.

The values tabulated in the columns designated as R give the mean (or average) value of reflection factor within the angle as indicated at the top of the column. Thus for screen No. 8 the average reflection factor for all angles out to 20° is 306. Now since it is desirable that there be as little change of brightness with angle of observation as possible and that the average brightness of the picture shall be as great as possible, it follows that the screen giving a minimum value of ratio and a maximum value of R is the most desirable from the standpoint of distribution of reflected light.

In table 4 are tabulated the values of ratio and R for the screens classified as semi-specular, class B. It should be noted that the values of ratio are in general much lower for this class than in the case of the specular screens (class A). Likewise the values of R, the mean reflection factor, for various angular limits are lower in general.

In table 5 are given the values relating to screens of the diffuse type, class C. The very low values for ratio and R for the screens of this class indicate that the screen brightness varies but little with angle of observation. Unfortunately the values of average reflection factor, R, are also much lower in general than for the screens of the semi-specular and specular types. In theatres where the maximum angle of observation is great, however, it is necessary to use screens of the diffuse type in order to avoid obtaining a much more brilliant picture when observation is along the axis of projection than when the picture is observed from the side seats. Furthermore the use of a specular type screen in a theatre having a wide viewing angle will necessarily result in the diffusion of brightness across the screen when observed from a point relatively near the front of the house and at a relatively great viewing angle. It is therefore necessary in such cases to use a screen of the diffuse or semi-diffuse type in order to obtain a picture of uniform brightness.

The separation of the various screen surfaces into classes faciliates to a certain extent the analysis of the results from the standpoint of their practical application. The screens classified as specular in type, class A, are suitable in general for use in theatres where the maximum angle of observation is 40°. However, if the screen brightness varies with angle of observation, the screen brightness of class B may be more desirable. The screens classified as semi-specular in type, class C, are suitable for use in theatres where the maximum angle of observation is 60°. The screens classified as diffuse in type, class D, are suitable for use in theatres where the maximum angle of observation is 90°.
Moving Picture World

Eastman Laboratories Make Unbiased Test

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Assuming now that we adopt the value of 4 as the limiting value of the reflecting power ratio, it is possible from the figures in Tables 3, 4, and 5 to choose the best screen for any one of the cases considered. For instance, assuming that the maximum angle of observation is 30°, it will be noted that all values in the under column of Table 3 are less than 4. Therefore, from the standpoint of distribution any one of the screens in Class A will be satisfactory for use where the angle of observation does not exceed 20°. In order now to observe the most brilliant consumption it is only necessary to choose that screen, or screens, which shows the highest value in the column marked R.

Next assuming a maximum angle of 30° we find that only two screens of Class A have a ratio of normal to extreme (30°) reflection factor which is less than 4.0. Hence on the basis of our assumptions only two screens of class A are suitable for use in an auditorium where the maximum angle of observation is 30°. Turning to class B however we find that all of the screens have a ratio, at 30°, less than 4.0. Again the screen having the highest average reflection factor, B, will give the most brilliant picture for a given energy consumption. (Author's note: This average reflection factor is found by adding the reflector factor for the 0, 5, 10, 15, 20 and 30 degree angles and dividing by 6).

Considering now a maximum observational angle of 40° we find that no screens of class A fulfill the requirement of a ratio less than 4.0. In class B, four of the screens however are suitable and all of the screens of class C fall within the specified limits.

Following the same reasoning if the maximum angle of observation is 50° then only two screens of class B are suitable, while all of those of class C fulfill the requirement. There is little point, however, of discussing the requirements of a 50° maximum angle of observation since the geometrical distortion at 50° or greater is so enormous as to render practically useless seats placed at such angles from the screen.

The accompanying cuts, lettered from A to H inclusive, offer plain and somewhat startling proof of the necessity for careful selection of a screen surface to "fit" the auditorium.

Surfaces A, B and C are respectively plaster, wall, cloth (Lockwood sheeting) and white pebbled wall paper.

In reading performance curves such as these you must remember that up and down represents reflection power at the various angles at which the screen surface is viewed, 100 presumably representing the reflection power of the most suitable surface for the given position in the tests, viz.: Magnesium Carbonate.

Surface A, plaster wall, you will observe is to all intents and purposes a perfect diffusing surface. With it the screen will look just as bright at a fifty degree angle as at a position straight in front of it—0° angle. True there is just the least bit of drop in the "curve" line, but it is so slight as to be negligible. You will also observe that it has a reflection power of a little more than 80° when one considers straight in front of it, which drops to only a bit below 80° at a 50 degree angle. EXCEPT FOR CLOTH (Surface B) you will find that all surfaces having high diffusing power have pretty close to 80° for their straight-in-front reflection power. Cloth, surface B, has a bit more than 60° for its straight-in-front reflection power, and drops to a bit less than 30° at 50°—that is to say, when you move to the side of the auditorium until you view the screen surface at an angle of 50°.

Plaster, therefore, is a much better screen surface than cloth because it not only has a much higher power of reflection, but also a somewhat better diffusing power than has cloth, assuming both surfaces to be in good condition as to cleanliness, of course.

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Brilliancy Tabulated in Exhaustive Test

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Surface C is pebbled wall paper, which you will observe has essentially the same reflection power as plaster, but is not quite so perfect a diffusing surface.

Turning now to commercial screen surfaces, F and G represent two screen surfaces made and marketed by the same manufacturer.

Observe their enormously different characteristics. Surface E has a straight-infront reflection power fully TWENTY TIMES AS GREAT as it has when viewed at a 50° angle. This means that the patron...
Maximum Reflection for Given Energy Stated

TABLE NO 5

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<td>1.05</td>
<td>84.0</td>
<td>1.07</td>
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<td>11</td>
<td>1.08</td>
<td>79.2</td>
<td>1.14</td>
<td>77.8</td>
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<tr>
<td>12</td>
<td>1.06</td>
<td>70.2</td>
<td>1.00</td>
<td>69.4</td>
<td>1.12</td>
</tr>
</tbody>
</table>

Seated straight in front of such a screen will see fully twenty times as brilliant a picture as will the one seated in the front side seat of a house wide enough to give that seat a 50° angle to the screen. The installation of such a surface in a wide theatre would be nothing less than a catastrophe. The surface is only adapted for use in a very narrow, long auditorium, and it is even questionable if it is adapted to theatre use at all, because even at a ten degree viewing angle the fade away is quite heavy, while at 20° the screen is not even half as brilliant as it was at straight-in-front position.

On the other hand surface F, made by the same company, is an excellent surface for a wide auditorium, since it has a straight-in-front reflection of 80°, and at 50° (for some reason Mr. Jones only carried this one out to 40°, but presumably the loss would continue to 50° in about the same proportion) it has not dropped enough to be seriously objectionable.

Surfaces G and H are examples of screens which have characteristics which entitle them to serious consideration for use in theatres of medium width and considerable depth. Surface G has reflective power equal to plaster up to a 30° degree viewing angle, and a reflection power many times that of plaster from straight-in-front. There is a pretty heavy fade away, yes, but one must see what the possible viewing angles of his seating will be and decide whether that fade-away will be sufficiently objectionable to offset the advantage of high reflection power within the more narrow angles.

Surface H is another example of a surface which has higher reflection power than plaster (I use plaster as a comparison surface, because we all know about what the plaster will do in the matter of light reflection) above a 22° degree angle, sinks to that of cloth at 30°, and is quite poor in reflection powers below the 30° viewing angle. It would appear about six times as bright at a straight-in-front position as it would at a 50° degree angle.

These surfaces are all included in the accompanying tables.
Third Rittenberg Advertising Layout
Is Mostly Plan Book Cut With Notches

For the opening day of *The Merry Widow* at the Fulton Theatre, Jersey City, Arnold S. Rittenberg hit up his space to 138 lines by 3, the largest space taken during the campaign. This space is about 9¾ inches deep. It was figured that the opening day needed the most space to get the people started, and a cut was made the basis of the space.

The most attractive three column cut was selected from the plan book and this was cut out and pasted to the layout sheet. This cut was marked for three notches and a mortise. In case you do not know the exact difference, a “notch” or “step” is a cut made into a block with two or three sides. A mortise is a four-sided cut to take out a space inside the margin.

In this instance the mortise is in the lower left hand corner where you will note hand lettering following some straight type matter. To get this, a scrap of white paper was pasted over the portion of the type to be eliminated and on this was printed by hand “the first really great motion picture to be shown in Jersey City this season.” This was marked “Smallest caps. Center space each line.” In an earlier example instructions were given to “square up,” which meant to space the lines so that both margins were flush. Center spacing is the reverse of this.

best suited to the display. As in previous examples, a section of the border design is sketched in this corner to supplement the numbers of rule and border to be used. In default of instruction to the contrary, the border is supposed completely to enclose the space.

The signature is printed in and the instruction is merely “large bold caps.” The exact style is not important, and the printer is permitted to make a selection that will best fit the space. Here letter-spacing is not used, since the letters completely fill the space. On the other hand directions are given to word-space to make the line just below run across. This gives a better display to the words, as you may see from the reproduction.

The same “large bold caps” have been used for the “Now Playing,” but 10 point Cheltenham is required for the line just below. The other three inserts are all 8 point Cheltenham italic. These are lettered in just where they are to go, and the spaces have been cut away to show the need for notches.

If you will compare the layout with the result shown in the small reproduction, you will find that a pleasing and harmonious display has been attained with a minimum of effort. The result is very much better than could have been gained from merely marking in “about” since then most of these spaces...
Joe Hanley Used Seven Nurses for Chaplin

would have been filled in with all-cap Roman lines from the machine had the matter been left to the printer. If you let him, the printer will follow the easiest way rather than the best. That's why Rittenberg marks practically every bank.

No Change

Owing to the fact that The Sea Beast is held over at the Brooklyn Mark-Strand Theatre, the production remains the same as the previous week. This series will be resumed next week.

A Shocking Example of a Good Ballyhoo

H. C. Farley used the same idea as Edgar Hart in putting over Johnny Hines in "The Live Wire" at the Strand Theatre, Montgomery, Ala. We don't know whether he took it from Edgar's tip or thought it out independently, but it's the same idea.

but any medical battery will serve as well. A buzzer was cut into the circuit to get a noise feature.

The copy below the head reads: "The Thrill you get in holding these handles is nothing like you get inside by seeing—."
The message is completed below the handles.

It's a good stunt and particularly useful in that it will draw and hold a crowd.

Talk about your distance fans on the radio! The Ohio Theatre, Indianapolis, got hold of the oldest Ford car it could rake up, loaded it down with mining gears and sent it around town with a bearded miner and an Indian in the front seat. Banner on each side read: "All the way from Alaska to see 'The Barrier' at the the Ohio Theatre." Everyone knew it was a fake and yet the distance suggestion had a real psychological value.

A Moana Contest

Hooking into a school situation, Adna M. Avery put over "Moana" at the Capitol Theatre, Oklahoma City, for $15.

This was the amount of the prize offered for the best poster design on "Moana" by a pupil of the fifth and sixth grade art classes, the money to be used for the purchase of a painting desired by the school, and which was to be "donated" by the winner.

This gave the school authorities a greater interest in the event than if the prize had gone to one of the pupils, and the story, plus passes, satisfied the contestants.

The contest, of course, necessitated the posting of a lot of advertising material in the schools, and a special performance was given for the Board and the teachers to further interest them.

HOW JOE HANLEY PUT OVER "OH, WHAT A NURSE!" AT THE KINGSWAY, BROOKLYN

With stronger opposition than he used to have, it takes more work to bat them over, but Hanley has a mine of ideas and he bats them over. The nurse costumes were rented at forty cents each, with fifteen cents for caps and a dollar and a half for the set of ribbon badges. It pulled in the extra money on Syd Chaplin and then some.
Used Ten Trails
On Treasure Hunt

Acting on a suggestion from Walter Lindlar, Arthur Dunley, of the Strand Theatre, tied the newspaper to a treasure hunt on Winds of Chance, the connection being that the winds of chance had blown theatre tickets and other things to ten points.

The start was made from the front of the theatre, and the first clue to each route was flashed simultaneously, the route being planned to send some of the hunters into every section of the town.

Several hundred searchers turned out and the excitement ran so high that the paper, after giving a strong advance for several days, smeared the story all over the front page. It was a stunt that had made good and the paper was proud of its share, so it played it up to the limit, which helped the Lloyd production over.

Try splitting your prices and routes.

He Threw Horseshoes
At the Lobby Lamps

Edgar Hart's expense bill on "Irish Luck" was $7.00 plus a six sheet, and for that he put Meighan over to a cute little business for the usually dull Monday.

Edgar bought three dozen horseshoes for half a dollar, and several yards of green ribbon at the ten-cent store. Every lobby bulb was framed in a horseshoe from which dangled a green bow, and the six sheet cutout was used to explain the rush of green to the marquisace. They proved to be horseshoe magnets.

Recently Edgar put the house over into the continuous column, "under the plan operative in the larger cities." That makes it as sound as though the Colonial Theatre, Portsmouth, had grown into the big city class. The entire announcement is worded to suggest improvement and added convenience, where many managers would merely have announced a change.

And try this on your program: "There are two places where you can always find courtesy—in the dictionary and this theatre."

One of the god ideas used on The Only Thing at Loew's State Theatre, St. Louis, was a newspaper contest in which the readers were asked to complete a cut of Conrad Nagel from which the features had been routed. The two-column cut was run for two days with the announcement of $30 in cash prizes for the best reconstruction.

This necessitated the artist looking up other pictures of Nagel and centered interest on the star of the Glyn story.

Got Fattest Goat
For Annie Rooney

Advertising a prize of five tickets for the largest goat in Galveston brought a flock of "Williams" to the Queen Theatre when E. B. Roberts showed Annie Rooney.

Mr. Roberts figured that goats and tenements went together, and if they didn't it would be a good stunt anyhow, so he went to it. The street was packed with children and goats and it made more noise than the old fashioned dog show. Also it helped to advertise the fact that Mary Pickford had gone back to her old style of roles. He buttered into a lot of good publicity.

Another good move was a special showing to teachers, city officials and newspaper men the day before the opening. This gave him newspaper criticism the day the picture opened, instead of the day after, and helped business just that much.

His lobby display was the back fence cut-out, backed by a tenement painting. One was used on either side of the lobby.

A Syracuse Stunt
A. K. Hoel, of Keith's Theatre, Syracuse, N. Y., adapted a magazine idea to Irish Luck and offered a prize for the most kindly action on the part of a local policeman during 1925. Ten dollars was awarded the winning officer with a like sum to his nominee and more than 200 letters were received, which brought 694 lines of free publicity of the best quality.

The idea, of course, hinged on the fact that Meighan plays a policeman in this story.

Anyone can spend a lot of money on a store, but the clever exhibitor makes brain replace money.
Runs His Harmonica Contest Over Several Weeks

Harmonica Contest
Good for a Series

H. G. Olson, of the Majestic Theatre, Reedsburg, Wis., writes that he is planning a series of harmonica contests, the winner in each series to participate in a grand final. He figures that in this manner he can sustain the interest for several weeks.

It's a good idea, particularly if entrants from other towns are enlisted in a contest. It's as good as the old fiddler contest and more fun since most of the harmonica contestants are boys.

Mr. Olson is continuing his newspaper and writes that it is very well received. He is using critical X-ray, with percentages as low as 60, and he is playing very square in his estimate. But the chief value to him comes from the editorial page, where he runs a little general talk.

He is going to find it of value as an opposition fighter, for the other house seems to be inclined to get nasty in its copy, and he can run a dignified offset where it will reach many more readers.

"Offset" is used rather than "comeback." For Mr. Olson very wisely does not fight back. He does not dignify the attacks by a direct reply, and as a result the local sympathy is turning more and more to the Majestic. He lets the older man rave and just keeps on selling his own house. It's the better policy, and a well-edited newspaper is one of the best possible sellers.

Ralph K. Russell, of the Pastime Theatre, Cushing, la., does not use the personal guarantee on an occasional picture. He has a standing offer of your money back if not pleased with "Your money's worth or your money back." This line is carried each week in some form and means just what it says.

Indian Pow Wow for Vanishing American

D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., went the distance on The Vanishing American with a Pow Wow.

A small band of Indians were in winter quarters with a circus and they were engaged to do a series of dances at a party given jointly by the Strand and the Birmingham Age-Herald.

The children assembled at ten o'clock on the Saturday morning before the picture opened and were transported in trolley cars to a real estate development where there was plenty of outdoors for the performance. The only requirement made was that all be under 19 and dressed as much as possible like Dix in the picture. For their guidance, the newspaper ran the cut for a week before the party, together with a story playing up the event. The boy or girl who most nearly suggested the star was awarded a certificate good for $250 toward the purchase of a bungalow in the development. The judging was done by Chief Longfeather.

In addition to the Indian performance there was a campfire and light refreshments.

The prize certificate was displayed in a window during the week, and one of the Indians was used as a ballyho for two days in advance and for two days after the opening. In addition the bailed trolley cars that were to take the children to the Pow-Wow were run over the downtown tracks for half an hour before the start.

With a double truck, the day before the opening and an extra drive on the last day, an excellent business was gained.

Plugging Venus

F. K. M. Plessner, one of the graduates of the Publix training school for managers, is in charge of the State Theatre, Reading, Pa., and very much on the job.

For "The American Venus" he ran a bathing beauty contest, dividing the entrants between the first five days with a finals on the last night. He also booked in a tattooed man, and held a diving contest for local boys and girls. It was a campaign a veteran need not have been ashamed of.

Clever Fake

I. Baumgartel, of the Princess Theatre, Corning, N. Y., one of the Schine houses, sends in remarkably good copy for a novelty he used on The Midnight Flyer. It can be adapted to a variety of titles.

It is a manila envelope printed up, "Inside this envelope is a young Mexican Jumping Bean. Sock it in water for a week—roast it in the sun for eight hours—sing 'Red Hot Mama' to it twice and then watch it jump like Cullen Landis does in The Midnight Flyer."

The funny part is that a lot of people took it seriously, though the beans were the grocery store sort and not the real Mexican jumpers.

Our sample did not jump when we sang to it. It just rolled over and died.
You Still Get Nice Exploitation With a Barrel

Barrel Stunt is Still Real Husky

H. G. Olson, of the Majestic Theatre, Reedsburg, Wis., writes that he took another whirl at the old barrel stunt, and it is just as good as ever.

He pasted an announcement of his Sunday attraction on the bottom of a barrel, covered it with wire netting and marked it "Do not look in here." To make it a little different, he put it in front of a hardware store three doors below his lobby. About 90 percent of the people looked in, laughed, and went on with the picture firmly fixed in their minds.

Mr. Olson sends along a banner for Hogan's Alley. This was strung from the house to the top of a tall lamp post. The cloth leads off with "It's wash day every day in Hogan's Alley." The laundry hangs from the lower part of the banner and includes some rather intimate feminine garments. This might not get over in some places, but Mr. Olson writes that about half the town has been trying to figure which character in the play the clothes belonged to.

One of his best bets was a small ticket printed to the effect that if presented with the regular admission price one quarter of the proceeds would go to the local baseball club. Twenty stores displayed these, and it not only helped business, but the patrons appreciate his willingness to help a local institution along.

Mr. Olson's house organ is getting so much advertising that he is getting cramped for space. He has only about a page and a half left for himself now, and he'll have to go to eight pages presently.

Wanted to Know

Adapting an old idea to Where Was I? the Crane Theatre, Carthage, Mo., ran a series of blind ads similar to this: "Mayor Thomas. Where Was I on June 8, 1926? Please answer quick. R. Denny, 219 East"

Home Town Author Helps Build Sale

Because Temple Bailey, author of Peacock Feathers, lives in St. Louis, Jack Edwards, of the Rivoli Theatre, went the distance to tell the local world about it. He ran her name in lights on the house front, gave her a theatre party the opening night, and hooked in to the Lassenle Anniversary for a side angle.

He got a swagger window in the shopping district with a stuffed peacock for the centre of the display, from the Peacock Shoe Store with two cards about the size of one-sheets to tell all about the play.

All book stores handling the novel were given singles to be presented purchasers and a walking book advertised the book as well as the play.

An ad in the local papers of the two days preceding the opening, and another two thousand were put out to stores and offices, while a building and loan association issued 15,000 pamphlets on the financial problems of the characters in the story. Five thousand of these were given to the patrons of the Kings and Rivoli and the rest were nailed out by the association without cost to the theatre.

A special interview was given by the author to the local papers the day before the opening, and the house leader composed a special waltz tune and the organist contributed a fox trot. Both were used to promote the picture.

Hard Workers

Phil Hayward, of the Strand and Majestic Theatres, Auckland, New Zealand, sends in some of the house organs used jointly for the two houses. These are eight pages, 5½ x 6½, with a colored cover, the color being changed weekly. The front cover is printed for the Majestic and the back for the Strand. They are smartly edited, with plenty of sales talk for the house as well as the pictures, and form a strong supplement to the newspaper advertising.
Ran Biggest Three for Lenten Revival Week

Teaser Hook-up Helps Syracuse

A. K. Hoel, of the Keith Theatre, Syracuse, N. Y., used the raffle idea for the Teaser. Ten merchants were tied into the stunt and cooperated in a full page which announced an offer of $50 to the person to identify the Teaser; whose back view portrait was printed in the announcement panel.

Each display announced the hours between which the teaser would be in the store, and these were “staggered” so that the entire day was covered. At each place there was a two hour period as from one to three or four to six. This meant a full store for two hours, and any merchant would pay the price of the space to get a store full of people for two hours. Some of them are bound to make purchases.

Another recent stunt was the offer of a prize open only to members of the Jones family to tell the funniest thing that ever had happened to them. This was worked in connection with What Happened to Jones and was based on the fact that Denny used to work in a local stock company and was supposed to have made the offer personally in remembrance of that time.

There are about 300 Jones in the telephone directory and 75 replies were received; a decidedly good average. It netted about 800 lines of reading matter and cost very little.

Big Coin

To advertise Too Much Money, George J. Schade, of Sandusky, borrowed a lot of coin bags from his bank and filled a store window with them. He added up the figures marked on the bags, but they actually contained only paper. Probably the crooks figured they were phoney, for no one broke the glass.

Happened Nicely

Two days before the Johnstown flood was due at the Mozart Theatre, Canton, Ohio, an ice jam flooded a small section of the town. A. Abrams promptly plastered the flooded district with posters for the picture and even floated posted boards on the streets. When the water went down these boards lay about the pavement to further advertise the play until the street cleaners functioned.

A school hook-up netted to filled houses on Saturday morning at a special fifteen cent admission. An offer of free admissions to any survivors of the Johnstown flood did not use up many tickets and did get considerable advertising. Mr. Abrams also sent a warning telegram to the city officials.

Makes Big Three His Revival Week

Revival weeks are one way to bat out business during Lent, and more than one house has skipped the red ink by getting the good old timers. Even the Cameo Theatre, New York, has had two "repertoire weeks" lately to fine business, but G. E. Olson, of the State Theatre, West Duluth, Minn., did some pretty picking when he ran The Sea Hawk, The Hunchback and Abraham Lincoln for his recent revival week.

He knew that it would help to blow up a bit, so he got out a circus style herald that put the idea over in the right way. It was an extra large sheet, to suggest an extra large show, and he used a three column cut on each attraction. To give emphasis to the revival, he had a large "Revival Week" with the dates down each side of both pages. This put a punch in the throwaway and increased the sales value materially.

If you do not work a revival week now and then, bringing back the big hits of a year ago, you are overlooking one of your best bets. Try and arrange for these by leaving holes in your booking where you can.

And don't forget that the star attraction is the week rather than the features. They gain their appeal from the idea of the week.

Runs Five Weeks

A. M. De Haven, of the Opera House, Bangor, Maine, is staging a harmonica contest to run five Friday evenings. It is open to boys and girls, and each child plays two selections: Old Black Joe and a popular number. There are twelve capital prizes ranging from a six dollar harmonica to one selling for fifty cents, with ten ticket prizes in addition.

Working in with the local music store, the entries are made at the store, which has sold many new instruments. Next to old fiddlers, the harmonica is the best musical bet.
Japanese Dragon Vies With Lost World Monsters

Newsboys Advertised Griffith Classified

Newsboys were put to novel use in Portland, Oregon, to put over Corinne Griffith in Classified. Each of about a hundred boys was given a sheet with the heading of the Oregon Journal and a section of the classified ad page carrying a picture of the star with the advertisement below.

THE NEWSBOY IDEA

The youngsters stood on street corners and held up their sheets, at the same time crying the title of the play. One hundred boys can cover the Portland shopping district pretty thoroughly and they put over the idea through force of numbers.

It was the idea of A. S. Weider, who won the first prize in his class (1000-1500), for the best advertisement for First National Month with a display for Clothes Make the Pirate.

Twelve Hundred Shoes

Frank Hamburger, of the Circle Theatre, Portland, Oregon, offered a horseshoe matinee on Tom Mix in The Lucky Horseshoe and put two barrels in the lobby to receive the footwear. As he got 1,200 shoes, the barrels were inadequate, so he let them pile up on the lobby floor to serve as a display for the remainder of the week.

The "club" idea still lives. Fox's The First Year is being put over in many parts of the country with First Year Clubs composed of women married within the period. In some instances they even have held meetings. Mostly, however, they get a ticket to see the picture if hubby comes along and pays his way in.

Good Shadow Box For Annie Rooney

Guy O. Kenimer had a decidedly good shadow box for his lobby on Annie Rooney at the Arcade Theatre, Jacksonville, Fla.

He wanted to sell on the atmosphere of the play, to assure his prospects that it was Mary's very own old self, and so he showed the star leaping over a backyard fence. In front of this was a cord to which was fastened with toy clothes-pins various articles of doll lingerie. It was all practically to scale, and like all miniatures it got far more attention than the best solid painting could command.

For his prologue he used an alley set with two local radio artists.

LOST WORLD MONSTERS COULD NOT COMPETE WITH DRAGON IN JAPAN

But The Lost World is making plenty of yen and sen in the Flowery Kingdom. The top view shows the Tokyo Theatre, Asakusa Park, Tokyo, and on the left in the bottom line is the Act Kwan, in the same city, while on the right is the Shochiku Za, Kyoto. These two houses are the leading picture theatres in Japan, part of the Nikkatau circuit.
Malaney Has More Bats for a Second Week

Had Extra Space
For Anniversary
Cliff Lewis took three sevens for his anniversary ad for the Strand Theatre, Syracuse, N. Y. Cliff used to run half a week on 21 inches, but he felt that this was a real occasion, and so he spread. When you have run for eleven years you feel that way about it.

Cross Page Streamer
Good on Second Week
For the holdover on The Bat at the Stillman Theatre, Cleveland, O., M. A. Malaney departed from his usual style of layout and used a cross page streamer that drops about three inches. About half the space is taken with a decidedly effective cut, and the cut is typical of the attraction. It does better work than the compilation of New York press notices which it covers, for “the road” does not take New York as seriously as it used to, and there are mighty few film critics along Broadway. You are lucky to get even a paragraph that reads well. But with a good first week’s business, the repetition of the title and the suggestion of weirdness is ample, and this space puts over the extension very neatly. Here is an instance where reverse lettering works well, because the letters are large enough to come through well and the impression is a nice black. It’s always a risk, even with papers that regularly yield good blacks, but even with a grey impression this would come up well, and it will be noted that Mr. Malaney goes to a mortise for his real message, over on the right. This layout seems to have been suggested by some of the plan book cuts, but it is an original design and decidedly a good one.

Sayre Does a Corker
For Dancing Mothers
J. W. Sayre, of Seattle, sends in a real oddity now and then, and this three tens on Dancing Mothers classes with his best. Mr. Sayre does not have to worry about cut bills. He can graph that as a man who has them drawn if the plan book does not suffice, but he knows that now and then an all type display will give him better space than he possibly could get from cuts.

JUST A FEW WORDS TO THE MARRIED WOMEN OF SEATTLE
1. Are married women now just the same as ten years ago?
2. How much is left in life for the woman of 40?
3. What kind of a wife is your mother?
4. Are the pretty flappers of today the dancing mothers of tomorrow?
5. Is it all right for a wife and mother to be left alone after a baby?
6. Should the D.W. mother keep her home or go out and work in the city?
7. Has a pretty mother the right to keep out?
8. Is it better for a married woman to eat at home or on the road?
9. Is it all right for a married woman to work in the home?
10. Is a woman with a baby more contented than a single woman?
11. When Alice Jones, in “Dancing Mothers,” asks the Colonels, does exactly what her mother does she know if she is right or wrong?
12. Would you give up the picture a different ending?

MR. SAYRE’S ALL TYPE
He gets his display here from the border and the inline of white space, and he gets attraction that could not possibly be gained with cuts.

This sort of stuff sells the story. It does not merely announce a title and hint at the general style. He makes the story mean something real to all married women and all women who hope some time to be married. If he sells them, the husbands and sweethearts have no choice but to come along. That leaves only the old maids and they are notably curious about marriage.

Thirty columns inches of space with only two lines of display is unusual, but when you see what Mr. Sayre gets for the Coliseum, you can figure on how to get as much for your house.
Plessner Stows His Small Features Very Neatly

A Reader Style for Cohens and Kellys

Here is an all-type reader style from the Ritz Theatre, Mansfield, Ohio, that evidently was used to supplement the more elaborate announcements for The Cohens and Kellys. It is a little more than two thirds, and merely announces the arrival in town of the heads of the two families.

A Universal Release

A READER STYLE AD

Taken by itself this would have small appeal, but either as a supplement to the regulation style of advertising, or as one of a series of similar displays on the two families, it had good possibilities.

A set of these, selling interest in Kelly and Cohen would work well in a series of six or more such wide spacing between the lines there is less objection to the use of all capitals than there would be were the lines kept solid.

But even at that we think that an 18 point upper and lower in a bold face would have been better even with less space between the lines. An italic would have been better than Roman if it were not too full. It could be set in a light face italic and still have prominence and interest.

This story lends itself to unusual treatments and managers have been quick to avail themselves of the fact.

Heavy Sub Lines Are Hurtful to Display

This space from the Lyceum Theatre, Winnipeg, narrowly escapes being first class. There is a nice display for Denny and Miss LaPlante, and the title gets its proper announcement through a switch from bold to light faces.

Those three essential lines get a fine display.

But with these lines properly valued, the compositor has hurt their display by setting the intermediate lines in bold capitals instead of using a light italic or plain Roman. It is painting a black upboard with black lettering and expecting it to be read.

Unless they are watched, compositors will do this regularly. The layout should be marked clearly for a light face and if the compositor then disobeys instructions, a complaint should be made to the advertising manager. The use of those lines of bold caps kill the display value at least ten per cent.

Probably there still is enough left to get attention, but that is no excuse for poor composition, and copy should be marked to avoid the same trouble in the future.

This cut is rather poorly done. It seems to be a proper screen, but the casting box may have been too cool. Certainly it is not a good cut as it stands, and since it probably was made from a mat the local casting is at fault.

Better composition is found in one of the lower panels, where there is a line of upper and lower between "The Gumps" and "Andy Takes a Flyer." It will not show up very large in the reduction, but probably you can contrast this with the double line of caps under the Lyceum News and note how much better the contrast is than that double line of all caps.

A Universal Release

A MATTER OF DISPLAY

The trouble with this space is that about half of the copy has been run in the same style of all cap machine slugs to save the compositor, but it’s tough on the man who pays the space bill, since it does not give him what he is paying for.

This Cut on The Bat Is Weakest Feature

There is no very great sales value to the cut on The Bat used in the space of Loew’s Palace Theatre, Washington, but it will get the eye to the space and the type panel does an unusually complete job of selling.

A United Artists’ Release

GOOD SALES TALK

Set in column width in straight Roman, this well-written sales talk is good even for the Loew Washington houses, and the Palace and Columbia are generally notably good.

Of course The Bat offers unusually good talking points, for the story is out of the usual run, but that is not saying that the copy writer cannot help in turning out good stuff.
Mystereous Stranger. Star, Richard Talmadge. These are good Saturday shows. This one was not quite up to his other, but it was a good yarn anyway here. We should have had a better print. Tone and special were fair. Appeal, good. Special class of 4,500. Admission 10-20. C. A. Angle, "T" Theatre (400 seats), Newburg, Kentucky.

Range Terror. (4,723 feet). Star, Bob Custer. This will do for Saturday night crowd. It was okay here. Better than some of his other stuff. Good Sunday or special, no. Appeal, fair. Draw farmers and negroes. "T" Theatre, Lone (100 seats), Benoit, Mississippi.

Riding the Wind. Star, Fred Thomson. Fred Thomson can always depend on to furnish five or six reels of fast action and entertainment plus for the western crowds. This is a picture that will please 100 per cent, where Westerns are liked. However, nothing big. Special, no. Appeal 80 per cent. Town of 6,000. Admission 10-26. L. O. Davis, Virginia Theatre (500 seats), Hazard, Kentucky.

Texas Caxan. (6,000 feet). Star, Yakima Canutt. A fair picture, but not as good as some of F. B. O. Westerns. It will go over good if there is enough good competition. Tone, fair. Sunday and special, no. Appeal, 75 per cent. Farmers town of 650. Admission 19-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.


Tough Guy. Star, Fred Thomson. A good one from our favorite Western star. Good story, good cast and real flashy paper. Silver Blau and Thomson are looking high and handsome in this. Fred, the ladys are all excited since receiving your photo now hanging in the lobby. What should I tell them, Fred? R. A. Preuss, Arvada Theatre, Arvada, Colorado.

White Fang. (5,560 feet). Star, Strongheart. A dandy program picture and went over in good shape. Had several good comments on it. Did not do as much at the box office on account of opposition, but at that made a little more than expenses. Don't be afraid to buy this one, as you will get results. Tone, good. Yes, Sunday. No, special. Appeal, 80 per cent. Town of 650. Draw general class. Admission 10-25; 15-25. W. C. Snyder, Cozy Theatre (265 seats), La- mon, Illinois.


First National


Flirting With Love. (5,226 feet). Star, Colleen Moore. This is a dandy picture and should go good anywhere. Had several good comments on it. Colleen Moore is well liked here and as a general rule brings em out. Buy this one and get both advertisements and you can't go wrong. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), La mon, Illinois.


Lost World. (6,000 feet). Star cast. A great adventure picture. Please one hun-
dred per cent. Can safely say that this is one of the greatest pictures on the market today. It brought 'em out in droves, some were lining up at the box office to get back the money they paid. The remark was made by many that the ten reals had seemed no longer than five. The movements of the picturesque and realistic and the cast unsurpassed. Not a better crew of actors have been picked for bringing this masterpiece through. Tone, okay. Sunday, yes. Special, yes. Appeal, ninety per cent. Town of 650. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U-C Theatre, Melville, Louisiana.

Lost World. (7,909 feet). All star cast. A very good picture that will please the better class of people. Will not please your Western patrons. This is a good picture for churches and schools to play. Tone, fair. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats). Lowry City, Missouri.


Sally. (6,352 feet). Star, Colleen Moore. A very good picture that brings business with it. This star's pictures are constantly good and consistency is the most valuable quality a star can possess in this business. Watch your step, Colleen, keep making 'em "bigger and better" and you'll keep climbing in public favor. Tone, okay. Yes, Sunday or special. Appeal, high. City class town of 7,300. Admission 10-15 and 15-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Single Wives. (7,908 feet). Star, Milton Sills. Just a good picture. Not up to the standard of Milton Sills' pictures, but we have not seen so many as we have to see it. Tone, good. Sunday and special, no. Appeal, eighty per cent. General class town of 10,25. W. C. Snyder, Cozy Theatre (265 seats), Lamon, Oklahoma.


Ancient Mariner. (3,500 feet). Star cast. Can't understand the excuse for poor business. People not too satisfied with the quality of this one. People want to waste their time while being bored with this type of entertainment, if you call it that. C. A. Van Etten, Liberty Theatre, Kalispell, Montana.

Best Bad Man. (4,803 feet). Star, Tom Moore. Not a good one. There has been a release of facts. In fact, his last three or four have not been up to standard. There is a good scene in this one, which helps to put it over. Tone, okay. Sunday, Yes, Special, yes.
Moving Picture World

Between Ourselves
Get-Together Chats About Things of Interest to Our Gang

It always makes me feel great to be the boys who send these dependent little gals such interest to write about some idea they think will help the department.

Not long ago that good scout, Steve Brenner, Eagle Theatre, Baltimore, Md., objected to the use of reproductions of scenes from current pictures, in this department. We figured they took up space that could better be devoted to tips.

The scene pictures are used to "dress" the pages and only when you boys fail to send in those little intimate chat-letters that make such good reading. However, I put it up to you—if you're again writing to this department scribble it on the next blank you send, and I’ll abide by your decision.

VAN.

Metro-Goldwyn

BANDOLORE (7,000 feet). Star cast. Good program picture that will please the majority. Cast of local boys pleased the 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BEAUTY PLAY (5,759 feet). Star. Viola Dana. A daddy longlegs program in shape. It seems that all the pictures I have had from this company are good, as have been the others. Tone, good. Sunday, yes, Special, no. Appear, one hundred per cent. Oil and farm classes. Al. C. Werner, Liberty Theatre (390 seats), Wirta, Oklahoma.


GREAT LOVE. Star, Viola Dana. Fine reading from a good juvenile part. Patrons "kiddered it" and I got a fine panning when they located me (to tell the truth, I was jailing out the office). It’s an impossible story about “the great love” of an elephant and there isn’t a thing here to do to the best. But will, with such hopeless drive they do get on the idea. We passed the reviews, and took a chance: If I knew it was as bad as it turned out to be I would have stayed at home. But in a short while after this picture was finished it was a short mess, 4,521 feet.

nothing could square it. Exhibitors stay off and wait for a lift. We found on the shelf: Attendance good at matinee, at night frightful. Patrons, and tickers, Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.


LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Jackie went out big with the kids at a machine. We don’t take her with the adults. "Robinson Crusoe" took better than "Long Live the King" or "Attila". Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town of 1,000. Draw all classes. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

MASKED BRIDE (5,650 feet). Star, Mae Murray. Mae Murray is as good as ever. Many came in to see Frances X. Bushman. He still has a big following. Neighborhood class city of 12,000. Admission 10-15. Ulysses Porch, Bijou Theatre (225 seats), Waterville, Maine.

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Moving Picture World

With Us Strong

"I feel mighty honored to be sent the Straight From the Shoulder Blanks.

I'm just a kid—one of the youngest exhibitors in the United States. I want to make good and to help others do the same.

"So here's my report—and I've given you the best that's in me."

Harry A. Needle, Normandy Theatre, Brooklyn, New York.

(Good tips, too—you'll see 'em coming along in their place—Van.)

CALL OF THE WILD. (5 reels). Star, Harold Lloyd. Owing to a snowstorm on March 1 it was impossible to show the picture. In the next few days we did not take in film rental on this. However, we have only praise for the picture. It is a rare one, and we consider it a bargain. We have been very fortunate in finding a good theatre that wants the picture. The money rolled in, rolled right out again.

AL. C. WERNER, Royal Theatre, Head Harbor, Pennsylvania.

FRESHMAN. (6,882 feet). Star, Harold Lloyd. Owing to a snowstorm on March 1 it was impossible to show the picture. In the next few days we did not take in film rental on this. However, we have only praise for the picture. It is a rare one, and we consider it a bargain. We have been very fortunate in finding a good theatre that wants the picture. The money rolled in, rolled right out again.

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Moving Picture World

Fell Behind

"Dear Van, and Gang: Have been falling behind— not in READ IN STRAIGHT From the Shoulder Reports, but in sending them in. "Things in the movie game are not rushing. Sorry, as the pictures are all pretty good and should get the business. "Enclosed you will find reports on pictures I have recently run."


WOMAN'S FAITH. Star. This picture was praised very highly by the church-going public. It is well received in the Catholic neighborhoods. City of 110,000. Admission 10-20. A. L. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

RAREE, SIEK OF KAZAN. (5,803 feet). Star, Anita Stewart. This is a good Northern drama with dog playing leading role. Will please any audiences. Tone, okay. Sunday, yes. Special. No. Appeal, 90 per cent. Town of 1,900. Home town special. (56 seats), Cloverdale, California.


CLASH OF THE WOLVES. (5,519 feet). Star, Rin-Tin-Tin. This is a knockout dog picture; should draw all audiences and please all it attracts. Rin-Tin-Tin is better than ever and there is a lot of action. This is the real box-office picture. Tone, okay. Appeal, very good. Town, 7,000. Drawing working class. Admission 10-15. A. M. Rosenblum, Home Theatre (58 seats), Rochester, Pennsylvania.


LIMITED MAIL. (7,144 feet). Star, Monte Blue. This is a unique picture with a realistic a scene which as you could with a railroad stories always go over here and this one is no exception. Tone, okay. Sunday, yes. Special. No. Appeal. All classes town of 3,000. Admission 25-35. T. H. Parmlee, Combination Theatre (160 seats), Jewett City, Connecticut.

LIMITED ENTER. (7,141 feet). Star, Monte Blue. It's a waste of space to report this one as all the boys know that it's a 100 per cent entertainer with one of the most thrilling train wrecks ever screened. We can use this space only to advise all those who haven't played it to get busy and book it before someone else does. Tone, good. Sunday, yes. Special. Almost. Appeal, very strong. About thousand. Draw mixed type. Admission 15-25 on specials. H. H. Hedberg, Amuse-U-U Theatre (256 seats), Reading, Pennsylvania.

RED HOT TIMES. (5,605 feet). Star, Monte Blue. Another great comedy-melodrama. Packets on this and pleased them all. Monte is very popular here and direction very capable. Don't be afraid to get this good thing. Tone, okay. Good. Town, 7,000. Drawing working class. Admission 10-15. A. M. Rosenblum, Home Theatre (156 seats), Reading, Pennsylvania.


THREE WOMEN. Star. Considered a very good picture here and pleased the better class patrons, especially. City of 110,000. Admission 16-20. A. L. Werner, Royal Theatre, Reading, Pennsylvania.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. This is a good comedy drama, but not as good as some of the Johnny Pickens. This picture was very well received in the Catholic neighborhoods. City of 110,000. Admission 10-20. C. C. Burr, Dixie Theatre (275 seats), Wynona, Oklahoma.

DAMAGED GOODS. (State Right). Star. This picture is a good one. It is record in front office records here. Every minister and doctor in town gave their endorsement. The last five shows we have had were sold out. It's what they want to see. Any exhibitor that has this one can count on his house. It will get real money and please everyone who sees it. Our matinee was better than we usually do at night. Night business was a turn away. Print brand new. The best type of patronage. John Falk, Canoga Theatre, Elrodado, Illinois.

MAKERS OF MEN. (State Right). Star, Kenneth McDonald. This is a cokker. Great war staff in the trenches and it is well staged. Neighborhood class city of 7,000. Admission 10-15. Glyness Ponsant, Bijou Theatre (150 seats), Canoga Park, California.


MIDNIGHT EXPRESS. (State Right). This is a good picture. Tone, good. Yes for Sunday or special. Appeal, 85 per cent. Town, 700. Draw farming class. Admission 10-25. Geo. M. Tockey, Dixie Theatre (253 seats), Wynona, Oklahoma.


SOMEBODY'S MOTHER. (State Right). Star. A good police drama. This picture is one of the best pictures. If your patrons like heart intensive pictures buy this and step on it. Tone, good. Yes. Appeal, 100 per cent. Oil field class and farmers town of 16,000. Admission 16-25. C. W. Tockey, Dixie Theatre (273 seats), Wynona, Oklahoma.
F. B. O.'s "Whirlwind Comedies" Fine Innovation in Division of Short Films

Imagine the Leviathan, a ferryboat and a tug playing leap-frog up the Hudson River! Just think of Jack Dempsey and Harry Wills as pals. Or Washington monument bowing every time the President passes, or anything that you can conjure up that seems impossible, and you will have an idea of the startling and surprising nature of the "Whirlwind Comedies" which Film Booking Offices will present during the coming season.

Not animated drawings, but real, honest-to-goodness people and objects which are made to do the seemingly impossible through the "Bowers Process," which has been perfected by Charley Bowers, producers of the comedies which F. B. O. describe as "gales of laughter."

Inventor Worked For Years on Process

Charley Bowers has been working for years on his process. Although he does not use double exposure, superimposing nor drawings, he is able to make both animate and inanimate do almost conceivable things on the screen. No one else knows the process. No one else can make such pictures and no one but Film Booking Offices will distribute them.

Starting his career at the age of six, when he was kidnapped by a circus and kept until he was nine, Bowers has had a unique and busy life, finally becoming one of the most widely known newspaper cartoonists in the country. Then he became an actor and later stage director, putting on some of the most successful plays shown on New York's Broad way. Naturally he got into motion pictures, as actor, director and scenarioist, and all the time he has been working on his process.

Three Knock-Outs

The progress which comedies have made recently in presenting genuine humor is illustrated remarkably well by the showings this week in the Pathe projection room. The three comedies shown kept all the critics in a continuous roar of laughter. It was not work, but real pleasure to review them. All are listed on Pathe's program for the week of May 9, and Moving Picture World takes pleasure in especially recommending them to the attention of showmen. They are reviewed in this issue.

The best comedy was "Mum's the Word," a Hal Roach subject with Charley Chase, which is an absolute knock-out. Leo Carey directed and H. M. Walker wrote the titles.

"The Ghost of Folly," a Mack Sennett, with Alice Day, directed by Eddie Cline, and "Fight Night," with an all-star cast, directed by Gil Pratt and Jefferson Moffitt, were the other particularly fine laugh-films. A. H. Gebler wrote the titles for both of these.

Showmen who book these comedies can afford to exploit them to the limit. They will make a distinct hit.—SUMNER SMITH.

First of what will be the "Whirlwind" comedies released by Film Booking Offices. He called it "Egged On," and showed it to exhibitors. They all wanted to release the series. One of the most important London distributors, who was in the country, offered to pay for the entire cost of the negative for the Great Britain rights. One of the largest picture corporations in the country asked Bowers to quit making the comedies and take himself and his process to its studio and make big feature pictures. The officials made out and signed a check, leaving the amount blank.

Bowers Refuses Large Sum to Sell Out

"Fill in the amount to suit yourself," Bowers was told.

"I can't write in less than seven figures," said Bowers.

"Make it even more," was the answer.

But Bowers elected to make his own pictures and continue with his comedies. He looked the situation over and decided that he liked Film Booking Offices and its methods the best. So Film Booking Offices got the contract to distribute the comedies. And the exhibitors and motion picture goers will reap the benefit next season for there is and never has been anything like Bowers' "Whirlwind" comedies.

Pathe Announces "Snowed In"


There are lots of "Parades" in the "movies," just now, and the Standard Comedy, "The Heavy Parade," is one of the funniest of the "shorts." "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander are the three stars in this F. B. O. release.
Moving Picture World

Mabel Normand Has Two Directors

MABEL NORMAND’S troupe at the Hal Roach studios has divided itself into two units, working within fifty feet of each other on adjoining sets. Richard Wallace is handling the scenes directly involving Miss Normand, while his director, Stan Laurel, is taking scenes with Carl Miller, Alta Allen, Laura La Varnie, Max Davidson and others nearby.

The story was prepared by Jones’ staff under his personal supervision after wires were received from New York announcing the completion of negotiations with Miss Normand.

This Roach Star Comedy is being filmed elaborately but with as much speed as possible, because of the insistent interest aroused in exhibitors’ ranks over the return of Miss Normand to the screen.

“Comrades-in-work” are reunited on Miss Normand’s picture which is being made under F. Richard Jones’ supervision. It was “Dick” Jones who directed her most successful feature releases before she left the screen. Both were with Mack Sennett for several years.

Archery Contest Held By Oklahoma Showman

When A. B. Summers of the Empress Theatre, Mangum, Okla., played the Patheserial “The Green Archer,” with Allene Ray and Walter Miller, he staged an archery contest with the beginning of the first episode which was continued throughout the entire run of the serial, with prizes each week for the best score and a grand prize for the one who had the high score for the ten weeks.

Mr. Summers secured a permit from the county officials to erect a target on the court house lawn, where approximately 1,000 persons gathered each week to watch the contestants. More than 100 persons participated in the “Green Archer” bow and arrow contest. Widespread interest was created in the showing of the Patheserial through this stunt. Scores were kept in the lobby of the theatre, and local citizens took a keen interest in the results posted. The contests were held early in the afternoon so that a good many in the crowds would be attracted to the theatre for the showing of various episodes.

The contest was outlined in Pathé’s “Green Archer” pressbook and the equipment was furnished by the Exploitation Department of that organization.

Grant Withers Plays In Two F. B. O. Series

GRANT WITHERS, who has been announced by Film Booking Offices as the leading juvenile in “Bill Grimm’s Progress,” the first of the two series of twelve featurettes based on the H. C. Witwer stories for the coming season, will also play the leading role in “Wisecrackers,” the second series. It is planned by Edwin C. King, Vice-President in charge of production, to keep the cast intact for the two series, so far as is possible.

Gertrude Shore will have the leading feminine role and Al Cooke and Kit Guard, the inimitable comedians who have aided enormously in making the “featurettes” the most popular short-subjects of their kind in filmdom, will continue in the new series.

Grant Withers is not a new-comer to the Witwer stories. He appeared as the “villain,” the idle son of rich parents, in “Fighting Hearts,” the series just being completed, with Alberta Vaughn as the heroine and Larry Kent as the hero. Next season Withers will be the hero.

“Who’s Who” in Roach’s Pathe Comedies

NYONE who questions the apparent change in casting policies of Hal Roach and is not impressed with the fact that feature standards are being upheld in the selection of players for short pictures, may gain information at a glance from the following list of personalities, all working or preparing to work at one time in the Hal Roach studios:


Directors working under the supervision of F. Richard Jones include James W. Horne, Robert McGowan, Fred Guiol, Leo McCarey and Richard Wallace.

Gene Tunney Ready to Start First Picture

Gene Tunney, the new Patheserial star, and his manager, Billie Gibson, are now in the midst of things in Hollywood, where they have gone over the script of his first picture with J. E. Storcy, Assistant General Manager for Pathé. Both the fighter and his manager announce that they are highly pleased with the continuity and Gene is anxious to get started on the Pathé production.

Tunney continues to get the leads in the sporting pages of the country’s newspapers and it is doubtful if any person ever entered the motion picture field with so much publicity as Gene.

Beatrice Van to Write Featurettes for F. B. O.

Beatrice Van, one of the most widely known scenarists in the motion picture industry, has been engaged by Film Booking Offices to write the scripts for the new H. C. Witwer series of two reel comedies, it was announced yesterday by Edwin C. King, vice-president in charge of production. Miss Van is starting to whip into shape the first of the new series, which will be known as “Bill Grimm’s Progress.”

FRANCES LEE

The girl over whom the artists are raving is now playing opposite Bobby Vernon in “Page Me,” an Educational-Bobby Vernon Comedy.
Reviews of Little Pictures with a Big Punch

"Fight Night"
(Pathe—Comedy—Two Reels)
WHAT MORE CAN be said of a comedy than that it is replete with uproarious laughs? No other indorsement is needed, therefore, in the case of this Mack Sennett two-reeler, with Bill Bevan and an all-star cast starring Natalie Kingston, David Morris, Barbara Tennant, Evelyn Sherman and Janet Royce. But, like all writers who give a blanket indorsement, we'll add unnecessary words. Bill is proprietor of a clothes shop and fascinated by Natalie, the beautiful saleslady. Dave, Bill's pal, plans a party with Natalie and Janet, her friend. To get the girls in a good humor Bill donates a couple of furs, but his wife arrives and Natalie loses her's in favor of the wife. The four young innocents sneak off to a cabaret and Bill and Natalie win the Charleston contest. Their names are announced over the radio while wife and her mother listen in at home. Wife decides on diplomacy, invites all the playmates to the home and makes love to Bill's pal, thus teaching Bill his duties to her. Yes, it's lively and very funny, worth a place on any program. Book it.—Sumner Smith.

"Broken China"
(Educational—Comedy—Two Reels)
THIS CHRISTIE COMEDY, directed by Earle Rodney, with cartoons by Norman Z. McLeod, has many very amusing moments. In fact, it is better than the average short comedy. Frank Roland Conklin wrote the story around an excellent comedy idea. Bobby Vernon wants to marry the daughter of a policeman, but isn't looked on with favor because he isn't on the force. William Irving plays the preferred suitor and Frances Lee is the girl. Bobby dolls up as a policeman at a masquerade ball and gets dragged into a raid on Chinatown. He discovers Wan Lung, the notorious smuggler, and saves Frances from a horrible fate. The last part of the comedy concerns clever Chinatown scenes.—Sumner Smith.

"Where's My Baby"
(Universal—Comedy—One Reel)
NEELY EDWARDS in this farce comedy, under the Blue Bird brand finds a baby and adopts it. He takes it to work and leaves it with the janitor but it wanders into the office and gets Neely in trouble trying to hide it. He is fired and chased by a cop who suspects kidnapping. Neely wanders into a baby show and wins a big check. The real mother comes along and it turns out that the boss is the baby's father who deserted his wife. Neely is allowed to keep the check when the mother gets back her baby and he prepares to marry the stenographer. Quite a lot of laughs although the situations are of a familiar type.—C. S. Sewell.

"Song Car-Tune"
(RED SEAL—550 feet)
A WAR SONG of years ago "Tramp, Tramp, Tramp, the Boys are Marching!" is the subject of this Ko-Ko Song Car-Tune in the series produced by Max Fleischer. It is handled in the usual manner, with comedy introduced in the chorus. This time a cartoon figure in convict garb struts over the words, engaging in antics that are both amusing and clever. It is well up to the standard of the series.—C. S. Sewell.

"Felix Misses the Cue"
(Educational—Cartoon—One Reel)
PAT SULLIVAN'S CAT is annoyed by Chinese laundryman, decides to go where they can't be found, is chased by them and burrows down through the earth, emerging in, of all places, China. There its experiences are doubly unfortunate, as the Chinese resent its habit of purloining food, and very funny as well. A good program number to round out a program for the majority of houses.—Sumner Smith.

"Mum's the Word"
(Pathe—Comedy—Two Reels)
THIS IS AN absolute knockout of a comedy. Hal Roach has supplied Charley Chase with possibly the best vehicle he has ever had, and Charley, directed by Leo McCarey, does splendid work. There can be no miscasting of words in describing this subject. From beginning to end it is one of the funniest yet, and sure-fire in a showman's eyes. He who doesn't book it will lose one of the best comedy bets of the year. Martha Sleeper, Virginia Pearson and Anders Randolf are in the cast. The story: Charley's mother has married again, without mentioning her grown-up son. He visits her and her new hubby, the suspicious sort, and she makes her son masquerade as valet. The way Charley wields a razor and shines shoes is a caution. There also is new a maid, Charley and she fall in love. Charley gets caught paying a night visit to his mother, and catches the maid visiting his father-in-law. Explanations reveal that the maid is really the man's daughter.—Sumner Smith.

"The Ghost of Folly"
(Pathe—Comedy—Two Reels)
MACK SENNETT'S comedy, with Alice Day and directed by Eddie Cline, is a thoroughbred pippin, a short subject that will convulse any audience. In the supporting cast are Danny O'Shea, Joseph Young, Eddie Quillan, Marvin Loback, Irving Bacon and Barney Hellum. Young is an eccentric owner of an old house that two real estate men want. They concoct a scheme to frighten him away by throwing moving pictures on the walls. The tenant's nephew sends his sweetheart to nurse him. Students bring a skeleton and add to the haunted aspect of the house. The fun always fast and riotous, with both hunters and hunters alternately frightened by the appearance of seeming ghosts. When Alice accidentally expose the plot, uncle immediately recovers. The acting is spirited throughout and the action more than ordinarily funny. By all means book this.—Sumner Smith.

"Fade Away Foster"
(Universal—Comedy—Two Reels)
IN THIS NUMBER of the series of Mustang Comedies which deal with the adventures of Dirtyshirt and Magpie in the western town of Pipe Rock, we find the boys are rivals for the hand of a pretty girl, and they are continually playing tricks on each other. Fade Away Foster, an outlaw is wanted by the sheriff who makes the boys his deputies and calls for a volunteer to invade the bandit's den. Magpie spurs Dirtyshirt's horse and the latter has to make good. In the den he has an adventure with a bear. The distinguishing clue to the bandit is a strawberry mark on his shoulder, and the boys in error chase a professor of classic dancing who has pasted such a mark on his shoulder, but finally land the right man by accident and win a reward. There is considerable amusing clowning and slapstick, including a scene where the boys join the dancing class and impersonate Red Riding Hood and the Wolf.—C. S. Sewell.

"Wooden Shoes"
(Cranfield—Clarke—Novelty)
THIS IS ONE of Cranfield & Clarke's "Internationals." The locale is Holland. A suitor calls on a Dutch girl and leaves his shoes outside. They tire of waiting for him and begin an exploration tour, returning hours later to discover that he is still calling on the young lady. The subject affords beautiful scenes.—Sumner Smith.

"Here's Another!"
Gene Tunney Arrives
In Hollywood to Do Serial

Gene Tunney, contender for the heavy-weight boxing crown, who has been signed by Pathé to star in a serial, has reached Hollywood after blazing a trail of publicity across the country.

Gene's first stop was Chicago, where he worked out at Mullin's Gymnasium and was host to the newspaper men. At Denver he appeared in an exhibition bout. At numerous towns along the line Tunney was interviewed by newspaper men and his manager, Bill Gibson, reiterated the statement that his next opponent would be Jack Dempsey.

Jack Lawrence, sports writer for the New York Herald-Tribune, stated in the edition of last Sunday, that Tunney would meet Dempsey in New York or New Jersey early in the Fall. Mr. Lawrence said that Tunney has been actually signed and that Dempsey has agreed to terms. The news of the big bout, he said, will break from Hollywood within the next few weeks.

When Tunney appears on the silversheet in the Pathé-serial on which he will soon start working, he will be one of the screen's most advertised stars, having the backing of four million ex-service men, the forces at present in service, the sport lovers of the country who are heart and soul for clean boxing, and members of societies and clubs to which he belongs, including the American Legion.

Chase in Royal Role
In Hal Roach
Comedy

Charles Chase portrays a royal role in his new Hal Roach production entitled, "Long Live the King," which will be released by Pathé.

Chase became a troupier when he was ten years of age, and played all types of characters as he toured the country, except that of a King. Since his elevation to stardom by Hal Roach, he usually presents to the screen the average young business man with an average income. He might have been anything from an Arctic explorer to Admiral of the navy.

Eva Novak Signed
By Hal Roach

Eva Novak, who ranks high among the screen's prominent leading women, is the latest feature player to join the Hal Roach list of celebrities playing in two-reel comedies for Pathe. Miss Novak in signing with Roach follows close in the footsteps of Theda Bara, Claude Gillingwater, Mildred Harris, Ethel Clayton, Maude Normand and others.

Miss Novak appears opposite Glenn Tryon in "Say it with Babies," Tryon's newest Hal Roach comedy production. The Novak sisters Eva and Jane have been popular drama-film favorites for years, and the advent of Eva into the comedy field will create intense interest among screen fans.

Glenn Tryon has the hilarious role in "Say it with Babies" of an authority on babies with his headquarters in a large department store. He has charge of the nursery and is supposed to know all about them.

GREETING GENE—Gene Tunney, famous pugilist, now a Pathé serial star, greeted upon his arrival in Chicago by Jack Miller, an executive of the Motion Picture Theatre Owners of Illinois.

Mack Sennett Studios
In Production Activity

Production is going on at high speed at the Mack Sennett Studios where Pathe comedies are produced. Ben Turpin has started his second comedy following his return to the films, Alice Day is enacting her initial scenes of a new comedy, Raymond McKeever and Ruth Hiatt are making another of "The Smiths" comedies, Billy Peven and the all-star unit are busy, and Johnny Burke, Sennett's recruit from vaudeville, has reported for work before the camera.

Ben Turpin is being supported by Madeleine Hurlock, Andy Clyde, Thelma Hill, Marvin Lobach, Dave Morris, William McCall, Irving Bacon and Louise Carver. Alice Day is assisted by Eddie Quillen, Barney Helmum, Louise Carver, Marion McDonald, Art Roland, Alice Becher and Dave Morris. Mary Ann Jackson is supporting McKeever and Miss Hiatt. Billy Bevan has Vernon Dent, Thelma Farr and Barbara Tennant in his new comedy.

Hy Mayer With Pathe
For "Sketch Book" Series

Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc., announces that contracts have been signed with Hy Mayer, the noted Caricaturist, for a series of pictures to be known as "Hy Mayer's Sketch Book." It is understood that the initial release is already in the making. The Mayer films have proved very popular with audiences, the "Animated Cartoons" being his current successes.

Aschers Book Red Seal

Sales Manager Harry Bernstein of Red Seal Pictures announces that Ascher Brothers of Chicago have booked the Max Fleischer product and will play two featurettes each week in every one of their houses. Bernstein leaves on Tuesday, April 6th, for a speed week trip throughout the Chicago territory to work with Charles Landgren, manager of Red Seal's local exchange on a number of impending first run and chain theatre contracts.

THE EDUCATIONAL-TUXEDO COMEDY, "MR. CINDERELLA," in which the leading role is portrayed by Johnny Arthur, is a travesty on the old fairy tale with Arthur appearing as the step-son with the wicked step-brothers. A burlesque fairy godmother, a motorman's ball, a magic coach and the twelve o'clock deadlock are the high spots of the comedy. The cast contains Virginia Vance, Glen Cavender, Stanley Blystone, George Davis and Lou Arches. Direction is by Norman Taurog. Educational Film Exchanges, Inc., release date is May 2nd.
**Straight from the Shoulder, Jr.**

Edited by Van

If you pick only features that hit the bull’s eye and never the weak sisters, you want your short subjects to pack up the satisfaction policy and round out the program into a perfect show — the kind that brings ‘em back.

If you are uncertain about the feature you want to be sure of the power of the short subject to take off the curse — in case of a curse!

And always — you want to be sure to send tips on short subjects as these fine friends of our ‘Our Gang’ do — dependable tips on dependable program material.

**VAN.**

**Mack Sennett**

Just a fair picture. The comedy is a little too far fetched, but you will get by if you get his punch line in good, yes. Sunday, no. special. Town, 3,000. Draw miners. Admission 10 and 25. Gillis Theatre and Theatre (170 seats). Gallup, N. Mexico.


**HOUNCER.** (Pathé Comedy). During the past few weeks I have noticed that two-reeel comedies are the ones that are being given attention in the ‘Bigger and Better’ reform wave sweeping the industry. These single reeellers are good. This particular one concerns ‘O. K. Kelly’ as a bouncer, and they like it. All classes town of 5,200. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.


**WILD WEST.** (Pathé Serial). Star, Jack Mullin, a wild West White Man. A fast moving serial. It is interesting all the way through. Flop. Nothing to be holding my crowds above expectations. Expect a good account of advertising the ranch has all the way through. Not as exciting as I had been led to believe. No tone. Sunday and special, no. Appeal, 75 per cent. Farmers laborers town of 500. Admission 15-25. Ed. F. Cox, Princess Theatre (200 seats), Bristol, Colorado.


**WOLVES OF THE NORTH.** (Universal Serial). I can’t say much for this serial. I have been thinking of getting a fast moving serial so I will put this one away. In spite of very low rent. I will say that Universal films are sold reasonable. Tone, good. Sunday, yes. Next week. Small town and farmer class town of 500. Admission 10-25. W. H. Batchelder, Galt Theatre (175 seats), Galt, Calif.

Wolves of the North

**Cranefield-Clarke Sales**

Cranefield and Clarke announce that they have disposed of the Empire Land to the following pictures. “North of Nome,” an Arrow Production; “Week End Husbands,” featuring Alma Rubens; “Hill Folks,” featuring Alice Calhoun, and “Devil’s Masterpiece,” a union of Taplin and Brown Faire.

**Open New Haven Branch**

Cranefield and Clarke, Inc., announce they have opened an exchange under their own name at New Haven, Conn., which territory will be worked from this center.
THE MIDNIGHT SUN—Universal

Russian Melodrama Directed by Buchowetzki
Starring Laura La Plante and Pat O'Malley

Reviewed by C. S. Sewell

CAST:

Olga Bolashova ....... Laura La Plante
Grand Duke Sergius .... Pat O'Malley
Alexei Oroloff ....... Raymond Keane
Ivan Kusmin ........... George Siegman
Yessky ............... Arthur Hoyt
Nickoll ............. Earl Metcalf
Adjutant .......... Michael Vavitch
Duke's Aide .......... Nickoll Sossman
Director of Opera ...... Cesare Gravina
Barbara ............. Nina Romano
Annya .......... Medea Radulov
Messenger ........... Albert Prisco
Rusid Vassiloff ......... George B. Williams

Based on novel by Lauridas Brun.
Directed by Dimitri Buchowetzki.

WESTERN

WITH LAURA LA PLANTE and Pat O'Malley as the stars and Raymond Keane, a newcomer, in the leading romantic role, Universal is offering "The Midnight Sun," a story of Russia before the revolution, directed by Dimitri Buchowetzki.

There is a marked difference in tempo in the earlier and later reels of this production which is adapted from a novel by Lauridas Brunn. The first half of the picture serves mainly to introduce the leading characters and establish their relationship toward each other. Mr. Buchowetzki has handled this part as a romantic comedy drama. Olga, the heroine is an American girl who through secret influence gets a chance with the Imperial Ballet in St. Petersburg and scores a great hit, starting intense rivalry between the unknown backer Kusmin, an unscrupulous financier, and Grand Duke Sergius. A chance meeting between Olga and Alexie, a member of the Grand Duke's guard, ripens into an ardent love affair.

In the latter half of the picture events begin to transpire with ever increasing rapidity and the story develops into a fast moving melodrama introducing some unexpected situations but depending for its punches largely on situations of a familiar type calculated to build up and hold the suspense. To save the hero's brother, the girl goes to the Grand Duke's apartment and when he learns of her innocence he lets her go home. The hero, his orderly, misunderstands and slaps the Grand Duke and is sentenced to death. The financier pretending to aid her lures the girl aboard his yacht. The Grand Duke comes to the rescue with a destroyer and saves the girl. Then begins a race to prevent the execution of the hero. Just as the Duke and the girl arrive, the hero drops. It develops that he has collapsed before a shot was fired. He recovers and the Grand Duke releases the girl from her promise to come to him and gives her to the young hero.

Mr. Buchowetzki has skillfully directed the romantic part so that despite a lack of action and incident it holds the interest. The picture is elaborately mounted with gorgeous scenes of the royal palace, the tremendous imperial theatre and the gorgeous royal ball. His experience has stood him in good stead and the Russian atmosphere is convincing and colorful.

The situation where the Grand Duke has the girl in his power and releases her is an unexpected touch and the scene where the hero falls before the rescuers arrive comes as a distinct surprise and contributes a good punch. Exciting moments follow one another in quick succession after the melodramatic situations begin to develop but in the effort to provide additional thrills the action is forced to rather beyond the point of plausibility and loses some of its effect.

Laura La Plante is excellent as the heroine and Pat O'Malley demonstrates his versatility by giving a fine performance as the Grand Duke, an entirely new type of role for him. The surprise of the picture, however, is Raymond Keane as the hero. Here is a chap who wants to watch, a handsome lad, who looks very much like Ramon Novarro. George Seigman is convincing in the role of Kusmin and the minor parts are in capable hands.

First-run audiences will probably find more to appeal to them in the first half of "The Midnight Sun," while the latter half certainly contains enough punch and action to satisfy the most ardent melodrama fan. For the average patron, we believe that the earlier reels could be shortened to advantage and that this production will prove a money-making attraction with audiences who like action melodrama.

“Rustling for Cupid” — Fox

George O'Brien and Anita Stewart Featured in Peter B. Kyne Story with Western Locale

Reviewed by C. S. Sewell

CAST:

Bradley Hylton ........ George O'Brien
Sybil Hamilton ......... Anita Stewart
Hank Blitchford .......... Russell Simpson
Mrs. Blitchford ......... Edith York
Tom Mott ............ John Weidler
Davy Martin .......... Frank McAlpin, Jr.
Jack Mason ........... Ned Jordon
Story by Peter B. Kyne.
Scenario by L. C. Rigby.
Directed by Irving Cummings.

GEOEGE O'BRIEN, popular William Fox star, makes his first appearance in a "western" in "Rustling for Cupid," an Irving Cummings production based on a story by the well-known writer, Peter B. Kyne.

Although there is considerable action in this picture and the western ranch country furnishes the background for most of the story, it really is more of a romantic comedy drama with a western setting than a straight western, and this angle is brought out in the title. The star, however, has a good snappy fight and shows to advantage in the western atmosphere.

Some effective light comedy introduces the plot which begins with an accidental interchange of bags between the hero, returning from college and the girl who is coming to the ranch town as a teacher. The story hinges around the fact that the hero is looked down upon as his father is suspected of being a rustler although he denies it. Just as the romance is developed, George in a good dramatic scene comes upon a rustler at work and just as he is about to shoot discovers his own father who claims that it is a hereditary taint that he cannot subdue.

This is seen by friends who keep the secret and prepare a scheme to bring the hero and heroine together. The heroine has bought a ranch and they rustle some of George's cattle marking it with her brand and accuse her of being a rustler also of hiding some dark secret. She confesses that her brother disgraced the family, and when George learns the truth he goes to her and is forgiven.

While the story is decidedly improbable and the action of the characters at times rather at variance with real life, "Rustling for Cupid" offers pleasing light romantic entertainment with a western flavor.
"Mademoiselle Modiste"—First National
Popular Victor Herbert Operetta Provides
Corinne Griffith with a Pleasing Vehicle

ONE OF THE LATE Victor Herbert's most popular and tuneful operettas, "Mademoiselle Modiste," based on a story by Hoxie, the popular have been adapted to the screen as a vehicle for Corinne Griffith and is being distributed through First National. The result is a decidedly entertaining romantic comedy drama that will furnish a pleasant hour for the vast majority of patrons.

Characteristic of musical comedy where there is so much dependence on the music, production, costumes, etc., the plot interest is slight. "Mademoiselle Modiste" has the advantage of a rather out-of-the-ordinary, somewhat implausible, theme and in filming the story it has been embellished by attractive costumes and settings, situations introduced to take advantage of the wider latitude of the screen and considerable attention is given to injecting amusing light comedy thoroout in keeping with the story.

Because Fifi, a saleswoman in a modiste shop in Paris was so clever that she sold a huge wardrobe of gowns to the severely plain wife of Hiram Bent, a wealthy American banana dealer, Bent decided to buy the shop, introduce American methods of advertising and put Fifi in charge at his own branch Mademoiselle Modiste. In the meantime, Etienne, a French officer, had fallen madly in love with Fifi and misunderstanding some of Bent's schemes and Fifi's cooperation with them, he challenged Bent to a duel, but at the last minute, realized that he has been unduly hasty and suspicious, so all ends well.

A fist fight between this pair, the preparation for the duel, the meeting between Fifi and Etienne and all furnish good comedy. There is a lavish display of costumes, especially in a fashion show, to open the new shop and a bit of business which threatens to be risque, where Fifi, behind a screen, auctions her garments for charity and then steps out fully clothed. This scene has the advantage of advancing the plot and not being dragged in. Victor Herbert's music is effectively introduced and especially the tremendously popular "Kiss Me Again," which provides an entire sequence with the words thrown on the screen.

The role of Fifi is charming handled by Corinne Griffith, while Norman Kerry is excellent as Etienne. Willard Louis gives a fine performance as the American millionaire and is responsible for a lot of good-natured laughs.

"Prince of Pilsen"—Produced by Dist. Corp.
Popular Musical Play Made Into Entertaining
Feature with Amusing Comedy and Unique Plot

ONE OF THE MOST successful musical comedies of a couple of decades ago, "The Prince of Pilsen," has been transferred to the screen by Producers Distributing Corporation and with Anita Stewart and George Sidney in the leading roles should duplicate its stage success.

There is a much more substantial idea back of this picture than is frequently found in musical comedies where so much stress is placed on costumes, dances and songs, and it is one that is novel and rich in comedy possibilities. The story deals with Hans Wagner a German-American who is an inveterate lodge member. With his daughter, Nellie, he visits his homeland, the principality of Pilsen and appearing in lodge regalia is mistaken for the real prince who is scheduled to marry a neighboring princess. Thinking it is part of some initiation ceremony he allowed himself to be taken to the princess and even when it is discovered that he is an impostor and he is about to be shot he still admires the thoroughness of the "initiation." In the meantime, a romance has sprung up between Nellie and a handsome fellow who turns out to be the real prince and who arrives in time to save Hans.

Director Paul Powell has given this story a high-class production, with a number of striking scenes, particularly the court function in which many of the women appear in gorgeous gowns that delight the eye, and there are dance numbers of sumptuous beauty. The idea of the story has been worked out in a thoroughly amusing manner that should get a lot of laughs. The vast army of lodge members all enjoy the kidding of their hobby and there is plenty to entertain other types of patrons and make "The Prince of Pilsen" a good box-office attraction.

In the role of Hans Wagner, George Sidney who has a number of successes to his credit scores heavily, and his every action is good for a laugh. Anita Stewart and Allan Forrest are pleasing in the romantic roles while Myrtle Stedman contributes a good portrayal of the princess.

"Looking for Trouble"—Universal
Jack Hoxie Appears as a Dashing Hero in Action Story of Romance and Intrigue

DON QUICKSHOT of the Rio Grande is the romantic name applied to Jack Hoxie in several of Universal's Blue Streak Westerns in "Looking for Trouble," the newest production issued under this brand. Jack is pictured as the kind of fellow who can always be counted upon in an emergency and is incidentally frequently at odds with the sheriff as he takes matters in his own hands. The story begins with his appearance in a newspaper office to demand that the editor retract a slurring article about a girl. A fight ensues and the sheriff gets on Jack's trail. It develops that the secret visits of the girl and another chap were for the purpose of bringing about a reconciliation with the other fellow's wife held prisoner by a diamond smuggler in league with the editor. Jack brings about the capture of the gang, wins the girl and the gratitude of the sheriff.

The development of the story follows (Continued on page 171)
“Other Women’s Husbands”—Warner

Monte Blue and Marie Prevost Are Featured in Clever and Amusing Light Comedy Drama

Reviewed by C. S. Sewell

CAST:

Dick Lambert..................... Monte Blue
Kay Lambert...................... Marie Prevost
Jack Harrison...................... William Powell
Miss Rurrell....................... Leander K. Murrell
Mrs. Murrell...................... Georgie Baneroff
Dick’s Chum....................... John Patrick S. Prentice

Story by E. T. Lowe, Jr.
Scenario by Jack Wagner.
Directed by Erie C. Kenton.

She takes her place at a masque ball. What Dick tells her causes her to sue for a divorce. In court she weakens and after a scene in the judge’s room, Jack returns to court with a black eye saying the divorce suit has been withdrawn.

Monte Blue as Dick and Marie Prevost as Kay his wife give thoroughly delightful and consistent performances and the work of Hunty Gordon as the lawyer is on a par with them, while Phyllis Haver capably handled the minor role of the other woman.

The credit however goes largely to E. T. Lowe, Jr., for a clever little story and especially the direction which he gives it. His handling of the plot is suggestive of Lubitsch’s best touches. He puts over his points with light touches that are extremely effective, rather than using obvious screen situations.

For instance, when Dick unexpectedly returns he does not learn the status of affairs by catching Jack with his wife, but by the

more subtle device of simply finding the only hat in the place is not his own. A novel touch to this story is the fact that there is no squabbling, rowdy, or heavy dramatic scenes, each of the characters take the situation calmly using their wits rather than their tempers to straighten out the embarrassing situations. In all, through the story, right up to the final scene, they all remain the best of friends apparently. An instance of skillful and effective handling is the climax; you don’t see any of the fight between Dick and Jack, but when Jack appears in court with a black eye, it tells the whole story. A novel and clever finale is a subtile which says that husbands, that is other women’s husbands, are liable to fall, but that a really clever wife can succeed in picking them up again on the first bounce.

The very highest class of patrons will find in this picture delightful in its subtlety and sophistication, at the same time, the story and situations are so plain that the drift of the story and even its most ingenious twists should register with the rank and file who will enjoy the effective comedy touches in which the picture abounds.

People probably would not act like this in real life, at the same time so convincing is the screen portrayal that you lose sight of this and any type of patron should find much to enjoy in the clever and amusing way the story has been worked out.

“The Runaway”—Paramount

Clara Bow in More Serious Role Heads Fine Cast in Picture Directed by W. C. DeMille

Reviewed by Epes W. Sargent

CAST:

Cynthia Meade...................... Clara Bow
Wade Murrell...................... Warner Baxter
Jack Harrison...................... William Powell
Leander K. Murrell................. Georgie Baneroff
Mrs. Murrell...................... Eddythe Chapman

Based on story “The Flight to the Hills” by Charles L. Wayland
Scenario by Albert Shelby LeVino.
Directed by William De Mille.

It gives a somewhat different feel story with an ending that is uncertain almost to the last and offers some excellent and at times truly artistic photography.

Cynthia, ambitious young picture player, seeks advancement through the interest of Jack Harrison, whose connection with pictures is somewhat hazy. She believes that he is keeping her down that she may be more dependent on his favor. In a struggle in his hotel rooms Jack is struck by a bullet fired from over the street by a man cleaning a revolver. Cynthia, panic-stricken, thinks he is dead and that she will be accused. She flees and is picked up by a Kentucky mountaineer who takes her to his home where Jack presently comes to claim her, offering honest marriage when threats fail. She wavers, but sensibly decides to stick with Jack rather than to seek happiness with a Broadway butterfly hunter. The story is implausible and often without clear motivation.

On the other hand the characters are vivid. As the hysterical flapper Miss Bow does not approach some of her recent characterizations, but as the mountain girl she is more convincing and often reveals flashes of real strength, showing a commendable reserve where not long ago she might have overplayed. In a simple gingham she is demure and appealing; quite different from the usual type of character.

Warner Baxter is simple and manly as the head of the Murrell clan whose work is to hold down the feud between his own family and the Skidmores. As Lecher Skidmore, George Baneroff contributes another fine character study and an unprogrammed player does striking work as a six-foot plus mormon: a bewhiskered fellow with the intellect of a child, determined enough to go on the blood trail and still a child who cries when his gun is taken from him. He deserves credit for a fine piece of work. William Powell is a likable villain and Eddythe Chapman might have been born and bred not ten feet from the camera so thoroughly real is she as the ragged woman of the mountains. It is the finest character portrait in her rather long gallery.

“Looking for Trouble” (Continued from page 170)

along the lines of the usual Western with plenty of action furnished by the attempts of Jack to elude the sheriff and some comedy on the sheriff’s part. There is a lot of good riding and a goodly number of hand-to-hand fights including a running encounter in which Jack unshoes three members of the gang.

“Looking for Trouble” offers average entertainment for Jack Hoxie fans and audiences that like “Westerns.”
Moving Picture World

May 8, 1926

W T. Tilden, Tennis Champion, Makes Debut as Both Star and Author of Crook Melodrama

 Reviewed by C. S. Sewell

CAST:

David Marshall ................. William T. Tilden
Hope Mutherson ............... Marjorie Daw
Roy Marshall .................. Hen Alexander
Hunley ......................... George Hackathorne
Ladd ........................... Edmund Breese
Mrs. Cortwright ............... Effie Shannon
Cortwright ..................... George Nash
Ailie ............................ Kathene Mortyn

Story by William T. Tilden. Adapted by Calder Johnstone.
Directed by George W. Tertilgner.

There are several minor threads woven into the story, the villainy and cruelty of a step-father which led to Marshall taking his little brother Roy to the slums with him, the abuse and finally the death of a poor hunchback which led to Roy finding Marshall after he was sandbagged, and the activities of the step-father and the crooks which finally led to a running fight in Marshall’s home.

There is plenty of movement and no dearth of melodramatic situations, but the multiplicity of the lines of action makes the development vague at times and hard to follow. The supporting cast is composed almost entirely of well-known players, such as Marjorie Daw, little Ben Alexander, George Hackathorne, George Marion, Walter Long, Tammany Young, Edmund Breese and Effie Shannan, all of whom gives fine performances. In fact, the excellence of the cast instead of aiding Mr. Tilden shows him at a disadvantage by contrast. He is lacking in screen personality for the role of a hero and reveals neither the ease or ability of these veterans.

The story never seems to ring true or grip the spectator and at best will probably prove only mildly entertaining for melodrama fans, although the presence of Tilden in the picture furnishes a good exploitation angle.

H. B. Warner in Title Role of Interesting and Different Type of Railroad Melodrama

 Reviewed by C. S. Sewell

CAST:

“Whispering Smith”: H. B. Warner
Dickie Dunning ................ Lilian Rich
McCloud ........................ John Bowers
Marion Sinclair ................ Lillian Tashman
Bill .............................. Eugene Pallette
Murray Sinclair ................ Will Walling
Lance ............................ Richard Nell
Du Sang ........................ James Mason
Sengue ............................ Nelson Melowell
Bucks ............................. Robert Edeson

Based on novel by Frank H. Spearmon. Scenario by Eliza Canaan and Will M. Ritchey.
Directed by George Melford.

The railroad scenes which deal largely with the wrecking of trains and the manner in which they are cleared away are interesting and well handled; in fact, George Melford has directed this story so that at times there is forceful virile drama. Especially effective in the manner in which he indicates the fear of the conspirators when the name of “Whispering Smith” is mentioned, and in the excellent melodramatic tension maintained throughout.

H. B. Warner is exceptionally effective in the title role and Will Walling is a forceful, dominating villain. Lilian Tashman capably portrays his wife, while John Bowers and Lilian Rich give fine performances as the other couple.

“Whispering Smith” is above the average as a forceful, punch melodrama.

“Wild to Go”—F. B. O.
Little Frankie Darrow, His Pony and Dog, Add Pleasing Touch to Tom Tyler Western

 Reviewed by C. S. Sewell

CAST:

Tom Blake ........................ Tom Tyler
Frankie Blake ................... Frankie Darrow
Simon Purdy ..................... Fred Burns
Tom Thumb ....................... Ken LaCie
Henchman ....................... Earl Hale
Marjorie Felton ................ Eugene Gilbert

Story by Robert DeLacey.
Directed by Robert DeLacey.

who shanghai the hero, but he escapes by swimming ashore. Later he and the girl are kidnapped in an effort to get hold of the check, but Frankie secures it and saves the day at the crucial moment.

There is plenty of action, rescues, fights, hard riding, etc., and the story has been worked out largely along customary lines, although a pleasing element of novelty is introduced in the bathing girl scenes at a fashionable summer school.

Tyler has a congenial role and Eugene Gilbert is both attractive and capable as the heroine. The kids will be delighted with little Frankie and his “outfit.” Altogether, “Wild To Go,” is a program western of average entertainment value.
WITH the opening of the new Oriental Theatre of Balaban & Katz next week, many changes in the operating personnel of the big circuit have been made. David Falabon, who has been executive in the main offices of the company, becomes resident managing director of the McVickers Theatre, succeeding G. R. Fouseh, who goes to the new Oriental Theatre as manager.

Roy Bruder, who has been his assistant at McVickers, goes with him. Edgar Dooh, who has been treasurer of McVickers, becomes chief of staff of the Oriental. Paul Ash and his merry musical gang will hold down the musical end of the Oriental and the McVickers Jazz Jesters, under the direction of Henri Gendron, will occupy the old Ash spot in the McVickers stage. George Givot will hold down the admission work. Henry Buhler, who has been on the opening and closing weeks for the past five years, has been director of advertising for the Fulton Theatre Company. Rittenberg, as a creator of Unique newspaper displays and originator of unusual production and institutional exploitation campaigns, has been consistently praised throughout the industry. Resignation became official on May 15. No announcement of future plans has been made.

ANOTHER FOR HOMewood

Michael Charmage and Albert Bashkind are planning the erection of a 1,500-seat theatre for Homewood. The site has been purchased at the southwest corner of Main street and the Dixie Highway and it is planned to expend $500,000. With the completion of the electrification of the Illinois Central subur- ban service, this will become one of the best spots in that territory. Construction will start as soon as six electric trains are operated over the lines.

KRUG TO BUILD

Ernest Krug plans to start the erection May 1 of a fine movie theatre to cost $750,000, on Main street between Main and Prairie avenues. Colonial style of architecture will be followed.

NEW ANDREWS THEATRE

Another new theatre is planned for Chicago by the Charles Andrews circuit. The projected house will cost $1,500,000. It will be built in Forest Park between Elgin and Harlem avenues. Charles Andrew heads the company and H. O. Stew- art & Co. handled the details of the transaction. Work is expected to start at an early date.

AN ANNIVERSARY

Manager George Burdick has made big preparations to celebrate the eleventh anniversary of the American Theatre and will have a big feature film and four acts of vaudeville for the week.

NEW KARAZS RUMOR

Andrew Karazs is expected back from his holiday trip to the West Coast and, if it is reported, will not build another theatre on the South Side. He has transferred Armin F. Hand and his orchestra from the North Center Theatre to the Woodawn, where it originally was located.

A YEAR'S WORK

M. Bensch, who has the Century and Liberty Theatres, has taken over the Avon at 3255 West Polkton avenue from the Lynch-Langdon-Fricke circuit and will run the house as an exclusive picture theatre.

GROSSMAN ELEVATES

I. L. Grossman, formerly of Milwaukee, has been made managing director of the Breyel Theatre. Grossman succeeds Lou Goldberg, who resigned to re-enter the vaudeville field.

A YEAR AGO

Lester A. Smith, E. G. Clifford and George Roberson have organized a company to operate theatres and road shows, with offices at 157 North Dearborn street.

INCORPORATES

Ascher Circuit has incorporated its vaudeville booking office under the name of the Ascher Brothers' Booking Exchange. Harry F. Beaumont, for several years in charge of the Cleveland circuit, has been named manager and I. A. Roselle will assist Max Ascher in booking pictures and presentations.

Printz Regains Circle Theatre, Cleveland

STARTING May 1, the Circle Theatre, Euclid avenue and East 101st street, Cleveland, will cease to be a Warner house and will be resumed under the original ownership and under the general managership of Martin Printz, who had operated the house for several years before it was leased by Warner Brothers. Although the lease runs until September 1, Warner Brothers have been released from further obligation. Warner pictures will continue to be run at the Circle, however, until September 1. During the week, the Circle adopted a combination policy including Pantages vaudeville and Warner pictures. Whether Manager Printz will continue vaudeville, or will resume his former all-picture policy, has not been announced at this time.

NOONDAY COMEDIES

Leen's Mall Theatre is offering noonday short subject programs from 11 a. m. to 1 p. m. in response to requests from thousands of picture fans who claim that they have no time to see an entire feature during the noon hour. The first of these programs was offered on April 21 and the program will be changed every Sunday, Wednesday and Friday. The Mall is a double-deck theatre—that is, it is two theatres one over the other and connected by means of a grand stair- case. While the short subject program is being shown in one of them, the other will run the feature program simultaneously. The opening short subject program consisted of the following: an Educational comedy, "Framed," with Lloyd Hamilton; a Mutt and Jeff cartoon entitled, "Where Am I?" Topics of the Day, News Events and a tra- velogue, "Garage Gardens of Virginia."

ALHAMBRA SELL

John Kesler has sold his Alhambra Theatre, Oneida and Silverman Brothers of Cleve- land. Kesler is a veteran exhibitor. He is retiring because of poor health, and he says he's going to travel around the country a bit and get well before he settles down to anything definite.

SUMMER PICTURES

The Columbia Theatre has started its summer policy of showing motion pictures instead of Columbia burlesque. Last week the opening week was the opening week under the new policy. The program included two features, a two- reel comedy and a single reel. Manager W. C. Jones states that he will have seven changes a week and will charge 10 and 20 cents.

AGAINST ZONE PLAN

Asker whether the zoning system as for- merly operated in Cleveland was out to stay, several local exchange managers hoped it was. For two years Cleveland has been operating under a zoning system which was devised by a joint committee of exhibitors and distributors. The exhibitors' local asso- ciation never approved the plan. The Film Board of Trade, however, put it into operation, always with exhibitor opposition. However, the exhibitors did not particularly want the coat while it is warm. They wanted modifications and the zoning plan died. Although the plan originated with the distributors, the exchange managers who were interviewed on this subject were agreed that they will not enter into operating without a plan. They even went so far as to say that if a plan were revived, they would refuse to enter into it.
Albany Smash Costs Exchanges Business

Albany, May 8, 1926

WHEN the city of Albany adopts its new traffic regulations in the near future, they will unquestionably find approval with the owner of the large Dunkirk, Nate May of Utica, who came to Albany last Thursday to buy some film. Although there is bus service, a friend volunteered to drive Mr. Greene to the capital city. When they were within two or three blocks of Film Row, the automobile was hit by a trolley. The car was badly smashed and Mr. Greene was so badly shaken that he almost forgot what had brought him to Albany, and instead of visiting five or six of the exchanges he confined his shopping to a couple and then decided to return to Castleton via the bus.

FASHION NOTE

Walter Roberts, who handles the Troy Theatre, is up and coming these days in selecting uniforms that will be worn by the young ladies ushering this summer. New uniforms will also appear soon at the Regent, Albany, and other theatres in Albany.

CAR SMASHED

Julius Bernstein, running the Hudson and Colonial Theatres in Albany and the Palace in Troy, was run off the road last night, but it was “the other fellow’s” fault. Mr. Bernstein’s car became mixed up with another driver by a peculiar allusion to being intoxicated, and the case was later thrust out in court. This didn’t prevent Mr. Bernstein, however, from being on hand at the opening of Albany’s baseball season on Wednesday.

AWAITING THE BABY

If John Garry, manager of the Empire in Glens Falls, can only find the time, he will make a trip to Albany bringing the Missus and likewise the baby. Mrs. Garry is an Albany girl, and all her friends are anxiously awaiting to see the little newcomer. But Mr. Garry has been up to his ears in work and it may be two or three weeks yet before they arrive for a Sunday in Albany.

AD COMPETITION

Who can write the best newspaper ad? Alex Sayles of the Loyal, or Tony Mark of the Mark Strand? Both are newspapermen and both are running contests as well as papers that work. But Mark Strand seems to break thus far, but at any rate the general public knows what is being shown at the theatres.

"POP" OPENS MAY 15

When W. H. Linton of Utica, better known as "Pop," opens his new theatre in that city on May 15, he will have the good wishes of every exhibitor in this part of the state and this is more than can be said for some. As early as so ago Mr. Linton opened the house, which was to become the realization of a long-cherished ambition. It was a beautiful house, but eleven days later it was burned to the ground through a fire that started in the attic. Undismayed, Mr. Linton started out and raised capital sufficient to erect the house that will unquestionably become a show piece.

WHAT'S THE DIFE?

Jack Campbell, acting manager at the Griswold in Troy, is able to differentiate apparently between the legitimate and amateur acts. At least Mr. Campbell is running what he terms "specialties" on each Monday night at his pictures, while amateur acts one other night during the week.

POSITIVE PROOF

Spring is here. There is no question about it. Nate Robbins of Utica, president of the Robbins Enterprises, with theatres in that city, Utica and Syracuse, took out his fishing license last week. Look for Mr. Robbins along some stream from now on.

THE ACHES' GONE

Ben Stern, manager of the Lincoln in Troy, was, as he expressed it last week, "as weak as a cat." Ben had been suffering for a couple of days with an attack of the flu, and when the ache finally left him Ben didn't possess sufficient strength to move more than a block from his theatre.

BOTHER VISITORS

Film Row extended a welcome last week to Al Bohner, one-time exhibitor in Troy, now connected with the Smalley houses, and generally found in Mohawk, although on his recent trip to Delhi when he passed through the Capital City. It's been several months since Mr. Bohner was in town and he found many changes along Film Row.

WOW!

If Jake Rosenthal of the Rose in Troy has anything to say about it, he will grab off all the patronage from his section. Here's a fair sample of what Mr. Rosenthal has been doing the last week or so. One night he gave twenty-two reels of pictures and five acts of vaudeville for 10 cents. On another night he gave thirteen amateur acts, a double feature, a comedy and a newsy.

GETTING PEPPED UP

Mike Kallet of Onieda, who has been under the weather for several weeks past, took out the old wallet last week and plunked down the price of a ticket to Atlantic City. Mike is to return, all peppe up, for the spring and summer.

THE WEEK'S RUMOR

According to reports along Film Row, Charles Seonse, late owner of the Grand in Johnstown, may shortly be found handling a road show. But that's all a rumor and, furthermore, Mr. Seonse has a number of irons in the fire.

TWO NEWCOMERS

Grossman and Pender, a couple of newcomers in these parts, have taken over the big town, where among other things they are operating a couple of theatres in Brooklyn, were in Albany last week buying film for the two theatres they lately took over in Hudson.

COURTESY

Austin Interrante of the Astor in Troy is taking his own tickets at the door, and what is more important, he has given that "thank you" for every patron. Mr. Interrante's business last Sunday was just double the same day of the previous week. When it comes to projection, there isn't a theatre in Troy that has anything on the Astor. Fighting fire with fire, Mr. Interrante has staged an amateur night for each Tuesday.

A SUGGESTION

The next time Victor Warren of Massena hits town, some of the exchange managers would prefer that he leave more than his calling card. Mr. Warren dropped in at a few of the exchanges and finding the managers out, decided to move on and left his card but no contracts.

KAPLAN OPENS SOON

Sol Kaplan, who is erecting a new theatre in the southwest part of town, is building in shape to open in about eight weeks. F. J. Chase, an exhibitor in Pine Plains, who has been the victim of an automobile smash, is once more back at his post.

TWO OPENINGS

C. F. Aldrich reopened his theatre in St. Regis Falls last week and will run it until early fall. Gron and Edelmuth reopened the Casino in Fieschmanns on April 21.

MRS. ARQUETTE BACK

Mrs. I. B. Arquette, who is back home from a very pleasant trip to Washington and New York.

ADD TWO MORE

The William Bernstein Theatres Estate, represented in Albany by Julius Bernstein, and with headquarters in Elmira, announced the opening of the two theatres in Dunkirk. These houses seat 1,600 and 1,300. The Bernstein chain now numbers about a dozen theatres in month, and.

VISITORS

Visitors along Albany's Film Row the past week included William Donovan of Tupper Lake, Hugh Donovan of New York, Claude Frederick of Pittsfield, W. H. Linton of Utica, Pete Dana of Gloversville, and William Smalley of Cooperstown.

Music Tax Campaign Interests Buffalo

Moving Picture World
May 16, 1926

AFTER several dozen exhibitors had listened and Brandied of the Tax Fee Music Bureau of New York, discuss a concrete plan to defeat the tax collector's efforts to control all the music in America, J. H. Michael, chairman of the Buffalo Zone, M. W. Tutty of N. Y., and associates, decided the subject was so important that they prevailed upon Mr. Sigmond to return to Buffalo on May 4 at which time it is hoped to get out a 100 per cent. attendance to meet with him in the Hotel Statler, where luncheon will be served at 1 o'clock. The first meeting was held on April 21.

BÉRÉSIN À BÜS TWO

The William Bernstein Theatres of Elmira, of which Ben and Harry Bernstein are the heads, have purchased the Capitol and Regent Theatres in Dunkirk, N. Y. These houses formerly were operated by the Larry Brothers, who sold their lease to the management of the Astor, Elmira, has been ap-pointed manager of the Dunkirk theatres.

Public Theatres Corporation has closed the Hi-Art Theatre in Lockport for remodeling and the last remaining Fetostral organ, Elmer Levine, formerly assistant manager, has been appointed manager of the Stratoat, Pougepease.

ELETRONIC PERITIUM

Al Bechrlich has been re-elected president of the Buffalo Theatre Managers Asso-ciation. Under his direction the present manager of the Loew State Theatre, Fred M. Shafer of the Lafayette Square has been elected vice-president and Bill Bradley continues as secretary-treasurer. The new board of directors has the following personnel: Michael Sheas, Dr. P. C. Cornell, Frank Criukshank, Morris Soklin, Vincent R. McPeal, John
Moving Picture World

New Theatre For Martins Ferry, Ohio

Announcement has been made by the Fenney Photoplay Co., Martins Ferry, Ohio, that it will shortly begin the construction of a pretentious picture house in that city to occupy the old site of the Rex Theatre on Fourth street. The house will be equipped with a stage sufficiently large to accommodate vaudeville acts. The estimated cost is $30,000. The company now operates the Pastime Theatre at Martins Ferry.

Much Matrimony

"Danny" McNatt, manager of the State Theatre in St. Joseph, Mo., has hired the latest Dayton manager to take unto himself a wife. Moe Blattner, manager of the Colonial Theatre, and Will Emminger, managerial head of Loev's Dayton Theatre, both quite recently took a plunge into the matrimonial sea.

Ideal Sold

The Ideal Theatre, Carthage, Ohio, is no longer owned by S. Meyer, the house having been purchased recently by R. C. Patterson.

Business

The Dayton Stage and Screen Council, organized a few months ago, is broadening its activities. The organization's policy is to "help—not hinder" in the presentation of stage plays and pictures. An attractive announcement is issued at regular intervals, giving the attractions scheduled for future presentation at the various houses, with true recommendations as to attractiveness. Dayton managers claim that the plan is materially helping their business.

Incorporations

The Miami Amusement Co., Dayton, Ohio, has been incorporated with U. J. Soderblom, A. W. Miller, Thomas W. Lawson and others.

Meyer Ill

Fred S. Meyer, manager directing of the Palace Theatre, Hamilton, who recently returned from a trip East, is expected to return to his home on account of illness. He is, however, expected to be back on the job at an early date.

STILL BUILDING

Finkelstein & Ruben are building two theatres in South Dakota and looking for a site for one in Iowa. These Dakota houses are at Aberdeen and Huron, where ground has already been broken. The Minnesota site, situate in Minneapolis, will be completed first.

Theatre Deal Off

There will be no million dollar theatre in Des Moines. The Publix-Blanger merger has knocked in the hat for plans for a big new house there. The Capitol will be remodeled, it is announced.

Somewhat Involved

Replevin action, damage suits and sheriff sale have left A. J. Hand in possession of the Lory Theatre at Little Falls, Minn., with a $2,000 judgment asked by Ben A. Neitzel, to whom the house was sold in January.

New Theatres

Frank Snuoski, who owns the Stockholm Theatre, Minneapolis, is building another house at 245 Thirteenth avenue N. E. J. A. and O. O. Troyer, who own theatres, respectively, in Rugby and Dickinson, N. D., have announced they will build a new house in Rugby. Business buildings in Kegon are turned into theatres by E. B. Eels at Grundy, Iowa; Louis in Jacksonville, Ohio, and Frank Pennington at Clarinda, Ia.

End Competition

Charles Perrigo and Melvin Phillipson have solved the competition problem. Perrigo handled the Star and Phillipson the Opera House. The two combined forces closed the Star and are concentrating on the Opera House.

Canadians to Attend Minn. Convention

The Northwest M. P. T. O. convention to be held in Minneapolis May 4 and 5 is taking on an international aspect. W. A. Steffes, president, announces that there will be speakers from Canada as well as officers from the national organization. R. S. Woodhill, president, and Joseph Seider, business manager of the M. P. T. O., have accepted invitations to speak, he said. Will Hays will send a representative. A dozen or more other national figures will be present in addition to the Canadian delegation. It is to be a strictly business convention, with no entertainment features.

Shadley Buys New Academy, Meadville, Pa.

Ralph H. Shadley has purchased the new Academy Theatre Building, Meadville, Pa., and its holdings from the estate of the late A. G. Phillips. Mr. Shadley is a newcomer in the theatrical world, having been employed in the new First National Bank in Meadville as a teller for five years. His future policy is not known.

Weisel Dies

J. Harold Weisel, for ten years organist at the Cameraphone Theatre, East Liberty, is dead at the age of 34 years, due to complications suffered after an operation for gallstones and appendicitis. Deceased is survived by his widow and three children.

Installs Organ

Lyon Blackford, manager of the Clifton Theatre, Huntington, has completed the installation of a $15,000 organ in his theatre.

Carrick Sold

Daniel L. Feick has sold Carrick Theatre in Carrick to E. J. Dowling. Mr. Feick will retain his Kentwood Theatre in the same neighborhood.

Buy Out Competitor

Floyd D. Morrow and Joseph Stein, who recently took over the Palace at Tarentum, have bought out their only competitor, Sol Oppenheim, who has conducted the People's Theatre there for fifteen years.

Donovan Back

John P. Donovan, manager of Rowland and Clark's Regent in East Liberty, is back on the job after four months' rest spent in Atlantic City, where his son John had gone in quest of his health.

HELPING YOUNG FOLK

Manager John A. Schwalm of the Rialto Theatre, Hamilton, whose greatest delight in life is to gladness the heart of the youngsters, recently turned the entire house proceeds for one day over to the Boy Scouts. The Hamilton Hi-Y Club, Hamilton, has taken over the Palace Theatre for three days during the annual picture, "The Recreation of Brian Kent." The proceeds will be used to further the work of caring for young girls.

Take Long Lease

Silverman Brothers, Isaac and Jacob, formerly of Altoona, Pa., who recently incorporated the Silverman Ohio Theatres Company, have sold 25,000, have acquired a 99-year lease on a business block at Canton, Ohio, in which is located the Alhambra Theatre, the oldest house in the city.

Iowa and Nebraska in Contract Conference

Twenty-seven Iowa and Nebraska exhibitors met recently at a special meeting in the Hotel Loyal, Omaha, and discussed informally the standard exhibition contract, while President C. E. Williams explained some of its features.

MARKETS:"A" Bookers

The A. H. Blank interests have taken over the booking for all the Blaine Cook houses in Beatrice, Neb.; LeMars, Ia.; North Platte and York, Neb.

Maas, Assistant Manager

Henry Maas has taken up his duties as assistant manager of the Rialto at Omaha, filling the position vacated by "Aigle" Herman, who became manager of the Strand.

Chouteau of St. Louis

Out for Congress

Enri Chouteau, owner of the Liberty and Odeon Theatres, has announced his candidacy for the Republican nomination for Congress from the Eleventh Missouri District. The primary elections will be in August.

Hartford Opens

The Hartford Theatre, Hartford, Ill., opened on April 21 under management of M. J. Carr, Green and Swan. This house, which seats 650, will hold shows on Wednesdays and Saturdays.

Spring Notes

Fred Wehrenberg, "Baron of South St. Louis," has organized a new company. John Karlin is planting a couple dozen fruit trees on his Kingsbury boulevard estate.

Visitors

Out-of-towners seen along the Row during the week included Mrs. I. W. Rogers of Cairo, Ill., and Jim Reilly of Alton, Ill.
San Francisco Recalls the Great Fire

These are days of reminiscence for San Francisco exhibitors whose memory carries back twenty years to the great fire of April 18, 1906. The annual Press Club "Rukus" was held in a picture theatre for the first time, use being made of the Warfield Theatre. The Universal film, "When San Francisco Burned," started the "Rukus" off in good shape and there were acts from a dozen theatres to make the night a memorable one.

DRAWD NAMED

Robert P. Drady, well known in San Francisco moving picture circles, and for a long time house manager of Pantages Theatre, has been appointed superintendent of the Exposition Auditorium, succeeding James Donahue, who has held the position for twelve years.

LEVIN MOVES OFFICE

Samuel H. Levin, who conducts a chain of neighborhood houses in San Francisco, has moved his offices to the new Marshall Square Building, overlooking the Civic Center.

TURNS EXHIBITOR

Charles W. Koerner, formerly in the film distributing end of the business in the Pacific Northwest, where for years he was with First National and Universal, has turned exhibitor and is now associated with Rex.

Detroit Houses Booming

Business continues good in the Detroit downtown section, as witness: "The Sea Beast" is now in its fourth week at the Broadway Strand, with many house records to its credit; "Beverly of Graustark," playing its second week at the State, the first picture in the history of the house to play more than a seven-day run; "The Untamed Lady," going into a second week at the Madison, and "Sandy," being held for a like period at the Pots-Washington.

SALLY O'NEIL

The featured player in Metro-Goldwyn-Mayer's "Don't," "Mike," and "Sally, Irene and Mary" is playing opposite Buster Keaton in "Battling Butler".

New Atlanta House

The Swift-Davis Leaf Tobacco Company of Atlanta, Ga., owners of the North Side Theatre Company, is building the North Side Theatre on Tenth Street, near Peachtree. It will represent an investment of about $75,000, according to a letter to Moving Picture World from Mr. Swint. The seating capacity will be about 750.

High-class pictures will be the policy. "We believe that we are providing for a long-felt want in that section, and the success of other community theatres in the South shows the demand for high-class, first-class picture entertainment in the residential commercial sections," says Mr. Swint.

Mary Swint-Davis, of the American Theatre, Oakland, Cal.

PLAN THEATRES

M. Gore of West Coast Theatres, Inc., recently paid a visit to Orvoville, Chico and Marysville, Cal., in company with W. B. Arm.

Davis Runs Winnipeg's Metropolitan

Walter F. Davis, one of the most prominent theatre managers in Canada, has been appointed manager of the Metropolitan Theatre, Winnipeg, Manitoba, after having been in charge of the Empress Theatre, Edmonton, Alberta, for some months. Harold Bishop, former manager of the Metropolitan, has become manager of the Edmonton Empress. Mr. Davis, who was born in Alabama, U. S. A., was an official at the Toronto head office of Famous Players Canadian Corp. before going to Edmonton. A brother of Harold Bishop, Leonard, is manager of the Regent Theatre, Ottawa.

INCORPORATION

Notice of incorporation of Film De Luxe, Ltd., of Montreal, under the federal laws of Canada was contained in the Canada Gazette of April 24. The capital stock is made up of 1,000 preference shares at 100 each par value and 1,000 common shares without value. The head of the company is Charlie Lalumiere of Montreal, a veteran of the picture business in Montreal. Film De Luxe recently opened a branch office in Toronto, Ontario. The head office is in Montreal.

JOAN CRAWFORD

Showing a new style in garters. This M.G.M. player is co-featured with Charles Ray in "Paris"
Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star Type of Date, Dense of Moving Picture World Review, and Fontage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW
Kind of Picture | Review | Feet
---|---|---
Children of the Whirlwind (all-star) | Crook melodrama | Oct. 17 | 6.500
Blonde Venus (all-star) | Crook drama | Jan. 6 | 5.345
Substitute Wife (Novak) | Domestic drama | Oct. 31 | 5.994
In Borrowed Plumes (Webb, Daw) | Society melodrama | Mar. 27 | 5.719

ASSOCIATED EXHIBITORS
Back to Life (Patsy Ruth Miller) | Drama | Feb. 21 | 5.639
Manhattan Madness (Denise Taylor) | Action melodrama | Aug. 1 | 5.560
Under the Roof (Percy M. Moore) | Crook drama | Aug. 1 | 6.055
His Buddy's Girl (Clem Hunter) | Sentiment drama | Aug. 1 | 5.256
Headlines, Alias Mr. Bones | Drama | Aug. 1 | 5.180
Pitty-Pitty (Hampton L. Barrmore) | Drama | Oct. 25 | 5.513
Keep Smiling (Mandy) | Romance | Dec. 31 | 4.228
Camille of Barbary Coast (O. Moore-Bush) | Drama | Aug. 1 | 5.308
Never Weaken (Violett Marlow) | Crook drama | Aug. 1 | 5.332

The Skyrocket (Peggy E. Joyce) | Drama | Jan. 1 | 7.200
Counsel for the Defense (Compton) | Human int. melo | Feb. 11 | 6.827
Pinch Hitter (Glenn Hunter) | College baseball | Feb. 20 | 6.218
Lovers' Island (Hampton-Kirkwood) | Romantic melodrama | Feb. 1 | 7.624
Hearts and Flats (John Bowers) | Logging camp melo | Mar. 6 | 5.308
North Star (Boyd) | Drama | Mar. 6 | 5.527
Shape of the Law (Brow) | Crook melo | Mar. 20 | 5.566
White Mist (Jackie Louise) | Romantic melo | Apr. 1 | 5.883
Broadway Bog (G. Hunter) | Comedy drama | Apr. 3 | 5.809
Nat. Crocker (Barton-Bush) | Farcical drama | Apr. 17 | 5.766
Two Can Play (Clara Bow) | Drama | Apr. 1 | 5.665

CHADWICK PICTURES CORP.
Man of Iron (L. Barrymore) | Drama | July 1 | 6.200
American Pluck (G. Walsh) | Action melodrama | July 1 | 5.900
The Stiff (L. Barrymore) | Drama | July 1 | 5.700
 architects and Painters (E. Hammerstein) | Stage life drama | Oct. 17 | 7.900
Some Pan's Kins (Chas. Ray) | Rural comedy-drama | Dec. 36 | 4.308

COLUMBIA PICTURES CORP.
Danger Signal (Novak) | Railroad melo | 5.548
The Littlest Rebel (Clayton Moore) | Western | 5.271
Stephin Out (Revier-Stirling) | Comedy | Jan. 1 | 6.579
S. O. S. Perils of Sea (Hammerstein) | Melodrama | Jan. 1 | 5.700
Lure of the Wild (Novak-Lightning) | Dog melodrama | Jan. 1 | 5.613
Ladies of Leisure (Hammerstein) | Drama | Jan. 1 | 6.500
Screen Snapshots | Comedy | Jan. 1 | 5.600

Waldorf
enemy of Men (Revier) | Drama | 5.597
price of Success (Lovelace) | Comedy | 5.693
seized Lips (Revier) | Drama | 5.683
What Has Happened (Revier) | Comedy | 5.693
Fate of a Flirt (Revier) | Comedy drama | 5.793

We're Shooting Out Dollars
In an effort to make this Quick Reference Picture Chart just as accurate as human carelessness can make it, we offer to the reader who finds major errors, such as a wide discrepancy between printed footage on a feature or features and that which is a fact. One Dollar for your trouble in writing us a letter stating the correct facts.
Please do not consider errors that do not actually work a hardship on the user of this Chart—as a misplaced parenthesis, or a minor typographical error.
We want you to point out is the often unavoidable discrepancy between the footage that comes to us at the time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.
We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-roll subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.
When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely necessary.

Perfection
Kind of Picture | Review | Feet
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Fighting Youth (W. Fairbanks) | Melodrama | 19.8
Speed Mad (W. Fairbanks) | Racing melodrama | 19.6
Great Sensation (W. Fairbanks) | Melodrama | 19.6
Handsome Brute (W. Fairbanks) | Police drama | 19.7

EDUCATIONAL FILM CORP.
Travel Treasures | Hedge Podge | July 16 | 1.100
Beware | Comedy | Aug. 1 | 1.100
Tourist | Mexican comedy | Aug. 1 | 1.100
Be Careful (Adams) | Comedy | Aug. 1 | 1.100
Pleasure Bond (Conley) | Harvest groom | Aug. 21 | 1.100
Felix the Cat Tribes With Time | Shriners cartoon | Sept. 1 | 1.100
Propa and The Spirits | Pen and Ink | Sept. 1 | 1.100
Wild Beans of Borneo | Animal special | Sept. 12 | 1.100
Fair Warning (St. John) | Comedy | Sept. 19 | 1.100
Felix the Cat Trips Tijuana | Cartoon | Sept. 26 | 1.100
A Missed Sailor (Billy Dooley) | Comedy | Oct. 1 | 1.100
Dog Dare (Cliff Bowes) | Comedy | Oct. 1 | 1.100
Who Whisk (S. Walsh) | Comedy | Oct. 1 | 1.100
Maid in Morocco (Luseno Lane) | Comedy | Oct. 17 | 1.100
Spot Light (L. Comedy) | Comedy | Oct. 17 | 1.100
Baby Be Wise (B. Dooley) | Comedy | Oct. 31 | 1.100
A Goofy Gob (Dooley) | Comedy | Oct. 31 | 1.100
Felix the Cat on the Job | Shriners cartoon | Oct. 31 | 1.100
Sweet and Pretty (Cliff Bowes) | Comedy | Nov. 1 | 1.100
Fire Away (St. John) | Mermaid comedy | Nov. 7 | 1.100
Felix, the Cat in the Odd Rush | Shriners cartoon | Nov. 24 | 1.100
Cleaning Up (Johnny Arthur) | Comedy | Nov. 24 | 1.100
Cut Throat (Joe Beagley) | Comedy | Nov. 24 | 1.100
What's Up (Bowes) | Comedy | Dec. 12 | 1.100
Yes, Yes Babbitte (Bromer) | Comedy | Dec. 19 | 1.100

FILM BOOKING OFFICES OF AMERICA
Great Decade | Pacemakers | May 9 | 2.700
East Male | Pacemakers | May 20 | 2.700
METRO-GOLDWYN-MAYER

1926

Lady of the Night (Norma Shearer).
Underworld. (Jan. 1927).

Denish (Claire Windsor).
Drama. Nov. 1926.

Shadow on the Hall (Halliwell).
Mystical romance. Apr. 1927.

One of the Braves (Ralph Engle).
Drama. May 1927.

Phantom of the Forest (Thedford).

Speed Laugh (McKee-Shannon).

Racing Blood.
Mystery. Sept. 1927.

Hearts and Strings.
Drama. May 1927.

Sign of the Claw (Thedford dog)
Drama. May 1927.

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Moving Picture World

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Good Cheer
Wide Open Face!
Between Meals
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Sportlight

Astride

Terry cartoon
Terry cartoon

Gold Push
Three Blind

Mice
Stop, Look and Listen
What's the World Coming To?
Hot Cakes for Two (Day)
Lighter Than Air
,
New Melody Series

Semon comedy
Cook comedy
Comedy

L.
C.

Terry cartoon

Song

series

(13)

My Boy (Chase)
Saturday Afternoon (Langdon)
Whispering Whiskers (Bevan)

Comedy
Comedy
Comedy

Brown Jug
Long Pants (Tryon)

Terry cartoon

Charley,

Little

A

Comedy
Terry cartoon

June

Bride
The Uprising Generation
Soft Pedal (Parrott)
Funny moon ers (Graves)

Strenuous

Sportlight

Life

Comedy
Action

the Coast Guard
Treasure

,

serial

Our Gang comedy

Wicked

City

Terry

Driftin'

Thru (H. Carey)

Human

interest

Sennett

comedy

Trimmed

Gold (Bevan)
Cashier (Parrott)
in

Pay the

Love
Behave

Circus

Today

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Hal Roach comedy
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Mack Sennett comedy .... Mar.
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Feature version
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Sennett comedy
Mar.
Our Gang comedy
Mar.
Terry cartoon
Mar.
Terry cartoon
Mar.
Hal Roach comedy
Mar.
Sportlight
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Western
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Hal Roach comedy
Apr.
Terry cartoon
Apr.
Sennett comedy
Apr.
Hal Roach comedy
Apr.
Terry cartoon
Hal Roach comedy
Hal Roach comedy
Terry cartoon

(Chase)
(Bevan)

Leaps and Bounds
Only Son (Parrott)
Bar-C Mystery (all-star)
Spanking Breezes (Alice Day)

Monkey Business

Up

In the Air
Fighter
Fire

Dizzy Daddies (Findlayson)
Dixie Doodle
Seventh Bandit (Carey)
Wife Tamer (Lionel Barrymore)

Time
Wandering
Fly

(Bevan-Oyde)

Willies

Dog Shy (Chase & all-star)
Happy Hunting Grounds

Sportlight

Merry Blacksmith

Do Your Duty

westn

comedy

Sennett

(Tryon)....

Mama

Spanish

Cartoon

Comedy

Gooseland (Alice Day)
Mail Coach
Wandering Papas (C. Cook)

Hug Bug

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Sportlight ....
Terry cartoon

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Buried

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Comedy
Comedy

Windjammers
Your Husband's Past
Casey

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Terry cartoon
Hal Roach comedy

(Pollard)

Mack

Hooked at the Altar (Graves)
Bar-C Mystery (Dorothy Phillips)
Hearts and Showers
The Inside Dope
Madame Mystery (Theda Bara)
A Big-Hearted Fish

Sennett

Western

comedy

Serial

Terry cartoon
Sportlight
Hal Roach "star"
Terry cartoon

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Drama
Drama
Western
Farce-comedy

Feb.

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1925
28.. 5,656
5.770
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21.. 7.243

Drama

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...Drama

5.931

Gold (Vidor)
On the Threshold (all- star)
Beyond the Border (Carey)

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4,969

Friendly Enemies

(Weber

Drama
Western

-

ft

Comedy

Fields)

Crimson Runner (Priscilla Dean)
Silent Sanderson (Carey)

Stromberg melo

Stop Flirting (all star)
Beauty and the Bad Man (Mabel Ballin).

Light comedy

Awful Truth (Agnes Ayrea)
Texas Trail (Carey)
Private

Affairs

Seven Days

(flulette)

(Lillian

Rich)

Coming of Amos (Rod LaRoque)
Without Mercy (Vera Reynolds)
Prairie Pirate (Harry Carey)

Nancy Preston
Yesterday (Schildkraut)

People vs.

Road

to

Man from Red Gulch (Carey)
Madame Lucy (Julian Eltinge)
Off the

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— gold

Highway (W.V. Mong)

Simon the Jeater (CBrien-Rich)
Road to Yesterday (J. SchDdkrant)

Tuna
...June

Drama

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Sep.
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Drama

Oct

Nov

Tense drama

Dec.
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Tan
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Indian drama

Girl (P»rc£fla Dean)
Dollar Handicap (all star)
Three Faces East (Jetta GondaD
Fifth Avenue (De La Motte)
Wild Oats Lane (Viola Dana)
Danger Girl (Priscilla Dean)
Made for Love (Leatrice Joy)
Red Dice (Rod LaRoque)
Forbidden Waters (Priscilla Dean)
Whispering Smith (H. B. Warner)
Volga Boatman (W. Bovd-E. Fair)
Paris at Midnight (Jetta Goudal)

Million

Alaskan drama

Comedy-drama
Horse race melo
Suspense-spy-melo

Human

Int

....Jan.
Feb.
Feb.
Feb.
Feb.
Apr.

TWjmj

Melodrama
Crook melodrama

20.. 4,841
27.. 5,161
4.. 5,794
11.. 5.917
18..
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12..
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4720
6,132
6,084
6,974
5.077

3.. 7,641
28.. 6.168
12.. 9.980

1926
2..
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7,373
6.7T7
7,238
6.013
5.650
6.095
7,419
5.503
6,900

Romance Road
The Fighting Cub

Capital Punishment
Boomerang (Clara

(Clara

Bow)

.Prison dr

Cyweed.-dr

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Three in Exile
Tbe Wild Girt

drama
drama

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24.. 10.660

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5,800
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Drama
Comedy drama
Drama
Drama
Drama

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Newspaper drama

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5,801

Silent

Witness

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S.80D

UNITED ARTISTS
1923

America

(Griffith

Waking Up the Town
Don Q, Son of Zorro
Sally

of

Historical

prod.)
(J.

Fairbanks)
the Sawdust (Dempster)
(D.

Gold Rush (Chaplin)
Wild Justice (Peter the Great)
Little Annie Rooney (Pickford)
Eagle (Rudolph Valentino)
Dallas

Stella

(star

drama

....Mar.

Pickford-SheareOComedy dr

cast)

Typical Fairbanks
D. W. Griffith prod.

A

comedy

Dramatic

Dog melodrama
Typical "Mary"

1714

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April

II..

June
Aug.
Aug.
Aug.

27

Oct.

Romantic drama
Mother-love drama

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1926

Tumbleweeds tW. S. Hart)
Partners Again (Sidney-Alex Carr)

Land rush drama

Black Pirate (Douglas Fairbanks)
The Bat (all-star)

Technicolor feature

Jan.
2.. 7.2S4
Feb. 27.. 5.600

Potash-Perlmutter

Mar.
Mar.

Mystery drama

20.. 8.388
27 . 8.219

UNIVERSAL
Too Much Mother-in-Law
Uncle Tom's Gal

Century comedy
Century comedy

Life's Greatest Thrills
Sporting Life (Bert LyteD)

Special

One Wild Night (Edwards)

Comedy
Comedy

(Eddie Gordon)
Through (Hoxie)
Cupid's Victory (Wanda WOey)
By the Sea (Puffy)
Calgary Stampede (Hoot Gibson)
Officer
Bustin'

Just

No.

13

Cowboys

Taking Chances
The Raid
Green Eyed Monster (Arthur Lake)
Absent Minded (Neely Edwards)
Road from Latigo (E. Cobb)
Ace of Spades (Desmond)
Jursery Troubles (Edna Marian)
yns*
Hidden Loot (Hoxie)
Boundary Line (Fred Humes)
A Taxi War (Eddie Gordon)
Triple Action (Pete Morrison)
Rustlers From Boulder Canyon
Kick Me Again (Puffy)
Oh. Buster
Proud Heart (R. Schildkraut)
fcrctij-'

Beware of Your Relatives
Speedy Marriages*?
Arizona Sweepstakes (Hoot Gibson)
Scarlet Streak (Daugherty-Todd)
Range Law
Vandal Hunters (Alt)
'aint Heart (Puffy)
Scrappin' Kid (Art Acord)
Eighteen Carat (Edna Marian)
Happy-Go-Lucky (N. Edwards)
One Man Ranch (Morrison)
Breaking Loose (Holmes-Corbett)
What Happened to Jones (Denny)

A

Blue streak western

Comedy
Comedy
western
Short western
Short western
Short western

Thrill

Comedy
Bulls-eye

com

Short western
chapterptay
Centary comedy
Seating western
Action western
Short western

Western

Comedy
Action western
Short western

Comedy
Buster Brown
Father-love dr.

Mustang westn-com
Bluebird comedy
..Century comedy
Arizona-Chinatown
Adventure serial
Mustang western
Century comedy
Fat

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Melodrama

man comedy

western
Century comedy

Heart-int.

Comedy
Action western

Mustang comedy
Farce-comedy

Top Hand

Short

Skinner's Dress Suit (Denny)

Comedy

Buster ! Nightmare
Captain Suds (Eddie Gordon)
Love My Dog (Arthur Lake)

Buster Brawn
Century comedy
Sweet 16 comedy...

Hazard (Humes)
Going Good (Wanda Wiley)
Prep School (A. Lake)

Mustang western
Century comedy
Bluebird comedy

Alarm

(star

cast)

Blue Blazes (P. Morrison)
Jan.

w

24.. 6,500

Pals

Call of

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1925
5.. 7.721
6,500
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western

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Six Shootin' Romance (Hoxie)
Buster's Bust-up
Stella Maris (Mary Philbin)

Fire-thrill

melo.

Western
Western
novel

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Buster Brown comedy

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Nov. 21.. 1.4V
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SCHULBERG PROD.

Bow).

Sep.

NOVELTY SERIES

Still

B. P.

INC.

Melodrama
Society
Society

Down

Dollar

1

Drama
Underworld melodrama
Comedy drama
Melodrama -western
Melodrama
Melodrama

6,147

6,107
6,228
6.UUV
6*124
5.97V
6,488
6,080

TRUART FILM CORPORATION
Marrying Money

Two Many Ducks

Drama
Comedy-drama

Steel industry dr

Moon (Tashman-Bowers)

.... 4,469
16. . 6,288
13.. 4,775

Western
Underworld drama
Spectacular drama
Western
Farce-comedy

Steel,

Braveheart (LaRoque)

Aug

Comedy feature
Comedy-drama

Comedy-heart

(Leatrice Joy)
Preferred (star cast)

July
July

Love drama

Wedding Song
Rocking
Danger

June

fields

Light comedy
Typical western
Character drama

Highroad (Leatrice Joy)

Hell's

Cattle

May

dr

Oct.

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Her Market Value (Ay res)
Girl of

June
July
Aug.
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(Logan-Bums)

Salvage

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May

Drama
Drama
Drama

Woman

Life of a
of the Storm

2,000

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Western

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Out

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Mar.

Drama

drama
.....Racing drama
Drama
Society drama
Dram»
Drama
Drama

rhe Sporting Chance
Lightning
Morals for Men
The Lodge in the Wilderness
Morganson's Finish
Tale of a Vanishing People
The Travis Cup
The Wrong Coat
The Dumb Head

13.

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Kevit-w,
Feet
Jan. 31.. 5,140

Society

13.,

6.

Kind of Picture
Drama
..Melodrama

TIFFANY PRODUCTIONS,
Souls for Sables

1926

8,

Accessible

Romantic drama
My Lady's Lips (Clara Bow)
Crook drama
Parisian Lore (Clara Bow)
Apache drama
Girl Who Wouldn't Work (De La Motte) Modern drama
Plastic Age (Bow-Ki«th>
College story
the Other Woman's Story (Calhoun)
Mystery drama

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Apr. 24. . 1.000
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Apr. 24. . 1.000

Drama

Parasite (Bellamy -Moore- Washburn)
Mansion of Aching Hearts (all-star)
tt (Star cast)
jo
Faint Perfume (Seen a Owen)

Age of Indiscretion
"Where the Worst Begins"
The Hurricane

PRODUCERS DISTRIBUTING CORP.
Cafe in Cairo (Dean)
Flaming Forties (Carey)
The Mirage (Vidor)
Let Women Alone (CMalley-Hawley)
Soft Shoe* (Carey)
Charley's Aunt (Syd Chaplin)

Readily

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Review.

of Picture

Our Gang
Sennett ujmedy
Roach comedy

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Quick Reference and Compactness for Busy Men

ASTOR DISTRIBUTION CORPORATION

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>March Review</th>
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<tbody>
<tr>
<td>A Lover's Oath (Novarro)</td>
<td>Comedy-drama...</td>
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<tr>
<td>A business of Love (Horton)</td>
<td>Comedy-drama...</td>
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<tr>
<td>The Shining Adventure (Marlow)</td>
<td>Drama...</td>
</tr>
<tr>
<td>The Wrongdoers (Barnmore)</td>
<td>Melodrama...</td>
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</tbody>
</table>

BANNER PRODUCTIONS

The Man Without a Heart | Novak-Halard... Aug. 25... £2,590... |
| Daughters Who Pay | All star cast... May 20... £5,800... |
| Wrecksage (May Alison) | Drama... Sept. 5... 5,992... |

C. C. BURR

The Early Bird (Hines) | Comedy... Dec. 27... 7,000... |
Crackerjack (Hines) | Typical comedy... May 2... 6,799... |

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau) | 2,000... |
Her First Night in Philadelphia | 2,000... |
Her First Night in The Jollies | 2,000... |
International Twelve | 2,000... |
Novelty Twelve | 2,000... |

GIFFORD DISTRIBUTING CORP.

Love Gambles (Lillian Rich) | Melodrama... July 11... 5,248... |
Big Pal (Wm. Russell) | Comedy... Oct. 24... 5,830... |

INDEPENDENT PICTURES CORP.

Gambling Fool (P. Farnum) | Western... May 19... 5,000... |
Buster Brown (Walker) | Western... May 21... 5,000... |
Border Intrigue (P. Farnum) | Western... May 30... 5,000... |

LEE-BRADFORD CORP.

Way Down Upon the Swanne River | 6,000... |
Wolfford (M. Clayton) | 6,000... |
Wives of the Prophet (star cast) | Opie Read novel... Jan. 9... 6,508... |

MADOC SALES CORPORATION

After Marriage (M. Livingston) | Marriage drama... Nov. 21... 4,949... |

POST SCENICS

Holland | Scenic... Nov. 7... 1,000... |

RAYART

Super Speed (Reed Mower) | Automobile comic... Feb. 7... 5,237... |
Snoopy Barger (Reed Mower) | Action melod... Aug. 22... 4,978... |
Crecile Cavalier (Reed Mower) | Action-romance... Sep. 26... 4,929... |
Midnight Limited cast star | Railroad melodram... Dec. 26... 8,585... |

RED SEAL

Hair cartoon (Issue 2) | Marcus cartoon... Feb. 6... 1,028... |
Reversal (Issue B) | Urban magazine... Feb. 6... 1,028... |
Fish for Two... | Gem of the Screen... Feb. 13... 1,028... |
Laugh Cartoons (Silly Animals) | 1,028... |
Hair Cartoon | Marcus Cartoon... Mar. 20... 1,000... |
Has anybody seen Kelly? | Song Cartoon... Magazin... Apr. 3... 610... |
Song Cartoon | 1,000... |
Hair Cartoon | Marcus cartoon... Apr. 10... 598... |

SHORT FILMS SYNDICATE

Thirty Years Ago | Novelty... Aug. 1... 1,000... |
I Remember | Pastoral... Aug. 15... 1,000... |
Making in Mexico | Drama... Oct. 17... 1,000... |
Invisible Revenge | Mutt & Jeff... Oct. 31... 1,000... |

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks) | Serial... |
Here He Comes (E. Douglas) | Comedy drama... |
Gold is Yellow! (Ch. Faires) | Drama... |
Who's your Husband? (Morane) | Comedy... |
Eyes of the Desert (Richmond) | Western... |
Just Travelling (Bob Burns) | Western... |

TENNEM FILM CORP.

Short Molls Comedies | Twelve subjects... |
Gary Cobb Comedy | Twelve subjects... |
Two Star Comedies (Lazerman-Dorety) | Twelve subjects... |
All Star Comedies (star cast) | Twelve subjects... |
International Detective Stories | Twelve subjects... |
I Love You (M. P. G.) | Twenty subjects... |
Chuckles | Twenty novelties... |
Travelogue | Twenty subjects... |
Panorama | Twelve subjects... |
Summer Season Problems

The same old ghosts are lurking in the “offing” these days, pointing their fingers at the exhibitors and producers who are making auspicious plans for the summer months, but these ghostly forebodings are all illusions, as it is a safe bet that the “summer problem” has been answered by the majority of managers and producers, and this year a real dollar and cents sun will beam upon them.

The question is being asked “What will we do with our presentation program?” Some of the houses are planning a discontinuance of the policy during the summer months, others feel that it is time to make an effort to do bigger and better things.

It seems to us that the latter viewpoint is the logical one. Why retreat in the production activities during a period of the year when business needs a stimulator. The old argument against theatre operation in the summer is fast waning. This problem has been met. With the installation of cooling systems it is usually proven that the theatre is the most comfortable spot in town.

In the larger cities it was proven last summer that presentation productions could thrive if properly selected. Make them popular, give them an attractiveness that has not characterized the work during the regular season. Go in for revues, light musical features, and colorful settings. Offer a substantial crop of novelties, these are the allies of the producer and will draw at the box office. Create the demand on the outside by the best of attractions offered inside. The problem is really no problem at all. The trouble is that the majority of managers and producers unconsciously figure in the terms of yesterday and past experiences rather than move along with the modern trend. This is not an aspersion, it is a jolt to jog along and keep up with the big parade.

Turin at Warners

JoePlunkett's Frolics

Joseph Plunkett has successfully put over his Frolic plan of entertainment. It is no longer an experiment. It is a sure fire thing. The Frolic idea was born under the stress of competition and a tremendous publicity campaign being waged by an opposition theatre. To say that this campaign or competition has meant anything is to utter a weak statement. Judging from the business which these Frolics have helped to bring it, it might appear that the Mark Strand Theatre is the only house on Broadway.

One exhibitor told us the other day that this Frolic idea was the most sensible thing he had seen as you could make it as pretentious as you desired or be as conservative as you wanted to be and still the thing would go over. The principle back of it all is that the arrangement is flexible enough to permit a proper balance in artists, scene, costume, music and effects. After all, what more is wanted?

An Excellent Device

A very compact device has been brought to our attention which is known as an Outliner and Reflector, which will prove a valuable aid in the work of scenic artists, designers, etc. There is, perhaps, no other equipment that is so valuable to the artist.

For an absolute reproduction of any design such as pen and ink drawings, crayons, water-colors, or enlarging an object, the artist simply places the drawing or picture on the plate, turns on the light, and there is a perfect outline thrown on any material placed before the machine, the outline is as perfect on fabrics of all kinds as well as on compo or beaver board. This device reproduces all the colors and light shades even on black silk or satin with clear, sharp outlines.

The Outliner is light and compact, and with all its simplicity is sturdy and efficient. In operating it both hands are free to do the tracing and coloring. Once the machine is set the work may be outlined as willed. The device is stationary, workmanship guaranteed, no replacement of parts necessary and nothing to get out of order.

Observe Music Week

Music Week will dominate the theatres of the United States during May 2 to 8 this year. It is a commendable observance and emphasizes the development of better music in the theatres. The motion picture theatre, in particular, has done more than any other popular amusement agency in advancing better music and the demand for it. During this week set aside by musicians to introduce the best of compositions, it will prove of interest to all if such programs might be forwarded to this office and published in this department. Music Week is a worthy move and we ask for a 100% observance.

WANTED

Your Ideas For Summer Season Presentations

Send in Drawings, Photographs or Detailed Copy

For Publication

HAVE YOU ANY NEW ORGAN NOVELTIES?

SEND THEM IN!
As One Exhib. to Another-6

DEAR pal and exhib. Wrightway: Last week I told you how I left little May K. Peasley, daughter of the man I had bought from and sold back to the U Nique Theatre, with my Aunt Carrie in New York, the metropolis as you know it is called, when we missed the train back to Cobbs' Corners and I did not want her to be scandalized about by the tabby cats in her home village town.

I then went to a midnight meeting of the American Projection Society held after the projectionists got through with their "showings." I am learning fast, you see, and now know the right name for the man who as the Great Bard of Arverne has said, "holding a mirror up to nature." Though they do not all use a reflective arc.

I seen how the electrical "speed" indicators is of the latest sorts and think such signals are good things. Please explain to me how they would fit in with my plans for May K.'s airdome.

I met a Mr. George Edwards who is "editor" of the American Projectionist and he works hard and runs his "show" and then edits and gets out a magazine and attends to the mailing and all other work and is very fine to meet and deserves "a pat on the shoulder" for being able to be so able.

The next morning I went to my Aunt Carrie and exclaimed May K., who is a sweet little girl and she smiled like when she used to play as pianist for me at the U Nique. Hello, said the fair little maid. Good morning, Miss Peasley, said the addressee, meaning me. "Call me early, mother, for I'm to be queen of the—what?" said she. May, said I. Noah, said she. And that is the original time she first used my first name. Hello, Noah, she said again. Hello, Miss Peasley, I said back. I did not see any special use in this, but like to humor the cute little trick.

So then we went to see about seating for the airdome. May K. liked the Heywood-Wakefield seats. I liked the American Seating Company kind. We argued back and forth and we agreed they was both good so we compromised on half of each kind.

So then we looked at some fine equipment in Mr. Hornstein's Howells Cine Equipment room which is a beautiful show room and I liked the Simplex projectors we saw.

But we had got a Power's, said little May. Yes, said Mr. Hornstein, but you ought to have two projectors and even three projectors because then if one goes floozy you still can run the show.

May K. sided with him so we will have a Power's and a Simplex and which turns out the best we will get the third like. But May K. says we will have to compromise on four because both are so good.

So then we went to look at lighting for indirect illuminating. I wanted Curtis Lighting and May K. wanted Voigt Lighting so we compromised on half from each.

So then we went to look at musical equipment. May K. wanted a Wurlitzer organ and I wanted one like Mr. Roxy had bought for his big theatre from Mr. Milner. It is my airdome, I said. It is my idea, said fiery May K. It is my money, said I. It is my initiative, said she. What good is ideas without money. I said. What good is money without ideas, said dominating little May K. So we compromised on a Baldwin piano for the present.

So then we went to eat lunch and a gentleman I had met when in New York previously before came in and saw me and sat down and took lunch and he was telling me of a great idea that a Mr. Tackett of a city in Kansas had got about building the theatre when he builds one so that it is on a road which is a main road with lots of auto car travellers and May K. said that is just what we are going to do with our airdome. We could not even draw a pail of water out of Cobbs' Corners, said little May K., but I think she was being funny. But we can do like Mr. Tackett. And the idea was so good that I got the gentleman to write about it to the best trade paper which's office I stopped in with May K. to see, and they say it is being printed this week about Mr. Tackett in the best trade paper.

So May K. and me went into a 5th Avenue bus which is a motor car with seats on two levels like a theatre— orchestra and balcony—and rode to Centralized Park where we sat on a bench and I started to explain how much better the organ would be than a piano only.

Forget it, said little May. Look at the two little children over there with the boy with his arm around the girl. Isn't that rheumatic?

So I humored her and said yes and went on to explain about the organ I had in mind having a grille and I know that would be an asset to the airdome because in Albany I used to eat at a grille and the place was always packed.

Forget it, said little May K. Watch those two sparrows. They are building a nest. Isn't that rheumatic?

Listen, said May K., when I had humored her by looking. You are fond of quoting. Do you remember what the Bard said about "In the spring?—" Oh yes, I said, "In the spring a young man's fancy never runs smooth." Oh dear, laughed little May K., you will be saying next that "The curse of true love never strikes twice in the same place."

So then a feller and a girl sit down on our bench and May K. had to move close to me and the feller and girl started to be mushy right in publix and I was disgusted and asked May K. let's walk. Oh, Noah, she said you! Mr. Lott, she said, your first name should of been vacant! So we sat on another bench and I told May K. how the organ I wanted for the airdome had a fine console. That don't console me, said little May K. Mr-r-r I said little May. I am chilly. So she said, look at that little baby. His mamma is cuddling him and I bet he isn't cold.

So I put my arm over to pull May's coat closer around her neck. Now, friend Wrightway, don't think me a fool, but the next thing I was aware about we was standing in the middle of traffic as thick as fleas on a dog at one of the park crossings and a big traffic cop was in front of us laughing and everybody around us was laughing and I took my arm away from around May K. and felt like a mutt and the cop says, You expect to die soon if you keep on mooning like this. You better take a tacksyes, and get to the marriage licents bureau and get spliced and then you can at least die happy.

So I done it and do you know, friend Wrightway, my little honey May says that is what she hoped would happen and I never dreamed she liked me and now when you write you can address us as your pal and his new bride, NOAH LOTT and MAY K. LOTT.
Big Lasky Studio Expends $500,000
For Extensive Improvement Program

Large Crews Work Triple Shifts to Prepare
New Quarters and Move from Old
Without Break in Production

Crews of carpenters, masons and artisans will today begin work on the
half million dollar building and improvement program which will turn
the recently purchased United Studios into the new Famous Players-
Lasky West Coast studio at 5341 Melrose avenue.

The construction plans are under the supervision of Milton E. Hoffman,
executive studio manager, who said that the entire task of moving into
the new quarters would be accomplished next June. Three shifts of eight hours
each will be maintained so that the increased space and facilities will be
available for the tremendous production schedule mapped out by Hector Turn-
bull and B. P. Schulberg, associate producers.

Toward this end the actual construction of interior sets for new pictures will begin May
1, and production companies will be routed over to the new premises in the same way
they are now sent on locations from the present studio.

The first structure to go up, on which workmen will start today, is the administra-
tion building facing on Marathon street. This is to be of Spanish architecture, 276 feet long
and 40 feet wide and its design will strike the decorative note for most of the other new
buildings. It will be two stories high.

In the $500,000 improvement budget pro-
vision is made for the erection of a number of
large buildings, and the alteration of many
others. A dressing room building three stories
high will contain 100 star suites, 21 special
rooms and 100 dressing rooms. A three story
concrete wardrobe building will have dress-
ing room accommodations for 1,200 extra
players, as well as housing the wardrobe de-
partment, dressing rooms, a cashier's depart-
ment, dining rooms and cold storage plant
for furs.

Four Projection Rooms Planned

Other buildings to be erected are four pro-
jection rooms for directors, a steel and con-
crete camera vault, a photography building
and an experimental stage.

A hospital and a schoolhouse large enough
to house 70 pupils, are also among the im-
provements. The industrial plans also in-
clude a carpenter shop, a power house with
four synchronous sets supplying enough
power to light a small town, an electrical
construction shop, plumbing shop, machine
shop, sheet metal shop, blacksmith shop and
foundry and a garage.

Ten mammoth stages will be available for
the making of pictures. Three great stages
will be moved from the present studio to the
new quarters and will be made even larger.
Two of the rebuilt stages will each be 300
feet long and two 250 feet long.

Suites for Directors

The present old dressing room building will
be cut up into director's suites, and to the
west of the new administration building there

will be a number of bungalow offices for
visiting executives of Paramount.

Beauty will not be lost sight of in the
improvement plans. Not only is the Spanish
architecture to be pleasing and artistic, but
gardens will be laid out generally.

Laboratory Retained And Improved

The only building on the present Lasky
studio site to be retained will be the huge
laboratory and this will be connected by a
direct phone system through a telephone ex-
change which will have 30 trunk lines. All
the paneling and fixtures are to be moved
from the Vine street quarters to the new
buildings, but not a day will be lost for pro-
duction operations through the dismantling
process. Famous Players-Lasky's own work-
men will complete the entire task of dis-
mantling and most of the improvements.

Just Proves That N. Y.
Is a Live State For
Equipment

IRVING M. LESSER has purchased the
Mayfield Theatre, Great Neck, L. I. This
will make the fifth Mr. Lesser has
under his wing—and Irving Lesser thinks
equipment is one important point to have
given attention—so the Mayfield may have
new equipment, though that now in use is
said to be ace-high stuff.

The new Fourteenth Street Theatre, New
York, has installed Peerless Reflector Arc
Lamps—they got them with Service After
Sales from Howells Cine Equipment Corp.

Mr. Bromowitz, owner of Brooklyn's Al-
hambra Theatre, on Fifth Avenue, is build-
ing a six hundred-seat house, west of the
Bowery—it will have the latest in equipment.

Herbert Miller and Sam Buck are laying
the foundations—by proxy, of course—for
their new Heights Theatre. Herb and Sam
are "bugs" on good equipment—that's why
they're going to have only the best in the
new house.

The Savoy Theatre, in the Bronx, decided
recently that their crowded house would
keep on being even more crowded if they
showed pictures under still finer conditions
—so a Gold Fibre Screen was installed—
from Howells Cine Equipment Corp.

Wurlitzer Buys in K. C.
The Wunderlich Music Com-
pany of Kansas City, has been sold to
the Rudolph Wurlitzer Company, according
to F. Brodeur, Kansas City manager of the
Wurlitzer Company. The Wurlitzer Com-
pany will move into the Wunderlich Com-
pany's building on Grand Avenue at once.

THE MAN WHO MAKES PRODUCTION QUALITY live up
to the trade-mark—Paramount—is Jesse L. Lasky (center), vice
president in charge of production of Famous Player-Lasky; and his
able executives, B. P. Schulberg (left) and Hector Turnbull (right)
both associates in production supervision in the West Coast Famous
Players-Lasky studios.
Tackett Took It Easy During Boycott
And Now He is Adding to His Circuit

Live Wire Showman in Coffeyville, Kansas, Now Plans
A Third House That Gets Its Fuel From
Gas Well Under Property

SOME of John B. Tackett’s story may not strike you as exactly “equipment”—but then, remember this, folks—not alone the brick and stone, but the brain that gets folks in is part of the exhibitor’s equipment—and just as important for you to hear about is a little extra fine quality in brains as in projectors, seats or screens.

So, with no further apologies, here is a series of side lights on the man who started with one theatre and made that go, built another and made that go—and now has his third under way.

Mr. Tackett is building his third theatre of his chain, at 230 West 8th Street, Coffeyville, Kansas. It will be seventy-five by one hundred and twenty feet, with a stage of thirty by seventy feet. It will be a modern structure in every way, being built of steel, brick and concrete, will have a seating capacity of one hundred, seating a thousand on the first floor. A modern cooling system will be installed, which will be the only one in this part of Kansas. It is expected to be open in September this year. It will be called “The Tackett Grand.”

It has also a unique feature which probably no other theatre in the world has, and that is that it gets its fuel off the lot that it is built on. A little corner of the rear of the building, seven by eight feet, has been cut, and a gas well has put down, which has a strong flow. Both his Coffeyville theatres will be heated from the well and enough gas will be sold to take care of the operating expenses of the theatre.

Mr. Tackett said that he would add to his chain of theatres from time to time, and would build several of them along the main highways, on the hard roads, which he looked for to be profitable, judging from his South Coffeyville Theatre.

Mr. Tackett, as proprietor of the Tackett Theatre, 132 West 8th Street, Coffeyville, Kansas, has made a decided success of the theatre, which he built at South Coffeyville, Oklahoma, about a year ago.

“Boycott,” They Say;
“Attaboy!” They Say He

Just before the theatre opened, the ministers at Coffeyville, Kansas, which was on a Sunday before the opening date, stood in their pulpits and asked the members of their congregation to boycott both his Coffeyville Theatre, as well as the one at South Coffeyville, Kansas, as the theatre at South Coffeyville would be open on Sunday, which was contrary to the state law of Kansas. Incidentally, declaring a boycott on any person or business is also contrary to the state laws of Kansas.

Mr. Tackett saw wood and said nothing, paying absolutely no attention to their remarks. On Monday, following the boycott, his business in his Coffeyville theatre picked up over twenty-five dollars and has been getting better ever since.

After watching the business of the South Coffeyville house for a year, it has been found that the theatre is pulling patronage for over fifty miles, coming as far south at Bartlesville, Oklahoma, and north as far as Parsons, Kansas.

The house is the largest in the world, considering the population of the town that it is built in, seating thirteen hundred, the town has a population of 150.

Families Grow
Overnight

Recently a new scale of prices has been established. For the Sunday matinee an admission of twenty-five cents is charged for man, wife and children. Mr. Tackett said that it was surely wonderful to see some of the large families that they raise in Oklahoma. Sometimes a man and his wife would come in with eighteen children, step up to the window, leave a two-bit piece and take the whole gang in.

All this was good advertising, Mr. Tackett said. It was helping his business. There was a lot of good-natured kidding from the neighbors whenever a man brought in such a big flock. The next time he came, which was generally the following Sunday, the family shrank to its right proportion and the rest of the children came in with their regular papa.

The night prices are thirty-five and fifty cents.

The South Coffeyville Theatre has been playing to standing room lately. The program generally consists of a tabloid musical comedy, a feature picture with the usual comedies and news reels. Music is furnished by an eight-piece orchestra.

Lifts Leaf
From Circus

After a year’s observation, Mr. Tackett said that it was his opinion that many new theatres would be built at strategic points, out in the country along the hard roads, as they would attract patronage from all points within a radius of fifty miles. The large circuses learned this years ago. Now theatre managers are beginning to be aware of the fact, and they will soon be taking a leaf from the circus book.

More Seats for Moberly

THE Eberhardt Construction Company, Salina, Kas., will start work immediately on the New Grand Theatre at Moberly, Mo. George W. Sparks, 267 North Clark street, Moberly, Mo., is the owner of the building. It will cost about $50,000 and be two story and basement, 61 by 140 feet, and have seats for about 750 persons.
Better Projection

This Department Was founded in 1910 by its Present Editor
J.H. Richardson

Better Projection Pays

Trouble—Troubles—Him

A X Illinois theatre manager says they burned out six Mazda bulbs in one night.

R. A. Dudley, manager, Gem Theatre, New Canton, Illinois, orders a Bluebook and says: "Have used D.C. from a Cushman plant for years. It had a 64 volt, 1 1/2 K.W. generator, driven by an H.P. engine, and gave real good service. In a few months the Mazda burned out and liked it very much, but it was not nearly so bright as the arc, and we burned out as much as six bulbs a night. They have just put in the highline here and I have run it out for two weeks, with but poor success. My Compensar sets at 30, 40 and 60, and I have to use the 60, and then it seems to be pretty good for the first reel, but the rest of the show does not seem as good as it was when I ran my own light plant. My projection distance is 65 feet. Am in a very small town and cannot afford a motor generator. How much better, of course, A.M. set be, and is there any other contrivance which would give me better service at a less cost? A.C. Is new to me, and possibly I have not set the carbons right. A man near here is taking the same current through a Compensar, and gets better screen illumination at 30 than I can at 60. He never goes stronger than 40, except in exceptionally dark scenes.

Have trouble with my stereopticon. Have a late model Modelograph, and am unable to so adjust it that the corners of the slide will show. Have tried several sets of lenses, but nothing doing.

As to the stereopticon, I cannot advise you unless I know what your present condenser is, but you probably can clear up the slide projection by advancing the light source closer to the condenser when you show the lamphouse over.

Information Needed For Clear Understanding

Send me this information: Focal length of both your condenser lenses. Don't guess at it, but measure them as per the directions contained on page 151 of your Bluebook, the exact distance from face of front condenser lens to film, exact distance film to first surface of projection lens, and inside diameter of projection lens at its smallest diameter. Also set your carbons as per figure 119, page 404 of your Bluebook and according to the directions on page 402 and 403. Set your Compensar on the sixty amperes contact and experiment with carbon setting until you get it so the little crater on the end of the upper carbon will burn as nearly as possible at a place shown at C, figure 120 B of your Bluebook. The crater will, of course, be very small, and you cannot hope to learn to handle this sort of a proposition with continuous success without very careful attention and considerable practice. When you think you have a good crater burned on two or three carbons, remove them and make an impression on them on white paper by laying the paper on a blotter and pressing the crater down on it, with a very slight rolling movement, so as to get a true, clear impression. Send the impressions to me, together with the other data, and I can then tell you what you need in the way of an optical system. Very likely yours is not anywhere near right. Meanwhile use a 6 1/2 focal length plano-convex lens next the arc, and a 7 1/2 inch front, with not to exceed 1-16 of an inch between them, and pull your lamp-house back until there is about eighteen inches between the front of the condenser and the film. This may not be just right, but you can vary it to get the correct size spot. It is likely you now have your arc altogether too far from the lens. It should not be much more than 2 1/2 inches I think, though until I have the crater impressions it is all pretty much guesswork.

Mazda Suggested Instead of A. C.

As to the rest of it, I presume you mean that they have put in an A.C. power line, and A.C. is not good for projection, though fair results may be had with it. If you burned out all those Mazda bulbs in one night there was something very radically wrong, either in your procedure or apparatus. You have given me no information upon which it is possible to base an opinion as to just what the trouble was. I am of the opinion Mazda is what you really should have.

Better write the General Electric Company, Schenectady, New York, and the Westinghouse Company, East Pittsburgh, Pa., for description of their Mazda apparatus. Under the conditions it will give you excellent results at very low operating cost. Though the light will not be brilliant, it will be soft and pleasing. If you demand a more brilliant light, then the new reflector type lamp is the thing. Write the N. Powers Company, 90 Gold street, and the Precision Machine Company, 317 East 34th street, both New York City, for description and cost of this apparatus. Each company has a different type of apparatus. Both are excellent. They cost considerable to install, but are very low in operation thereafter, and give a brilliant white light.

Under the conditions I would recommend Mazda or the reflector type, rather than a motor generator set and ordinary arc. You can get a Mercury Art Rectifier in place of a motor generator. They are considerably cheaper in first cost, but what I have already said goes. Neither a motor generator or rectifier is, in my opinion, advisable under your conditions.

A Tardy School Entrance

E. L. FERGOLO, Livermore, California, sends in answers to a list of Bluebook school questions and says:

"Here comes a tardy entrance. I have been following the Bluebook school for about a year, writing out answers to the questions each week and comparing them with the answers published. Sometimes I made a blunder, then again a flivver, but when I get it straightened out it stays put.

I've got up sufficient courage to break the ice, so here is my first set of answers. The school is certainly doing a lot of good to those who are progressive and conscientious in their work, for it is they who follow the school mostly I think.

I want to thank you for all the help I have received through the department, and to hope its work will be continued in the future as in the past.

All right, Brother Fergolo, but don't send in one set of answers and then permit your feet to get chilly. STAY WITH IT, and when it is finally finished—when the questions have all been asked and answered—you will be very proud of the fact that you have had the stamina and courage to STICK.

Real Work Necessary To Become Really Expert

It takes real WORK plus considerable courage to stick through such a "course" as the Bluebook School, but when you have done so you have done something you can point to with real pride; also you have accumulated a fund of solid knowledge which will be of real value to you all through life; but still more important than that, you will have formed the habit of studying, and will have learned the much needed lesson that perfection is NOT an easy, simple matter, but a thing which approaches the dignity of a real PROFESSION—that is NOT a mere matter of machine operation, but of wide spread, accurate KNOWLEDGE of electrics, mechanics and optics. Stick, brother, STICK.
Question No. 471—Name the various requisites of a good projection room floor.

Hanover says:
The projection room floor must be absolutely rigid and immovable, since any vibration will be communicated to the projector, and that will, of course, make an unsightly picture on the screen. The material is (unless it be a remodeled house in which the existing weakness prevents its use because of its great weight) concrete, top dressed with high grade cement mixed with sharp sand in proper proportions, will, to all intents, free from "scuffing up" into dust out of the action of feet. It may, however, be covered with "battleship" linoleum, or may be treated with a water glass solution to prevent the action of "scuffing up".

Coming to the actual question, the requisites are a) Absolute rigidity. (b) A surface which may readily be kept clean. (c) A surface which will not be too hard on the feet. The floor must stand on it hours on end. (d) A surface which will not, of itself, give off dust because of decomposition under wear.

Question No. 472—Name the possible objections to a cement top dressing in projection rooms, and tell us how they may be overcome.

Dobson replies thus:
If the projection room floor be of cement and not covered with some kind of linoleum, there is the danger of the cement top disagreeing slightly—enough to give off a dust which will get into the various mechanisms and bearings and grave injury.

If, however, the cement be of good grade and properly mixed and laid, there will be only a negligible quantity of this dust, but there is the possibility of cases much of this dust exists and does much harm to bearings.

Cork linoleum is the best preventative, because it actually stops the trouble, and at the same time is easily cleaned, noiseless and easy on the feet. Next best is a bath of certain acids which will harden the poor surface, and third comes some good floor paint.

There is a paint on the market, under the name "Concretone," which may be had in various colors. One or two coats impart a tile finish to cement work. It wears well. Any good paint store will supply a "concrete paint" which personally I think it the best substitute for a cork covering.

Brother Whitt answers thus:
Cement top dressing when left raw is pretty apt to wear off from the constant walking upon it that it gets. This wears fill the air with very fine dust, which can and will get into bearings and produce excessive wear. Sometimes this wear is hard to find, as the eye travels, and oftentimes everything else may be blamed but the right source.
The wear on the cement top floor may be overcome by covering with a lining or bit of battleship linoleum. This is probably best, as it makes a noiseless covering, and one that is comfortable to the projectionist's feet; all of which can not be said for the cement surfaced floor.

Silicate of soda weakened with water applied, and afterward followed with a coat or two of the same, and no doubt will fill the pores of the cement surface, and make it almost as hard as glass. After this it can be painted if you wish, but the paint is not really necessary. Silicate of soda applied to asbestos floor will make it practically everlasting, if it be applied once or twice a year. This solution makes a floor a good conductor of electricity—so much so that in this respect it is like an iron floor.

Cradle Snatching Theatres

G EORGE F. MASTON, projectionist, Toyland Theatre, Atlanta, Ga., gives me several rather horrible examples of film butchery in the form of change-over punchmarks and just plain slaughters—one of them, a gash averaging 3/4 of an inch wide by 3 inches long. They were taken from Universal weeklies.

I don't know whether or not the Universal has an exchange in Atlanta or not. If so, presumably these films came from it, and certainly the manager of the exchange who not only does not put a quick stop to such outrage by making the theatre pay for the damage done, but also permits the disfigurement to get by the inspectors (?) and be sent out to other theatres, should be exposed to the Universal, which I am very certain does NOT approve of any such procedure.

Brother Maston also attaches a clipping apparently from some newspaper, which same is signed by "Lee Roy Edge, Lakeview, Texas," and sets forth the fact that he, the signor, is "operating a picture machine in a theatre in Lakeview, Texas. That he is fourteen (14) years old and enjoys the pictures very much. He says the theatre "gets some large crowds."

So this theatre employs a 14-year-old boy to place the art of Mary Pickford and some of the best artists of the world before the public of Lakeview. Fine! Since the projectionist and the theatre manager occupy places of equal importance in the theatre, why not also manage it and keep it running? Why not? Laying aside the almost total lack of projection knowledge a school kid would have, let us hope that there is fire disaster in this theatre.

A 14-year-old boy, an intensely hot spot through which a highly inflammable strip of celluloid is passing, an audience gathered in a theatre—how lovely! Are the officials of Lakeview asleep or utterly mad to permit of such a condition?

Maston says: "I'm sold on the Moving Picture World." Glad of it. I was myself—a good many years ago.
Books and Department of Untold Value to Him

K. BENNETT, projectionist, Ocean Falls, British Columbia, says:

"Dear Old Rich: That sounds familiar, real familiar. Six years ago you had been a constant user of your handbooks and for a goodly part of that time a reader andつHESE PROJECTIONS" of the Moving Picture World. It is not too much to say that your handbooks and the Moving Picture World have been of untold value to me in my efforts to give these people better pictures. I have not failed, because this "small town man" gets, per hour, what 97 per cent. of your big town projectionists would never dare hope for.

The above is not my reason for writing. Just felt that first we should get acquainted. The reason for this effort of mine is found in the letter on page 380 of January 23 issue. Really, Mr. Richardson, I would not waste space on such a letter as that. I hereby offer to myself to punch the forward side of his hand with a jolly and go for a good way for the privilege of doing it, too.

So when those hands of yours are, as you say in this part of your comments, "pinned on your battle scarred breast," and there is a nice black-lined space marked off in "Better Projection" of your handbooks and I am sure it will stand here in Canada, where it snows so much the cowboys shiver in their ice cream—almost—there will be at least one who will be really sorry, because to him or "it" you have been an "Aris-
tocrat." You have enabled, or "it," to get a big pile of bread, with some times butter, and have helped it or him to raise funds to make him or "it" as nice a home as any of the New York City men, or men anywhere can boast.

And not only what you wrote that letter, and all his kind and kin with him, and get down to film and its destruction. I have been an article on film abuse, and by your advice sent to the Eastman Company for their book on "Film Utilization." To my surprise that distinguished corporation agree with my own ideas. BUT the whole lot of you seem to forget the utterly ROTTEN REELS often sent out with brand new films.

I have received cans containing six-inch SPIKES when the electo plates broken up, but the worst of all was a piece of broken brass which arrived in the can with one reel. Also it might be remarked that from what we receive it may be assumed that we have been used as GARBAGE CANS by exchanges.

So I think if some of the exchanges would at least get the brass to pieces when taken from the cans by the projectionists, and get a few inspectors over the age of eight years, much of the film damage would stop.

Our service out of Vancouver has been very good the past year, but I still use the film report form outlined in your Fourth Edition Handbook, and report on each reel screened, but the big the distributor the rottener the film we get.

I have printed the first part of Brother Bennett's letter for one reason only, viz: to show that you are always a good film worker, even in far-away corners of the world. Sometimes I get blue and discouraged, and wonder if after all it is worth while,—this eternal FIT to try to help those who seemingly should be helped (which includes the producers), and it is just such an occasional letter as this that keeps me "up in the collar." For it is pleasant to be told that my work has helped a chap way off there to get the real work, thus be able to bring his family up in de-
cency and comfort. When one reads that one feels his work is not in vain. But after all I should not talk thus, for

God knows the boys have been good to me, much letters are quite frequent—only when he spoke of those kiddies—why I just wanted to hug 'em, every one, and to tell 'em I'd just keep right on doing all I could to help Dad help them.

As to the poor reels, etcetera, do you know it is a ashamed to recognize producers display in assuring me that THEIR exchanges send out ONLY quite entirely PERFECT film, and put it on what I may infer by inference to be reels which are replaced by new ones every simple time the films come in. And the funny, or should I say the pitiful part of it is that these high-
up officials really believe what they tell me.

There is, however, reason to feel encour-
gaged, because bad as the situation still is, there has been great improvement in exchange practice, taken as a whole, during the past two or three years. Earl Dennison, of the Famous Players-Lasky corporation has accomplished much in the way of im-
provement in exchange methods for his com-
pamy. Universal has improved matters a lot also, by putting out a cheap service for small town theatres and discarding prints which are in bad condition—or at least they are being discarded as soon as they approach poor condition. The fly in that bottle of ointment is, however, the fact that the exchange manager likes to make a good showing in the matter of "overhead," and often keeps the poor reel or the ones in bad condition is such that the head office really wants them put out of service.

EVERY PRODUCER SHOULD HAVE A REALLY HIGH GRADE MAN, WHO HAS AT SOME TIME IN HIS LIFE BEEN A PROJECTIONS, TO MAKE PERIODIC INSPECTION OF ALL THEIR EXCHANGES, AND TO REPORT CONDITIONS TO THE PRESIDENT OF THE COMPANY, OR TO HIS DIRECT REPRESENTATIVE, WITH RECOM-
MENDATIONS.

No producer worthy of the name wants film in wretched condition sent out to the-
aters, though there is the handicap of the "exhibitor" who demands "service" at a price which precludes the same. Even in a half way decent condition. PRODUCERS WOULD DO WELL TO COMBINE AND ESTABLISH AN ABSOLUTE MIN-
IMUM PRICE FOR THEATRE SERVICE. VICTORS are based on what old productions but good prints can be furnished for.

He Waits For the Postman

S. SANTORELLI, projectionist, New Playhouse Theatre, Dover, N. J., takes

"Congratulations for the "Better Projection" department. It certainly is both instruc-
tive and interesting to read that the Moving Picture World is not a dally. I'm not a subscriber, true, but I get it each week, and I am satisfied with it. You may be your last dollar that I wait for the postman that day the same as I look forward to payday. I think they take a little too long, however, before change-over warning signals placed near end of films. I certainly wish the time might come when such a signal would be punishable with plenty of tar and feathers and a ride on a nice splinterly rail. I take great pride in mak-
ging smooth changes, but when the screen is all spoiled because some bone-head "machine monster" (you named him right, Mr. Editor) who fears to use his acme to acquire a headache, has used a punch, stickers or even his own self.

As to the Bluebook School, I am neither ashamed or proud to admit that most of the questions are Greek to me. I have been working on this job for nearly ten years. "Morality" lamps are old style. Am looking forward to the time they will be re-
placed. Also my simplex projectors are ten or fifteen years old, but in the best con-
dition—three shows daily, with an average of ten reeels per show.

You tell your friend Boss, for me, that he really does not deserve that old equipment. It will be true economy for him to do so. Those projectors have handled MORE than 11,000 MILES of film, if yours is a six-day week theatre. I know it costs a lot of jack to get two new up-to-date projectors, BUT it will pay to do it just the same. I venture the assertion that the improved efficiency in projection (the same result for less money, or better result for the same money) AND the less patronage induced by improved screen results will, in due time, pay for the new equipment you need, so the friend Boss will just be loaning himself the money, which the box office will in time, pay back to him.

Am glad you like our work, of course, but far better pleased to know that it has im-
proved your work, and thus enabled you to give your people better value for the money they pay in at the box office.

Tell your friend Boss that my advice is NOT meant imperiously, but in a friendly spirit. It is meant for HIS OWN GOOD.

If you haven't a Bluebook you should get one at once; also you ought to be a sub-
scriber to the Moving Picture World. Here is your chance to learn how to do YOUR SHARE and put a few dollars into the business you get your living out of. We are, of course, quite will-
ing you should use your Boss' World, but af-
ter all, brother, now-a-days the few cents per week the World costs amounts to pretty nearly nothing to you boys, and we like to feel that you men we work for are willing to show your appreciation to that extent.

Cinematographer Makes Corking Good Move

T HE American Cinematographer, an excellently published bi-monthly publication calling Los Angeles its home, edited by Foster Goss, has launched a new department in which questions concerning cinematography at the theatre will be dealt with, and the correct answers given.

This seems to me, from any and every viewpoint, to be a good move. This de-
partment once had occasion to take Brother Goss somewhat sharply to task when we believed he went about what might be b精神ally not a good move.

For this new departure, however, I have nothing but words of commendation. May the new department live, prosper and prove of large benefit to amateur photographers, for whom it is especially designed.
Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house expects it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Do you want to see, to show a perfect two reel comedy.

"Dog Shy" is.

Chase at his best, and there is no better. With him Stuart Holmes Mildred June and a truly stellar cast. See Charley give the duke a bath; see him forced into situation after situation each of which is a riot of laughter, a triumph of pure comedy.

When you can get entertainment like this, step on it. Bill it like a feature. It is.

F. Richard Jones, Supervising Director
Who is YOUR champion theatre patron?

MOVING PICTURE WORLD

VOL. 80, No. 3    MAY 15th, 1926    PRICE 25 CENTS

LET'S GET RID OF THE BUNK!

THE time has passed
WHEN intelligent men
CAN be expected
TO book pictures
ON the strength of
BEAUTIFUL bull!
YOU'VE got to consider
WHO are the men
BEHIND the product and
METRO-Goldwyn-Mayer
ISSUES this challenge:

(Continued Inside Cover)
THE BEST PRODUCTION BRAINS OF THE INDUSTRY HAVE FLOCKED TO M-G-M!

MORE STARS THAN THERE ARE IN HEAVEN

MARION DAVIES
RAMON NOVARRO
LON CHANEY
ELEANOR FOARDMAN
LIONEL BARRYMORE
RENEE ADOREE
CONRAD NAGEL
WILLIAM HAINES
ROY D'ARCY
FRANK CURRIER
CARL DANE
GEORGE K. ARTHUR
LARS HANSON
CECIL HOLLAND
LILLIAN GISH
MAE MURRAY
BUSTER KEATON
PAULINE STARKE
LEW CODY
GRETA GARBO
MAE BUSCH
OWEN MOORE
CLAIRE WINDSOR
MARCELINE DAY
DOROTHY PHILLIPS
DOUGLAS GILMORE
GWEN LEE
ANTONIO D'ALGY
JOHN GILBERT
NORMA SHEARER
JACKIE COOGAN
CHARLES RAY
AILEEN PRINGLE
SALLY O'NEIL
JOAN CRAWFORD
CARMEL MYERS
GERTRUDE OLDMSTED
DOROTHY SEBASTIAN
BERT ROACH
EDWARD CONNELLY
ESTELLE CLARKE
And many more

LIVEST SHOWMEN-DIRECTORS OF ALL

REX INGRAM
TOD BROWNING
JOHN S. ROBERTSON
ROBERT Z. LEONARD
VICTOR SEASTROM
REGINALD BARKER
EDWARD SEDGWICK
BENJ. CHRISTIANSON
MARCEL DE SANO
ARCHIE MAYO
MAURITZ STILLER
KING VIDOR
JOHN M. STAHL
MONTA BELL
SAM TAYLOR
JACK CONWAY
CHRISTY CABANNE
GEORGE HILL
KING BAGGOT
WILLIAM NIGH
ALFRED RABOCH
LEW LIPTON
FRED NIBLO
HOBART HENLEY
DIMITRI BUCHOWETZKI
CLARENCE BROWN
HARRY MILLARD
EDMUND GOULDING
MAURICE TOURENEUR
PHIL ROSEN
H. D'ABBADIE D'ARRAST
JESS ROBBINS
And other big directors

BRAINS attract brains!
MEN like Marcus Loew and Nick Schenck
AND Louis B. Mayer and his associates
ARE practical men who know
SHOW business.
NATURALLY the M-G-M personnel
REFLECTS these practical minds.
NOWHERE in the industry
WILL you find an organization
OF down-to-earth picture men
SUCH as are behind the product of
METRO-Goldwyn-Mayer.
THEY make the hits because
THEY know what brings the dough.
THAT'S where M-G-M has the edge!
THAT'S a challenge that's backed up by

THE PARADE OF HITS!

THE TOP OF THE INDUSTRY
THE EVIDENCE IS IN!

PARAMOUNT was first with its announcement of 1926-7 PRODUCT.

Announcements of practically all the other producers have FOLLOWED.

You have studied them all, LARGE and SMALL.

NOW, MORE THAN EVER, BY EVERY TEST OF SHOWMANNERSHIP YOU KNOW THIS IS TRUE:

No other company’s product can hold a candle to PARAMOUNT’S 15TH BIRTHDAY GROUP of 75 golden box-office hits.

No other company offers you stars like HAROLD LLOYD, GLORIA SWANSON, THOMAS MEIGHAN, POLA NEGRIL, RICHARD DIX, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, DOUGLAS MACLEAN, BEERY AND HATTON, W. C. FIELDS, GILDA GRAY, EDDIE CANTOR, ESTHER RALSTON, FLORENCE VIDOR and a stock company of 70.

No other company commands a galaxy of directors like CRUZE, GRIFFITH, VON STROHEIM, ST. CLAIR, NEILAN, FRANK LLOYD, SUTHERLAND, DWAN, BRENON and a score of other fresh, progressive showmen.

No other company offers such smashing big 1926-7 attractions—all completed or in the making—as Cruze’s “OLD IRONSIDES”, Griffith’s “SORROWS OF SATAN”, Brenon’s “BEAU GESTE”, Ziegfeld-Sutherland’s “GLORIFYING THE AMERICAN GIRL”, Fleming’s “THE ROUGH RIDERS”, Von Stroheim’s “THE WEDDING MARCH” and a procession of others coming.

No other company has met thousands of exhibitors face to face, presented frankly the merits of its 1926-7 product (as Paramount did in 40 coast-to-coast meetings) and received unanimous and enthusiastic endorsement of its pictures and its square deal policy.

Gentlemen, all the evidence is in. The verdict is this:

IN 1926-7, EVEN MORE THAN EVER BEFORE

PARAMOUNT OUTCLASSES THE FIELD!
Public demand for extended runs breaking all records everywhere!

2 weeks in MILWAUKEE
Alhambra Theatre. Every record broken! Held over by popular demand.

8 weeks in CHICAGO
Absolutely sensational! Held over week after week by public demand at Orpheum Theatre. Grosse a record for house!

2 weeks in KANSAS CITY
Pantages Theatre — tremendous business — held over extra week!

4 weeks in SAN FRANCISCO
St. Francis Theatre, Season's highspot. Tremendous business extended run 4 weeks.

10 weeks in LOS ANGELES
Figueroa Theatre. New Records! Turnaway business from start.

2 weeks in CLEVELAND
Buffin Theatre. Exceptional business. Held over additional week.

2 weeks in NEW ORLEANS
Liberty Theatre — still going strong. Smashed all house records. Housed about $19,000 first week.

with and Do
Theatre. Broke all records first week. Held over to accommodate crowds.

16 weeks in NEW YORK
At Warner Theatre — smashed all records on 11 week run. Held over 2 weeks Mark Strand—2 more Wklyn. Strand—and another Cameo Theatre

5 weeks in PHILADELPHIA
Stanton Theatre—the big sensation! Held over 5 weeks.

3 weeks in BALTIMORE
Metropolitan Theatre, 3 record-breaking weeks. Forced out by advance bookings while still breaking records.

3 weeks in WASHINGTON
Rialto Theatre—year’s most talked of picture. Held over by public demand!

4 weeks in PITTSBURG
Unparalleled! State Theatre—Broke all records by $4,000.

WARNER BROS. present—
THE SEA BEAST
DIRECTED BY MILLARD WEBB

JOHN BARRYMORE
DOROTHY COSTELLO
YOU WANT IT!

Your years of experience want for your box office. producer and in dealing with you want. That's why, in list of pictures that gives

YOU WANT a high class comedy picture with a powerful box office star.
YOU GET IT in every picture Reginald Denny makes!
YOU WANT a gleaming, glittering, spectacular super-production.
YOU GET IT in “The Midnight Sun” starring Laura La Plante.
YOU WANT an epic melodrama which will be the talk of the town.
YOU GET IT in “The Flaming Frontier.”
YOU WANT an automobile picture of racing, love and excitement.
YOU GET IT in Byron Morgan’s story “The Love Thrill.”
YOU WANT a heart interest picture with a famous title.
YOU GET IT in “The Old Soak” and you get it with a vengeance.
YOU WANT a novelty picture with a brand new personality.
YOU GET IT in “Oh Baby!”, the laughing novelty of the year.

UNIVERSAL'S GREATER MOVIE
YOU GET IT!

have taught you what you
My years of experience as a
you have taught me what
cold blood, I have planned a
you exactly what you want.
—Carl Laemmle

YOU WANT a horse race picture better than you’ve ever seen before.

YOU GET IT in “Down the Stretch.”

YOU WANT a smashing big picture of circus life.

YOU GET IT in Nellie Revell’s wonderful story “Spangles.”

YOU WANT a smashing navy story with all the necessary action and thrills.

YOU GET IT in “The Big Gun” and it’s simply a whale!

YOU WANT a railroad melodrama packed with punch and kick.

YOU GET IT in “The Runaway Express,” a real record-wrecker!

YOU WANT a flashy, sparkling picture of show life.

YOU GET IT in “The Show World!”

YOU WANT a snow picture as great as “The Storm.”

YOU GET IT in “Prisoners of the Storm.”

YOU WANT variety and punch in sure-fire box-office pictures.

YOU GET IT in Universal’s Greater Movie List!

LIST IS MADE TO FIT YOU!
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
FOX delivers the MONEY-MAKERS right to the end of the season! —

here's two more —

WILLIAM FOX

BLACK PARADISE

with

MADGE BELLAMY
EDMUND LOWE

Leslie Fenton
Doris Lloyd

Story by L. G. Rugby

"Waves of Society Trapped by Love and Boguswoman"

R.WILLIAM NEILL Productions

THE SILVER TREASURE from the novel "NOSTROMO"

JOSEPH CONRAD

A Midget Romance of Love, Life and Honor in the Struggle for Wealth

with

GEORGE O'BRIEN
LOU TELLEGEN
HELena Vance
HARRY CLARK
HOUDA HOOPER
"JOHN KINSEY"

Scenario by ROBERT N. LEF
ROWLAND V. LEF
Production

MONEY-MAKERS ALL!

SANDY — SIBERIA —

THE JOHNSTOWN FLOOD —

EARLY TO WED —

Peter B. Kyne's story

E. SHAMP AND
Eventually EVERY SHOWMAN will be playing Evelyn Brent pictures!
She is essentially a showman’s star!
She has a personality, an appeal, a something that winds itself around the hearts of her audiences—that makes friends and builds patronage for theatres!
RIGHT NOW Evelyn Brent is a great favorite among picture fans! She has a very definite following—a very definite box-office value, and she’s turning out a brand of pictures that is continually building this popularity!
RIGHT NOW is the time to take advantage of this popularity! To-day is the day to start allowing this star to make money for you!

**RENT**
The IMPOSTOR

is the kind of picture that will grab a lot of attention! It is packed to the hilt with melodramatic incident and action! It has the appeal of the society atmosphere and the allure of the underworld! Miss Brent does the best work of her career in a dual role of tremendous possibilities!
RIGHT NOW! TODAY! IS THE TIME TO GET SET WITH THIS MONEY-MAKING STAR!

Distributed by
1560 Broadway
New York City
First National is holding over nothing for next season. The Banner Group is too rich in hits already to need hold-overs.

By boosting your Summer profits, you stack up a record year.

Do it with First National.

A heat-proof hit week after week. Though it's hotternhell, sun can't stop 'em!

**First National**

is the only company releasing

**hits this Summer**

---

**NORMA TALMADGE**
in "Kiki"

---

**COLLEEN MOORE**
in "Irene"

---

**CORINNE GRIFFITH**
in "Mlle. Modist"

---

**RICHARD BARTHELMESS**
in "Ranson's Folly"

---

**HARRY LANGDON**
in "Tramp, Tramp, Tramp"

---

"THE GREATER GLORY"
June Mathis Special

"OLD LOVES AND NEW"
adapted from "The Desert Healer" by E. M. Hull, author of "The Sheik"

MICHAEL ARLEN'S
"The DANCER of PARIS"

FRANK LLOYD'S
"THE WISE GUY"

"THE WILDERNESS WOMAN"
the year's biggest comedy

"The SPORTING LOVER"
Drury Lane sensation

"SWEET DADDIES"

"HER SECOND CHANCE"
Who is Your Champion Theatre Patron?

WHo is the running broad jump champion patron of your picture theatre? It would pay you to find out. You might win the city, state and national tryouts and then enter your champion in the World's Series. To the great advantage of your community and your theatre.

Down in Spencer, West Virginia, Robey Theatres have put in a bid for the world's champion. In Burt Thompson, general manager of the local Water and Ice Company, they claim to have the record-breaking attender of the picture theatre. Nineteen years of constant devotion to the offerings of Robey Theatres!

Burt Thompson helped to wire the Robey Theatre in Spencer when it was built nineteen years ago. On the opening night he picked himself out a seat. And in that same seat he has sat for every production screened in the theatre over that pictureful period.

In time, it became almost like a seat on the New York Stock Exchange. It belonged to Burt. He didn't buy it with a lump sum of money. The unwritten law of Spencer gave it to him for his unflagging allegiance to pictures.

Elsewhere in this issue we print the full story. There is a mine of material in it. It suggests a similar discovery for every theatre in the country, particularly for those which have been doing business at the old stand for a long time.

There are men, of course, who never miss a Kentucky Derby or a World's Series or a championship fight. There are patrons of the opera who never miss a performance at the Metropolitan.

But who ever heard of a movie patron seeing every picture shown in one theatre over an unbroken stretch of nineteen years? Maybe you have one in your town. You never know until you find out.

The Burt Thompsons can tell you a lot about pictures. They have seen thousands of them come and go. If you can find the Burt Thompson of your theatre, you can make your house a landmark.

Can you show a patron who can beat Burt Thompson's record with Robey Theatres? If you can, send your entry along.

Wrapped up in this story there is an exploitation idea, which, carefully worked, will get your theatre to play music on the heart strings of your community. If yours is a young house, qualify the entry blank. Find your most consistent patron.

Turn this idea around in your head. And then go to work on it. You may not be able to beat the record of Robey Theatres with a "steady" for nineteen years. But you can certainly work up human interest that will pay dividends in prestige and in more consistent patronage in general.
The Amusement 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

<table>
<thead>
<tr>
<th>1925 RANGE</th>
<th>1926 RANGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>HIGH</td>
<td>LOW</td>
</tr>
<tr>
<td>235</td>
<td>535</td>
</tr>
</tbody>
</table>

(a) Balaban & Katz
(b) Eastman Kodak
(c) Famous Players-Lasky
(d) Preferred
(e) Film Insulation
(f) First National, Inc.
(g) Fox Film
(h) Fox Theatres
(i) International Projectors
(j) Loew's, Inc.
(k) Metro-Goldwyn, preferred
(l) Motion Picture Capital
(m) Pathe Exchange
(n) Roxy Theatre (Units)
(o) Stanley, Inc. of America
(p) Trans-Lux D.F. Screen
(q) Universal Pictures
(r) Warner Bros. & Loew's
(s) Common

(*) Held and asked; no sales on these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.

The Strike and Wall Street

The General Strike in Great Britain does not find an immediate reflection in prices current in Wall Street. Before the World War so serious a condition in Great Britain would have carried all stock issues down, but today the financial centre has been moved from London to New York and the money market is no longer seriously affected.

Undoubtedly, however, the conditions abroad will be registered here in the quotations on those stocks dependent in part on European sales, for the strike has wiped out the amusement-purchasing capacity of several millions of persons who are largely dependent upon the cinemas for their entertainment. The losses sustained, should the strike endure for any considerable period will inevitably appear on the balance sheets, since this will mean depleted theatre capital, which in turn will mean smaller rentals for an extended period following the strike.

High Lights of the Week

A new comer to the list—ROXY COMMON.

The Market was a whole stood up very well.

On May 3d, when the British General Strike went into effect, most of the stocks eased off only fractionally.

Famous Common touched 116 on that day.

Later in the week Stanley Company of America made a new high for the year of 58, a gain of 3 points over the previous high.

Sales this week amounted to 72,200 against 109,000 last week.

With few exceptions, notably Famous Common and Balaban & Katz, stocks recorded gains over the previous week's closing prices.

Call money in New York still at 3 1/2%.

Financial Report on Loew and Pathe

The commercial and Financial Chronicle in its issue of May 1, 1926, gave the following reports on Loew, Inc. and Pathe Exchange, Inc.:

Loew's, Incorporated—Earnings—

Gross Income—

<table>
<thead>
<tr>
<th>Sept. 1, '25 to Mar. 11, '23</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre receipts, rentals and sales of films, etc.</td>
</tr>
<tr>
<td>Rentals of stores and offices</td>
</tr>
<tr>
<td>Booking fees and commissions</td>
</tr>
<tr>
<td>Diversified income</td>
</tr>
</tbody>
</table>

Miscellaneous income |

| $3,624,443 |

Net income | $3,651,754 |

Divs. declared and paid | 1,060,270 |

$2,590,974 |

Balance, surplus | $1,884,364 |

Pathé Exchange, Inc.—Listing—

The New York Stock Exchange has authorized the listing on or after May 1, 1926, of 11,000 additional shares of Class A common stock without par value (300,000 shares), on official notice of issuance as a stock dividend, or on official notice of issuance and payment in full, making the total amount applied for 200,733 shares of Class A common stock.

On March 30, 1926, the directors declared on the Class A common stock and on the Class B common stock a cash dividend of 7 1/2 cents per share and a dividend of 3% payable in Class A common stock without par value on May 16, 1926, to Class A and Class B stockholders of record April 20.

Earnings for Last Three Years.

<table>
<thead>
<tr>
<th>Year</th>
<th>Gross</th>
<th>Net Earnings</th>
<th>Interest</th>
<th>Depreciation</th>
<th>Federal Tax</th>
<th>Balance</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td>$14,851,373</td>
<td>$1,454,080</td>
<td>$1,382,251</td>
<td>$93,761</td>
<td>$60,180</td>
<td>$1,618,889</td>
</tr>
<tr>
<td>1924</td>
<td>16,459,386</td>
<td>1,660,940</td>
<td>1,257,722</td>
<td>96,463</td>
<td>126,145</td>
<td>1,312,610</td>
</tr>
<tr>
<td>1925</td>
<td>18,151,827</td>
<td>1,768,984</td>
<td>1,213,388</td>
<td>97,172</td>
<td>136,716</td>
<td>1,431,758</td>
</tr>
</tbody>
</table>
"What's New?"

MARKUS LOEW is celebrating his twentieth anniversary in pictures by putting a whole new industry to work for him. He has geared radio to the M-G-M machine. "The Talk of the Industry" which developed into "The Top of the Industry" is now wishing millions of fans the "top of the evening" via the microphone.

"Mike"—"It's a Riff!" the line which Howard Dietz and Si Seudler perfected to sell a picture is set for this great promotional movement in which the radio "Mike" plays so important a part.

Movie Radio Clubs are being formed all over the country by M-G-M for the purpose of boosting the value of the picture theatre to the community, to increase its productivity, to increase the box-office value of M-G-M pictures played, to stimulate interest in the motion picture as a whole.

The movement had its inception in Boston over WBZ. Immediately Movie Hour ran away from all the other units on the air at that station. The mail which came in proved it. George Fecke, well-known in the New England state business, was the organizer of the Boston program and his success prompted M-G-M to name him its radio director.

WHN in New York, WJAS in Pittsburgh, WTAM in Cleveland, KYW in Chicago, and WIP in Philadelphia have been added to the original Boston station, and the movement is spreading under full organization speed. The men who put the air on the M-G-M payroll are Vice-president, Major Edward H. Bowes, Director of Publicity and Advertising Howard Dietz and Director of Exploitation William R. Ferguson. Mr. Fecke works under the direct supervision of Mr. Ferguson.

A great mouthpiece is finally being utilized in an acceptable way to speak weekly of the screen. The air, which for national purposes, has been silent on the movies will now crackle and sparkle with music from the picture theatre orchestras, with interesting stories on M-G-M stars, directors and productions, with talks on the picture theatre and its contribution to the community, with sympathetic news of the motion picture in general.

* * *

The letters which are coming in to the stations observing the weekly Movie Hour are proof that from coast to coast there will be a chain of Movie Radio Clubs made up of the millions of fans who comprise that invisible empire of the air.

We have talked before, and at length, on the use of radio for increasing picture theatre patronage, praying for some company to step forward and, in a national way, use the air waves to send waves of customers down the aisles of the movie houses. We are tickled pink to see that Metro-Goldwyn-Mayer is doing it in such a thorough manner.

It seemed a crime to see street bally-hos being used to promote pictures when the greatest bally-hoo of all was being neglected overhead.

It will not be long before every M-G-M exhibitor in the country can step out into the morning air, breathe it in, and say to himself, "Hot dawg! I've got this ozone working for me!"

To make it work 100 per cent, for him, HE will have to tell the world that HE is playing M-G-M pictures. Many a national advertising scheme has gone awry because there was not a sufficiently strong reminder AT THE POINT OF SALE. We feel sure that the advertising-wise exhibitor will cash in on the exclusive M-G-M service from this new, audible, but invisible salesman.

We warmly congratulate Marcus Loew on so brilliant a celebration of his twenty years in this business.

* * *

A YEAR BOOK may be just a Year Book—a chore done all in a day's work. Or again, it may be the frame of a vital message. A milestone in the life of the organization issuing it.

Such a message and such a milestone is the Year Book just placed in the hands of exhibitors by Columbia Pictures. This book, from Joe Brandt's outfit, is really an event. News. That's why we comment on it.

Aside from its good physical make-up it carries a story of independent achievement—24 pictures from Columbia. Creating and keeping a market for independent product. A story worth listening to.

"Thou Shalt Be King, Macbeth!"

By Nyberg - - - Moving Picture World Staff Artist
19 Years a Movie Patron
Theatre "Stars" Him
As World Champ

Robey Theatres are owned by H. H. Robey. When you want to attend one of them you hop a train and choo-choo to Spencer, West Virginia—unless you're already there, as was Burt Thompson who spent his working hours general-manager-ing the Water and Ice company. What he did with his "spare" time justifies starting a new paragraph. He went to the picture theatre! Not once in a while—not "now and then"—but "now," "then" and in between now-and-then.

Didn't make any fuss about it, this fan; simply attended and enjoyed the pictures and went some more, while the years piled up and the lady we call Fame hiked out to her laurel farm and pruned off some nice stuff with which to weave a wreath.

Then she whispered into the keenly attuned ear of Clark Munson, who is one living proof that Mr. Robey can pick a man who knows an exploitation stunt from a pre-Volstead bung-starter.

"Seen that chap in that same seat mighty regular," breathed Fame to the stunt-creator, dropping a package on his desk.

"Commence!" Clicks Clark's Cranium

"That perfumed draft listens as sweet as a brand new print going through our perfect projectionist's perfect projectors," sighed Clark. Then he undid the package and found a laurel wreath. Fame was doing a fade-out.

"Boy!" mused Clark, "I can't be a complete washout if that fair Goddess volplaned all the way down from Mount O'Limpus—for the good lad knows his mythology backwards as well as forwards." "I'll make Columbus-discovering-America look like a 1909 half reeler before Fair Fame can inhale half a Skammel!"

The accomplishing took some questioning and planning.

Thompson Touted
Thoroughly

The result—announcement of a Robey Theatres patron, Burt Thompson, as a world's champion long-distance, long-term patronage provider, with a record of nineteen years and more of steady, unremitting, unfailing allegiance to the motion picture. A runner-up was found, in James Campbell, who has a record of seven full years of staunch partisanship to the entertainment efforts of "the hard workin' print."

Edward D. Woodyard of the Times-Record and W. M. (Mike) Taylor, of the Roane County Reporter saw the possibilities of a local champion movie-goer and gave 'em a big play, and at this writing it looks as though the world-possibilities will be recognized by several of the foremost news broadcasters—Associated Press, is that all right?—and the fame of the champion be spread through this desert we call the Land of the Free, filed with reformers' cries for National Censorship!

There may be something for you in this stunt—a local contest for the champion of your town, a hook-in with other nearby houses for an inter-village or between-cities championship contest.

Anyway, whether you use it or not, you'll admit that Clark Munson doesn't have to have an idea rubbed with garlic in order for it to hit his nose for news. Let's have him give some sidelights that will be interesting to every exhibitor:

"Early in 1907 H. H. Robey, veteran theatre man of West Virginia opened his first theatre and was assisted in the wiring by Mr. Thompson. Mr. Robey is nearly a champion himself being one of the pioneer motion picture men in this section of the country. The movie habit that started at that early time has never left Mr. Thompson and it looks very much like it will continue to thrive for many years to come. During the entire time the Robey theatre has been in operation, a period of nearly a quarter of a century, Mr. Thompson has not missed a performance.

"Jim Campbell, whose picture appears above with the Champion's is runner-up for first honors, having attended continuously for the past seven years.

CLARK MUNSON
The publicity hard-hitter for Robey who started the starrin

JAMES CAMPBELL
Regular attendance for seven years made him the runner-up
Moving Picture World

When Is It a Moving Picture?

Dudley Murphy Helps to Answer the Question

By William J. Reilly

A new influence has come into motion picture making. From this influence will be born a new kind of picture, a moving picture in the real sense of the term. And strange as it may seem, in these days of a strong continental fetish, the parentage of this picture will be Irish-American, not German.

A few weeks ago we went to the Cameo Theatre to see "The Grand Duchess and the Waiter." There following that most excellent piece of work, a strange motion picture was thrown upon the screen, unannounced and without any credit titles whatsoever. It had no story, no plot, no actors. It consisted of shapes and patterns, in a constant motion, being broken up, assembled in new form, fanning out again, approaching, receding, seeming for all the world like the animation of a cubist painter's dream.

We looked up a program. The picture was Dudley Murphy's "Ballet Mecanique." So that was it! The Mechanical Ballet. We looked up Dudley Murphy, not so much to find out how he made this curious picture, but to discover at what cinematic principle he was driving. For the picture, it was evident, had made a striking impression upon the audience.

So we found Mr. Murphy and asked him what was behind this extraordinary film.

"I made it," he said, "because I wanted to make a moving picture."

That seemed, off-hand, like bringing coal to Newcastle.

He went on to define his idea of a moving picture.

"A moving picture," Murphy said, "should be a definite rhythmic pattern of powerful image value. The image qualities should contain box-office values such as stars and attractive and dramatic atmosphere. But the thing that gets the movie audience is the rhythmic pattern or tempo."

"For example, take the typical 'chase' scene. Whether it is a yacht chased by a destroyer, an automobile by an airplane, a horse by another horse, the image is not so important. It is a question of tempo."

Mr. Murphy's definition is certainly exemplified in his work. For we have never seen, outside of "The Big Parade," a moving picture with such rhythmic and dynamic tempo as is contained in "Ballet Mecanique."

Murphy went to work to give his audiences an emotional kick by utilizing the many powerful qualities that the motion picture possesses and which are used only occasionally today. For instance, the power of stock by percussive effects, the power to soothe by fluent effects, the power to excite by dynamic repetition—contrasts—surprise—repetition to the extent of hysteria—rhythmic suspense as opposed to the usual plot suspense.

He succeeded. The lay public came to see his "Ballet Mecanique." Producers, directors, stars came to watch its effect on that public. The effect was one of stimulation—stimulation of the emotions and of the imagination. In every mind was an individual interpretation of the piece.

"To me," says Murphy, "pictures are 75 per cent rhythm and 25 per cent image value. I believe the secret of Chaplin's success lies in his consummate knowledge and feeling for tempo. It is surely one of the reasons for the success of "The Big Parade." When the troops are coming to France—left, right—left right, boom, boom, on and on they come. Repetition. The strength of this sequence is due to this repetition. A powerful effect is had with this technique. Repetition is one of the basic factors in all art, and films can use it to more advantage than almost any other art form because of the time element."

"Ballet Mecanique" is only an experiment. But it contains something that can be used to great advantage in the regular dramatic picture. In it Murphy has sequences where shock or a percussive rhythm beats a note that obtains the same visual reaction as the drum obtains orally.

There are distinct styles in direction. DeMille, Griffith, von Stroheim, Lubitsch have a style all their own. Their pictures have personality. And now a new style of direction and almost a new use of the medium is here with Dudley Murphy as its forerunner. The use of a straight line continuity and dynamic tempo.

Murphy knows a pile of things about a motion picture camera. He can make it do almost anything the human imagination conjures up. He thinks in terms of "camera punch," a term of his. He has had six years' experience as cameraman, scenarist, film editor and director.

His "Ballet Mecanique" was produced in Paris and was first shown in Vienna in

(Continued on page 223)

Dancing Around the Clock

A Murphy notion. Carefully timed cutting makes these legs do a Charleston.
West Coast Ing
With - -

Larry Urbach

(Special Dispatch to Moving Picture World)

ANITA STEWART TO STAR IN "THE MAINSPRING"

Anita Stewart has been selected to star in the filming of the Louis Joseph Vance novel, "The Mainspring," a Tiffany production. Henry McCarty will direct with Edmund Earis in the male lead. Others in the cast are Duane Thompson, Larry Steers, Victor Potel, Eddie Lyons and James Farley.

PATSY RUTH MILLER IN BIG WARNER FILM

If present plans go through, Patsy Ruth Miller will play one of the important roles in "Broken Hearts of Hollywood," a Warner production. Miss Miller is now finishing in "Reevillo," a Ernest Lubitsch-directed film for Warner.

PHIL WHITE TO NEW YORK WITH SPEECH COPS SERIES

Phil H. White, production manager for Artmor Productions, Inc., of Hollywood, left this week for New York with a print of the first of a series of twelve two-reelers dealing with the daily life of the motorcycle police. Mr. White will negotiate with a national organization for the release of the entire series.

JACQUELINE LOGAN TO NEW YORK

Jacqueline Logan, having completed work in the title role of "The Foolfoose Widow" for Warner Bros., left this week for New York on a pleasure trip with her husband and Miss Logan entertained the trade and newspaper press at her suite in the Ambassador Hotel, Los Angeles, before she started for her well earned vacation with her "year old husband."

REPP JOINS WARNER BROS COAST PUBLICITY STAFF

Ed Earl Repp, former Philadelphia newspaper man and well known in publicity circles in Los Angeles, San Francisco and San Diego, has joined Warner Bros., West Coast Studios press staff. For the past six years Mr. Repp's activities in Los Angeles have identified him with the publicity end of the old Vitagraph studios, Larry Semon Productions, Morosco Theatre, Clune's Broadway, Majestic, Grauman's Metropolitan, Rialto and Million Dollar theatre, Playhouse and other prominent legitimate and picture houses. Mr. Repp will assist Hal Wallis, publicity director for the Warner Bros., Studios.

"DAME CHANCE" FIRST HARTFORD

"Dame Chance," the title of the first production to be released by the newly organized American Cinema Association, or A-C-A, will be made by the David Hartford Company at the Fine Arts Studio commencing this week. Mr. Hartford will direct with Robert Frazer as the lead. The supporting cast is Lisette Steadman, Mary Carr, Gertrude Astor, Julianne Johnston.

THOMSON STARTS AT DE MILLE STUDIO

Kenneth Thomson, recently signed by Cecil De Mille, has received his first picture assignment opposite Vera Reynolds in "Risky Business," being filmed at the De Mille studio. Alan Hale will direct with a large cast including Zasu Pitts, Louis Nataheau, George Irving, Ward Crane and Ethel Clayton.

HOLLYWOOD FLASHES

James P. Hogan has been signed to direct Harry Carey's next picture, "Burning Bridges," which went into production this week. It's a western melodrama written by Jack Boyle.

Lois Wilson left Hollywood this week for New York, where she starts to work at the Paramount Long Island studio in the leading female role in the "Showoff."

Betty Compson has started work this week at Universal City on her role in "Love Me and the World is Mine," a Universal supper-juwel which E. A. Dupont, the noted UFA director, is filming as his first American production.

Fay Wray, the pretty little leading lady of comedies, recently placed under a long term contract by Universal, is playing the leading female role opposite Hoot Gibson in his latest starring production, "The Man in the Saddle," directed by Cliff Smith.

"The Old Soak," Edward Sloman's latest for Universal, received high praise at a preview at the Writers Club last week. Jean Hersholt is the star.

The title of "The Star Maker," Lois Weber's production for Universal, has been changed to "The Show World," and will be released shortly under that title.

Dick Barthelmess, Inspiration star, has leased a large house on Ocean Front, Santa Monica, for six months. Perhaps he will become a native son. Who knows?

"A Horse on Broadway" is the working title of the first of a series of six Frank Mattison Productions to be directed by Mr. Mattison.

Richard Wallace, who directed several Hal Roach comedies, has quit that organization. Mr. Wallace signed for six productions, his first effort to be Corinne Griffith's next vehicle, "The Pink Alley," under his contract with E. M. Asher of the Corinne Griffith Company.

Many of the Hollywood film folk turned out at the grand opening of the El Capitan Theatre, Hollywood's first legitimate theatre, to see "Charlot Revue."

Greta Nissen will return to the stage, it is rumored. She likes the glare of the footlights better than the burn of Kleig lights. She'll be back, perhaps.

Ground was broken last week for the construction of the new Band Box Theatre, at El Centro and Hollywood Boulevard, Hollywood.

Lois Moran has signed a long term contract with Paramount. At present Miss Moran is playing opposite Lon Chaney in "The Road to Mandalay," an M-G-M film.

"The Volga Boatman," the P. D. C. special, is scheduled to open soon at Fred Miller's new Carthy Circle Theatre.

Renee Adoree has been borrowed by Paramount from M-G-M to appear opposite Tom Meighan in his next starring vehicle, "Tin Gods." Miss Adoree left for New York for the Paramount Long Island studio last week.

Anthony Coldewey has been assigned to the scenario staff at the Metropolitan Studios.

Fertile Field For Theatres

Everything points to Hollywood, California, as a center for motion picture houses. Several theatres are being planned, and many suitable locations are being sought for by theatre owners from all parts of the country. It is predicted that within five years Hollywood will have some of the largest picture houses as well as legitimate and vaudeville theatres.

A new theatre for the spoken drama is being constructed in the heart of Hollywood, on Vine Street near Hollywood Boulevard.
Northwest Fights Contract Additions; New Clauses Described in a Nutshell

To Study Europe

SUMNER SMITH, of Moving Picture World, leaves within two weeks to conduct a survey of motion picture conditions in Europe for Moving Picture World. He will be gone about two months.

On his return to New York Mr. Smith will write a series of articles explaining the real situation in the foreign field as it affects motion picture men of this country. He will also do two articles for national magazines.

Moving Picture World, in line with its policy of complete service to the industry it represents, offers his services to any member of the industry desiring an individual report on business conditions abroad.

Principals in the Big Deal

EDWARD F. ALBEE

Mr. Albee, for the Keith Circuit, and Mr. Flinn, for Producers' Distributing Corp., signed the document which makes Keith half owner of P. D. C. and which affords P. D. C. a tremendous outlet for its pictures.
Nine Big Specials With Musical Synchronization Named by Warners To Supplement Their 26 Winners

Company Plans Extended Run Productions With Barrymore, Lubitsch and Chaplin—Three to Be Shown Simultaneously on Broadway During Summer Months

WARNER BROS. are to make nine big specials for the 1926-27 season, according to announcement just made by Harry M. Warner on the West Coast. These will be in addition to the Twenty-Six Warner Winners announced for the season at the recent Warner conventions. Each of the specials will be a $2 attraction, to which will be applied the new device controlled by Warner Bros. and perfected by the Western Electric Company, the American Telegraph and Telephone Company and the Bell Laboratories, which synchronizes the musical score with the production.

These nine specials will be the biggest ever made by Warner Bros. Each will be sold individually on its merits. They will embrace two pictures in which John Barrymore will be starred, "Don Juan" and "Manon Lescaut"; three with Syd Chaplin, the first of which will be "The Better Ole"; two stupendous Lubitsch specials as yet untitled, and "Black Ivory," the Polan Banks story that recently created such a sensation, and Noah's Ark," a production that for stupendousness has never been surpassed in the motion picture industry.

Despite the fact that the announcement has just been made regarding these Warner specials, no less than three of them will be playing simultaneously in Broadway houses during the coming Summer and each will be accompanied by the synchronization device which experts who have seen it in operation declare will revolutionize the motion picture industry.

Two of these three specials which are to have Broadway showings within the next few months are the John Barrymore vehicle, "Don Juan," and the Syd Chaplin opus, "The Better Ole." The former has already been completed, while "The Better Ole" has reached an advanced stage of production. The third production has not yet been divulged, but announcement will be forthcoming in the near future.

TO MAKE THIS BANNER YEAR FOR WARNERS

Just how much money will be spent by Warners on the nine specials announced has not been made known, but the figures will be very large, as this organization has declared that it will have elaborate productions and no expense will be spared to make this the banner year for Warners. They have been coralling well-known scenarists, directors and stars, and on the technical side they have also secured high class talent. "Don Juan," the first of the nine specials completed, has already been previewed at the Warner home office, 1600 Broadway in New York and the unanimous verdict followed that it would prove even a greater box-office attraction than "The Sea Beast," which has been establishing new records wherever it has been shown.

The new Barrymore picture is even more elaborately produced than was "The Sea Beast" and it is claimed Barrymore never has done better work than as the amorous adventurer of Lord Byron's famous poem. Besides his marvelous love-making scenes, for which the star is famous, he also indulges in a sword fight which for realism and excitement has never been equalled on the screen. Beautiful women also dominate the production, which boasts massive sets and marvelous photography.

Mary Astor to be Barrymore Leading Woman

Barrymore will have as his leading lady in "Don Juan," Mary Astor, with an exceptional supporting cast, which includes, William Louis, Estelle Taylor (Mrs. Jack Dempsey), Jane Winton, John Roche, June Marlowe, Helene Costello, Myrna Loy, Yvonne Day, Phillips De Lacey, John George, Helena D'Aigy, Warner Oland, Montagu Love, Josef Swickard, Phyllis Haver, Lionel Brahms, Fidel De Brulier, Helen Lee Worthing, Hedda Hopper, Sheldon Lewis and Emily Fitzroy. The picture was directed by Alan Crosland and the scenario prepared by Pess Meredyth.

"The Better Ole" will be the biggest special Syd Chaplin has made for Warner Bros. He will have the role of "Limsy" Old Bill.
Moving Picture World

Busby, Bruce Bairnsfather's universally loved cartoon character, which on the legitimate stage created one of the greatest sensations of the past fifteen years.

Old Hill, buff toold, set in habits and endearing eccentricities, with walrus moustache, stubby pipe, woolen muffler, fingerless mitts and unkempt in appearance, is a different role than Chaplin played in "The Man on the Box" and "Oh What a Nurse," but reports from the Coast are most enthusiastic and declare that the comedian is bound to score more heavily even than he has done in the past. Chaplin again has the advantage of direction by Chuck Reisner, who directed him in his other successes. The screen adaptation was prepared by Reisner and Darryl Francis Zanuck.

Doris Hill, a newcomer to the screen will be Chaplin's leading lady, while those so far selected for the supporting cast are Harrold Goodwin, Theodore Lohr, Ed Kennedy, Charles Gerrard, Tom McGuire, Jack Ackroyd, Tom Kennedy, Kewpie Morgan and Arthur Clayton.

With "Don Juan" completed and John Barrymore just back from a well deserved vacation, first scenes have already been shot on "Macon Lescaut," adapted from the world famous opera of the same name and again Barrymore will have the tremendously popular Dolores Costello playing opposite him in the leading feminine role.

Star Again in Role of Great Lover

The leading role in the opera was a feminine role which has been sung by such famous opera stars as Bori and Geraldine Farrar, but in her adaptation Bess Meredyth has made the Barrymore role the dominant one, with this star again cast as a great lover.

"Macon Lescaut," written by the Abbe Prevost, is among the famous operas of all times and has been in the repertoire of the leading opera companies of the world. It is both musical and colorful and lends itself readily to adaptation for the screen. Bess Meredyth is said to have done her best work with this adaptation.

As an added feature to this gigantic production and one that will enhance its value many fold as an attraction in any type of picture house, it will have the benefit of the complete original opera score applied through the new synchronization device of Warner Bros., which is applied to fit perfectly with the production. This synchronized music will be provided by the foremost artist available.

The cast so far assembled to support Barrymore and Miss Costello in "Macon Lescaut" is made up of Holmes Herbert, Sam De Grasse, Warner Oland, Marcella Cod, Charles Clary, Rose Dione, Bertram Grasby, Noble Johnson, Templar Saxe, Eugenie Besserer and Charles Cary.

"Black Ivory," only recently published, is the work of Polar Banks and it has created a greater sensation as a novel than any published in recent years. Though published only a few months ago it is already in its fourth edition with new editions being run off to keep pace with the exceptional demand. It is an historical and romantic novel, which producers declare lends itself in its every page to picture reproduction.

"Black Ivory" One of Warner's Biggest

The principal character in "Black Ivory" is Jean Lafitte, called "the pirate" in his time, but the man who, after General Jackson, was responsible for the success of the Battle of New Orleans. It is the tale of the Louisiana coast and Lafitte. It is full of romance and action and it will be one of the biggest productions of the Warner specials. The script is now being prepared, but no details have yet been divulged regarding cast or director.

"Noah's Ark" is a story brought from Europe by Albert Warner. It is both historical and modern in its settings and it will be more lavishly produced than any on the special Warner list. Production plans are now in the formative stage and will be forthcoming in the near future.

Warner's are preparing two lavish productions to be made by the world famous director, Ernst Lubitsch. They are to be great spectacles on the order of "Passion," though the titles have not yet been revealed. Lubitsch has been given much of his spare time to consideration of these specials when not engaged with his present production of "Reveillon" for Warners. He intends to make them his masterpiece productions and he will have ample financial backing to achieve his ambition.

Camera Pictures Start Work on Second Fairbanks Film

HAVING completed and delivered "The Mile a-Minute Man," their first production, featuring William Fairbanks, to Lumar Film Corporation, Camera Pictures, Inc., are announcing the cast and director on the second subject in the series of eight, which is entitled "Through Thick and Thin." Opposite Bill Fairbanks will appear Ethel Shannon, who has been loaned to Camera Pictures for this picture by Sam Sax, to whom she is under exclusive contract. Jack Curtis has been assigned the heavy role. George Periolat plays a character role in a William Fairbanks picture. In Anson, a new screen discovery, has her first real opportunity as Rita, a Spanish dancer, and Eddy Chandler and Fred Behrle complete the cast.

"Tin Gods" Meighan's Next

"Tin Gods," the stage play by William Anthony McGuire, which has been purchased by Famous Players-Lasky Corporation for the next picture of Thomas Meighan, it was announced yesterday by William Le Baron, associated producer at the Paramount Long Island Studio.

Paul Dickey and Howard Emmett Rogers are working upon the adaptation of the play to the screen. Meighan is at White Sulphur Springs, W. Va., where Dickey and Rogers expect to join him in a few days for conference regarding the roles.

M.-G.-M. Changes Title

"Harney" will be the release title of Metro-Goldwyn-Mayer's picturization of "In Praise of James Carabine," the epic novel by Donn Byrne, which is being directed by Marcel De Sano, it was announced by Louis M. Mayer, vice-president in charge of production at M.-G.-M. Ralph Graves and Renee Adore are featured in the leading roles.

Quite the Rage

John Barrymore Appears as Both a Stylish and Stifled Gentleman in "Don Juan," a Warner Bros. Picture.

Harrison Ford Is Signed By Metropolitan Pictures

Continuing in its efforts to increase its roster of box office personalities, Metropolitan Pictures Corporation, through General Manager William Sistrom, announces the acquisition of Harrison Ford to its already lengthy list of contract players. His first production under the new contract will be with Miss Prevost again, in "Almost a Lady" and then he will be featured in the title role of Al Christie's next big feature "The Nervous Wreck."

Phillips in "The Bells"

Eddie Phillips who has been occupied for some time past with the role of the college boy "heavy" in "April Fool," a special Chadwick production, stepped from one picture to another at the studios of that organization this week when he was cast for the role of "Christian," the romantic lead of "The Bells," in which Lionel Barrymore is now being starred.
Six Super Pictures for Release by Universal in 1926-27, Says Laemmle

Universal President, Back in New York After Winter Spent Supervising Production at West Coast Plant, Announces That Company Will Double Its Big Feature Output

CARL LAEMMLE, president of Universal, arriving in New York from Universal City early this week, after a busy winter supervising the production of forthcoming Universal pictures, announced that he will release six super-productions during the 1926-1927 season. This is more than double the number of superproductions released in one year by Universal. The productions will be a part of the Greater Movie List, which also will consist of six Reginald Denny Productions, twenty-eight Jewels, six Richard Talmadge Productions, twenty-four western features and Universal's large array of Short Product, including the Famous Authors Five serials, the Buster Brown Comedies, the Stern Brothers Comedies, the Gumps, the Bluebird Comedies, the Mustang Westerns and the International Newsreel.

The six super-productions will be "The Flaming Frontier," "The Midnight Sun," "Love Me and the World Is Mine," "Les Miserables," "Michael Strogoff," and "Uncle Tom's Cabin." Four of them already are complete, "The Flaming Frontier" and "The Midnight Sun," which have had their premiers in the Colony Theatre, New York City, and the two foreign-made pictures taken over by Laemmle, "Les Miserables" and "Michael Strogoff." "Love Me and the World Is Mine" is well under way at Universal City and "Uncle Tom's Cabin" is almost half completed.

"Les Miserables" has just had a remarkable trade showing tour in Great Britain, where it was presented in two parts of eleven reels each. It may be similarly presented in the United States. It was made in France from the immortal Victor Hugo romance, and comes from the studio of the Societe des Cineromans. "Michael Strogoff," adapted from the celebrated story by Jules Verne, is also a Cineroman product, starring Ivan Mosjoukine, who has been engaged by Universal on the strength of his good work in the Jules Verne pictures.

"Love Me and the World Is Mine" is the first picture to be made for Universal by E. A. Dupont, noted Ufa director. It is being made for Universal by Rudolph Hans Bartsch, noted Viennese author. Mary Philbin and Norris Nels are co-starred, with a strong cast including Betty Compson, Henry B. Walthall, George Siegmann, Albert Conti, Martha Mattox, Charles Selom, Helen Dunbar and Robert Anderson. It is a story of pre-war Vienna, and will be similar in atmosphere and treatment to "Merely a Round," in which Miss Philbin and Kenny first won fame.

Charles Gilpin to Play "Uncle Tom"

Laemmle has definitely decided, he announces, to engage the negro actor, Charles Gilpin, for the role of Uncle Tom in "Uncle Tom's Cabin." The Uncle Tom company, headed by Harry Pollard, Universal's ace director, has arrived at Universal City from the East and in a few days will start work on interior scenes for the big super. Later it will visit Southern locations.

The Universal president also made it known that Universal plans a big post-war picture, dealing with the life of the American soldier in the Kerry of Occupation, after the Armistice. It has the temporary title "Let's Go Home," and will be filmed along the Moselle and the Rhine on the exact locations where the American soldiers were stationed in Germany around the Coblenz bridgehead. The keynote will be a humorous viewpoint on the lives of soldiers in the occupied zone.

Universal also is contemplating a big production based on an original story to be written by Inre Fazekas, celebrated Hungarian playwright, and author of "Altona," "Madonna" and other plays to be produced in New York next fall. He is under contract to supply Universal with three originals. The first will be "Moscow," a story with Russian background. It probably will be a Mary Philbin vehicle, with Dupont directing.

Last Two Months Were Laemmle's Busiest

"The two months I just spent at Universal City have been the busiest of my life," said Laemmle, as he lighted from the Twentieth Century. "But I didn't leave Los Angeles until everything was decided for next year's production. The stories bought, all plans made and most of the pictures themselves placed in production. I am happy to announce also a new super-picture which we have just decided to make at Universal City as soon as Henny McRae is finished with 'Uncle Tom's Cabin.' This new production is 'The Big Gun,' by Richard Barry, of which we intend to make the biggest modern naval picture ever released.

"When we first purchased this story, it seemed to held possibilities of a very big picture, indeed, and the plans that I have worked out with Henny McRae, General Manager of Universal City, fully bear out our first convictions. We will have ample support and assistance from the navy, and already, locations and properties are being collected. I expect to feature George Lewis in the big role. I have great confidence in this young actor. He made a place for himself with the Universal organization through his work in 'His People' and 'The Old Soak,' which I have just seen, confirms our faith in him 100 per cent.

"I have seen a number of our next year's pictures in the cutting room, and I am frankly proud of such pictures as 'Poker Faces,' 'The Old Soak,' and 'The Show World,' which is the new title we have given to Dana Burnett's story "Technic," which Lois Weber made with Francis X. Bushman and Billie Dove. "The Runaway Express" is an all-around good box-office railroad picture. 'Spangles,' I feel certain, will fill every expectation as a circus picture. 'Her Big Night' shows an entirely new and entrancing side of Laura LaPlante; while New York particularly will be interested in 'The Whole Town's Talking,' in which Everett Horton plays the role in which Grant Mitchell held the boards so long. These are but a few of the 66 features we release next season.

"I am particularly pleased with the progress made by E. A. Dupont, whom I brought over from the UFA company, on 'Love Me and the World Is Mine.' This super-picture, co-starring Mary Philbin and Norman Kerry and featuring Betty Compson, Henry B. Walthall and George Siegmann, is very nearly half completed. The 'rushes' convince me that we have a much greater picture here than we had in 'Merely a Round.'"

"I also wish to announce that we are going to start production immediately on a series of two-reel pictures to be called 'The Collegians.' They were suggested and have been written by my son, Carl Laemmle, Jr. He wrote them for George Lewis and I am going to star Lewis in the series before he stars work in 'The Big Gun.'"
Before You Turn This Page Get Your Copy of That Big Warner Bros. Announcement Book in Front of You!
Fewer and Better Pictures—26
Individually Specialized Box Office Attractions for 1926–27

Monte Blue in
“The BRUTE”

WARNER WINNERS
No Machine-made Pictures in the WARNER-Line-up!

THE day of better pictures is here! That is what “individual specialization” means to you! Positive insurance against all the penalties of stereotyped, machine-made pictures which huge producing schedules make necessary.

26 “individually specialized” pictures from Warner Bros. 26 pictures which will be the result of close collaboration in planning and the undivided effort in production of the entire Warner organization. Only the short producing schedule of 26 pictures makes this possible. The tremendous speed and high pressure necessary to produce two, three or four times as many pictures in the same given length of time are entirely eliminated as well as the result which is pictures of inferior box office power.

Only “individual specialization” will produce pictures that are different in story, original in treatment, novel in popular appeal—pictures that pack the box office wallop. That's what you get in 26 Warner Winners—fewer and better pictures for 1926-27.

The finest line-up in the industry! Every picture has everything! Story, cast, direction plus the Warner Bros. standard of production! Unbeatable! For example, read in your copy of the big announcement book the facts that are making “The Brute” a whale of a box office bet! 26 Warner Winners for 1926!
Producers Distributing, International Convention In Session at Los Angeles

De Mille, Christie and Metropolitan Studios Visited and Business Meetings Opened in Ambassador Hotel; Daily Gets Out P. D. C. Edition

MARKED by pomp and panoply befitting its progressive spirit, the first international convention of Producers Distributing Corporation went into session in Los Angeles this week after the city's long arm of welcome had extended out to San Bernardino where on Monday morning, May 3 the home office officials and the delegates from points east were met by committees and a bevy of embryo motion picture stars dressed in Spanish costumes and bearing sun kissed California oranges as California's gift of greeting. An Hawaiian orchestra also boarded the special train at San Bernardino and the delegates were entertained with music from that point on to the doors of their rooms at the Ambassador Hotel in Los Angeles.

At Pasadena California newshoys boarded the train with a special P. D. C. edition of the Los Angeles Express. The entire front page and two inside pages of this newspaper were devoted to news of the Producers Distributing convention and stories covering the remarkable achievements of the company since its incorporation two years ago and its affiliation with the Cecil De Mille interests a little over twelve months ago.

In Los Angeles the party was received by a host of stars, featured players and studio officials headed by Cecil B. De Mille, William Sistrom and Al. Christie and in a cavalcade of flower-bedecked automobiles, accompanied by a band of music the delegates were carried to the Ambassador Hotel while a battery of news reel cameras recorded their arrival.

Reception Held at Christie Studios

Monday evening an informal reception was held at the Christie Studio where, after meeting the Christie galaxy of comedy stars and

These Officials Attended P. D. C's Big Convention

Ovals: Left, Cecil B. De Mille; right, producer-general, F. C. Munroe, President—at Mr. Munroe's right is W. J. Morgan, Sales Manager—at Mr. De Mille's left is Charles Christie of the well-known Christie Comedies and Laugh Features; diagonally opposite, in the lower right hand circle is Al Christie, also of the Christie firm; Carroll Trowbridge, General Representative of Christie Brothers, is in the left lower circle; the two square men in two square places are, respectively (left) William Vogel, General Manager of Producers International Corp., and (right) William Sistrom, General Manager of Cecil B. De Mille and Metropolitan Studios.
an inspection of the big mirth-producing plant, the delegates were treated to a view of Al Christie's new big feature "Up in Mabel's Room" which has just been completed with Marie Prevost in the stellar role.

Tuesday morning and afternoon were devoted to an inspection of the mammoth De Mille and Metropolitan Studios where De Mille himself and William Sistrom acted in the dual capacity of host and guide in showing the boys how the new 1926-7 pictures are being made with the most modern equipment and the latest technical devices.

At the De Mille Studio the delegates were intensely interested in seeing actual production work on the current Leatrice Joy picture "The Clinging Vine." Rod La Rosque before the camera for "Gigolo" and Jetta Goudal on the stage in her first starring picture "Her Man O'War." In laying out their working schedules directors Paul Sloane, William K. Howard and Frank Urson who are now occupying the stages made arrangements for the filming of the most interesting scenes in their respective pictures, while the convention delegates were present.


On Tuesday evening the delegates, divided into two divisions witnessed public previews of "Silence" featuring H. B. Warner and Vera Reynolds, and "The Unknown Soldier" with Marguerite De La Motte and Charles Emmett Mack; two of the current season's releases which have just been completed.

Business Session Opens

Presided over by F. C. Munroe, president of Producers Distributing Corporation, the business sessions of the convention were formally opened on Wednesday morning. Cecil De Mille, Al Christie, William Sistrom and W. J. Morgan were the speakers of the day and the morning session was devoted to discussions of what had been accomplished during the past year both in production activities and selling efforts.

In the afternoon the executives listened while the division and branch managers explained the business conditions existing at the present time in their respective territories. In these talks the managers from the field reviewed theatre contacts and the public reaction to each type of production released during the past year and the estimated drawing power, in their territories, of each present day star and leading player.

This review of star values was listened to with eager interest by the producers as, first hand information of inestimable value in casting pictures for the coming season.

Elaborate Banquet

Held at Ambassador

Wednesday evening an elaborate banquet was held in the grand ballroom of the Ambassador Hotel at which Al Christie former-
Tiffany Opens First Ten of Nationwide Exchanges

The first ten of the nation-wide Tiffany exchanges have already been established according to an announcement made by M. H. Hoffman of Tiffany Productions, Inc. These are the nucleus of a large national distributing organization to handle Tiffany productions exclusively.

Many of the exchanges are to be operated and controlled by the Home Office in New York while some of the others to be established will be under the management of franchise holders, but are to be under Tiffany control and supervision.

Tiffany exchanges have already opened in New York, Buffalo, Chicago, Indianapolis, Boston and New Haven. Leases are now being negotiated for quarters in Pittsburgh, Cleveland, Cincinnati and Detroit in the film buildings in the respective cities. Other cities and the business addresses and the staff personnel will shortly be announced.


Moving pictures of the incoming guests was the order of the first day of the convention. And still, too. Some posed with the stars. Others tried to. They all were in pictures.

Conventions come but once a year. This one will last a long time with all the boys who came out to have a good time, as well as to go over the business plans for the season 1926-1927. Both the business and the pleasure was a huge success.

Ali Christie could not wait for the P. D. C. gang to get to Los Angeles. With his publicity director, Pat Dowling, he went to San Bernardino, where they boarded the train and rode in with the conventioneers. Of course nothing but a Hawaiian-band would do for the occasion.

George W. Harvey, advertising director, and Fred Zimmerman, Buffalo exchange manager, formed a good vaudeville team when they put on a dancing act at San Bernardino. The boys need not worry about a job as long as they keep in practice with the “buck and wing” steps.

Convention Sidelights
By Larry Urbach

The Evening Express, Los Angeles' oldest newspaper, devoted the entire front page to the P. D. C. convention on Monday. That's not all. Four full pages, all touching upon P. D. C., activities in production and distribution, followed. They literally owned the sheet. Credit is due Barrett C. Kiesling, director of publicity for P. D. C., on the West Coast, for this master stroke.

We've all been to banquets. This one was different. The dinner, dance and ball, held Wednesday, was marked by a De Mille Fashion Show which was part of the evening's program. All the boys will go home with a keen knowledge of what their wives should wear next season.

The boys saw several P. D. C. films at previews. "Up in Mabel's Room," a Christie special, was voted the funniest picture made by the Christie brothers.

George Dillon, Eastern District manager, with his salesmen, Frank Drumm, Dave Gross and Bob Wolf, made merrily on the trip out, prepared to launch a sales campaign in their territories that will break all sales records. They'll do it, too.

Five Christie beauties met the guests at the station to "pin a rose" on their lapels. Some of the boys extended both lapels.

Moving pictures of the incoming guests was the order of the first day of the convention. And still, too. Some posed with the stars. Others tried to. They all were in pictures.
That's how Roach is producing. That's what his pictures are.

Lionel Barrymore, Theda Bara, Mildred Harris, Gertrude Astor and others with names appear in comedies already finished. I have seen them.

Never in my long experience in the business, have I seen two reel comedies so full of laughs, so beautifully produced or with such box-office value.

The exhibitor who gets them and gives them the advertising they deserve is going to get the cream of the business in his city.

Seeing is believing.

My sober advice is to see them just as quickly as you can.

EMLER PEARSON
Vice President and General Manager
PATHE EXCHANGE, INC.
WARNER BROS. portable radio broadcasting station, the 6XBR, left the Hollywood studio of the company Tuesday, May 4, on a tour that will take it to the principal cities of the United States and to many intermediate points. Fitting ceremonies marked the departure of the station from the studio on its trans-continental tour. City officials, Warner executives and stars gathered to wish the crew of the 6XBR a successful journey.

The tour is the first of the kind ever attempted in the interest of pictures and exhibitors. Since the original announcement of the tour, the Warner offices have been literally deluged with requests that the station visit theatres in all of the principal cities. As many of these will be accommodated as possible.

Warner Bros., in their customary manner, have left nothing undone to make this one of the greatest exploitation stunts ever projected in the interest of exhibitors. The 6XBR has a press and advertising crew similar to the organization carried by a circus. As a last master stroke, before the departure of the 6XBR, they dispatched Frank Cassidy as advance agent for the portable station.

The first stop of the 6XBR was at Santa Barbara on the day it inaugurated the tour. From there it was scheduled to proceed to San Francisco, Seattle, Portland and other Coast cities before striking out across the country.

As soon as the station arrives in a city, it parks in front of the principal theatre playing Warner pictures, and within fifteen minutes a microphone is run from the station to the stage, from where the local broadcasting program is projected. These programs are arranged entirely by the exhibitors with the complete co-operation of Warner Bros. branches.

In connection with the tour of the 6XBR, an amateur radio contest for cash prizes is being conducted. Nightly between 11 and 12 o'clock the 6XBR is in communication with Warner's Hollywood station, KFWB. Those listening in and reporting most accurately the conversation between the two stations will be suitably rewarded with cash prizes. There will also be prizes for those picking up the messages from the most distant points. These prizes aggregate $1,000.

As a part of the plan, and to get further results, arrangements have been made with leading broadcasting stations throughout the tour to pick up and re-broadcast to their millions of listeners in each of the local broadcasting programs.

F. B. O. Exchange Has Productive Sales Meeting

TAKING its cue from the enthusiasm at Film Booking Offices recent sales convention at Los Angeles, the New York Exchange started in to whose things up by holding a luncheon and sales meeting on April 30 in the Yacht Room at the Hotel Astor, New York City. Practically it was a regular sales convention with the New York branch the whole show, as it was attended by the chief executives from the home office and was presided over by Joseph I. Schnitzer, Senior vice-president of F. B. O. Charles Rosenzweig, manager of the New York Exchange, made the arrangements and had on hand all his salesmen who were in the city. The executives in attendance included J. I. Schnitzer, senior vice-president, Colvin W. Brown, vice-president in charge of distribution; Lee Marcus, general sales manager; C. E. Sullivan, assistant treasurer; Hyatt Daab, director of advertising and exposition; Edward McNamie, director of publicity and sales promotion, and E. J. O'Leary, the new manager of the Boston Exchange.

Heart to heart talks were made by Mr. Marcus and Mr. Daab, who went into important sales questions and thoroughly imbued those present with the up-and-at-em spirit that prevailed at the general Sales Convention in Los Angeles.

Virginia Morris With Famous

Virginia Morris has been appointed by J. G. Bachmann to take charge of advertising and publicity for Famous Attractions Corporation. Miss Morris has held similar posts with B. F. Schulberg Productions and Al Lichtman Productions.

Terriss to Direct for Famous Attractions, Says Bachmann

That Tom Terriss has been signed to direct for Famous Attractions Corporation was announced by J. G. Bachmann, president and general manager. Terriss has made such successes as "The Bandelero" and more recently was in charge of the Paramount School, will handle the megaphone for "The Romance of a Million Dollars," a screen version of Elizabeth Dejeans novel to be produced shortly as a Preferred Picture.

"Woman Power" In Work at Fox Studios Under Beaumont

"WOMAN POWER," from Harold MacGrath's story, "You Can't Always Tell," is now in production at the Fox Films Hollywood Studios, under the direction of Harry Beaumont, who scored so sensationally in the current big hit, "Sandy." It is just suited to Beaumont's best efforts.

A nearly ruined youth finds rehabilitation physically and spiritually in a prize fighters training camp in the foothills of the Adirondacks. Rugged battling builds him physically and the girl's love puts the sunshine in his soul.

The plot has distinctly out of the ordinary ramifications with scenes in Broadway night clubs, in the ring, in the lovely Adirondack land and on railroad trains.

Kathryn Perry and Ralph Graves play the leads. Margaret Livingston, William Walling, Ralph Sipperly and Robert Ryan are others in the cast.

Clive Brook Cast For Next Leatrice Joy Film

Clive Brook has been selected for the leading role opposite Leatrice Joy in "For Alimony Only," the first picture to be directed by William de Mille since leaving Lasky and joining his brother in the independent field.

It will be remembered that Clive Brook scored an exceptional hit in "Three Faces East," the production for which De Mille drafted him last season.

Lenore J. Coffee, who wrote "The Volga Boatman," Cecil De Mille's recent feature, is the author of "For Alimony Only," which is now being prepared for early production.
Associated Exhibitors to Announce
Over 80 Pictures at Sales Meets

Big Array of Features Scheduled for Next Season; E. J. Smith, General Sales Manager, Will Preside at Conventions to be Held at New York, Chicago, New Orleans and Los Angeles; Smith Enthusiastic

After months of careful preparation Associated Exhibitors, Inc., announce their releases for the coming year, coincident with an announcement by General Sales Manager E. J. Smith, of the date and place of the annual sales convention.

So that the sales conferences will not interfere with the vigorous selling campaign now in progress, each division will stage a sectional conference for salesmen associated with exchanges grouped together in a particular territory. Each of these sectional meetings will be presided over by General Sales Manager Smith. All salesmen, branch managers, and district managers of each division will assemble in the city specified as the meeting place for their particular district, and in addition to acquainting themselves with forthcoming A. E. product, will discuss local problems with the heads of their organization.

The personnel of the Southern Division exchanges will gather in New Orleans; the Central and Western forces will assemble in Chicago; Los Angeles is the convention seat for those affiliated with the Pacific Coast, with the Western Division meets in New York. Oscar A. Price, president of Associated Exhibitors, Inc., will preside at the Eastern convention. Robert E. Welsh, director of advertising and publicity, will also be in attendance at this conference, as will Carl J. Gee, Assistant General Sales Manager.

Powers and Offeman To Confer With Smith

On the West Coast, Messrs. P. A. Powers and Emil Offeman, West Coast Representative and General Manager of the Associated Studios, will preside with Mr. Smith. Ben Westland, director of studio publicity, will be in attendance.

Owing to the fact that Mr. Smith will attend conferences at New York, Chicago, New Orleans and Los Angeles, it was necessary to hold each divisional conference on a subsequent date. New York commences May 23, at the Biltmore Hotel; Chicago, May 27, at the Drake Hotel; New Orleans, May 30, at the Roosevelt Hotel; Los Angeles, June 4, at the Ambassador Hotel. The Los Angeles conference will take place while the Association of National Exhibitors are in convention there.

On his recent visit to the Associated Studios, Mr. Smith helped to formulate and acquainted himself with complete details of plans for next season's product. This information, together with the future selling policies of the organization, will be revealed and discussed by Mr. Smith at each divisional gathering. He is most enthusiastic over what Associated have to offer exhibitors for the coming year and looks with a most optimistic eye at the largely increased sales quotas set.

Associated offer exhibitors a program of high-class entertainment pictures for next season. Approximately eighty pictures will be released and this number includes photo-plays of all varieties for use in every type of theater. Although "action" pictures form the bulk of this production, sufficient of the regular type of features are listed, to insure the Associated product ranking with the best there is.

Among the producers of proven box office worth who will contribute to the A. E. line-up are John Gorman, S. S. Hutchinson, Paul J. Brady, Max Graf, Lewis Moomaw, H. C. Weaver, Lester F. Scott, Van Pelt Bros., Abe Carlos, etc. All of these have established reputations for turning out box-office winners of high caliber. With the technical facilities of the Associated Studios and the resources of that organization to aid and supervise their productions, confidence is expressed that the output of these producers for the coming year will be of outstanding worth from every angle.

Each production on the A. E. list will be of first-run caliber and with the exception of the 32 pictures in the "whiz bang" action series, will be released in groups of twelve. The first twelve are:

"FLAMES"—Eugene O'Brien, Virginia Valli, Jean Hersholt, Spectacular forest fire melodrama produced by Lewis H. Moomaw in Oregon.


"CODE OF THE NORTHWEST"—Sandow, the international police dog in a mounted police thriller. This dog, recently imported, will be a sensation surpassing any previous feats of canine prowess on the screen. Jack Richardson, Bill Fra- ney, Tom London, and a strong supporting cast.

"GRANDMA'S BOY"—Harold Lloyd's greatest re-issued. Full feature length and certain to be one of the big money makers of the year.


"THE TOTEM POLE LADY"—Entertaining title—Wanda Hawley, Aune Cornwall, Gareth Hughes, Tom Santschi, Dan Mason, Violet Palmer in the cast. An H. C. Weaver Production.

"THE POWER OF THE WEEK"—With remarkable cast. To be made by producers of "Headlines." Title tentative.

"CALL OF THE WILDERNESS"—Second of the Sandow, police dog, features. Supporting cast to be approved by Associated.

"THE RAW COUNTRY"—An H. C. Weaver Production. Star and cast to be approved by Associated. The lure of the Yukon Alaskan dance halls, all the superfluous and grand of the snow melodrama—made in Tacoma.

"SECOND GRAF COMEDY SPECIAL"—A surprise comedy drama of the same type as "Finnegan's Ball.

"THE FANGS OF ALASKA"—Third in the series of Sandow, police dog. The following pictures comprise

"THE SECOND TWELVE"

"COME-ON CHARLEY"—Edward Everett Horton and Dorothy Devore. An S. S. Hutchinson Comedy Production.

"TWO GRAF COMEDY SPECIALS"—Well known and remembered hits of the American stage of the "Finnegan's Ball" type.


"SAILOR MADE MAN"—On the heels of "Grandma's Boy" this revival will be a clean-up. Most critics still argue as to which of the two is Lloyd's greatest.

"THE VANISHING BREED"—Sandow, the police dog, with a strong supporting cast.


"SPEEDY EDDY"—Entertaining title. Edward Everett Horton and Dorothy Devore in an S. S. Hutchinson comedy drama special.

"THE VOICE OF HIS MATE"—Sandow, the police dog with a strong supporting cast.

"LOST AT SEA"—The surprise special of the year. The tense human drama of "The Sea Beast" combined with the so-
Prominent Players Are Picked for Gigolo Cast

AUGMENTING a splendid story, Director William K. Howard has signed an outstanding coterie of featured players for the cast of "Gigolo," in which Rod LaRocque is to star at the DeMille Studio.

Jolyn Ralston has been borrowed from Harold Lloyd for the feminine lead opposite LaRocque, this engagement marking but the second she has had outside the Lloyd Studio since she went under contract to the popular comedian three years ago. Miss Ralston has played opposite Lloyd in his last five pictures, and comes to DeMille from a featured role in "Sweet Daddies," which First National produced.

Louise Dresser has been cast as LaRocque's European-complexed mother. She comes to DeMille from outstanding roles in three important recent pictures, "Fifth Avenue," "The Goose Woman," and "The Blind Goddess."

Cyril Chadwick, who plays the "heavy," and George Nichols, direct from a featured role in support of LaRocque in "Bachelors," complete the cast.

"Gigolo" was adapted by Garrett Fort from Edna Ferber's widely read short story of the same name. Marion Orth wrote the continuity.

Cast of "The Boy Friend"


Goldwyn Changes Address of Studio and Eastern Office

SAMUEL GOLDSKY, producer of pictures released through United Artists Corporation, recently changed both the address of his studio center in Hollywood and his New York office.

In New York Mr. Goldwyn's business headquarters are now located at 729 Seventh Avenue. Mr. Mulvey will be in charge of eastern operations.

In California, Mr. Goldwyn is now using the Cecil De Mille studios at Culver City for the production of Harold Bell Wright's "The Winning of Barbara Worth." Previous Goldwyn productions were made at the United Studios in Hollywood. Mr. Goldwyn and other producers vacated when these studios were taken over by Famous Players-Lasky Corporation.

Sax Moves Units From Metropolitan to "U" City Studios

UPON his return to New York last week Sam Sax made known the fact that the coming season's productions are to be released through Lumas Film Corporation and would be made in Universal City.

This transfers all the production units under Mr. Sax's control from the Metropolitan studios to the Universal plant and includes the pictures Goldwyn has also in the series of eight features being made by Camera Pictures, Inc., with William Fairbanks starred.

The production units will be directed under the personal supervision of Renaud Hoffman, who for the third consecutive year has either personally directed or supervised the entire Lumas output with the exception of the productions made in the East.

Rin - Tin - Tin Departs For Pittsburgh and Other Cities

RIN-TIN-TIN, Warner Bros.' dog-star, has departed New York after four weeks in the big city, during which time he disposed for numerous thousands who tested the seating capacity of Warner's Theatre on Broadway for the showing of "The Night Cry." Rinty proved as popular in New York as he has in every city he visited on his present appearance tour.

The wonder dog has departed for Pittsburgh, where he will be seen in connection with his picture all of next week. He then leaves for Chicago to fulfill an engagement, after which he will visit various cities on his way to the coast, where he is to resume work in the pictures in which he will be starred on the 1926-27 program.

The next picture in which Rin-Tin-Tin will be seen is titled "A Hero of the Big Snows," which should be an ideal attraction for the warmer months to come.
Cosmopolitan Productions Announces Elaborate Program for Next Season

Marion Davies to Appear in Special Picture As Well As in “The Red Mill” and “Polly Preferred;” Six Other Features Are Scheduled

A
n unusually elaborate program is announced by Cosmopolitan Productions for the season 1926-27. The schedule calls for nine feature pictures to be filmed by Metro-Goldwyn-Mayer under the contract negotiated last year between Cosmopolitan Productions and the Loew organization. Included in the new season’s plans, will be a Marion Davies special production, the title of which is yet to be selected.

In addition to this, Miss Davies will appear in “The Red Mill,” an elaborate picturization of the popular Henry Blossom-Victor Herbert musical comedy of the same name which ran for an entire season some years ago at the Knickerbocker Theatre. As a feature of its presentation, “The Red Mill” will have the Victor Herbert score which includes such well known melodies as “In Old New York,” “Good-a-by John,” and “Every Day Is Ladies Day With Me.”

Production of “The Red Mill” is scheduled to start this week, with a cast including Owen Moore, George Siegman and Tully Marshall. The film will be staged on an elaborate scale under the personal supervision of Irving Thalberg. Most of the scenes are laid in Holland as in the original stage version.

Miss Davies will also be seen next season in a film version of “Polly Preferred,” adapted from the stage comedy by Guy Bolton, which had an unusually successful run in New York and London.

In addition to the pictures starring Miss Davies, there will be six other Cosmopolitan Productions scheduled for next season. These include, “The Flaming Forest,” adapted from James Oliver Curwood’s novel and directed by Reginald Barker. The action of the film centers about a great forest fire. Work on this production will start shortly.

“The Understanding Heart,” a Western story by Peter D. Kyne, author of “Never The Twain Shall Meet,” will also be filmed. Another Cosmopolitan Production will be “Captain Salvation,” a story of the sea by Frederick William Wallace. “Captain Salvation” as a novel achieved wide popularity both in this country and abroad and the motion picture rights were sought by a number of the large producing companies.

“The Temptress,” by Vicente Blasco Ibáñez, is now being filmed and will be released as a Cosmopolitan Production early next season. It will be one of the most elaborate productions of its kind ever filmed at the Metro-Goldwyn-Mayer studios.

The action of “The Temptress” is laid in Paris and the Argentine and the story concerns the conquests of a beautiful but soulless woman. It is the first production to be filmed in this country by Mauritz Stiller, well known Scandinavian director, and will feature in the leading roles Greta Garbo, Swedish screen beauty who recently made her American debut in the Cosmopolitan Production “Ibáñez Torrent,” and Antonio Moreno. Others in the cast include H. B. Warner, Armand Kaliz, Kathleen Key and Theodore Von Eltz.

In addition to the above named, there will be two other Cosmopolitan Productions, the titles of which are yet to be selected.

Actual Camera Work Is Completed on “Brown Derby”

This week will see the completion of all camera work on “The Brown Derby,” Johnny Himes’ new comedy for First National, produced by C. C. Burr. The filming has been progressing at a rapid rate under the direction of Charles Himes at the Tec-Art Studio in the Bronx, and after working all night on the last big interior, which was filmed in the lobby of the Marie Antoinette Hotel, comedy sequences in a barber shop setting were filmed at the studio and the remainder of the time has been consumed in shooting inserts.

A particularly fine supporting cast has been assembled by C. C. Burr to surround the comedian including such names as Diana Kane, opposite the star; Ruth Dwyer, Flora Finch, Edmund Breese, Bradley Barker, Herbert Standing, J. Barney Sherry, Harold Foshay, Bob Slater and a host of extras.

Wyler to Direct New Acord Film

Willy Wyler, Universal’s newest director, has been selected to direct Art Acord’s new picture of the West, “Riding Honor.” Wyler’s work in his previous Acord production, “Lazy Lightning,” elicited such praise from studio cognoscenti that he was unanimously chosen for the new production.

“Riding Honor” is a racing story adapted from “The Grappler,” by Charles A. Logue.

Howard With “D. W.”

Constance Howard, sister of Frances Howard (Mrs. Samuel Goldwyn) will be seen in D. W. Griffith’s Paramount special “The Sorrows of Satan.”

RAYMOND KEANE

Dimitri Buchowetzki found young Keane stalking the streets of Hollywood, and cast him for a role in Universal’s “The Midnight Sun.” He was an instant hit!
Ginsberg Signs Many Important Independents for New Product

HENRY GINSBERG, president of the Ginsberg-Kann Distributing Corporation, has signed contracts with many of the most important independent exchanges in the country to handle his twelve Sterling and six new Banner productions for the season of 1926-27. This is the first announcement of his line-up of franchise holders for the new season. Other deals, equally important, are pending, announcement of which will be given to the trade upon their conclusion.

Realizing the ambitious nature of the Ginsberg-Kann producing and releasing plans for the coming season, and the extent to which it will figure in the independent market, the bigger independent exchanges have shown unusual eagerness to close for the product early, before other exchanges can beat them to it.

Another element which has entered into the eagerness to back Ginsberg-Kann releases is the fact that during the present season the distributing corporation has lived up to its schedule as put forth in its announcement book for 1925-26. It is one of the few organizations which has made every picture that it announced, and one of the few to have each picture completed far ahead of schedule. Most of the time it has been three months in advance of schedule.

Ginsberg-Kann intend to pursue this same policy of making every picture scheduled, and to have it completed long in advance, during the new season. That it may get away to a good start, Sterling Pictures Corporation, the company formed in Hollywood by Mr. Ginsberg on his recent trip to the West Coast, has already begun work on its first picture, "Men of the Night," from the story by Florence Wagner. A nationally known director will have charge of production.

Banner Productions has the first of its new pictures for Ginsberg-Kann about ready to go into the district of Columbia. This will be "Christine of the Big Tops," a circus story published in a million-a-month circulation magazine.

The franchise holders with whom Mr. Ginsberg has already closed deals to handle his product follow:

Hollywood Pictures Corporation, 270 Seventh avenue, New York City, a newly-formed independent exchange serving Greater New York and northern New Jersey. Jack Bellman is the franchise holder.

Twentieth Century Film Co., 1321 Vine street, Philadelphia; Gene Marcus, franchise holder; covering eastern Pennsylvania and southern New Jersey.

Independent Films, Inc., 10 Piedmont street, Boston; J. A. McConville and A. Montague, franchise holders; covering the New England States.

Premier Films, Inc., 810 South Wabash avenue, Chicago; Joe Friedman, franchise holder; covering northern Illinois and the state of Indiana.

Celebrated Players Film Corporation, 713 Wells street, Milwaukee; Jack Grauman, franchise holder; distributing throughout Wisconsin.

Favorite Film Co., 143 East Elizabeth street, Detroit; W. B. Hurlbut and J. L. Saxe, franchise holders; covering all of Michigan.

St. Louis Film Exchange, 3334 Olive street, St. Louis; Skouras Bros., franchise holders; covering eastern Missouri and southern Illinois.

Trio Productions, Inc., 926 New Jersey avenue, Washington, D. C.; Gene Marcus and Ben Amsterdam, franchise holders; distributing throughout Maryland, Delaware, Virginia and the Carolinas.

All Star Features Distributing Corporation, 1928 South Vermont avenue, Los Angeles, Calif.; Elmer Benjamin, manager; with main office at 209 Golden Gate avenue, San Francisco; Louis Hyman, franchise holder; covering the states of California, Arizona, Nevada and the Hawaiian Islands.

De Luxe Feature Film Co., 2015 Third avenue, Seattle; Al Rosenberg, franchise holder; covering the states of Washington, Oregon, Montana and southern Idaho.

Film De Luxe Corporation, 12 Mayer street, Montreal, Canada; C. LaLumiere, franchise holder; covering the Dominion of Canada.

Franchises have been sold to two exchanges distributing pictures in South America:

Assign Gardner James to "Passionate Quest" Cast

Gardner James, a discovery of J. Stuart Blackton, has been signed by Warner Bros. to play the role of Willard Louis' younger brother in the E. Phillips Oppenheim story, "The Passionate Quest," in which May McAvoy has the feminine lead. The signing of James came as the result of his good work in Warner's "Hell Bent For Heaven" and "Bride of the Storm." The production is being directed by J. Stuart Blackton.

Made Business Agent

Simon Terr has been elected unanimously as New York business agent for Local No. 306, I. A. T. S. E. Sam Kaplan was elected unanimously to the Fourth District convention.

To the convention of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, which will take place in Cleveland, Ohio, commencing on June 19, 1926, the following were elected: Sam Kaplan, Dave Engel, Harry Sherman, Simon Terr, Joseph Basson, Max Feinberg, Harry Levine, Edgar T. Stewart, Richard E. Weis, Jacob S. Winck, James Lefante.

Phyllis Haver

The newest graduate from the comedy ranks, who has been signed under a long term contract by Metropolitan Pictures, which are released by Producers Distributing Corporation.
Moving Picture World

F. B. O. Has Complete Schedule Of Pictures for Release in May

Keeping to Plans Announced at Beginning of Season

F. B. O. comes forward again in May with a full schedule of releases notwithstanding the beginning of the warm weather season. Its Gold Bond productions and all its individual stars, as well as its short subjects are represented. In making these releases F. B. O. is keeping exactly on the schedule announced at the beginning of the season last Fall.

"A Poor Girl's Romance," adapted from the novel by Laura Jean Libbey, will be released on May 23. This is the last of the series of twelve Gold Bond productions announced for the season of 1925-6, all of which have been produced and released on the scheduled time. The picture was made under the direction of F. Harmon Weight from the adaptation by Emil Hilb and Betty Roberts, and has Creighton Hale and Gertrude Short in the leading roles.

The first release of the month, on May 1, will be a Fred Thomson picture, "Hands Across the Border," which departs somewhat from Thomson's type of Western melodramas in that much of the action takes place in Mexico, with colorful festivities and the star in Mexican costume. Bess Flowers plays opposite Thomson as the Spanish beauty and others in the cast include Tyrone Power, William Courtwright and, of course, Thomson's famous horse, Silver King.

The Lefty Flynn release for May will be "Glenister of the Mounted," a thrilling story of the Royal Canadian Mounted Police, in which the former Yale football star has the rugged type of character in which he excels. The picture was directed by Harry Garson from an original story by Arthur Guy Empey.

Bob Custer will be represented on F. B. O.'s May releases with "The Valley of Bravery," adapted by Carl Krausada from an original story by E. Lanning Masters and directed by Jack Nelson. While "The Valley of Bravery" is Western in theme considerable of the action takes place in France during the World War. Eugenia Gilbert has the principal feminine role and others in the cast are Tom Bray, William Gillissip, Ernie Adams, Art Artego and Nelson MacGow.

"The Masquerade Bandit" will be the Tom Tyler release for May. This will be the seventh of the series of eight Tyler productions for the current season and like the others is Western in character, although entirely new in story. Tyler has his famous pals, Flash, his horse, little Frankie Darro, and Frankie's dog, "Beans." Dorothy Dunbar plays opposite the star and others in the cast are Ethan Laidlaw, Al Houston, Ray Childs, Ray Hampton and Earl Haley. Bob DeLacey directed the production.

Chat Withey, who has directed Evelyn Brent in many of her pictures, wrote a story especially for the star and it will be her May release. The picture, under the tentative title of "The Jade Cup" is nearing completion under the direction of Frank Hall Crane, who gave personal supervision to the production as Mr. Withey was engaged in directing Pauline Frederick in "Her Honor the Governor," one of next season's Gold Bond productions.
"The Fire Brigade" Wins Title
Contest on M-G-M Production

Over 50,000 Titles Were Submitted; William Nigh
to Direct Picture from Story by Kate Corberly with
Charles Ray, Tom O'Brien and Irene Butler in the Cast

TREMENDOUS interest has been raised throughout this country and
Canada among firemen by the big title contest which Metro-Goldwyn-
Mayer has just concluded in connection with the filming of the spect-
tacular fire production shortly to be produced at the Culver City studios under
the leadership of Hunt Stromberg. William Nigh is to direct this big feature
from an original story by Kate Corberly, continuilzied by Al Cohn, with Charles
Ray, Tom O'Brien of "The Big Parade" fame and Irene Butler in the cast.

Fifty thousand titles were submitted in this contest, which engaged the interest
of every fire-fighter in the two countries. "The Fire Brigade," suggested by Joseph F. Bar-
ker, of 180 West 137th Street, New York, is the prize-winning title, and the picture has
accordingly been given this tentative title pending final deliberations now being held
by M-G-M officials. The film has hitherto been known under the working title
"Flames."

This contest brings to a climax one of the most successful and original exploitation
campaigns ever wagered in the industry. Louis B. Mayer, vice-president in charge of pro-
duction for M-G-M, who created the idea of the entire production and its campaign, first
"sold" the feature to the fire-fighters of the United States and Canada at the convention
held by 2,000 fire chiefs from both countries early in the season at Louisville, Ky., by
pledging a large percentage of the profits to the International Order of Fire Chiefs for
use in fire prevention work. Mr. Mayer attended the conference in person and was
cheered to the echo by his audience on concluding an address describing the aim of the
film as, primarily, entertainment of the most thrilling, dramatic and spectacular sort and,
secondarily, as teaching the overwhelming importance of fire prevention.

At a banquet given at the Culver City studios to representatives of the Fire Chiefs
the aid of the International Order and of the Pacific Coast Fire Chief's Association was
pledged with enthusiasm. Fire Chief William Scott was engaged to act as technical advisor
for the film, which will show aerial, marine and land fire-fighting apparatus in action
amidst dangerously spectacular scenes. An ardent romance is to carry the burden of in-
terest throughout the picture, and its pri-
mary importance in the making of the film is not to be overshadowed at any time by
the secondary theme of the film, which is educational.

Warners Schedule Two Big
Pictures for Release During May

Broadway Success and Zanuck Story Listed

WARNER BROS. have two releases scheduled for the month of May.
They are "Hell Bent For Heaven," which went to exhibitors on May
1st, and "The Social Highwayman," which is due on May 15th. Pre-
views on these two pictures have brought the unanimous criticism that they are
among the best of the forty produced by Warners during the current season.

"Hell Bent For Heaven," as a Broadway
legitimate productions, was perhaps more
discussed than any play produced during the
Great White Way in recent years. It held
the boards for a full season two years ago
and was the subject of much discussion in
church and women's clubs and in the edi-
torial pages of New York's leading papers.
It is an intensely dramatic story having to
do with a mountaineer feud of long stand-
ing and renewed through the cunning and
notorious antics of a religious fanatic. Its
climax is reached in a tremendous flood
scene, which for realism and dramatic appeal
has never been surpassed on the screen. As
a play, "Hell Bent For Heaven" was awarded
the Pulitzer prize as the best of its season.
The original story was by Hatcher Hughes
and in the preparation of the scenario Mar-
on Constance Blackton stuck closely to the
action of the play. The picture version was
directed by J. Stuart Blackton, veteran pro-
ducer of many of the screen's most success-
ful playbys.
The cast was carefully selected by Jack
L. Warner, production chief for Warner
Bros. It is headed by Patsy Ruth Miller and
John Harron, who have roles admirably
suited to them. It is predicted they will be
seen to better advantage than ever before.
Others in chief supporting roles are Gayne
Whitman, Wilfred North, James Marcus,
Gardner James and Evelyn Selbie.
"The Social Highwayman" is an original
story by Darryl Francis Zanuck, adapted by
Phil Klein and E. T. Lowe, Jr., and scene-
The cast is one of the best balanced on the
entire Warner schedule, being made up of
Dorothy Devore, John Patrick, Montagu
Love, George Pearce, James Gordon, Russell
Sampson, Frank Brownlee, Lynn Covin,
Fred Kelsey and Charles Hill Mailes.

Universal Engages
New Story Editor

Frank Beresford, well-known scenario
writer and film executive, has been engaged
by Edward J. Montague, Universal scenario
chief, as story editor of the studio.

He will succeed Winifred Eaton Reeve,
who will devote herself exclusively to writing
in the future.
Beresford is a scenarist of long experience,
and has held important executive positions in
several studios. He is also the author of
a number of successful screen stories.

Mrs. Reeve, who will turn all of her atten-
tion to writing, is now preparing an adap-
tation of Lucille Van Sykes' story "Brides
Will Be Brides." The story will be used as
a starring vehicle for Laura LaFlante.

WILLIAM NIGH
Who is to direct the big fire Produc-
tion for M.-G.-M.

CHARLES RAY
Who heads the cast of M.-G.-M.'s
feature spectacle, "The Fire
Brigade."
Cut Yourself a Piece of Paramount Cake!

Top row: Paramount-Exhibitor Banquet in Pittsburgh; a gathering of the St. Louis Conventionees.

Second row: Just before the Philadelphia meeting with exhibitors of Eastern Pennsylvania and Southern New Jersey; Pittsburgh's police chief cuts the fifteenth anniversary cake.

Third row: The San Francisco convention; the Washington, D. C., group.

Bottom row: The banquet closing the Pittsburgh convention.
Big Little Plans

Who says the small town house is doomed?
Not while aggressive, up-and-get-there exhibitors, backed by public spirited colleagues and loyally supporting citizens continue to thrive.

Grand Gorge, New York, has that powerful combination—and generosity in the bargain.

Because of the aggression and public spirit there is a fine little house in that live little town. Because of the generosity of the exhibitor, Charles W. Lewis, the exhibitor-leaders of Moving Picture World are given the story and the plans of that monument to the American spirit of push and perseverance—plans of a house that will stand—and stick!

—in your town!

Race over to YOUR EQUIPMENT, in this issue—page 276.

Stella Dallas Finishes Half Year of Special New York Run

SAMUEL GOLDWYN'S presentation of "Stella Dallas," the Henry King Production which has been on view at a $2 top at the Apollo Theatre, 42nd Street, New York City, since November, 1925, has completed this week the first half year of its continuous run at that theatre. As yet no date has been announced for its departure from the New York theatre so the exact length of its run is undetermined.

It has been estimated by the treasurer of the Apollo that 358,679 persons have paid at the New York box office during the past six months to view the drama of romantic womanhood in which Belle Bennett, Ronald Colman, Lois Moran, Alice Joyce and Jean Hersholt display their talents. Coincident with completion of the first half year of the continued run in New York, comes news of openings of "Stella Dallas" in Chicago, San Francisco and New Haven and Bridgeport, the film having also been shown in Boston, Providence, Pittsburgh, St. Louis, Los Angeles, Cleveland, Hartford and Rochester to the same box office rewards that have kept it in New York half a year.

"The Escape" Re-titled

Phil Rosen's picture, "The Escape," it was announced last week by Louis B. Mayer, vice-president in charge of production at the Culver City studios, has been re-titled "Heaven on Earth." This Metro-Goldwyn-Mayer picture features Conrad Nagel and Renee Adoree.

Moving Picture World

First National Starts Four New Pictures On Coast

DURING the first week in May, four big pictures will go into production at the First National Studios on the West Coast, according to the present schedule. They are "Delicatesen" starring Colleen Moore; "The Amateur Gentleman" starring Richard Barthelmess; "Forever After" and "Midnight Lovers." With these pictures being filmed in addition to those already in production, the West Coast plant will be taxed to its full capacity in preparing product for the late summer and First National's Banner in June to be released during the coming season.

Miss Moore took a short vacation after finishing "Ella Cinders" during which Director Alfred E. Green completed preparations for the filming of "Delicatesen," a story by Brooke Hanlon which offers the popular comedienne a new type of characterization. Thus far announced for the cast supporting Miss Moore are Jean Hersholt, Dorothy Seastrom and Arthur Stone.

"The Amateur Gentleman" will be the second picture Richard Barthelmess has made on the West Coast, "Ranson's Folly" having been completed a few weeks ago. In his coming picture, based on a story by Jeffrey Farnol, Barthelmess plays the part of a prize fighter who despite his pugilistic prowess retains a social polish. Appearing with the star are Dorothy Dunbar, Brandon Hurst, Gardner James, Billie Bennett, J. Edwards Davis and Sidney Degrey.

B. P. Fineman launches his initial production for First National in the screen version of "Forever After." A stage play by Owen Davis, which is strong in heart interest qualities. The leading roles will be carried by Lloyd Hughes and Mary Astor.

"Midnight Lovers" is the screen title of "Cohesion," a novel by J. H. Harold Terry, which enjoyed a protracted run. John Francis Dillon is to direct "Midnight Lovers" with Anna Q. Nilsson and Lewis Stone in leading roles.

Arthur Stone Signed on Long Term Contract by F.N.

A further evidence of the fact that the comedian is becoming more and more important in the film industry is the announcement of John McCormick, general manager of First National, that he will sign an all-time contract with that studio. Arthur Stone, well known comedian, has been signed to a long term contract.

The comedian will be cast in First National pictures in light characterizations. According to McCormick, Stone is a veteran of both stage and screen, having been for many years one of vaudeville's best known headliners. More recently he contributed risibility to Hal Roach comedies.

Signs Corliss Palmer

Corliss Palmer has been signed by Metro-Goldwyn-Mayer, it was announced by Irving G. Thalberg, studio associate for M-G-M.

No assignment has yet been given her by M-G-M, but she will probably play juvenile leads in some of the large productions now on the production schedule of that company.

"Meet the Prince" Started Under Henabery's Direction

"Camera" wound on stage four at the Metropolitan Studios recently and brought before the light Joseph Schildkraut and an all-star supporting cast in the screen version of Frank R. Adams' story, "Meet the Prince," the first of the many pictures which Joseph Henabery is directing.

Associated with Schildkraut in this, his first featured role, are such recognized players as Marguerite De La Motte, Julia Faye, Vera Stedman, David Butler and Helen Dunbar.

Jane Murfin wrote the adaptation and Harold Shumate the continuity for "Meet the Prince" under the supervision of Jack Cunningham.

Chester Conklin Added To Paramount Company

Chester Conklin, whose comedy characterizations have been provoking a growing howl of laughter, was officially rewarded when he affixed his name to a long-term Paramount contract. Jesse L. Lasky announced the addition of Conklin to the list of the organization's contract players.

"We are going to give Conklin even greater opportunity than he has had in the past," said Mr. Lasky. "He will be cast in roles suitable to his particular form of comedy—a style of human and humorous characterization of which he is absolute master. His first picture under his contract will be "The Ace of Cads," adapted from Michael Arlen's story in which Adolph Menjou will be starred. This is scheduled to go into production July 5.

Safer Visiting Exchanges

Morris Safer, district manager for United Artists in Cleveland, Cincinnati, Chicago, Detroit and Indianapolis, is on a tour of inspection of the various offices, in connection with the recent expansion policy of United Artists Corporation.

Louise Herself!

Louise Fazenda will be seen as her radiant self in Warner Bros.' production of "Footloose Widows," for the first time since she played the title role in "Grounds for Divorce" over a year ago. Miss Fazenda is featured with Jason Robards and Jacqueline Logan in this Roy Del Ruth directed picture.

In more than a dozen roles in the past year, Miss Fazenda has appeared in everything from her favorite part of Swedish maid to a rampant chorus girl. In "Footloose Widows" she first appears as a charmingly dressed New York shop girl and later as a mysterious beauty, gaunched in a dozen fluffy and elaborate creations bearing the latest Parisian stamp.
Peggy Hopkins Joyce To Appear at the Capitol, Detroit

PEGGY HOPKINS JOYCE, star of "The Skyrocket," will make her first personal appearance in conjunction with the opening of her photoplay, when "The Skyrocket" commences its engagement at the Capitol Theatre, Detroit, Michigan. Since her sensational success in the film there have been many requests for Miss Joyce to make personal appearances, but all have been turned down as her producers desired that she be recognized entirely on her merits as a screen actress and Miss Joyce completely severed her connection with the stage upon the commencement of her screen career.

So great was the pressure exerted by the John H. Kuensky Enterprises, owners of the magnificent 4,000-seat Capitol Theatre and numerous other first-run theatres in Detroit, that Miss Joyce has finally succumbed to a particularly lucrative offer they made her.

Miss Joyce has postponed her European trip in order to accept the Detroit offer and it is quite possible that she will agree to accept another important booking before she goes abroad to commence preparations for the picture she is to make in France for release by Associated Exhibitors, Inc.

Holds Midnight Show Of Warner Picture "Sea Beast"

MIDNIGHT shows are becoming quite popular as a result of the unprecedented success attendant upon the showing of Warner Bros., "The Sea Beast," in different parts of the country. This John Barrymore starring vehicle was so popular in Pittsburgh that Manager Howard Foerste of the State Theatre, inaugurated a midnight Sunday show, which proved a sell-out, as did three subsequent Sunday midnight shows. This is the more remarkable in that never before did a picture showing in Pittsburgh run four weeks at an admission price higher than the usual price charged by the theatre.

So successful was Manager Foerste's venture with "The Sea Beast" that he continued the Sunday night policy with "Oh What a Nurse," the Syd Chaplin starring vehicle. In fact he inaugurated the run of that picture with a midnight performance and was forced to put out the S. R. O. sign.

The same condition existed when a midnight showing of "The Sea Beast" inaugurated the run at the Liberty Theatre in Cleveland. This, however, was an invitational affair and De Luxe presentation was given with a splendid accompanying program. The capacity of the house was tested, as it has been for the duration of the run.

To Play Opposite Meighan

Renee Adoree is to play opposite Thomas Meighan in his next starring picture for Paramount, "The Gods," according to an announcement made by William LeBaron, associate producer. Allan Dwan will direct.

Moving Picture World

"Say It Again," New Title of Richard Dix Picture

"Say It Again" has been selected as the final title for Richard Dix's picture, previously announced under the name of "Take a Chance," now in production at the Paramount Long Island studio.

The picture is from a story by Luther Reed and Ray Harris, the screen play having been done by Harris and Dick Friel. Gregory LaCava is the director and Alyce Mills has the feminine lead.

In "Meet the Prince"

Joseph Schildkraut, who recently finished his role opposite Seena Owen in "Shipwrecker," has again been loaned to Metropolitan through the offices of Cecil B. De Mille, and will have the featured role in "Meet the Prince." Frank R. Adams' Munsey Magazine story, according to an announcement from William Sistrom, general manager of the Metropolitan organization.

This role gives Schildkraut his first opportunity either on the screen or stage to entirely discard costumes and wear modern clothes throughout the story.

Renew Contracts

Thomas J. Geraghty, supervising editor at the Long Island studio of Paramount, and Forrest Halsey, well-known scenario writer, have just renewed long-term contracts with Famous Player-Lasky Corporation.

Mr. Geraghty has just finished W. C. Fields' first starring picture for Paramount, "It's the Old Army Game," and is working on another story for Fields, "So's Your Old Man." Halsey recently made the screen version of D. W. Griffith's production, "The Sorrows of Satan."

"Lew Tyler's Wives" Cast Completed; Work Started

J. G. BACHMANN has completed casting the principal roles for the screen version of Wallace Irwin's novel, "Lew Tyler's Wives," which will be the first Preferred Picture to be released through the newly-formed Famous Attractions Corporation.

Frank Mayo has been selected for the character of Lew Tyler with Ruth Clifford playing Jesse, the first wife, and Hedda Hopper as Virginia, the second wife.

Camera work was started this week at the Tec-Art Studio, in New York City, where the production will be made, with Harley Knoles directing and J. G. Bachmann personally supervising.

"Lew Tyler's Wives" leads off the schedule of thirteen stories adapted from well known novels and stage plays which Mr. Bachmann will bring to the screen.

Signs for Ginsberg Pictures

Ginsberg-Kann's twelve Sterling and six new Banner Productions for the season of 1926-27 will be distributed throughout the New England states by Consolidated Films, Inc., of which Joseph A. McConvile and A. Montague are the executive officers.

Begins "The Yes Man"

Using the largest set that has thus far been constructed for any of his productions, Harry Langdon has started the actual filming of his next feature comedy for First National, "The Yes Man," at the West Coast Studios. This will be the comedian's second production for First National and will be released as one of the Banner Group.

Coming

GENE TUNNEY
Big, handsome, popular, famous, in a Patheserial
Ruggles Will Direct “Kick-Off” With George Walsh

WESLEY RUGGLES has been chosen to direct George Walsh in “The Kick-Off,” the first of a series of productions Mr. Walsh will star in for Excellent Pictures Corporation, according to an announcement by Samuel Zierler, president of the producing company.

The supporting company is now being assembled and, in all likelihood, actual shooting will begin within a week or ten days. The picture will be made in the East. “The Kick-Off” will be completed in time for the high tide of football enthusiasm next Autumn. It is a college story with the football hero as its main character, “and how George Walsh can play a football hero!” as Wesley Ruggles remarked after he read the story.

The material for the other Walsh productions which are to follow “The Kick-Off” is now being lined up. It is reasonably certain that he will be seen as an oarsman, a baseball hero, probably also as a boxer. The college atmosphere will serve as a background for all his exploits, according to the present plan. The baseball story is expected to follow “The Kick-Off” in production.

Excellent Pictures Corporation is planning a production schedule of considerable variety. They started with “The Nest,” starring Pauline Frederick, directed by Will Nigh. This is finished and is being put into shape also for Autumn release.

Vaudeville Headliner Signs With Paramount

A headline appearance of the vaudeville-duo of El Brendel and Flo Bert at the Palace Theatre, New York, marked the farewell to vaudeville and musical comedy of these nationally known entertainers.

Brendel has signed a long term contract with Paramount. His first screen appearance is in a new Ernest Vajda story which stars Florence Vidor and which is being directed by William Wellman.

Miss Bert, in private life Mrs. Brendel, accompanied her husband to the Pacific Coast. She has announced stage retirement and will not appear in pictures.

Two New Story and Gag Writers Engaged By Lloyd

With the addition of two well known vaudeville and musical comedy writers to the scenario staff, preparations have virtually been completed for the filming of Harold Lloyd’s second comedy for Paramount release. While in New York Production Manager John L. Murphy, engaged Ben Burt and Seymour Brown, two of the most prolific and successful stage writers in New York, for the staff which will prepare the story and gags. They have just arrived in Los Angeles and will begin work immediately.

Smith Goes Abroad

H. M. K. Smith, costume director at the Paramount Long Island studio is going to Europe to observe the trend of fashion.

Final F.B.O. Gold Bond Picture for Season Nears Completion

WITH the completion of “A Poor Girl’s Romance,” which has now reached the cutting stage, Film Booking Offices will have made its final Gold Bond special production for the screen of 1926-27. The Laura Jean Libby story will be released on May 23, the exact date set for the final Gold Bond at the beginning of the season, and completes the entire schedule as announced with but a single exception, the substitution of “The Non-Stop Flight!” for another picture previously announced.

“A Poor Girl’s Romance,” which completes this year’s Gold Bond productions, offers Gertrude Short her first leading role in a feature length picture. Others in the cast include Rosa Dudami, Clarissa Selwyn, Charles Requa and Johnny Gough. The picture was directed by F. Harmon Weight.

“Morganson’s Finish” Tiffany’s Next Nears Finish Mark

FROM reports received by M. H. Hoffman, the latest Tiffany release, “Morganson’s Finish,” from the story of the same name by Jack London, which is nearing completion under the direction of Fred Windemere, will compare more favorably with the Tiffany production “Souls for Sables,” which is credited with being one of the best productions this year.

“The reports I have received,” said Mr. Hoffman, “indicate that we will have good reason to be quite as proud of “Morganson’s Finish” as we are of “Souls for Sables.” No expense and no effort was spared in making this marvelous Jack London story. Such well-known players as Anita Stewart, Mahlon Hamilton, Johnnie Walker, Victor Potel and others, have contributed towards making this Tiffany production one of the outstanding features of the year.”

It is said that the snow scenes are the most beautiful ever photographed while the river and rapids, in which some of the dramatic action takes place, are beyond comparison from a scenic and photographic standpoint. “Morganson’s Finish” is scheduled for release early in May.

“The Rough Riders”

Forty hitherto unpublished photographs of Theodore Roosevelt are in possession of Herman Hagedorn, Roosevelt’s official biographer, now at the Paramount studio preparing the screen story with John Russell for “The Rough Riders.”

Elvin Buys Rayarts

Elvin Films of New York has purchased the eight Al Hoxie, scheduled on the Rayart program.
Cruze Adds Fetherston To Big Cast of “Ironides”

Shortly before Director James Cruze and his “Old Ironides” company left Hollywood last week for location on the Santa Cataline Islands, Eddie Fetherston, one of the most popular of New York City’s young stage leading men, was signed for the role of “Lieut. Summers,” the naval officer. This Paramount special is one of the outstanding offerings on the Famous Players-Lasky Corporation list for the 1926-27 season.

Mr. Fetherston was born on Staten Island, and has been on the stage for several years. He played the lead in one of the road shows of “Sally, Irene and Mary,” while Eddie Dowling was holding down this role in the prolonged New York run. That was in 1923-24. The following season young Fetherston had the lead in “The Gingham Girl,” on tour, and created a fine impression with the public and the critics.

In addition to playing with Pearl White in “The Thief,” Fetherston has played in several feature pictures and short comedies. His most recent stage work has been in “Kosher Kitty Kelly,” in San Francisco.

Frank S. Mattison Will Produce Series of Dramas

An announcement from Hollywood which will interest exhibitors who keep an eye on the independent market concerns the plans of Frank S. Mattison, who has demonstrated his ability to make features that appeal to live wire showmen.

Mr. Mattison announces he will produce and distribute six society melodramas, and he has asked his friends in the independent field to keep an eye open for his first production, which he states, will introduce his newest efforts to theatre owners.

Mr. Mattison has formed his own company, with headquarters at 1442 Beechwood Drive, Hollywood, and he will start work within the next week for Fall release. He has produced a number of money-making Westerns, and prior to that he produced a great many comedies in the East. He is one of the youngest of the independent producers, in point of years, but a veteran in harness.

Harrison Ford Will Play “Nervous Wreck” For Christie

After months of deliberation over the famous title role of “The Nervous Wreck,” it has been definitely decided that Harrison Ford will play this celebrated character in the big feature production of the stage play which Al Christie will make as his one big special for next season’s release through Producers Distributing Corporation.

This announcement from the Christie Studio sets at rest the many rumors to the effect that certain other stars were to play his role.

Arrangements have been made for Ford to start his work in the Christie picture as soon as he completes the leading role opposite Marie Prevost in “Almost a Lady” which will be produced at the Metropolitan Studio.

According to Al Christie the selection of Harrison Ford is ideal for this role. Al Christie also stated that Ford had been under consideration for a long time and since seeing him with Marie Prevost in “Up in Mabel’s Room,” the Christie production which E. Mason Hopper has just completed, he is convinced that Harrison Ford will burst forth in a blaze of glory in next season’s special.

It is announced that “The Nervous Wreck” will be released by Producers Distributing Corporation as a special and not sold in conjunction with the regular 1926-27 program.
“Outside the Law,” Universal’s Big Production to Be Revived

Starts Indefinite Run at Colony

THE phenomenal success that attended the revival of “Outside the Law,” a Universal-Jewel production at the Cameo Theatre in Pittsburgh some weeks ago prompted Universal to revive the picture nationally; with the result that on Sunday, May 9, “Outside the Law” will start an indefinite run on Broadway at the Colony Theatre.

The picture has been re-cut and re-titled, and as it now stands, is a gripping exciting melodrama. Two of the most famous stars in the industry, Lon Chaney, two of the most famous stars in the industry, and Arthur Lamb, are featured in the second picture Chaney has been in Pittsburgh, reached the Universal home office, it was discovered that the whole

A colorful musical score is being prepared by Dr. Edward Kilenyi, which will embrace many Chinese melodies in addition to some good American tunes.

Five years ago, “Outside the Law” was a sensation in New York. In addition to being an exciting and gripping film, its success was more than insured by a clever and well-remembered billboard campaign which was conceived by P. D. Cochrane, secretary of the company. These billboards admonished people that if they drove their cars on Sunday, played cards on Sunday or kissed their wives on Sunday they were outside the law, and were signed “P. D.” It was at the time when there was an agitation over the so-called Blue Laws and on account of the significant initials, every police official or super-numerary in New York felt personally agitated.

In addition to this unusual advertising campaign, it will be recalled that “Outside the Law” is the picture that “made” Lon Chaney. Within comparable skill, this character actor portrayed two widely different types, one being “Black Mike,” a crook, and the other “Ah Wing,” a Chinaman. This amazing characterization attracted worldwide attention.

Priscilla Dean, one of Universal’s first and most famous actresses, is the star of the production. The balance of the cast includes Ralph Lewis, Wheeler, Oakman, E. A. Warren, Stanley Goethals, Melbourne MacDowell and Wilton Taylor. Tod Browning is the director and author of the piece.

The details that attended the revival of this crook melodrama in Pittsburgh are interesting. The manager of the theatre was disappointed in the drawing power of a picture, and suddenly faced with the necessity of putting another picture in its place for the second week. The manager of the Universal exchange suggested that he revive “Outside the Law,” of which he happened to have a print. Because of some censorship difficulty in Pennsylvania it had been just returned to him. The theatre man jumped at the chance, and the upshot of it was that despite the worst possible weather conditions, and without any exploitation or advertising whatsoever the theatre did wonderful business.

This is amazing, particularly in view of the fact that when the print, which had been shown in Pittsburgh, reached the Universal office, it was discovered that the whole last reel was missing, and had been shown in Pittsburgh the entire week without a single complaint, although the film ended in a most unsatisfactory and unsettled fashion. The negative, which was sent for and recently arrived from Europe, contains the last reel, of course, and depicts one of the biggest fight sequences ever filmed, a fight in which Lon Chaney, in the character of “Black Mike” Silva, knocks himself, in the character of a Chinaman, off a staircase.

Arthur J. Lamb Will Produce Super Feature

ARTHUR J. LAMB, having made a successful venture into the business of producing short subjects, including “The Molly-May Series” and “The Ann Pennington ("Sally Runs Wild") Series,” has decided to produce a super-special to be shown on Broadway during the late summer.

Mr. Lamb and his associates have decided that his “The Bill of Sale” is best suited for special treatment and Broadway will have this name in the bright lights in August.

Newmeyer Back on Coast; Infected Leg Still bothers Him

MORE firmly convinced than ever that California is the only place to make motion pictures, Fred Newmeyer, director of some of Harold Lloyd’s greatest successes, returned to Los Angeles from the East to accept one of three directorial propositions offered him on completion of “The Savage” for First National. Newmeyer is still nursing an infected leg, which developed following an insect bite, and without any explanation, in Florida, where part of “The Savage,” in which Mary McAvoy and Ben Lyon are starred, was filmed.

While in the East, Newmeyer partially completed First National’s “The Lunatic at Large,” starring Leon Errol, which will not be finished until the coming summer, as Errol, which will not be finished until the coming summer, as Errol had to take the road with Ziegfeld’s “Louis the Fourteenth.”

“Florida’s campaign to interest the picture industry to move there ended very abruptly with me,” declares Newmeyer, “in fact, it died when the one hundred and one different kinds of bugs that the real estate sharks there always forget to mention, began to get in their deadly work. Florida has not a thing to offer that cannot be matched in Southern California, so far as picture making is concerned, with the latter offering many natural and production advantages that will always enable it to hold its motion picture supremacy.”

“Newmeyer probably will get started to work herewith within the next two weeks.

Sales Managers Give Sam E. Morris Saruk Rug

THE esteem in which Sam E. Morris, general manager of distribution for Warner Bros., is held by the men of the distributing organization of the company was exemplified at the recent Warner convention, when the general sales chief was awarded a hand-woven rug, the finest of some Saruk rug, the finest of Oriental ware.

The gift was made to Mr. Morris by the division managers and branch managers who participated in the New York convention and by Lloyd Willis, special home Office representative, and C. W. Bunn, in charge of special sales.

There was no presentation speech in delivering the rug to Mr. Morris. He had moved his residence the day the New York convention opened. When he arrived at his new home that night the first thing he saw was the new rug laid out on the living room floor. It is 11 feet by 11 feet and the pride of the new Morris household.

Buys “Four Flusher”

Universal announces that it has bought the screen rights to "The Four Flusher,” a Broadway stage success of last season, and will adapt it as a Reginald Denly production for the coming season. "The Four Flusher" was written by Caesar Dunn, and was staged with Russell Mack in the leading role, and had a successful run in the Times Square Theatre.
Custer to Make New Series of Western
For F. B. O.

BOB CUSTER, whose thrilling Western pictures have been one of the outstanding features in Film Booking Offices production during the past season, will continue under the F. B. O. banner during the 1926-27 season. Through arrangements just completed with Jesse Goldburg, producer of the Custer pictures, the Western star will make a series of eight for the new season. Custer's most recent release was "The Fighting Boob." He is now filming, "The Valley of Bravery," with two more production to be made under his present contract.

Mr. Goldburg, who has just returned from the West Coast, says that the new Custers will be entirely different from those made in the past. While the usual attributes of a "Western" would be retained, he said, several novelties would be introduced, and it was planned to secure a superior product and one more commensurate with the individual talents of the star. More time, cost and energy would be put in the new productions, he said, and the negative cost increased accordingly.

Bob Custer has been growing steadily in popularity as a Western star and now is considered one of the best exponents of the fast-riding, hard-fighting, good man type of hero. Flattering offers recently have been made for his services by other producers and special inducements were made to have him appear in big, super-special productions. Mr. Goldburg has elected, however, to have Custer continue in the same type of pictures in which he has helped to make popular and to confine his screen activities solely to F. B. O.

Columbia Nationalization Plans
98% Complete; List of Franchise Holders to Handle New Product

THE arrangements for Columbia Pictures Corporation's National Franchise plan are 98 per cent. complete. Only 2 per cent. is open and this will be closed within the week.

In nearly every instance competitive bids were made for the privilege of securing the product for each territory. These were carefully weighed and the man, or group, having the best facilities and proper finances, were selected in each case.

In New York City, Samuel Zierler has secured the franchise for his Commonwealth Film Corporation, covering Greater New York and Northern New Jersey. Abe Montague and Joseph A. McConville of Independent Films, Inc., two of the ablest men in the independent field, are again handling Columbia Pictures in the New England territory. They have offices at 10 Piedmont Street, Boston, and 134 Meadow Street, New Haven. Maurice Chase, a veteran in the sales field and a man of keen judgment, with offices at 678 Broadway, Albany, and 565 Pearl Street, Buffalo, will handle Northern New York through Chase Pictures Corporation.

Louis Berman secured the franchise for Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia. Mr. Berman's exchanges will be known as Columbia Pictures Exchanges with offices at 1309 Vine Street, Philadelphia and 916 G Street, N.W., Washington.

The Premier Film Exchanges associated with the A. H. Blank Enterprises, will be the franchise holders for Iowa and Nebraska with offices at 1005 High Street, Des Moines and 1511 Chicago Street, Omaha. Henri Ellman is associated with Cooney Brothers of Chicago and operates the Capitol Film Exchanges which have been handling Columbia Pictures with offices at 738 South Washington Avenue, Chicago and 146 West Vermont Street, Indianapolis, for distribution in Northern Illinois and the State of Indiana. So enthusiastic has Mr. Ellman become about the marvelous output of Columbia Pictures for 1926-27 that he has opened an exchange at 1015 Forbes Street, Pittsburgh, to handle the Western Pennsylvania and West Virginia territory.

Barney Rosenthal who, in association with Robert Taylor operates Columbia Pictures Corporation at 337 Olive Street, St. Louis, will again distribute Columbia Pictures in Southern Illinois and Eastern Missouri. Celebrated Players Film Corporation, 713 Wells Street, Milwaukee, of which Jack Grauman is president, has secured the franchise for the State of Wisconsin. E. C. Rhoden of Midwest Film Distributors, 130 West 18th Street, Kansas City, a man who has earned a reputation for distributing only high-class pictures, will concentrate on Columbia Pictures for the Kansas and West Missouri territory.

William N. Skirboll will be an exclusive franchise holder for Columbia Pictures, with offices in Cleveland and Cincinnati, for the State of Ohio. F. V. Richards, Morris Ashe and Oscar Oldknow, through Liberty Film Distributing Corporation, will handle the franchise for the entire South exclusive of Tennessee, with offices at 111 Walnut Street, Atlanta, Georgia, 221 South 3rd Street, New Orleans, Louisiana, 209 Jackson Street, Dallas, Texas, and 223 West 4th Street, Charlotte, North Carolina.

Another strong link in the chain of Columbia Pictures franchise holders, is Lee Goldberg of Big Features Rights, 221 South Third Street, Louisville, who will distribute throughout Kentucky and Tennessee. T. M. Witman with offices in the Joseph Mack Building, Detroit, has formed the Columbia Pictures exclusively through this exchange in the State of Michigan.

In the Northwest, Jack Lannon, president of Greater Features, Inc., with offices in Seattle, Butte and Portland, will continue, as in previous years to distribute Columbia product in Oregon, Washington, Alaska, Montana and Northern Idaho. The Denver and Salt Lake offices of Greater Features which are now owned by J. T. Sheffield will distribute in Colorado, Wyoming, New Mexico, Utah and Southern Idaho. Louis Heyman of All Star Feature Distributors, with offices at 209 Golden Gate Avenue, San Francisco, and 915 South Olive Street, Los Angeles, will distribute in California, Arizona and Nevada.

"Twelve Gold Tips"
Novel Exploitation Stunt for Sterling

INSBERG-KANN Distributing Corporation is out with a novel stunt to exploit among independent exchanges and exhibitors its series of twelve Sterling Productions for release during the season of 1926-27.

The stunt consists of twelve specially made, gold-tipped cigarettes, neatly packed in a gold box. Each cigarette has printed on it the name of one of the twelve Sterling pictures. The gold on the outside of the box is relieved with a line of red along the edges. The following is printed in black on the outside of the cover: "12 Gold Tips. Each one a Sterling Production."

On the inside of the cover appears the following: "Sterling Productions. Each one a golden opportunity. Distributed throughout the world by Insberg-Kann Distributing Corporation, 1650 Broadway, New York City."

The stunt was worked out by Henry Ginsberg, president of the distributing organization, while en route to Hollywood to organize Sterling Pictures Corporation to produce the photoplays. Sample boxes have been sent to independent exchanges and to a selected list of independent exhibitors.

SAM TAYLOR
Who has recently been signed by Metro-Goldwyn-Mayer to direct comedies of a satirical order. No more slapstick is Taylor's new slogan.
“EL LIDER DE LA INDUSTRIA”

Meaning: “The Top of the Industry” in Central America

By JOHN PYCROFT SMITH

THE peril lurking in any increase in your admission price may not be apparent at the outset, but—

Down in Honduras, where our genial friend Dr. R. H. Wilson, sits in the amusement seats of the mighty, "boosting the admission" is more of a laughing matter than one would suppose.

The doctor was superintendent of a hospital down there, now more than thirty years ago, and ministered to all and sundry for many years, gradually removing himself from surgical work and the routine of the life of a physician for the more interesting work of operating motion picture theatres (the Rex is a model of excellence in many ways), and since he has taken a keen interest in this hot weather sport (the thermometer hits 110 very often these days!) he has been showing about 98 per cent. of American pictures.

A few days ago, Louis Goldstein, the Metro-Goldwyn selling plater, working out of Guatemala City, visiting in Honduras, was chatting with Dr. Wilson while the latter was having his new shoes polished again. "Scaramouche" was the bill that night and Dr. Wilson had shifted his cigar over to the left jowl and directed his house manager to shoot up the admission prices a bit, just in honor of Ramon Novarro, Lewis Stone, Alice Terry, and the splendid company of players that Rex Ingram shot upward to fame in this brilliant Metro picture of several seasons since.

There was a lull in the chat between Dr. Wilson and Mr. Goldstein, when the little bootblack piped up:

"Can I go in to see this here 'Scary-mooch' tonight, Dr. Wilson?"

"Well, now, my boy," began the doctor, "It costs MORE tonight than usual. The price has gone up."

"That's all right, doctor. I'll give you a better shine than I've ever given you before. I'll make it worth it!"

Dr. Wilson and Mr. Goldstein had a hearty laugh.

"It's all right, my boy. You can go in. Run around later on."

The doctor explained to the Metro-Goldwyn representative that the joke was on him. He had been allowing the boy to see all of the pictures in exchange for a shine. And he just HAD to see "Scaramouche."
COLORFUL STORY of life in the Latin Quarter of the French capital is "Paris At Midnight," a Producers Distributing Corporation release, produced by Frances Marion from her own adaptation of Honore Balzac's famous classic "Pere Goriot."

A noted boarding house run by Madame Vautrin which was the rendezvous of Dumas, Balzac and other noted French authors furnishes the background of the story and the various types among the boarders presents an interesting cross-section of life in its various angles, with its pathos, humor, romance, self-sacrifice and even thrills.

The story is essentially a character study of these people and the author has followed out several lines which are interwoven. Dominating the picture is the role rich in sympathy and sacrifice that gave Balzac the title "Pere Goriot" which is admirably portrayed by the noted French director Emile Chautard. This is a fascinating character, a kindly old man who lives in the Institute des Debutants and supports himself in order that his two ungrateful daughters may reign as belles of the Quarter. Under the spell of one of these, Delphine, comes Eugene, a young artist who is loved by Victoire, a sweet girl whose father has cut her off in spite because of her likeness to her mother. Completing the list of principal characters is Vautrin, a noted crook who is in hiding, and who takes upon himself the task of righting the injustices of the others. By killing Victoire's step-brother in a duel, he avenges her and forces her father to take her back. By disguising as Papa Goriot he escapes the police on his trail and is instrumental in unmasking Delphine's shallowness and bringing to the bedside of her dying father, and also again brings Victoire and Eugene together for the happy ending.

The picture has been produced on a lavish scale with an unusually effective and spectacular scene of a masked ball. The character drawing throughout is well-done and there is strong heart interest and the story is acted by an unusually competent cast. The development is out of the ordinary and fascinating, and it is in every respect a beautiful production and one that while it appeals to the highest class because of its literary and poetic qualities should furnish worthwhile entertainment for the masses as well. There is no dearth of drama or pathos and there is a decided punch in the scene where Papa Goriot, suspected of being an easy mark for the beautiful girls who visit him, discloses that they are his own daughters. The character of Vautrin, with its element of mystery and revenge is interesting, and in this role Lionel Barrymore gives a commanding performance. Jetta Goudal is capably cast as Delphine, while Mary Brian is charming as Victoire. Edmund Burns makes a likeable Eugene.

5,457 Feet

EVELYN BRENT'S newest starring vehicle is a series for F. B. O. "The Imposter," is an out and out melodrama which offers plenty of suspense and action for her fans and all who like entertainment of this type.

The story centers around the masquerade of a society belle as a tough dance hall girl in her efforts to get back a valuable necklace that blackmailing crooks have taken as the price of silence concerning a disgraceful tangle into which the girl's brother has been snared. She gets the jewel but is accused by the villain of double crossing him and is locked in a cell. Her efforts to escape result in breaking a gas pipe and she is slowly suffocating when rescued by a reporter who wishes to reform her. She returns the jewel in time to save her brother bringing about the arrest of the crooks and revealing her identity to the astonished reporter and also the fact that he has won her love.

Miss Brent gives a pleasing and capable performance and is assisted by a competent cast headed by Jimmy Morrison as the reporter while Frank Leigh is cast as the principal crook, a polished villain.

There is good suspense in several of the scenes and while some of the developments are quite implausible and the punches rather theatrical they are of the kind that have proven sure-fire with the melodrama fans.

5,385 Feet

"The Big Show," an Associated Exhibitors picture presenting John Lowell and Evangeline Russell, features a distinct circus background, with scenes of the different colorful aspects of the 101 Ranch Wild West Show. Therefore, not only because of its dramatic story but because of its views of daring horseback riders and bulldoggers of steers is it welcome on the screen. The direction and the acting are uniformly good.

Lowell plays a strong, silent man, a stranger in the circus. Miss Russell is the elephant act performer. F. Serrano Keating is the shiek who double-crossed her in his attempt to marry the eastern daughter of the proprietor of the show. Keating gives the elephant tobacco and incurs its enmity. When his evil plans seemed assured of success, the elephant turns on him and kills him. Lowell is revealed as the dead man's brother, victimized by him out of oil lands while in service during the war. So Lowell wins the heroine.

The story is unquestionably dramatic. The events are well-knit, telescoping into a surprising though inevitable climax. It would be a good story with other backgrounds, but with the circus background it is especially strong. Col. Joseph Miller, owner of the 101 Ranch Wild West Show, appears as himself and performs creditably. If he doesn't look out, some movietone company may be trying to enlist him as a regular. Besides Lowell and Miss Russell, Keating appears to advantage.
Omaha
Moving Picture World
Bureau, Omaha, May 4.

Ed Rosiermuntz, who was with Fox Films as salesman for some years, has gone with United Artists, Omaha exchange.

TAYLOR TOURS
C. W. Taylor, manager of Associated Exhibitors, Omaha branch, made a business trip to South Dakota territory recently.

MARRIAGES
Robert Riddle, assistant booker at the Educational Exchange, Omaha, recently married Miss Helen Schaefer, Miss Florence Berry, inspector at Metro-Goldwyn-Mayer office here, was recently married to George Lowe, an employee of the Union Pacific railroad.

AIKEN IN TOWN
P. C. Aiken, district manager of Pathe, was here recently visiting the Omaha exchange.

HENSLER MANAGER
P. C. Hensler has succeeded C. T. Lynch as branch manager of the Metro-Goldwyn-Mayer office at Omaha. Mr. Lynch has gone into the managership of the company's exchange at St. Louis. Mr. Hensler came here from Milwauk ee.

REDUCES FORCE
The Omaha office of Pathe has cut its sales force down from six to four men, following the resignation of Mr. Wilson and Mr. Rogers of the sales force.

Canada
Moving Picture World
Bureau, Ottawa, May 3.

Announcement has been made by George Balson of Montreal, general manager for Vital Exchanges of Canada, Ltd., that the Canadian Vital has secured all Tiffany productions for release in the Dominion. Mr. Vital has announced that Vital has made good headway in the use of a number of independent pictures.

BRAGG RESTING
Thomas Bragg of Toronto, comptroller of Famous Players in Canada, has gone to Kentucky for a lengthy holiday and rest. He suffered a serious illness 16 months ago.

The birthday party of Famous Players-Lasky Film Service, Ltd., for the observance of the fiftieth anniversary of Paramount Pictures, held at the King Edward Hotel, Toronto, was a noteworthy affair for both exchange and exhibitors of Canada. A New York delegation, headed by Phil Riman and Mel Schubberg, attended. Those who took an active part in the proceedings included M. A. Mulligan, general manager of Famous Players-Lasky for Canada and A. C. Benson, Toronto branch manager. M. Schauer, general manager of advertising sales, gave an interesting outline of Paramount's new features.

Detroit
Moving Picture World
Bureau, Detroit, May 4.

Sponsored by the Detroit Film Board of Trade, with W. D. Ward as general chairman, a vaudeville benefit is to be held within the next few weeks to raise money for Robert J. Rowan, former manager of the Standard Film Service in Detroit. Mr. Rowan was taken seriously ill last summer and was forced to suspend his work. It will be some time yet before he will be out, and realizing that in his predicament a helping hand would be welcome, Detroit exchange men mounted a complete benefit. Bert Williams, manager of the Grand Riviera Theatre, has offered the use of his house for a midnight performance.

Pittsburgh
Moving Picture World
Bureau, Pittsburgh, May 4.

"Tommy" Skelton, for several months booker and office manager of the Producers Distributing Corporation, has resigned to become booker at the local United Artists' branch. Harry Reese, who heretofore looked after bookings at the U. A. office, will hereafter spend all of his time on the road. "Tommy" is succeeded at P. D. C. by Frank Jones, who comes here after having been connected with the F. B. O. exchange in Cleveland, where he was booker and office manager for four years.

NEW OFFICE
Columbia opened its Pittsburgh branch on May 3. The office is located on the ground floor of the S. H. Wise building. Mr. Glass has been appointed manager.

KRAMER CONValescent
Earl Kramer, Universal's eastern sales director, is recovering in a Cleveland hospital from an operation for appendicitis. Mr. Kramer was taken suddenly on the train route from Pittsburgh to Cleveland.

GRELLI RECOVERED
Harry F. Grell of the Supreme Photoplay Company is back on the job after a week's trussle with the grip.

Snyder ARRIVES
Joseph Snyder, formerly of Charlotte, N. C., has arrived in Pittsburgh and will join the Metro-Goldwyn-Mayer sales force.

NARROW ESCAPE
H. R. Cantwell, F. B. O. salesman, had a narrow escape from death or serious injury recently when the train he was on, suddenly veered over on the road near Brockwayville.

KIMMELMAN MOVES
David Kimmelman, for three years on the sales force of the Standard-Pederedated exchange, has resigned to accept a similar position with Paramount here.

Seattle
Moving Picture World
Bureau, Seattle, May 1.

Two important changes in Seattle distributing circles have been reported within the past week. Jack J. Sullivan, president of the Film Board of Trade and Seattle manager for Fox, leaves next week for Los Angeles to assume management of the company's office there. He will succeed Mr. Sullivan, who has resigned, effectiva immediately. His successor is Dave Fraser, for a year and a half connected with Producers. Mr. Fraser comes direct from the position of district representative awarded him, where he was personal assistant to L. W. Weir, Coast district manager.

NEW OFFICERS
The Northwest Film Board of Trade held a special election on Monday for the purpose of electing a new president and vice-president to succeed President Jack Sullivan, who leaves for Los Angeles next week, and Vice-President Bill Drummond, resigned.

DINERS MOVES
Marvin Dynnes, formerly head booker for Pathe in Seattle, who has been booking for Associated Exhibitors in Portland, has resigned from the latter to become Portland booker and city salesman for Great Features, Inc., which recently moved into its new building at 462 Glisan street.

Kansas City
Moving Picture World
Bureau, Kansas City, May 4.

Business still is traveling along at a fast pace along Kansas City's Film Row. Jack Flannery, Metro-Goldwyn salesman, is helping out on a sales drive at the Des Moines branch this week. Tom Byrle, First National branch manager, after 139 days in a hospital, again is back on the job, looking a bit pale of face, but hustling as much as ever. Earl Cunningham, Paramount exploiteer, left for Indianapolis, where he was assigned to some special work. William Hayes, Universal city of famous Pictures, was promoted to special representative in the key towns. M. A. Levy and Stanley Meyer, branch managers and city salesmen, respectively, of Fox, left behind them a busy office when they joined the Fox delegation, which went to the West Coast sales convention. The advertising business has tripled in the last year, as far as figures compiled by G. Kibbe, advertising accessory manager for Universal, which, he contends, proves that exhibitors are becoming better advertisers.

San Francisco
Moving Picture World
Bureau, San Francisco, May 1.

W. O. Edmunds, head of Progress Features, San Francisco, has returned from a month's trip to the southern part of the state. The return was made by way of the San Joaquin Valley and where prospects were found to be excellent, owing to ideal crop conditions. In the northern end of the state many communities were found to be slowly overbuilt, as far as theatres are concerned.

WOLDENBERG ON TRIP
Fred Woldenberg, manager for Feature Distributors, San Francisco, is making a selling trip through the San Joaquin Valley territory and is sending in a lot of contracts, the April rains having improved the outlook. During his stay at headquarters his father passed away at the ripe age of 78 years.

MAGNER MOVES
Nat Magner, well known San Francisco film man, who does quite an export business in this line, has moved his offices to 120 Golden Gate avenue.

St. Louis
Moving Picture World
Bureau, St. Louis, May 5.

Walter Aiken has joined the F. B. O. sales organization and will take over Northern Illinois territory. He was most recently associated with the company, who resigned to road show "Damaged Goods" for Steve Farrar of Hartman-Mulligan.

MORE HONORS
The St. Louis office of the F. B. O. won first place in the "Get Go and Get It" sales drive. Tom Mclean and his go-getters are hard to beat.

ROSSENTHAL AWAY
Barney Rosenthal, president of Columbia Pictures, has been in New York for the past week. He's expected to bring back some new pictures.
**Switching the Spotlight to the Exhibitor**

**Meeting Picture World Bureau, Kansas City, May 3.**

A CTUAL construction of Loew's Midland Theatre, Kansas City, to be the third largest in the United States, will start within sixty days, it is announced by M. B. Shainberg, president of the Midland Theatre Corporation, Inc. Mr. Shainberg disclosed the detailed plans of the structure, which will seat 4,000 persons, call for a 15-story office on the Main street side of the building, which will be on Thirteenth street between Main and Baltimore avenue.

...
More Big Theatres Rumored in Seattle

INKELESTEIN & RUBEN have entered the Little Falls, Minn., field with purchase of the American Theatre. The Orpheum Theatre will be held in new hands within sixty days. And now comes the news that Seattle has been selected as one of the first cities in the country for the erection of a magnificent theatre by Sid Grauman interests, associated with Joseph M. Schenck. The latter will, of course, be a roadshow type of house, designed for long runs of big productions having pretentious prologues.

F. & R. Enter Little Falls, Minn., Field

Louis Sidney a Visitor
In Pittsburgh

LOUIS K. SIDNEY, formerly managing director of Loew's Aldine Theatre here and now the head of Loew's Presentation Department, with headquarters in New York, visited the Steel City a few days ago. Other recent exhibitors to Pittsburgh's Film Row included: Jack Marks, Clarksburg; J. B. Cox, Mt. Pleasant; Carl Becker, Butler, and Jack Turtle, Washington."
Oriental Opens This Week in Chicago

Moving Picture World

Oriental Opens This Week in Chicago

Moving Picture World

May 15, 1926

Moving Picture World

Oriental Opens This Week in Chicago

Moving Picture World

Lincoln and Ashland avenues will also be ready for opening next month, and this 3,500-

seat theatre will be operated on a de luxe

program, with magnificent stage shows and feature films. The orchestra with a

well-known leader will supply the music.

ANOTHER FOR ORCHAM

The Orpheum Circuit will add another

house to its circuits when the Orpheum & Katz

Northshore Theatre on Howard avenue is

ready for opening in about two months.

Both circuits will have the joint management

of the new theatre, which will feature a com-

bination policy. The new Northshore theatre,

opened in December, was taken over last month from Lubliner & Trina, and is doing a
capacity business, it is reported.

Joe Hopp, president of the American Thea-

tres Corporation, has returned from a busi-

ness trip over the territory and reports busi-

ness as holding its own in most of the small-

ler cities in the states having Strand, at Rock-

ford, under the management of L. C. Che-

relli, has joined the booking department of the organization.

SUMMER CLOSING

The Family Theatre, M. Carroll, Ill., lost the battle for Sunday opening at a recent election by eight

votes.

DIS ARGMORE

Joseph Puddare has closed the Argmore Theatre to his circuit.

New Kunsky Holding Company in Detroit

New Kunsky Holding Company in Detroit

Moving Picture World

New Kunsky Holding Company in Detroit

Moving Picture World

CONSTRUCTION work on the $2,000,000

Capitol Theatre to be erected at Mar-

ket and Hayes streets, San Francisco,

is to commence about the middle of May,

when the completed plans are scheduled to

arrive here. The property is owned by the

Capitol company and the theatre has been

leased to William Fox. The plans for the new

house have been prepared by architects

H. Lamb of New York and H. A. Minto, of

this city acting as consulting architect.

The house, which will seat 4,000, will be fin-

ished after the Emperic period mode.

OPEN'S MAY 8

Samuel H. Levin has set May 8 as the date

for the opening of his newest neighbor-

hood theatre, the Hardings at Divisadero

and Hayes streets, San Francisco. This is a

1,500-seat house, built in Venetian-Gothic

style, with a large stage.

SMALL BUT NEAT

The Parkview Theatre has been opened at

Forty-sixth avenue and Irving street, San

Francisco, by Mark Harrison, former owner

of the Star Theatre. The new house is a

small one, seating about 400, but it is an

unusually well appointed one.

ENOS NAMES ALLEN

William Allen, formerly of the Northwest,

has been made manager to Joseph Enns, of

manager of the Silver Palace and Unique

Theatres of the Aaron Goldberg Theatres,

San Francisco. Allen is being used again at

both houses and films (featuring Son-

anism), presented by E. Ausine, shown at the

Silver Palace, this being the first time pic-

tures with this star have been shown here

in many months.

NEW ORCHESTRA HEAD

Rodney Pantages, manager of Pantages

Theatre, San Francisco, has signed Joe Rob-

erts, the popular piano player, to head a spe-

cial stage orchestra.

COHEN IMPROVING

Ben Cohen of Ben and Lou Cohen, Inc.,

proprietors of a chain of first-run and

neighborhood theatres, is in town to make

a recovery following a severe attack of flu.

MOLAR MISERY

J. Oliver Brooks of the Butterfield forces

had one of his teeth chiselled from his

mouth last week and was forced down

and out for several hours. However, he

recovered rapidly and is again back at his

work.

SAVES RECEIPTS

The vigilance of a patrolman probably pre-

vented a heavy loss recently at the New

Fruitvale Theatre, Thirty-eighth avenue and

East Fourteenth street, Oakland, Cal. While

patrolling his beat he noted the peculiar ac-

tions of a man near the theatre and pro-

ceeded to investigate. Upon his approach

the man ran and an investigation disclosed

the fact that a side entrance was open. The

patrolman entered the office and found that

the safe had been drilled of nitro-

from the set and an electrical contrivance in

place to cause the explosion. M. E. Rosen-

berg, manager of the theatre, stated that

the safe contained the receipts of two days' 

business.

FILMS GET CASINO

Ackerman & Harris have arranged to take

over the new Casino Theatre, Denver,

and will operate it as a 15-cent picture house.

It was last devoted to musical comedy.

KINBECK APPOINTED

Walter Kinbeck has been made manager of

the Franklin Theatre, Oakland, Cal.

Building Starts on Publix House, Denver

Building Starts on Publix House, Denver

Moving Picture World

Building Starts on Publix House, Denver

Moving Picture World

A CTUAL construction has been started on

the new $1,000,000 Publix House, which

will be erected at 16th and Glenarm place, in

the heart of the business district of Denver.

According to plans and specifications, Denver is due to have one of

the most magnificent amusement houses in the country.

The theatre will not be completed until February, next year.

MAY CLOSE VICTORY

Paramount now operates the Rialto and

Victory Theatres of Denver, and it is ru-

mored that on the completion of the new

theatre the Victory will be closed.

A NEW CHAIN

A new theatre circuit is being organized in the Denver territory. The enterprise is being represented by Jack Eaton, manager of the State Theatre of Denver, and James

Hommel, former manager of the local branch of producers. They have already secured the Alamosa, American Legion Theatre and the America Theatre of Colorado Springs.

MAJESTIC SOLD

Paul H. Hoppen, former owner of the

American Theatre of Pomona, Calif., and the

Rialto Theatre of Loveland, Colo., has pur-

chased the Majestic of Pueblo, Colo., from

the Bishop Cuna theatre interests. Mr. Hop-

pen will take possession in about thirty
days.

The new Broadway Theatre of Pueblo, Colo.,

celebrated its grand opening on April 24.
The new theatre, with 500 seats, is one of

the newest in the state and Denver. Its pro-
motion builders are E. K. Lucy and W. S.

Wilkinson, formerly of Holsteinia, Kansas.

St. Louis Visitors

Out-of-town exhibitors seen along Picture

row the previous week included: W. C. Watts,

Springfield, III.; Geo. Keraota, Springfield,

Ill.; John Lamb, John Pratt, Fulton, Mo.; Forde,

Quinon, Ill.; Billy Somo, Quinon, Ill.; Steve Parrar, Hurlburth,

III.; Henry K. Shooter, Rome, Jimmy Clay-

ton, West Frankfort, Ill.; Mears, Price &

Dahar, Phoenix, O.; Paul & Overton,

Winchester, Ill., and Frank Russell, Shelby-

ville, Ill.

ALL AROUND FRYING PAN. (5,323 feet). Star, Fred Thomson. As usual with the Thomson pictures, it had a packed house and everyone was pleased. Fred and Silver King are our best box-office attraction. No other Western star draws over half the business here. Thomson's Westerns are different. We have never seen productions which compare wo with our show only when Fred and Silver King are shown. Tone, excellent. Special. No. Appeal, 100 cent per town. Town 400. Draw farming type. Admission 10-15. Ross S. King, Opera House (253 seats), Barnes City, Iowa.

ARIZONA STREAK. Star cast. Very good. Pleased all who saw this one. Harold Youngren, State Theatre, Two Harbors, Minnesota.

BANDIT'S BAY. Star, Fred Thomson. Similar to Thomson's standards and didn't draw well at all. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


DURSILLA WITH A MILLION. (7,301 feet). Star cast. A. C. Werner, good. The half of price being asked for most of the stuff and it drew two full houses. Tone, good. Sunday and special. Appeal 100 cent. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (260 seats), Merom, Indiana.

DURSILLA WITH A MILLION. (7,501 ft.) Star cast. F. B. O. gave me a good buy on this, and I was able to put it at program prices, but it has all the earmarks of a special. Had several supplementary remarks from some hard-boiled Westerners, who told me how they appreciated this wonderful picture. Tone, okay. Sunday and special, yes. General appeal. Rural class town of 600. Admission 15-30, special 25-30. Charles W. Lewis, L. O. O. F. Hall (250 seats), Grand Gorge, New York.


KEEPER OF THE BEES. (6,712 feet) Star cast. "A very fine picture," seemed to be the consensus of opinion of the majority of our people. Had all the bee-keepers for miles around. Many had read the story in McCull's Magazine, and were eager to see the story in picture form. A business getter. Rural class town of 300. Admission 15-30; special 25-30. Charles W. Lewis, L. O. O. F. Hall (250 seats), Grand Gorge, New York.


LILIES OF THE VALLEY. (7,216 feet). Star cast. People here raved about this one and satisfied comments were heard on all sides. Special. Appeal 100 cent. Town of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


MYSTEROUS STRANGER. (5 reels). Star, Richard A. Johnson. The art of the hothead hold take well with any kind of an audience. "Dick" is a very good drawing card here and is doing very well. Had the worst snow storm of the winter to contend with, but that made a little above average business. Tone, okay. Special, no. Appeal, one hundred per cent. Town 600. Draw general class. Admission 10-15; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RIDIN' THE WIND. Star, Fred Thomson. Now we "caising" about this picture by the title. As all the Gang have said before, there is nothing to it that can compare with Fred's earlier pictures. Thomson and Silver King are shown in several good drawing cards here. Keep him in these kind of pictures and he will soon be ahead of Tom Mix. Box office receipts very satisfactory. Tone, good. Sunday, yes. Special, no. Audience appeal one hundred per cent. Town 600. Draw general class. Admission 10-25; 15-35. A. C. Werner, Amuse-U Theatre, Melbourne, Louisiana.

RIDIN' THE WIND. (6 reels). Star, Fred Thomson. Thomson is a study of type of the Thomson pictures and went over in great shape. Attractions. Everyone was well pleased. Thomson and Silver King are shown in several good drawing cards here. Keep him in these kind of pictures and he will soon be ahead of Tom Mix. Box office receipts very satisfactory. Tone, good. Sunday, yes. Special, no. Audience appeal one hundred per cent. Town 600. Draw general class. Admission 10-25; 15-35. A. C. Werner, Cozy Theatre (265 seats), Lamont, Oklahoma.

SCAR HAWAN. (6,000 feet). Star, Yakima Canutt. Talk about your "Rough Riders." Canutt has them all beat. There is not a Western star on the silver sheet today that can equal Canutt on a horse. If your people like Westerns, try this one on them and then sit back and listen to their comments, for they will be the expression of popularity and special, no. General class town of 300. Admission 15-30; special 25-30. Charles W. Lewis, L. O. O. F. Hall (250 seats), Grand Gorge, New York.


THAT DEVIL QUEMADO. (4,720 feet). Star cast. People like Fred Thomson and his homely Westerns. We had a good pair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


WILD RANCH. (5,600 feet). Star cast. Went over well. Very well and while the picture didn't begin to compare with the book, it seemed to please the majority. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


First National

SCARLET WEST. (5,391 feet). Star, Hubert Prather. This just misses being a good picture. It lacks something to put it over. It seemed to me that it needed a little Tom comedy relief. It could have been shortened a bit and it would have helped a lot. Tone, okay. Sunday, yes. Special, no. Appearance good. All classes town of 1,000. Admission 10-25. T. L. Harnett, Finns’ Theatre (600 seats), Jeannette, Connec- ticut.


AS NO MAN HAS LOVED. (10 reels). Star cast. Beautifully played. It is not the biggest. "The Birth of a Nation" held more thrills, but if the public wants to see a pow- eful story, chances are they will not be disappointed. No Man Has Loved." Didn’t do a rushing business, but got business from the group that don’t come often. Print new. Rental high. Sunday, yes, Special, of its kind. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

AS NO MAN HAS LOVED. Star, Pauline Stark. This is an excellent history fiction drama. Without a Country" wonders if a picture could be made more powerful. "The Birth of a Nation" is the one. Prints taking and this is one is sugar coated. Tone, okay. Sunday, okay. Special, yes. Appearance, good. Draw good. Admission 10-25. Ernest Krehm, Berg, Char- bell Theatre, (400 seats), Rochester, Indiana.


MERRY WIDOW. (10 reels). Star, Mae Murray. A wonderful picture which did not do the business it should have done. I don’t believe it is an extra good small town picture. That is the consensus of opinion in this vicinity, but the picture is moving along. Tone, okay. Sunday and special, yes. Fine appeal. All classes town of 3,000. Admission 15-25. T. L. Harnett, Finns’ Theatre (600 seats), Jeannette, Connecticut.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. This picture went over very well. Some of the gags are very effective. Tone, very good. Appearance, good. City of 110,000. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


MONTREAL. (7,435 feet). Star cast. Some- how this picture doesn’t fit right. Special very poor and no one was wild about it. City of 110,000, Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NEVER THE TWAIN SHALL MEET. Star, Anita Stewart. Considered a good picture by the majority and brought out a fair attendance. City of 110,000. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SILENT ACCUSER. Star, Peter the Great. While we did not book it, the patrons were well pleased with it and report the dog’s acting as good as Strongheart. Tone, good. Special, no. Appearance, good. Porter per cent. Town 100. Draw farm type. Admission 10-15. C. T. O’Neill, C. T. O’Neill Opera House (325 seats), Barnes City, Iowa.


SLAVE OF FASHION. (5,006 feet). Star, Norma Shearer. Old but good, but little business. Fine titles and pictures for big towns only. Three weeks back I made more money on Metro’s product than I am at present, but they were pictures like "Quoile Adkins Sawyer," "Turn to Me," "The Seventh Veil," pictures with draw- ing power. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


ZANDER THE GREAT. (6,344 feet). Star, Marion Davies. This is a good comedy-drama by the Vaughn-Franchak act, brings out the bootleggers and all classes. Will please ninety per cent; at least our audience liked it. Tone, okay. Special, yes. Appearance, fifty per cent. Town 1,000. Draw all classes. Admission 10-25. G. H. Perry, People’s Theatre (250 seats), Cleverdale, California.

Kathleen Key

M-G-M player, as she appears in support of Owen Moore, Claire Windsor and Bert Roach in "Money Talks."


WARRENS OF VIRGINIA. (6,000 feet). Star cast. This picture went over very well here and apparently pleased everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHEN THE DOOR OPENED. All star cast. A real picture with a real floor show. A real cast that do what they are supposed to do. Can’t go wrong on this one. Tone, good. Sunday or special, yes. Appearance, good. City of 13,500. Draw working class. Admission 10-15. G. M. Berling, Favorite Theatre (165 seats), Plainsburg, Missouri.

Metro-Goldwyn

Moving Picture World

May 15, 1926

AMERICAN VENUES. (2,931 feet). Star cast. By combining a "fashion show" and a personal appearance of "Miss Little Rock" the Kansan Grand Theatre in the Aid Jonas pageant, we packed 'em in. The picture is "crazy," and proved pleasing enough to back up the exploitation campaign. A style show when you play it. It's ideal for the purpose. Tone, okay. Sunday, special, yes. Appeal, good City, 14,900. Draw better classes. Admission 10-25. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SON OF HIS FATHER. (5,925 feet). All-star cast. Not what I thought it was going to be, but it's a good picture just the same. Drag's in spots, but in other places has plenty of action. Tone, good. Sunday or special, yes. Appeal, good. City, 14,900. Draw woking class. Admission 10-15. G. M. Belling, Favorite Theatre (165 seats), Plumas, Ohio.


BEHIND THE PHONT. (5,335 feet). Star, Wallace Beery. The wtliest, most delightful screen entertainment the writer has ever seen. They rocked with laughter and came out talking about it. An absolute knockout and so do others. I can't say a word of comment. Don't pay a lot for it, for it will draw big and will help please all who can see it. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,900. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GOLDEN PRINCES. (8,364 feet). Star, Betty Bronson. Very charming. If there has been no story to speak of, no good cast (that has had the beautiful mountainous scenery and fine photography to make it stand out, this picture still would have been well worth seeing. But, having everything it should have had, it went over big at 15-25. R. H. Hyde, Moore Theatre, Ana- darko, Oklahoma.

MAN WHO FOUND HIMSELF. (7,288 feet). Star, Thomas Meighan. Played this on Christmas and, of course, had everything in my favor, a splendid accompanying comedy and everything passed off lovely at the box office and was voted good entertainment as a whole. Of the feature itself, I should say it will please where they like "Tommie," and has his fan mirrors here. Special, no. Attendance fine. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

STAGE STRUCK. (6,591 feet). Star, Gloria Swanson. The picture drew in spite of heavy opposition, but I heard many kicks. This star should never choose a story of this type; it's too bad to do this, Gloria. Draw town and rural class, town, 2,500. Admission 10-25. S. H. Rich, Itch Theatre (460 seats), Montpelier, Idaho.

A SON OF HIS FATHER. (5,925 feet). Stars, Berkey and Lowry. If they were all as good as this one we could make some business. It has action, scenery and about the very best for us. Don't be afraid of it. Tone, good. Sunday or special, yes. Appeal, good. Town of 600. Draw small town. Star, special, no. Admission 10-25. H. W. Batcheelder, Galt Theatre (172 seats), Salemburg, Iowa.


NOT SO LONG AGO. (6,942 feet). Star, Bebe Daniels. Very good. Don't know how to see this. I believe those that saw it liked it. Betty is more coming along and is very easy to look at. Excellent print. Tone and appeal, good. Not a special. Better class town of 1,500. Admission 10-25. C. A. Anglemire, "Y" Theatre (490 seats), Nazareth, Pennsylvania.

PATH TO PARADISE. (6,711 feet). Star cast. Excellent entertainment supplied by this good a cast. The story is full of humor and thrills. It will hold any audience. Raymond Griffith, with his best. Tone, good. Special, no. Working class city of 2,000. Admission 10-25. J. B. Travelle, Elite Theatre, Placerville, California.

PONY EXPRESS. (5,929 feet). Star cast. I ran this picture two days and it is one real big hit. I have never seen and I have seen a few. Everybody in it is good and good action and right up to the minute. If you can get it, go for it; you have appeal. Good, Sunday and special, yes. Working class city of 1,250. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

REGULAR FELLOW. Star, Raymond Griffith. I can't give this one very much—too formulaic and not possible but he must have better stories than this one. Town or country class, no. Appeal, fair. Town of 3,000. Draw all classes. Admission 25-35. T. J. Barnett, Finns Theatre (690 seats), Jewett City, Connecticut.

Pathe


Producers' Dist. Corp.

FAMILY SECRET. (5,074 feet). Star, Baby Peggy. This is a fine program picture. Will please most any audience. Town, no. Special, no. Appeal, ninety percent. Town 1,090. Draw all classes. Admission 10-25.


It looks like Reginald Denny and Marion Nixon have about reached their destination in this scene from the Universal-Jewel "Rolling Home."
Moving Picture World

HERM MARRIAGE VOW. Star cast. A fine picture that seems to please the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


LIGHTHOUSE BY THE SEA. (5,790 feet). Star cast. A Rin-Tin-Tin picture and the animals and old and young were pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NARROW STREET. Star cast. Excellent picture. Everybody seemed pleased and we had many favorable comments from satisfied patrons. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


DORIS HILL
Warner Bros. contract player, believes in a more strenuous form of exercise than the daily doze at the drug store. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


UNDER WESTERN SKIES. (7 reels). Star, Norman Kerry. I put this one on one of my best nights and it drew very good. Picture was well liked, as a few of our hard-boiled critics said it was fine. Print new. Good appeal. Good tone. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


WARNER BROTHERS

A LOST LADY. Star, Irene Rich. While Irene Rich commands quite a following she wasn't able to put this one over. The book was a remarkable character study, but absolutely unfit for moving picture purposes. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.


RANCHES AND RUSTLES. (State Right). Star, Leo Mahoney. A dandy fine five-reel Westerner. I like these pictures and I know they have the right kind of pictures that pleases my crowd. Tone, good. Sunday or special. Fair, Appeal, one hundred per cent. This picture, Dr. Donaldson, Char-Bell Theatre, Admissions 10-15. H. C. Clowery, Liberty Theatre (300 seats), Wirt, Oklahoma.


SCARRED HANDS. (State Right). Star, Cliff Smith. A good oil field picture that interested my crowd. Lost money, but was up million last night, spot. Tone, very good. Sunday or special, no. Appeal, ninety per cent. Town 500. Draw oil fields and farmers. Admission 10 and 15. H. C. Clowery, Liberty Theatre (300 seats), Wirt, Oklahoma.


UNDER FIRE. (State Right). Star, Billie Jean. A fine picture. However, does not have the real attraction. Picture is not bad and would please average small-town audience. I don't think there is too much that is too noticeable on this. Tone, okay. Appeal, fair. Town 7,000. Draw working class. Admission 10-15. M. Rosenblom, Rosedale Theatre (350 seats), Rochester, Pennsylvania.

Selling the Picture to the Public

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

Spes Winthrop Sargent

Second Day Display From Rittenberg
Shows Layout for Trick Composition

FOR this second day display on The Merry Widow at the Fulton Theatre, Jersey City, Arnold S. Rittenberg decided upon a trick display. He gives up some of his space to white to increase the display of what remains, and he gets a decided effective showing in 80 lines across three columns.

Eighty lines is a little more than five and a half inches deep, which gives a nice proportion, and cutting away the right hand side gives a display value that is greater that could be gained with a larger cut.

In making his layout Mr. Rittenberg outlines the space and then indicated a double rule panel in the lower left hand corner. This seems to be two pieces of rule. Often you can find a single rule that will give the double line. It all depends upon the office.

Hand a Contest for Best Opera Phantoms

Impersonating "The Phantom of the Opera" is not as simple as a Chaplin or Jackie Coogan contest, but J. L. Cartwright worked it very successfully for the Lyric Theatre, Jackson.

The prizes ran only $5, $250 and tickets, but he got enough entries to make a decent street parade, the parade winding up at the theatre where they saw the opening matinee.

Mr. Cartwright used the stage advertisement, but put a new twist to the finish. He had the phantom cross the stage in the usual red glare with the "I am the Phantom" announcement. As he reached the wings a woman screamed, and immediately a voice from the rear of the auditorium boomed out "I am the Phantom of the Opera."

Coming out from the rear of the house this gag was much more effective than if it had come from the stage. It suggested that the phantom was all over the place.

Girl in Window Helps in Newark

Copying from Metro, the Capitol Theatre, Newark, put over Mrs. Valentino in When Love Grew Cold with a girl making up in a drug store window using the cosmetics approved by the star. Several times they had to shut the bally down to disperse the crowd.

Another window was gained through a display of Florida costumes supposedly selected by Mrs. Valentino for wear at Palm Beach. Not many Newarkers were going in that direction, but the display seemed to interest.

The trailer the preceding week was a combination of the F. E. O. trailer on this picture with clips of big moments from Valentino's plays to get the advertising value of his name.

Four shoe stores were hooked to the cards showing Mrs. Valentino's

Held a Contest for Best Opera Phantoms

One of the by-products of Associated Exhibitors, "The Sky Rocket," is the capitalization of Peggy Hopkins Joyce's name for single and double trucks.

Women's shops, beauty parlors, shoe stores and similar enterprises are easily tied to the implication that Miss Joyce is the last word in style, and it is almost childishly simple to win at least a page.

Naturally the newspapers are willing to give extra space to a star who can sell an extra page of ads, and so they help "The Sky Rocket!" to shoot a little higher.

Peggy Pulls 'Em

A Metro-Goldwyn Release

THE NEWSPAPER SPACE

His first move was to map off a quarter-inch space inside the panel, and to mark this on all four sides to make certain that the printer would not go wrong. He indicates a light rule for the lower right hand corner and not only draws it to scale but as a further safeguard marks the end of each piece, to prevent the printer from running it further along. He is seeking a background for the cut.

The pasted in cut is marked "Cut from ad of Saturday, Mar. 13," to indicate that it is a pick-up. He ensures proper placement by telling the printer to shove the cut up against the rule, though he uses the word "mat" where "cut" really is intended.

There is a note "this lineage allows for plenty of open space between lines to ensure a good display." Most of the emphasis comes from the ruled underlines, and a note asks that these lines be placed under the type. On the type used there is a shoulder above and below the line, and this moves the rule slightly away from the words. If you are very particular, and can get it, call for a face with the smallest possible shoulder. Here the directions merely call for 18 point bold without further specification. We don't quite reconcile that "set solid" with the note about plenty of open space between the lines. It may be a localism, but in general a compositor would take this to mean set without spacing between the lines, and it would be better to omit the "solid" unless you want it without spacing, and a two point space will add four points to the apparent size of a letter in 18 point size.

This is the most unusual layout of the series, but it calls for less direction, since there are few changes in style. The small cut will give you the idea of how it worked out, but it should be seen in the full three column width to be properly appreciated.

A Metro-Goldwyn Release

THURSDAY, MAR. 18th

DROPPING DOWN TO EIGHTY LINES FOR THE SECOND DAY

Here another design is used, and open space is trusted to gain in the display that extra size does not yield. The result is a very useful follow-up that does not take too much space and does gain plenty of attention.
A Useful Phrase That Sold for Edgar Hart

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

The Phrase Sold

Edgar Hart recently changed the Colonial Theatre, Portsmouth, N. H., over to continuous, making a flat admission on the day instead of giving the matinee price before six o'clock. He writes that he has bettered the business numerically and has made a decided financial gain as well. The chief selling idea was the phrase "Come and leave when you like." This put over the idea and at the same time suggested more for the money. It put the change over with a bang. This is not quite as strong as the phrase with which F. F. Proctor introduced continuous vaudeville to New York City, some thirty odd years ago. His slogan was "After breakfast go to Proctors" which Nat Haines amended to "After breakfast go to Proctor's. After Proctor's go to bed."

Said It With Drums

The bugle and drum corps of the local National Guard unit at Greenly, Col., was E. T. Perrin's best bet on "Behind the Front."

At each performance the week before the showing, Mr. Perrin had a very tall and an undersized man cross the stage of the Sterling carrying a banner reading: "Behind the Front! A comedy riot. Equal to "The Freshman." See it." During the march they had to stop to adjust their puttees, which gave the audience plenty of time to soak up the message.

The same man did street work with the bugle and drum corps and the latter formed the prologue to the presentation with the army calls and a selection. The corps is newly formed and anxious for publicity, which was why Mr. Perrin was able to afford the cost of fifteen men.

Circus and F. D.

Obtaining the loan of a Bridgeport fire engine to exploit "The Still Alarm" was easier than finding horses. The fire officials were glad to loan J. J. De Wald, of Poli's Lyric Theatre one of the old engines, but the motorized department could not supply three horses.

But the Ringling show had not yet left the old Barnum & Bailey winter quarters, and the balcony did a rose dance and the selection closed with the vocal finish by Miss Eberhart.

The second selection was "At Dawning," probably Cadman's best known song, sung by the mezzo soprano. Then followed 2 piano solos by Cadman, after which the mezzo soprano reappeared costumed as an Indian maiden and sang, "From the Land of the Sky Blue Waters." Again the draw curtains opened disclosing an Indian camp with tents, etc., and blue sky in the distance. An Indian brave was standing on huge rock center stage. For the second chorus the ballet, in Indian costume, appeared. The final selection was the "Spring Song of the Robin Woman," sung by the mezzo soprano with an Indian dance by the ballet.

Following the Topical Review came the Kouban Cossacks Chorus, billed as "Russia's Noted Choir of Mighty Voice," "direct from a triumphal world tour." There with 17 singers and 2 dancers, all males, in presentation, all costumed in Cossack dress. The first selection was "Cossack's Song Before Battle," which was followed by "Humorous Cossack Song." Then came "The Song of the Volga Boatman," and this was followed by a humorous dance by one of the dancers. "Old Folks at Home" came next by the chorus and the incident closed with a whirlwind dance by the other dancers. The setting for this scene included a huge set piece, 12 feet high by 18 wide, representing a Russian barracks. Seventeen minutes were given to this presentation.

Thomas Lynch, chief hostler, was glad to lend three of the draft stock, with the result that the old engine made a three-hour parade for four days prior to the opening.

The borrow was made through the emphasis given the new apparatus used by the Bridgeport Fire Department, copy on the banner reading: "See the old and the new apparatus. You are protected by the very latest and most efficient equipment obtainable for the Bridgeport Fire Department."
German Pedestals
Good Advertisement

Most readers are familiar with the French kiosks which are used for small advertising displays along the main thoroughfares, but the German style is less well known.

Shorthand Letter
For His Secretary

Montague Salnon was traveling with the crowd when he sent a letter in shorthand to about a hundred typists, crying up the merits of His Secretary at the Rialto Theatre, Macon, Ga. That has been done in a great many places with uniformly good results.

But Mr. Salmon built this up with a second letter in shorthand which was printed in the daily paper with the offer of a ticket to all who would send in a transcription. About fifty correct replies were received. He figured that they would all bring friends, and those who could not read would at least be interested in the play through the odd characters in contrast with the usual type faces. Nominally for the stenographers, he reached most readers.

On the last night of the run he put in local talent to offset a convention being held in town and kept the receipts up.

Carnival Float is Big Profit Maker

Of course, Guatemala had a carnival before Lent set in, and there was a big parade that had no connection with the Metro feature. And equally of course, J. C. Searcy, Guatemala distributor for First National and Warner Brothers, declared himself in.

First of all he had balloting for the "queen" of the Palace Theatre, and then he put the queen and her retinue in a handsomely decorated automobile that ran just behind that of the queen of the carnival herself.

It took two policemen to keep the crowd from climbing into the car at the start, and it was well remarked all along the line of march. As he was awarded a prize that more than covered the cost of the stunt, he feels that he did as well as could be expected.

He sends photographs of the car, but these cannot be reproduced as they got all stuck together on the trip up. The car is nicely done in crepe paper with the disc wheels lettered for the two companies he represents and the sides announcing the approaching attractions. Lithographic cutouts materially aid the decorative effect, but the chief decorations were the queen and her companions.

Pretty Pirates

Ten thousand score-programs, with an advertisement for Clothes Make the Pirate on the back were distributed in Seattle, Wash., when Red Grange and his footballers packed the local stadium.

Leroy V. Johnston put up four of his prettiest ushers dressed as pirates to make the distribution. They nearly nosed the footballer out of first honors before the game.
Had Color Contest
With Two Pictures

Following the home office suggestion, C. B. Stiff, of the Imperial Theatre, Asheville, N. C., put over Irene and Mike with a double coloring contest worked with a local paper. Outlines of Colleen Moore and Sally O'Neil were printed in the Sunday edition and passes were given to children under twelve who turned in the most artistic results.

Of course a child's enterprise interests the entire family, and so these two pictures were sold to adults through the leddle contest. The paper gave exceptional support to the idea with a number of stories in which both the pictures came in for their share of comment.

The week before the showing selections from Irene were featured by the organist as his solo number, blue lighting giving emphasis to the famous My Alice Blue Gown. Mr. Stiff's lobby on Irene was especially effective, with a banner made of cutout letters for the title pierced by a bar carrying the star's name. Generous use was made of the three sheets, these being partly cutout to take from their poster suggestion. Cutting out the thrves greatly enhances their value for lobby work. Take a look at the cut and copy the idea. It's not new stuff, but this is an excellent example of how to do it well.

Money Bags

Ernest Morrison revived an old idea when he advertised "Miss Brewster's Millions" at the Howard Theatre, Atlanta. He sent a whole truckload of money bags around town in a banded truck. Two soldiers in full uniform and with rifles ready for immediate action were employed to guard the alleged treasure and to increase the effect of the idea.

Miss Brewster also shared her millions with the patrons of a woman's wear shop and a laundry by giving them cards to which pennies were attached.

One for Himself

Eddie Collins, of the Queens Theatre, Galveston, coaxed a local paper to help him find his own American Venus, and the winner and runners-up were introduced to the audience the opening night, which helped to get in a crowd that would go out and boost. All it cost him was the prize statue from the Paramount accessories on this picture.

Made Big Carnival of Man on Box

Realizing that The Man on the Box would be a good laughing feature, W. H. Allen of the Strand Theatre, Memphis, proclaimed a "Korking Komedy Karnival" week, using special back cards and overlapping his 24-sheets to match.

His ballyhoo was a clown on a baby size bicycle with a full size auto horn almost as large as the machine. The lobby was dressed with colored crepe paper and carried a laughing face cutout backed by the Okeh laughing record.

One of his best bets was a large goldfish globe placed in the lobby with the announcement that it was the receptacle for buttons laughed off by patrons and offering to sew the buttons back for any patron identifying his property.

After each performance a handful of buttons was deposited in the globe until the last night of the run it was playing to standing room. Many persons watched the collection grow through daily inspection.

The entrance carried a large "All ye who enter here leave gloom behind" and the ushers all wore clown suits to carry on the idea, while the supporting program backed up the laugh feature.

It made a remarkable business at a very small extra cost.

Useless Rings

Wedding rings tagged: "This ring was discarded by a Dancing Mother" and carrying on with the announcement of the showing of that feature at the Howard Theatre, Atlanta, was Ernest Morrison's way of getting attention for the theme.

Put out two days in advance, they helped business very materially.

A First National Release

A NICE USE OF CUTOUT THREE SHEETS FOR IRENE
Three of these showing the feather dress, were used in the display at the Imperial theatre, Asheville, N. C., with a banner of cutout letters supported by a bar carrying the name of the star. C. B. Stiff gained a nice display.
Planck’s Circle Sigs Are Useful in Making Up

Planck’s Signatures
Still Handle Nicely

We are lifting this sample from a batch sent in by George E. Planck of the Sedalia Theatre, Sedalia, Mo., to show how well his circular signatures fit into the spaces. It will be recalled that Mr. Planck evolved these after he had done a juggling act with the old-fashioned oblong signs.

Snappy Teasers Aid We Moderns Display

Using the same cut, but with a change of copy, the Liberty Theatre, Seattle, had We Moderns more than half sold before the regular advertising was started.

The cut of Colleen Moore was exceptionally good for appeal. It is not just a face, but an interesting one, and scattered through the newspaper it gained a growing interest in the play as well as the star.

Most teasers are all-type or else carry a minimum of cut. And then generally run an inch across one or two columns. These are single threes, but they are worth the additional cost because they carry so much more sales weight.

These are scatter rather than teasers in the strict sense, but the effect is about the same. Scattered through the paper before the regular advertising breaks, the scatters or teasers have the prospect more than half sold before the formal announcement is made. People are looking for more details, and as soon as the large spaces start they read them to find out all about the title that has engaged their interest.

The stunt is best when not worked too often, and the bigger the feature, the better the effect.

Cliff Lewis Spreads On His Bat Design

This is a three fives from the Strand Theatre, Syracuse, N. Y., but Cliff Lewis has used a white margin so that the actual space is only 5½ inches. Set in the quarter inch margin, the space looks much larger than it would if it ran to the column rules.

This seems to be the plan book cut and title, but it could not be greatly improved upon and Cliff has skillfully worked it into a space which looks as though the design might have been drawn for the layout instead of the latter being made around the cut.

Centering the cut would have spoiled the shape, though this could have been used for a two column space, and probably was so intended. Adding the extra column, taking a margin space, and setting the cut over gives more the effect of a special design and very greatly improves the appearance of the display.

It often happens that changing the placement of a cut betters the appearance of the advertisement, and the experienced layout man knows that a two column cut does not have to go into a two column space, but that often he can use it to better advantage in a three or four column width.

For that matter he often can cut a section off and get a better cut for his purpose than the original. The best plan book cuts are made to meet the average demand, but they are planned so that they can be tricked for other spaces.

It seldom happens that there can be originated a design so generally useful as these bats, but a great deal can be done with almost any cut.
Moving Picture World

Prefers Five Small Cuts to One Large Single

It's easy to find plenty of good designs in three and four column widths and from eight to twelve inches deep, but Cliff was one of the few we could depend on to give us good designs in two fours or fives. He is still interesting, but he has joined the aristocrats.

Nice Design is Simple Selling

This is an unfinished proof from W. S. Kinback, of the Franklin Theatre, Oakland, Calif. We presume that the blank panels at the bottom is mortised for the smaller features.

Thinks Five Cuts Better Than One

George A. Miller sends in a layout on The Iron Horse as used by him at the Park Theatre, Medina, N. Y. This is about 7½ inches over three and is interesting because of the use of a number of small cuts instead of one large one.

Mr. Miller explains that the three-column cut as supplied was too large, and as he has no house artist, he had to do the best he could with ones. What he really means was that he knew he could better the three column as supplied, but probably he does not realize himself that this was what was in his mind.

In something less than 22 column inches he has made what is practically a full page in miniature. That was what he wanted, and he could not do it with any one supplied cut. Probably he did not put the thought into words even to himself, but merely sensed the fact that he could do better and went ahead and did it.

Combines Two Cuts For Larger Space

John W. Creamer, of the Burford Theatre, Arkansas City, Kans., is making rapid progress with his advertising layouts. Primarily he was a display man and newspaper layouts were something new, but he is catching on fast, and his last batch of supplies are far ahead of his first efforts.

A First National Release

A CREAMER COMBINATION

One of his recent efforts is a four tens, using a two-column cut from the First National plan book and combining this with a single for the comedy. He panels with three point rule to get a rather massive effect, and he intelligently avoids overloading his space.

His one bank of selling talk is in six point, below the cut, but most of his sale is made on the plan book line above the panel. His small features are within the panel at the right and there is a special box to announce pictures of Marion Talley, for at the moment Miss Talley was more important to all Kansas than President Coolidge trying to Charleston.

For a man who did not know much about newspaper work a few months ago, we think that Creamer is going to develop into a star. If he sticks to open display and design work he will be one of the record-breakers. We could not ask for a better display than this.
### Quick Reference Picture Chart

**Handy, Compact Information to Help You With Your Bookings: Title, Star Type of Story, Date of Moving Picture World. Review, and Footage on Current Films**

**Exhibitors Who Want Accurate Information—This Chart Is Built for You**

<table>
<thead>
<tr>
<th>ARROW</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Foot</th>
<th>Perfection</th>
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</thead>
<tbody>
<tr>
<td>AFFIX</td>
<td>Comedy</td>
<td>2,400</td>
<td></td>
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<tr>
<td>AFFIX</td>
<td>Melodrama</td>
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<td></td>
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<td>Melodrama</td>
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<td>Melodrama</td>
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**ASSOCIATED EXHIBITORS**

- **Back to Life (Fatty Arbuckle)**
  - **Drama**
  - **Feb. 28, 1919**
- **Man of Iron (L. B. Barroso)**
  - **Drama**
  - **July 1, 1920**
- **American Pluck (G. Walsb.)**
  - **Drama**
  - **Nov. 27, 1920**
- **The Spirit of '76 (Hammond-Hunter)**
  - **Drama**
  - **Dec. 17, 1920**
- **Blue Blood (G. Walsb.)**
  - **Drama**
  - **Oct. 4, 1921**
- **Perfect Clown (Larry Semon)**
  - **Drama**
  - **May 20, 1921**
- **Prince of Broadway (G. Walsb.)**
  - **Drama**
  - **Jan. 7, 1922**
- **Count of Luxembourg (G. Walsb.)**
  - **Drama**
  - **Feb. 12, 1922**
- **Transcontinental Limited (all star)**
  - **Railroad melodrama**
  - **Mar. 6, 1922**

### COLUMBIA PICTURES CORP.

- **Danger Signal (Novak)**
  - **Railroad melodrama**
  - **Nov. 7, 1922**
- **Lattin's Last Stand (Hammond-Hunter)**
  - **Drama**
  - **Dec. 12, 1922**
- **Lords of the Wild (Novak-Lightman)**
  - **Drama**
  - **Jan. 9, 1923**
- **Ladies of Leisure (Hammerstein)**
  - **Drama**
  - **Feb. 20, 1923**
- **Screen Snapshots**
  - **Novelty**
  - **April 20, 1923**

### CHADWICK PICTURES CORP.

- **Man of Iron (L. B. Barroso)**
  - **Drama**
  - **July 1, 1920**
- **American Pluck (G. Walsb.)**
  - **Drama**
  - **Nov. 27, 1920**
- **The Spirit of '76 (Hammond-Hunter)**
  - **Drama**
  - **Dec. 17, 1920**
- **Blue Blood (G. Walsb.)**
  - **Drama**
  - **Oct. 4, 1921**
- **Perfect Clown (Larry Semon)**
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  - **May 20, 1921**
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  - **Drama**
  - **Feb. 12, 1922**
- **Transcontinental Limited (all star)**
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  - **Mar. 6, 1922**

### We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carelessness can make it, we offer to the reader who finds **MAJOR ERRORS**, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and to the general term "1,000 or 2,000 feet" is applied, broadly, to one or two-red subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it correctly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient; we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

### EDUCATIONAL FILM CORP.

- **Beware**
  - **Comedy**
  - **Aug. 1, 1926**
- **Look Out**
  - **Comedy**
  - **Aug. 1, 1926**
- **Pictorial Proverbs**
  - **Drama**
  - **Aug. 1, 1926**
- **Be Clerical (Adamson)**
  - **Drama**
  - **Aug. 1, 1926**
- **Pleasure Bound (Comedy)**
  - **Drama**
  - **Aug. 1, 1926**
- **Sally's Drifters**
  - **Drama**
  - **Aug. 1, 1926**
- **Felix the Cat Tramp with Time**
  - **Cartoon**
  - **Aug. 1, 1926**
- **Soup to Nuts (Neal Bros.)**
  - **Comedy**
  - **Aug. 1, 1926**
- **The Sky Rover (W. H. Whiting)**
  - **Drama**
  - **Aug. 1, 1926**
- **Off His Beat (Hers.)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Rusts into Business**
  - **Comedy**
  - **Aug. 1, 1926**
- **The Movies (Lloyd Hamilton)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Felix the Cat on the Farm**
  - **Comedy**
  - **Aug. 1, 1926**
- **Dog Days (Cliff Bowser)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Felix Cat on the Farm**
  - **Comedy**
  - **Aug. 1, 1926**
- **Who's Which**
  - **Comedy**
  - **Aug. 1, 1926**
- **The Story Teller**
  - **Drama**
  - **Aug. 1, 1926**
- **The Scamp (Vernon)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Savvy Mr. Jacks**
  - **Comedy**
  - **Aug. 1, 1926**
- **Rip and Ruin (Vernon)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Stirrup Strap (Vernon)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Felix the Cat at Rainbow's End**
  - **Cartoon**
  - **Aug. 1, 1926**
- **A Salty Sap (Dooley)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Hot Diggery (Herrera)**
  - **Drama**
  - **Aug. 1, 1926**
- **On Edge (Comedy)**
  - **Drama**
  - **Aug. 1, 1926**
- **Slow Down (Bowser)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Magical Movies**
  - **Drama**
  - **Aug. 1, 1926**
- **Felix the Cat on the Farm**
  - **Drama**
  - **Aug. 1, 1926**
- **Run Tin Can (Burns-Steadman)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Keep Trying (Bowser)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Home Cured (Johnny Arthur)**
  - **Comedy**
  - **Aug. 1, 1926**
- **Felix the Cat at Rainbow's End**
  - **Cartoon**
  - **Aug. 1, 1926**

### FILM BOOKING OFFICES OF AMERICA

<table>
<thead>
<tr>
<th>Term</th>
<th>Seller</th>
<th>Pricemaker</th>
<th>Western drama</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 30, 1927</td>
<td>Texas Bearcat (Bob Conner)</td>
<td>Western drama</td>
<td>May 3, 1927</td>
</tr>
</tbody>
</table>

*Film* 1925
### Star and Type of Story When Needed

<table>
<thead>
<tr>
<th>Movie</th>
<th>Type</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Womanshaped (Richard Dix)</td>
<td>Western Satire</td>
<td>1926</td>
</tr>
<tr>
<td>Mannequin (Joyce-Costello)</td>
<td>Crook-comedy</td>
<td>1926</td>
</tr>
<tr>
<td>American Venus (Ralston-Laught)</td>
<td>Beauty's comedy</td>
<td>1926</td>
</tr>
<tr>
<td>Behind the Front (Boyd-Hatton)</td>
<td>War farce-comedy</td>
<td>1926</td>
</tr>
<tr>
<td>Grand Duchess and the Waiter (Menjou)</td>
<td>Romanic comedy</td>
<td>1926</td>
</tr>
<tr>
<td>Sea Horses (Holt-Vidor)</td>
<td>Drama of tropics</td>
<td>1926</td>
</tr>
<tr>
<td>Dancing Mothers (Joyce-Traff-Brown)</td>
<td>Farce-comedy</td>
<td>1926</td>
</tr>
<tr>
<td>Sappho (Doug-Wills)</td>
<td>Parody</td>
<td>1926</td>
</tr>
<tr>
<td>For Heaven's Sake (Harold Lloyd)</td>
<td>Typical Comedy</td>
<td>1926</td>
</tr>
<tr>
<td>Blind Alabama (Holt-Torrence)</td>
<td>Mystery Drama</td>
<td>1926</td>
</tr>
<tr>
<td>My Baby (Douglas Maclean)</td>
<td>Farce comedy</td>
<td>1926</td>
</tr>
<tr>
<td>A Social Celebrity (Menjou)</td>
<td>Comedy Drama</td>
<td>1926</td>
</tr>
</tbody>
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### MOVETOWN-GROSWYN-MAYER

<table>
<thead>
<tr>
<th>Movie</th>
<th>Type</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Denial (Clarice Conwell)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>Conessions of a Queen (Terry-Byron)</td>
<td>Mystical romance</td>
<td>1925</td>
</tr>
<tr>
<td>Man and Maid (Laude)</td>
<td>Eminent Protege</td>
<td>1925</td>
</tr>
<tr>
<td>Prairie Fish (Ralph Shumway)</td>
<td>Romantic comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Zander the Great (Karen Davies)</td>
<td>Human Interest</td>
<td>1925</td>
</tr>
<tr>
<td>White Desert (Walter O'Malley)</td>
<td>Snow-R.R. drama</td>
<td>1925</td>
</tr>
<tr>
<td>Pretty Circus (Nora-Shaw-Pennington)</td>
<td>Drama Int.</td>
<td>1925</td>
</tr>
<tr>
<td>Slave of Fashion (Norma Shearer)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>Never the Forgotten Man (Stewart)</td>
<td>Winter Ice</td>
<td>1925</td>
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<tr>
<td>Unoly Three (La Chene)</td>
<td>Drama</td>
<td>1925</td>
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<tr>
<td>Merry Widow (Murry-Gilbert)</td>
<td>Romantic Drama</td>
<td>1925</td>
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<tr>
<td>Mystic (Rosalie Donley)</td>
<td>Farce comedies</td>
<td>1925</td>
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<tr>
<td>The Circle (R. Keene)</td>
<td>Drawing room story</td>
<td>1925</td>
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<tr>
<td>Great Divide (all star)</td>
<td>Drama</td>
<td>1925</td>
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<tr>
<td>Leap Man (Comedy)</td>
<td>Comedy-Dr.</td>
<td>1925</td>
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<tr>
<td>Beauty Price (Dana)</td>
<td>Comedy-tragedy</td>
<td>1925</td>
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<tr>
<td>Tower of Lies (Murder play)</td>
<td>Murder plays</td>
<td>1925</td>
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<tr>
<td>Exchange of Wives (Wardman)</td>
<td>Married life com.</td>
<td>1925</td>
</tr>
<tr>
<td>La Boheme (Gilles-Gilbert)</td>
<td>Famous opera</td>
<td>1925</td>
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<tr>
<td>Auction Block (C. Ray-Brown)</td>
<td>Domestic dr.</td>
<td>1925</td>
</tr>
<tr>
<td>&quot;Yanks&quot; Torrance (Cortese)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>The Barrier (Norman Perry)</td>
<td>Alaskan melodrama</td>
<td>1925</td>
</tr>
<tr>
<td>Devon's Circus</td>
<td>Musical comedy</td>
<td>1925</td>
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### PARAMOUNT

<table>
<thead>
<tr>
<th>Movie</th>
<th>Type</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Night Club (Raymond Griffith)</td>
<td>Farce-comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Shock Punch (Richard Dix)</td>
<td>Farce-comedy-drama</td>
<td>1925</td>
</tr>
<tr>
<td>Welcome Home (Harley)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Old Home Week (Mack)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Little French Girl (Mary Brian)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>Are Parents Perfect? (Bowers)</td>
<td>Romantic comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Eye's Secret (Betty Compton)</td>
<td>Romantic &amp; intense</td>
<td>1925</td>
</tr>
<tr>
<td>Bette on Her Own (Ray Bower)</td>
<td>Romantic comedy</td>
<td>1925</td>
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<tr>
<td>Manicure Girl (Davis)</td>
<td>Drama</td>
<td>1925</td>
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<tr>
<td>Love-A Wife (Menages)</td>
<td>Sophisticated comedy</td>
<td>1925</td>
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<tr>
<td>Light of Western Star (Ross)</td>
<td>Light of Western Star</td>
<td>1925</td>
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<td>Good Morning, Madame (Graves)</td>
<td>Comedy</td>
<td>1925</td>
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<td>Air Cooler (All Ward)</td>
<td>Comedy</td>
<td>1925</td>
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<td>Awl (Earl Mohan)</td>
<td>Comedy</td>
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<td>Pardon My Fault (Benson)</td>
<td>Comedy</td>
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<td>A Punch in the Nose</td>
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<td>Dangerous Curves Behind</td>
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<td>Better Movies</td>
<td>Comedy</td>
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<td>Hello Rhythm</td>
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<td>Should I Say (Gale)</td>
<td>Farce</td>
<td>1925</td>
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<td>Amusement Polar Flight</td>
<td>Comedy</td>
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<td>Peter, Be Good (Troy)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Great Open Spaces</td>
<td>Comedy</td>
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<tr>
<td>Take Your Time (Graves)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Laughing Ladies (star cast)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Garden of Gethsemane</td>
<td>Pilgrimage of Palestine</td>
<td>1925</td>
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<tr>
<td>Green Archer (A. Ray-W. Miller)</td>
<td>Mystery-seria</td>
<td>1925</td>
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### PATHS

<table>
<thead>
<tr>
<th>Movie</th>
<th>Type</th>
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<tbody>
<tr>
<td>Oumph!</td>
<td>Sport comedy</td>
<td>1925</td>
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<tr>
<td>Learning How</td>
<td>Sport comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Lucky Husbands</td>
<td>Sport comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Seven Aces of Sport</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Cold Turkey (Alice Day)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Over the Plate</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Barrier Busters</td>
<td>Sport comedy</td>
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<tr>
<td>Barrymore Folks</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Wild West (J. Halbert-F. Ferguson)</td>
<td>Circus serial</td>
<td>1925</td>
</tr>
<tr>
<td>Madame Sans (Finlayson)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Ugly Duckling</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Something in the Wind (R. Griffin)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Big Kick (Eagle-Mohan)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>You Were a Good Baby Yard</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Hungry Hounds</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Poor Man's Lady (Alley)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Moonlight and Noses (Clyde Cook)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Lion and the Monkey</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Captain of the Clouds (Mosley)</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Hero Wife</td>
<td>Comedy</td>
<td>1925</td>
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<tr>
<td>Love and Kisses (Avery)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Solid Gold (Harold Lloyd)</td>
<td>Comedy</td>
<td>1925</td>
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<td>Clever Feet</td>
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<td>Good Morning, Madame (Graves)</td>
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<td>Air Cooler (All Ward)</td>
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<td>All Wool (Earl Mohan)</td>
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<td>Roach comedy</td>
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<td>Lonely Hearts (Roth)</td>
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<td>A Spicy Pickle</td>
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<td>Should I Say (Gale)</td>
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<td>Amusement Polar Flight</td>
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<td>Peter, Be Good (Troy)</td>
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<td>Great Open 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>Garden of Gethsemane</td>
<td>Pilgrimage of Palestine</td>
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<tr>
<td>Green Archer (A. Ray-W. Miller)</td>
<td>Mystery-seria</td>
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### Moving Picture World

**Star and Type of Story When Needed**

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<tr>
<th>Kind of Picture</th>
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<tr>
<td>His Master's Voice (Thunder, dog)</td>
<td>Melodrama</td>
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<td>Part Time Wife (Alice Calhoun)</td>
<td>Domestic drama</td>
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<td>Shadow on the Orient</td>
<td>Drama</td>
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<td>One of the Bravest (Ralph Lewis)</td>
<td>Fire Dept. drama</td>
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<td>Phantom of the Forest (Thunder-dog)</td>
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<td>Romantic comedy</td>
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<td>Racing Blood</td>
<td>Drama</td>
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<td>Hearts and Spangles</td>
<td>Circus Romance</td>
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<td>Sign of the Claw (Thunder, dog)</td>
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<td>Mannequin (Joyce-Costello)</td>
<td>Crook-comedy-dr.</td>
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<td>American Venus (Ralston-Laught)</td>
<td>Beaurtis' comedy</td>
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<td>War farce-comedy</td>
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<td>Romanic comedy</td>
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<td>Sea Horses (Holt-Vidor)</td>
<td>Drama of tropics</td>
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<td>Dancing Mothers (Joyce-Trapp-Brown)</td>
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<td>Sappho (Doug-Wills)</td>
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<td>My Baby (Douglas Maclean)</td>
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<tr>
<td>A Social Celebrity (Menjou)</td>
<td>Comedy Drama</td>
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Moving Picture World

Review Date Where It's Readily Accessible

B. P. SCHULBERG PROD.

TIFFANY PRODUCTIONS, INC.

TRUART FILM CORPORATION

UNITED ARTISTS

UNIVERSAL

PRODUCERS DISTRIBUTING CORP.
Quick Reference and Compactness for Busy Men

ASTOR DISTRIBUTING CORPORATION

A Lover’s Oath (Nowarro) Kind of Picture Melodrama Review. Feb. 10, 1926
Business of Love (Horto) Comedy-drama " " 1,500
The Shining Adventure (Marmont) " " 3,800
The Wrongsdoer (Barzyk) Melodrama " " 3,800

BANNER PRODUCTIONS

The Man Without A Heart Novak-Harlan Aug. 1 - 6,000
All Those Who Judge All star Aug. 1 - 5,000
Daughters Who Pay All star cast May 30 - 5,000
Wreckage (May Allison) " " Sep. 5 - 5,000

C. C. BURR

Crack-Jack (Hines) Typical comedy May 21 - 7,000

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Merseroc) 2,000
Her First Night in Philadelphia Reissue Aug. 24 - 500
Her First Night in The Islesies " " 500


INDEPENDENT PICTURES CORP.

Gamboling Fool (F. Parnum) Western May 9 - 5,000
Flying Sheriff (Bill Cody) Western May 23 - 5,000
Border Intrigue (F. Parnum) Western May 30 - 5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanne River Western June 15 - 2,000
Wallbrow (M. G. Culver) " " 5,000
Wives of the Prophet (star cast) " " 9,500

MADOC SALES CORPORATION

After Marriage (M. Livingston) Marriage drama Nov. 21 - 4,900

POST SCENICS

Holland Scene Nov. 7 - 1,000

RAYART

Super Speed (Red Howes) Automobile com.d. Feb. 7 - 7,000
Snob Buster (Red Howes) Action melod. Aug. 22 - 4,574

MIDNIGHT LIMITED (star melodrama) Railroad melodramas Dec. 7 - 2,550

RED SEAL

Hair cartoon (James Z) Marcus cartoon Feb. 7 - 1,000
Reveiw (James Z) " " 1,000

HAIR CARTOONS (No. 4) Marcus Cartoon Feb. 20 - 1,000
International Detective Stories Max Fleischer cartoon Mar. 6 - 1,000

Hair cartoon (James Z) Marcus cartoon Feb. 20 - 1,000
Revieiw (Scene in Turkey) Marcus cartoon Apr. 15 - 1,500
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SHORT FILMS SYNDICATE

Thirty Years Ago Nov. 15 - 1,000
Remember " " 1,500

Invisible Revenge Mutt & Jeff Oct. 31 - 1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks) Serial Feb. 7 - 5,000
Horse Man (E. D. Small) Cartoon Feb. 27 - 1,000
Trapped (Elmer Faire) " " 1,000

Who’s Your Husband? (Monsanto) Animal Nov. 15 - 2,000
Bedtime Stories Series Animal Nov. 30 - 2,000

Just Travelling (Bob Burns) Western Mar. 5 - 5,000

TENNEK FILM CORP.

Jack Mann Comedies Twelve subjects
Chester Comklin Comedies Twelve subjects
Two Star Comedies (Layman-Dektor) Twelve of the series
All Star Comedies (star casts) Twelve subjects
Laugh Stories (Segil Animals) Twelve subjects
Chuckles Twelve subjects
Fantasies Twelve subjects

MICELLANEOUS

ARTHCLASS PICTURES CORP.

1926
On the Go (Buffalo Bill Jr.) Western 4,825
Reckless Courage (Buddy Roosevelt) Thriller western May 2 - 4,815
Quick Set (Buster Brown) Fantasy western June 11 - 5,000

WARNER BROS.

Bridge of Sighs (Dorothy Mackfall) Pathes drama April 4, 1926
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How Baxter Frightened (Afflalo Revere) Comedy June 6 - 5,000
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WORRIS LEAGUE

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WORRIS LEAGUE
The presentation field has suddenly appeared to be a theatrical Klondike. There is a rush to the gold fields. The gold in the fields is there—but—the end of the trail is not so easy to traverse, the fool’s gold along the way may act as a stumbling block to a successful culmination of these prospector’s dreams.

There is nothing remarkable in this sudden rush of producers and booking agents in general to blossom forth as the mediums of successful presentation productions. It is rather lamentable that the real worth of these program features was not generally sensed and appraised months ago when the men with visions, men who were showmen, created, devised and prospered with these valuable program aids. Today, the flood of patron approval is sweeping the majority of producers and agents in the direction of these features.

**Presentations Are Not Vaudeville Acts**

Obsessed with reams of publicity, counter statements and innumerable letters from all sides we decided to climb up on our little mountain and take a good look at the situation. If we would all take bird’s eye views of the problems at shorter intervals we would benefit by it. Our opinion is borne out of what we have seen and heard during the recent influx, so take it for what it is worth.

First of all, we have the determination on the part of individuals who are being recruited from other branches of the theatrical business to define presentations. Unfortunately to the novitiate he speaks hastily and says—“Vaudeville,” “Picture Acts,” and other like phrases, and terms. If the presentation business is to maintain a successful form for motion picture theatre consumption it must not lose its individuality nor suffer itself to be grafted to an old tree. A real presentation is not vaudeville, its form and medium of expression cannot be termed an act, that is, as we consider the word “act” in this business.

The work of presentation production is a highly specialized form of theatrical expression. It cannot be handled in the manner that we produce a vaudeville act, or devise a rave attraction. There are certain elements in it which we must consider if we are entitled to brand it as a presentation, namely, sight value, art and motion picture program values.

The “sight value” of a stage attraction has only been considered since the introduction of these features with motion pictures. The theatres, which have been developed as fit places for film products have created certain physical barriers and have made certain demands on such stage productions which have been successfully met by the men who know what it is all about. When we analyze the term “sight value” we find that it relates to the appearance of the attraction, its scenic and lighting treatment, its routine in action, its musical setting, all blending with the artistic and proper mechanical presentation.

In vaudeville we have different phases to consider, and not heeding the difference between the demands of the two types of entertainment the reason for failure of certain sure-fire acts to get over is self evident. The human equation is of more value to vaudeville than it is to the presentation theatre. A presentation can be successfully put over without any people, all of which speaks the value of “sight” which we have emphasized.

**Experimenting Is Costly**

Unfortunately, the experiment of the last few months has cost much money. Thousands of dollars have been expended by theatres in trying to get over the old vaudeville idea in the presentation field. It is true that they are still doing it, but we predict that the retreat will be as rapid. When years have been devoted to the education of millions of people to expect a certain type of entertainment it is no easy task to create as enthusiastic response to a form that lacks the elements which have satisfied and made themselves attractive at the box office. A homely illustration is “it was difficult for the man to be contented with roots when he has cultivated a taste for salad.”

Some producers and certain managers refuse to see the hand writing on the wall. After it has written they will have to read.

We cannot say that the picture house patrons do not know what they want. We know that is a foolish statement. The question is—Do producers know what to give them? We are beginning to doubt the showmanship of many who have recently made some costly moves and lost business for the house. If theatre managers would only study the problem and not listen to every new proposition that is submitted by men who are groping in the dark, matters would adjust themselves and we would really get somewhere.

**Two Forces Appear For Control**

This year will go down in the history of our infant industry as the year of stage experimentation. When the next season opens we should be set and ready to go right on through to the goal. Why prolong the agony and flatten the pocketbook? Why not get together and work out the plan of successful operation and save money in the end?

Two formidable forces have appeared which hold the key to the treasure house. One is an organized chain of first run theatres and the other is an unorganized group of smaller chains, producing companies, and booking agencies operating more or less independently. The policy that is successfully put over by either side will be the money maker for next season and the pattern for everybody else to copy.

**Production Costs Vs. Selling Costs**

There is the question of costs in production and the selling price of attractions which is something we cannot overlook. It is an important stone in the structure. It can ruin the whole thing unless it is properly selected and fitted. The costs are vital, and the two forces who are fighting for domination also present interesting aspects when one is appraised of their interpretation.

There is the question of types of production arising out of the various types of theatres we have to reckon with. The attraction playing a third class house cannot aspire to play a

(Continued on page 275)
The Scrap-Book Submits Summer Suggestions
Seasonal Presentation Subjects Compiled by Colby Harriman

In the last issue of this paper we particularly emphasized our desire to secure new ideas from producers and exhibitors relative to presentation subject matter suitable for summer production. We also requested ideas of presenting that musical institution of the motion picture theatre known as the organ and the organist.

This week a few subjects taken from our scrap-book files and submitting them with the idea that it will give exhibitors and producers examples of the kind of material we are requesting. This business has been developed with the interchange of ideas and stage subject matter and with the demands for novelty and originality more in evidence than ever. It seems to us that it is a logical moment to secure from various sources these suggestions which in turn may solve the question puzzling most of us—namely—to get them into the theatre via the box office.

It is our sincere hope in the succeeding weeks in particular that we may have the pleasure of publishing such summer suggestions for stage attractions and also novel and effective pipe organ novelties.

The accompanying plate of sketches emphasize the summer theme, with the exception of the first plate which is classified as an organ novelty. A suggested treatment for these scenic backdrops follows.

Fig. 1. Setting for the presentation of an organ number. An oval drop painted with an organ pipe motif, with a circular opening in which a large mirror or reflector is placed upon which is seen the image of the organist playing in the pit. The principle underlying this treatment is that of the old sketch table, the principle of counter reflection. Another treatment of this theme may be to have the drop painted as indicated and a constant change of colors pass over the drop dimming out to a radium effect outline of the pipes, the organist being spotted at the console.

Fig. 11. A setting for a seasonal song or dance number. A leg drop, cut-out, and in silhouette, contrasting with the colorful background. This cut drop should be set down at the curtain line and a foliage row may extend across stage from it to the neutral returns at extreme left. Another cut drop may be hung in one, but this should be in a lighter tone and contrast at left with the silhouetted trees at right. The back drop should be painted to represent a calm body of water upon which miniature boats are slowly sailing. The sky should be treated in early sunset tones, with fleeting cloud effect machine operating on the drop back stage.

Fig. III. A South Sea Island suggestion. Here is an idea which is effective and may all be constructed out of paper. Long strips of paper cut out and hung on a batten to give the three outlines. The hanging foliage and large leaves may all be made from paper. A small platform placed at right may be masked in front with a tropical foliage ground row. Singers, musicians or dancers may do their routine from the place indicated or the entire set may form a background, with the players working down in one. The background may be a painted water row or the effect may be secured in a modernistic manner with stripes of crepe paper cut out to represent the high lights of the crested waves. A large moon box may be used back of the sky drop and this will lend a color to the entire treatment.

Fig. IV. A cameo setting for a singer. A single tree placed at left with a ground row back of it and a sky drop to back, giving the effect of a knoll upon which the singer is standing. The lighting treatment should be in warm tints with pinks, light blues, greens and yellow dominating.

Fig. V. Another cameo setting and may be used as a background for an instrumental or dance number. A trunk of a large tree in semi-silhouette against a deep blue-green sky tinged with orange amber at the base. Hanging moss will give a pretty effect. The characters should be dressed in the colorful silk costumes of the Colonial period.

These suggestions are only five out of hundreds which are available for production subject matter. Send in your ideas and let us add them to the collection being published in this department.

"THE BRIDAL VEIL"
Produced by J. M. Anderson
Rivoli Theatre, New York City

This presentation is one of the most artistic subjects we have seen under the Anderson regime. Scenically it is a beautiful creation. In action, there is a dignity that is compelling plus good entertainment values of a distinct presentation calibre. The subject is a relief from the overloaded lighter type of attractions in the jazz motifs which have seemed to dominate all production departments.

The Bridal Veil is programmed as a romantic fantasy illustrated by an historical review of bridal gowns from the year 1450 to the present day.

The set is a massive interior, a corner in
Moving Picture World

Special Press Book On “La Boheme”

Metro-Goldwyn-Mayer’s special press book on King Vidor’s “La Boheme,” starring Lillian Gish and John Gilbert, is just off the press, and is one of the most attractive press-sheets ever issued. It contains four 6-column pages of publicity material profusely illustrated with cuts, a loose-leaf page bearing glowing excerpts from the New York critics' reviews on the opening of the film at the Embassy Theatre on Broadway, and twelve pages, including the covers, devoted to posters, advertisements, exploitation material and accessories. Every possible aid to effective use to the exhibitor is either furnished or suggested to the exhibitor in this exceptionally attractive press-sheet.

Showmen Land Pathe’s Music Cue Sheets For Comedies

The publicity and exploitation department of the Pathe Exchange, Inc., is receiving many letters from exhibitors lauding the music cue sheets which are now issued as part of the press books on the Hal Roach and Mack Sennett comedies.

In a letter to S. Barrett McCormick, director of the above named department for Pathe, Hay & Nicholas, owners of the Hay-Nic and Strand Theatres, Fairmont, Minn., say that the music cue sheets are a God-send for the small-town theatre manager.

“We believe that the music cue sheet is the most valuable aid the exhibitor has received from an exchange in a long time,” these showmen say. In the average country town theatre, which change programs from three to seven times a week, the musicians have no opportunity to learn the nature of the comedy until they see it on the screen. And the result is that many times the comedy is murdered by the music which accompanies it. We were just on the point of writing the trade papers that all the short subject quarrels and laugh months in the world wouldn’t advance the cause of the comedies until we should have a proper musical setting for them. And right then Pathe came to the rescue with the cue sheet. It is just splendid, and we heartily congratulate you on it.”

SUMMER PRESENTATION SUGGESTIONS, ARE WANTED FOR PUBLICATION IN THIS DEPARTMENT

SEND THEM IN

May 15, 1926

a room of the hallway of, let us say, a castle. A semi-winding stairway is placed at right of stage leading from a high platform of about twelve feet off left center. The set is obliqued from up right center down to a flat down left which had a doorway. A long, narrow window is midway of the obliqued flats up left center. The set is given a scenic treatment in maroon with a drapery treatment at the corners and in joined sections of the set. A small doorway under the stairway up right center which leads through was given a subdued lighting treatment with a specially constructed chandelier hung over the lower fandng of the stairway right. This was highlighted with white off stage. A green light was added to give a lighting treatment back of the stained glass window. A large chest was placed in front of the base of the window. A constructed harpsicord was set up right.

The action of the story is introduced with a song entitled “The Bridal Veil.” The synopsys is that on Midsummer’s Eve a little girl finds in an antique dower chest the faded bridal veil that had been worn in each generation by one of her ancestors. As she cares it, and dreams of her own wedding day, there steals into the moonlit room a “dream-suitor” who wins her heart. A dance number follows and at its conclusion he disappears and she is left alone. Then to console her the brides who had worn the self-same wedding veil in centuries past come to her like phantoms from the long ago and bring her the lover of her dreams. Each character dressed in the costumes of various periods, come slowly down the staircase with a page supporting the train of the gown, cross slowly across the stage and then around to a dress position. The various periods include the brides of 1450, 1575, 1650, 1750, 1800, 1850, 1880 and 1890. Each bridal gown was a gorgeous creation in white silks and satins, and they were lighted with a steel blue spot which was most effective against the somber background.

MARK STRAND FROLICS
Produced by Jos. Plunkett
Mark Strand, New York City

Three units constitute the Frolic for the week. Nothing pretentious is offered, but in spite of the second appearance of last week’s feature attraction, the presentation revue is entertaining.

George Lyons, harpist virtuoso, is appearing for his second week in the same setting but with a new routine of harp selections. Opening the action of the Frolic was rather a difficult place for him, but he seemed to get his full measure of applause in spite of the circumstances.

Kendall Capps, a clever eccentric stepper from the recent “Greenwich Village Follies” show was next introduced doing his routine in one in front of a light golden toned fabric curtain.

The last number introduced a unit in two scenes. The first was a suggested interior against a green toned gauze drape hung in folds. Pauline Miller and John Quinlan are discovered seated on a settee center and present for the first time on Broadway, Irving Berlin’s song “At Peace With The World.” After one verse and a chorus the lights back of the draperies are brought up and reveal a garden set masked with a large oval cut drop. A platform is placed to cover the balance of the stage back of the cut drop on which the twelve members of the ballet and the two principal dancers appear. At the up-stage side of the platform are six white plumes surmounted with white narrow urns filled with flowers. Garlands of roses are placed in festoons between the pillars. The ballet and principals are dressed in very colorful costumes of the “waltz” period. The action continues through a pretty dance routine, then the lights dim and the soloists sing the chorus of the featured song as the curtains close for the finale.

TURIN-WYNNE DUET
Presented by Hermann Hellar
Warners Theatre, New York City

A well arranged duet from “Cavalleria Rusticana” by Mascagni was used as the selection marking the return of Joseph Turin, recognized as “the phenomenal tenor” to Broadway. Mr. Turin was supported by Miss Elfrieda Wynne, soprano, and their rendition of the special arrangement was marked with much applause. They appeared in the characteristic colors of the opera against a light green toned fabric drop. The action accompanying the rendition of the duet was well handled and did not smack of the theatricalism which usually dominates operatic numbers. The scene presented in any semblance of a setting.

Miss Wynne, who has recently arrived in New York from the Coast has a charming voice and good range. The work of Miss Wynne and Mr. Turin was marked with a pronounced blending of action and voice.

Presentation Situation Discussed
(Continued from page 274)

first run house especially in its same form and financial garb. The patrons claim a lack of quality, etc. This is not exactly the reason, but it is the one we hear. We shall tell you the reason in the next article.

Booking of attractions is a phase that is experimental and whether the independent plan will suffice is to be seen. The presentation business today has reached its height with individual production departments, not with chain or routed units. This is something to think about.

However, it is our purpose in these series of two articles which are to follow in the next issues, to present the "inside dope" on action situation as we have been permitted to glean it from all of the fields. It seems that it is necessary to get the situation down in black and white and consider its various phases in the light of common sense showmanship. We are not going to deal so much in personalities as we are in methods and plans. Our next article will relate to the present booking set-up, methods of certain agents in presentation booking and organization, and a comparative analysis of the two forces in evidence today—Public and the Independents.

Read Next Week’s Article “Booking Problems”
Chas. Lewis Gives Exhibitors Plans
For an All-Purpose Small Town Hall

Exhibitor of Grand Gorge, New York, Himself Drew Plans Giving His Community Practically Level Projection and Other Features Rare in Village House

SEARCH all over this broad country and you won't find any more delightful example of public spirited effort in behalf of the community than that offered by the I. O. O. F. Hall, erected some time ago, and recently renovated, in Grand Gorge, New York, by the I. O. O. F. Lodge of that town, from plans prepared and executed by the man who has made the I. O. O. F. Hall a gathering place of which his community is proud and of which many another more pretentious town might easily be jealous. With a population of only about 300, the theatre was given as careful thought as though it were going to appeal to the most exacting and high paying city audience. And within the powers of the financial situation, the theatre has achieved the hopes of Mr. Lewis and his fellows.

In a generous spirit of helpfulness to brother exhibitors, Mr. Lewis has allowed us to publish the reproductions of his original drawings—plans—and refuses even to accept postage and other expense to which he was put, saying "it is my treat, as an example to other exhibitors who may be in a similar position." This article which follows is Mr. Lewis' own personal chat with you—"as one exhibit to another."

By Charles W. Lewis
Manager of I. O. O. F. Hall, Grand Gorge,
New York

I am enclosing some of our I. O. O. F. Hall plans (you see, we cannot aspire to the title of "theatre," for we are ranked as an "assembly hall" by the building code of the state).

What original plans I had for our Hall were very sketchy indeed, and I destroyed them some time ago. However, I have the tracings, and I am forwarding them, together with a couple of studies, in light pencil, that I used in arriving at conclusions, which may or may not be of use. Anyway, you are welcome to get whatever you can out of them, and, of course, I should like to have them back.

As for the postage, that is my treat, also, not that I care for the literary "bouquet" that a write-up carries, but as an example to other exhibitors who may be in a similar position.

Building Fulfils Many Purposes

Our building, as you will note, is a sort of combination affair. The upper floor is devoted to Lodge purposes, while the lower floor is used as an "assembly hall," in every sense of the word.

When we started to remodel, it was deemed imperative that we have a couple of rooms in the front that could be rented and thus bring in some steady revenue. Consequently, they were provided, and have now been rented. We could not aspire to a sloping floor, as the revenue from theatrical exhibitions would not warrant precluding the use of the hall for dances and the like. Therefore, we had to plan to get our picture high enough to allow for reasonably unobscured vision. This we have done.

Of course, our seats are not fastened to the floor, and are not really desirable in the way of comfort, but we strive to make our patrons forget the discomfort of the seats by serving them entertaining programs to distract their attention. And in the selection of programs, "Straight from the Shoulder" plays a prominent part.

Projection Very Nearly Level

Note that on the side elevation I have attempted to delineate the "level projection" idea, which you will see is only about 1½ degrees from horizontal. An examination of the plans will plainly show that I am not an architect, but they have served their purpose, in getting our alterations approved.

(Continued on second page following)
These Plans Show the I. O. O. F. Hall Changes

This Floor Plan Shows the Original I. O. O. F. Hall Auditorium

The Changes That Made I. O. O. F. Hall a Better Assembly Hall
LEVEL PROJECTION is very closely approximated in I. O. O. F. Hall. Mr. Lewis shows you how he got it without sacrificing any function of his auditorium—and it's great stuff to "go and do likewise."

I. O. O. F. Hall
(Continued)
by the State Department of Labor, and in giving us something better to work with than we had before. After a strenuous winter season, with extensive alterations, we finally got around to re-open on March 6th, and, would you believe it, we played to within 13 people of our record, which was made on The Covered Wagon. This, with roads blocked with snow, cold weather, and only an ordinary program picture, which was all we could secure on short notice.

We cannot offer much in the way of new equipment, as the alterations were so expensive that there was not much left for improvement in equipment. However, we have a nice building, and our ceiling is quite some higher, so, on a level floor, our patrons can have unobscured vision, as we have been able to locate our screen higher.

What We Have Is "Quality"
At present, we only have one machine—a Simplex, motor-driven, with arc-light. We hope to install another some time in the future, when we get on our feet financially. We use alternating current, 110 volt, and a Bell-Howell inductor helps to steady this current, and to economize in its use. When one pays 20c per KWH for electric service, it is advisable to economize as much as possible.

(By the way, I have wondered if all New York exhibitors are paying lighting rate for electric current, the same as we are—I see that New Jersey exhibitors have won their fight for the power rate, for the motion picture arc.)

We are using a Bausch & Lomb lens, one of the cheaper varieties retailing at $15.00, and it gives us a clean-cut picture. We are using a 6½"—8½" combination Meniscus Bi-convex condensing lens system, which, when in adjustment, gives a nice white light, but very difficult to keep adjusted; i.e., the arc. All I know about projection I have learned from Richardson's Handbook, 3rd edition, plus the experience gained from six years fussing around a small-town theatre.

It seemed out of the question for us to install one of the high-price screens, at about $1.00 per square foot, because we had no place to put it when the stage was to be used for other purposes. Consequently, we experimented with a home-made roll curtain. This was constructed of muslin, which was sized with glue size and coated with Muresco (one of Richardson's suggestions in his Handbook), hung to the ceiling of the stage and fitted with a roller, thus making it possible to roll the screen up out of sight when required.

This roller is a frame-work affair, about 8 inches in diameter, and thus far no signs of cracking have been observed in the screen, and the results are all that can be desired.

Achieve Community Championship
I don't know whether all this will carry any interest or not. You will see that we have been handicapped from the financial standpoint, although we feel that given the community as much and probably more than its size justifies, taking a chance on the response, which, to date, has been gratifying.

Our population is only about 300, and a good deal of this is made up of retired and tired farmers, whose principal thought is the actual necessities of life, which do not include the "vices and superfluities," as some of them term the movies and dances. Anyway, our Lodge and our affairs are held in high regard by the community at large, which is something to work for.

Don't you think Mr. Lewis deserves your appreciation?

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.
Absolutely Wrong Procedure

FROM a projectionist whose name is, for very obvious reasons withheld, comes a letter setting forth a proposition which has bobbed up several times lately. Herefore I have dealt with the matter by mail, deeming it not a matter suitable for publication, giving the information, good talking or doing a thing which cannot but react upon the theatre and the audiences. But when the same thing is mentioned by as many as five men in one week, it seems about time to give it publicity. Here, therefore, is an excerpt from the letter above mentioned:

"Another thing, Brother Richardson, is this thing of film received in such condition that it cannot be safely projected. I get the original prints of the department razed exchanges many times for sending out film in poor condition. But the thing still is done by some exchanges. Here is one method of putting that bird out of business and I've already put some of them out of this show-shop and I'll undertake to see that they stay out too, until they reform their methods and really inspect and repair their films.

My method is very simple, but it is also very obvious. When an exchange keeps sending out films not in good condition, I first write the exchange manager, sending him a list of faults found in his film. I then wait for a full report of them for each production, with the number of the reel they were in. I also have cut out in the way of faults. In my letter I call his attention to the fact that I am a motion picture projectionist. NOT a film inspector and repair man, and that the theatre is paying him for film service and film service is NOT films which cannot be safely projected, or even films which cannot be projected without serious faults due to their poor condition showing on the screen.

If this has effect (it never has with me yet, but it might) well and good. If it don't or if the exchange manager tries to get funny and get me in Dutch with my boss (which they can't do, by the way, though one of them had the gait to try to, by writing him after he got my letter, telling him that he had his own business and that he would do well to get rid of me, which the boss, bless him, answered by discontinuing his service from that exchange and telling its manager where he got off at) then somehow or other the films from that exchange never do show up on our screen as well as do the films from other exchanges.

Injure the films? I do NOT. Nothing so crude! It is very easy for the projectionist who knows his business to reduce the effectiveness of projection just enough to cause Mr. Manager to know the difference is there, and to lay it to the films. You of course don't know this letter, but the productions received from that exchange just plain are not up to the mark. They don't show up quite as well as the other productions, and very soon Mr. Manager concludes to discontin-"
ference whether valve D be placed in pipe A or in pipe C. In either place it would only permit enough water to pass to operate the motor, and the motor would operate just the same either way, since the same quantity of water would flow, and under the same, identical pressure.

No one, I think, understands precisely what does take place in electrical action, but the practical effect we know is the same as it is in the case of the water motor as above illustrated. To illustrate our lack of real knowledge of electrical action; we are fond of saying that the power-using apparatus, an incandescent lamp, for instance—uses all the voltage. This is the theory, as expounded. We “reduce the voltage” to just that necessary to force a certain definite, given number of amperes across the arc, hence in theory all the voltage is used up in the rheostat and arc.

All very sweet! Real cute theory all right, but if you place an ammeter in the negative wire, you will discover that it will register the same number of amperes there that it will on the positive, hence current is actually “flowing” on the negative.

Now if all the pressure—voltage—has been consumed and used up in forcing the current through the resistance of the rheostat and arc, or through the incandescent lamp, WHAT IN (DELETED) CAUSES THE CURRENT TO FLOW IN THE NEGATIVE? In the case of water we may say that it just simply forces itself along—that while pressure is consumed in the motor, still it cannot all be thus used up—causing the water in the pipe beyond the motor not to force the water through the discharge pipe regardless of its length. Is that same true of current? What in Gehana IS current anyhow? Answer me that and then maybe we can get ahead in this argument. Meanwhile it seems to make no real difference which wire the rheostat is with D, C, and certainly it makes none at all with A C.

Aberrations

Aberrate

His Mind

SPHERICAL aberrations get a projectionist student near New York City all mixed and fuzzed up, until he shoots for help after this fashion:

"Dear Mr. Richardson: The article on screen illumination, November 28 issue, is really wonderful, but I have cause many a moment of aberration in the mind of poor me.

"The question arising is to what extent spherical aberration goes in the plano-convex condenser. Examining figure 23, page 130 of the Bluebook gets me nervous. Would it be possible for a pin-point of a condenser which produced this result to focus images at the spot. In order to discuss it andnot what I merely must prove a great deal more knowledge of the condenser than I now possess, but that article has been to me very useful. It has added enormously to what little knowledge I previously had of the subject.

"I am now using a type of lamp which has no condenser, and would like very much to hear from those who have a plano-convex and who make tests of what the article sets forth."

The last sentence brought something back to mind. Three weeks ago I had occasion to visit two organizations. One was an architects’ union—it is not called a “union,” but that is, in effect, exactly what it is just the same. The other was a large, powerful projectionist’s organization, though it styles itself a “Moving Picture Machine Operator’s union—which means just exactly nothing at all, when you stop to think of it, because a motion picture camera is a “Moving Picture Machine,” as also are a number of other mechanisms.

At the architects’ organization I found several men, every one of them either reading some architect’s journal (except one who was looking at a morning paper) or else discussing some problem of architecture. In fact so interested were they in the discussions that I hesitate to butt in and ask what I wanted to know. Finally I spoke to the paper-reading man.

At the union office I entered the room where members spend their spare time when at the office. There were eleven men present.

The union’s organization, similar room had files of architectural publications and books on architecture on racks and table. At the union office there was absolutely nothing in evident, in any way, substance, manner, the focus pertaining to projection. There was not even a daily paper. EVERY ONE OF THOSE FOURTEEN MEN PRESENT WERE EITHER PLAYING CARDS, playing no money in evidence, however) OR ELSE WATCHING OTHERS PLAY. On the stairs going up (This is COLD FACT) some one apparently had thrown a whole deck of cards over the upper landing rail, and the stairs were covered with them. SURELY AN IMPRESSIVE THING SHOULD AN EXHIBITOR HAPPEN IN, and a perfectly marvelous advertisement for the union.

Out of pure charity for the I. A., I do not name the union, but such things are nothing less than DISGRACE to the member of the architect’s union respects his business as a profession. Mention a knotty problem to architecture to him and you will be in the midst of an enlightening discussion immediately. The margin of my card game in the rooms of his union (organization) probably would be faced with charges at the next meeting. Mention a problem in projection to that bunch of men in the union room and you probably would hear one of them say: “Huh? What’s eatin’ you? What’s trumps?”

And now to get back to the good brother and his puzzlement. I think he is mixed mostly through not realizing that the images focused at the spot have considerable area, and that if the condenser be at a distance from the aperture which will cause the unaltered rays from the central portions of the condenser to be focused at the aperture, then those images projected by the marginal zones will not be focused at the film plane, but at a very considerable distance away from it, on the condenser side. For this reason I hinted that we might diately begin to spread beyond the image plane, the out-of-focus images they produce at the film plane are not in register with the sharply focused images, because they are more or less the larger of the two.

There, brother, possibly that will serve to clear things up in your mind a bit at least.

Springfield, Ohio,

Busts the Dense Silence

SPRINGFIELD, OHIO, wakes up, stretches its arms, yawns and busts a silence of long duration with the following, from Everett R. Yoder, projectionist, Majestic Theatre:

"Well, Old-Timer, here I am for the first time, after putting up my Toledo rattle (Wonders that can be, Ed.) for the winter, and welcoming a brand new daughter into our home. I am now settled for a winter’s study. I guess the boys did need a jacking up for not reporting to you on the various sprocket holes. I am enclosing two samples which were daisies when projected. Have been watching the results of different types of holes for three months past. Find that the ones with rounded corners run the most quiet; also they don’t seem to be injured so readily as the other.

The two samples are as nearly the same stock as I was able to get, and the one with rounded corner sprocket holes runs quiet, whereas, the other was very noisy. Please
mark me down as in favor of the rounded corner sprocket hole.

And now as to the low intensity lamp. (Wrong, brother. The S. M. P. E. has adopted "Reflector Arc Lamp" as the correct title, so don't let us start that splendid new appellation off with so many blunders.)

We have been using two Helos for the past eighteen months. They replaced two Type S Simplex lamps. We were using 75 amperes with them, whereas, we now use only 23 square, and I think the results equal those of the 75 amperes arc, if indeed they are not actually better.

**Equipment Needs Some Improvement**

This equipment needs some improvement, as all new type equipment does after use has developed its weak points, but the reflector type lamp certainly will come into general use everywhere. We have a projection distance of 147 feet 6 inches and believe we give the lamps a good test.

The screen is 50 feet wide. The screen is 20 feet from the front row of seats, and 145 from the last row. With the S. M. P. E. glass we are able to make the fade-away practically nothing. The picture is 16 feet, which is, in my opinion, of ample size for the house.

We had a pair of projectors for twelve years and we talked the boss out of a pair of new projectors and, just to start the new year right (1925) on January 2 we had installed the following: Two new projectors, equipped with Helos Reflector Lamps and General Electric multiple type low voltage generator, all of which equipment has given excellent satisfaction. We are well pleased with it.

We made a display with two old lamp-houses. Double decked them and get fine results with 25 amperes on each lamp.

Our projection room is 18 feet long, 13 feet front to back and 9 feet floor to ceiling. It is a separate room in which to work. I sincerely hope the dope on the sprocket holes and lamps will help you in your battle for "Better Projection Pays," I for one have certainly found out that it does.

**Sprocket Holes Came Too Late to Help**

The data on lamps is good, but the sprocket holes came too late to help in the matter of standardization—which was what it was wanted for. That was done at the last meeting of the S. M. P. E. The rounded-corner hole was approved and adopted. Had the other kind been approved instead it would have been the carelessness and negligence of the projectionists which would have contributed largely to the error. What few reports I did present from projectionists had much to do with influencing the minds of the committee and of the body.

As to the reflecting lamps, I agree with you that they are too late to stay, and that they will win high favor in the future, in fact, very likely entirely displacing the older style arc, though probably not the high intensity—also it is possible it may even do that. Small lamps by practical projectionists are of large value to the profession. It must be remembered that, up to this time at least, this department has supplied the only means by which general informers concerning projection matters has been widely distributed, and through which projectionists and machine operators might exchange ideas with their fellows.

By this I do not mean that other papers or departments have been available, but merely that this department is the only one which has had a consistently large following, and has been widely read by those engaged in the profession of motion picture projection in this country, in Canada, and in several other countries. And it is of small practical benefit to publish things which relatively few read. This department has, ever since its inception, way back in 1910, also had a large following among theatre managers in small towns and in small cities.

The American Projectionist was and is a splendid little paper, but it is a monthly only.

**Gentlemen, permit me to state a FACT. When you refuse or fail to give this department all the support it ask for, and refuse or fail to co-operate with it, you are not hindering either this department or its editor.** Instead, you merely act to HINDER YOUR OWN PROGRESS. You may dispute that, yes, You may also dispute the fact that two plus two make four, but that does not alter the fact that it makes four, just the same.

**True, I don't always do just to suit you.** True, this department sometimes, much to your chagrin, speaks right out loud and tells some unpleasant things which you would rather would have hidden. But, gentlemen, hiding faults is not a good way to get those faults cured. The "yes man" seldom is your real friend. Sometimes the chap who drags your faults out into the light of day, and thus hastens or forces their immediate remedying, while he may make you good and angry at the time, still he is the really best friend of them all.

Glad to hear from you, brother Yoder. If you propose to spend the winter studying, why not get in on the Bluebook School?

**THE LATE NICHOLAS POWER**

who know that he always kept in the very forefront in projector improvement. Here is a story few know. I relate it because it is characteristic of "Nick" Power and his abilities when he really put his mind to a thing.

I was then (this happened in 1910, I think, it was) inspector at the Nicholas Power Plant. They had already got my angora on several occasions by developing some new thing and calling me in to examine and criticize it, expecting only words of rapturous praise, of course—which they did not usually get, but more or less criticism instead.

One day just after noon Mr. Uhmann, then superintendent of the factory, advised me that the "Old Man" wanted me on the first floor—the factory was then on Jacob street, just beside the Brooklyn Bridge. I found Mr. Power, Baxter Morton, then general manager, and two or three others grouped around a metal top projector table, supported by four of those telescopic legs. It was a copy of the old table, with metal instead of wood, and heavy pipe legs instead of the old spindly ones. I was introduced to it as the new table they proposed to put out. 'How do you like it?'

My reply was to the point. It read something like this: "It ain't worth Adam. It's about time some one used a little brains (I was real rambunctious those days when I got mad, and I was mad when I looked at that thing), got away from that idiotic old, wobbly table, and evolved something with a bit of common sense to it. I'll roast the tar out of that thing if you put it out.'

Goat! Was Nicholas Power mad? I'll say he was. I thought he would fire me bodily on the spot, and I guess he would have, too, only he was too mad to say that many words. His whiskers stood straight out. He beat it out and away, went home, and next morning came to the office WITH THE PLANS OR SKETCHES ALL READY FROM WHICH THE POWERS' SIX STAND WAS MADE. He afterward told me he had sat up nearly all night working on it. All of which proves that Nicholas Power could make a darned straight furrow when he put his hand to the plow.

All honor to him and to his memory. He is gone, and his company is gone, but his name will endure through the years.
Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house expects it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
POWER'S DISTRIBUTORS GIVE POWER'S SERVICE

THIS ADVERTISEMENT SUGGESTED BY DENVER THEATRE SUPPLY COMPANY

LET US DEMONSTRATE

POWER'S PROJECTORS

WITH

POWERLITE REFLECTOR ARC LAMPS

MAKE US PROVE

THIS IS THE MOST ECONOMICAL AND BEST PROJECTION EQUIPMENT ON THE MARKET

INSTALLED IN THE JEWEL AND EGYPTIAN

TWO OF DENVER'S NEWEST AND FINEST SUBURBAN MOTION PICTURE THEATRES

The Denver Theatre Supply Co.

2106 BROADWAY

DENVER, COLORADO

EVERYTHING FOR THE MOTION PICTURE THEATRE

POWER'S DISTRIBUTORS GIVE POWER'S SERVICE

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street, New York, N. Y.
He bearded the bandits in their den.
He made them think that he too was a gun-man and a desperado.

Then, when he threw off the role he had assumed and became the avenger, the agent of justice, what a fight, what suspense!
Sight fast going, groping in the darkness which was setting in, knowing that his life and the safety of the girl depended upon what he could do in a few swift seconds, what could he do? What did he do?
Here is masterly drama, superb entertainment, an ideal Western!
E. F. Albee—Big Medicine for Pictures

MOVING PICTURE WORLD

VOL. 80, No. 4  MAY 22nd, 1926  PRICE 25 CENTS

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Good News Travels Fast

EXHIBITORS ARE BUYING PARAMOUNT'S
15th BIRTHDAY GROUP
FASTER AND WIDER THAN ANY LINE-UP EVER KNOWN!
DID YOU MISS OUT LAST YEAR?

THEN, DON'T YOU MISS OUT THIS YEAR WHEN M-G-M'S PARADE OF HITS MARCHES BY!

LAST year we showed you our line-up—
YOU said "Great!"—
TIME alone proved how great it was.
WE told you we had great pictures coming like
"MARE Nostrum" "La Boheme" "Unholy Three"
"MERRY Widow" "The Midshipman" "Never The Twain"
"THE Barrier" "Ibanez' Torrent" and hits, hits, hits!
YOU said: "Sounds all right on paper
BUT I'll wait!"
OUR salesmen are now on their way to you
TO present The Parade of Hits for 1926-27.
IF you were a doubting Thomas last year
DON'T be left behind again because without question
M-G-M's greatest year is coming.
WHEN you sign for those pictures you've made a smart deal.
AND all doubting Thomases must realize by now
THAT when M-G-M says it's got the goods
YOU can depend on it.
AND M-G-M is here to tell you that
THE Parade of Hits will make a lot of exhibitors
A lot richer—
HOW about you?

THE TOP OF THE INDUSTRY
I was told, last week, of the probable merger of two well-known food products. The two businesses will be purchased outright—for a princely sum—and operated by one company.

The two products were selected for their prestige with the public. The valuable item was goodwill—trade-mark value; and the goodwill, as we well know, it must have been, was importantly acquired by advertising.

What we may not take into account is the fact that the advertising—a heavy amount of it—has been steadily sustained over a considerable period of years.

Sustained Advertising!

In the picture business we talk a good deal about advertising; its importance is freely admitted. But you hear little about sustained advertising.

Mostly—we splurge in advertising.

And while splurges may gain their objectives of the moment—they don't build goodwill over the years.

Prestige counts enormously in the picture business—because the value of a picture is so very much what you make the other fellow believe it is.

Take producer prestige.

The exhibitor is greatly swayed, whether he will admit it or not—in fact we all are—by the prestige of a firm name. Way down in his boots he feels that he is secure for the season and for his clientele if he has a good measure of such and such a program.

Now, what makes the prestige?

Quality, of course. But certainly not predominating quality right along, for we all know that year by year it is first one program and then another that leads at the box-office.

So it must be a measure of sustained quality.

And the other measure—the other thing that builds bit by bit this valuable item called prestige—is sustained advertising.

No question about it—gentlemen. It's a highly important, highly practical matter—worth your very best thought. (You won't have to preach this idea to the two men who are going to sell their food products for staggering sums.)

We need never take the sparkle out of picture advertising. We can't afford to. We need not eliminate the splurges; they serve their purpose. But what we have got to consider sooner or later, is the steady, continuous building up of trade-marks. It pays—if it's done sensibly, and pays big.
Now Shooting

Lew Tyler's Wives
By WALLACE IRWIN
Directed by HARLEY KNOLES
With
FRANK MAYO
RUTH CLIFFORD
HEDDA HOPPER
HELEN LEE WORTHING
LEW BRICE

In Preparation

The Romance of a Million Dollars
By ELIZABETH DEJEANS
A great box-office story of American fortunes based on a big best-seller

To be followed by:

SHENANDOAH
By Bronson Howard

THE ARISTOCRAT
By Larry Evans

STUDIES IN WIVES
By Mrs. Belloc Lowndes

THE WORST WOMAN
By Larry Evans

DANCING DAYS
By J. J. Bell

HORSES AND WOMEN
By L. B. Yates

EDEN'S FRUIT
By John Goodrich

SHOPWORN
By Patricia Wetherill

EXCLUSIVE RIGHTS
By Evelyn Campbell

SHAMEFUL BEHAVIOR?
By Mrs. Belloc Lowndes

HIS NEW YORK WIFE
By John Goodrich

Preferred Pictures Distributed by Famous Attractions Corporation
J. G. BACHMANN PRESIDENT
The Midnight Sun

Carl Laemmle presents
ADimitri Buchowetzki
Production

Coming Your Way to Shed
the Profit Light on Your Box Office

Read These Glorious Reviews!

"'The Midnight Sun' delightful. Go to the Colony and see it."
N. Y. Herald-Tribune

"Laura La Plante's latest is good box office. Has all the ingredients which satisfy at the till."
Film Daily

"All done on a tasteful and elaborate scale. A rich production."
N. Y. Morning Telegraph

"Popular stuff, well handled. First-class box office proposition."

From the story of the same name
by Laurids Bruun

UNIVERSAL
SUPER PRODUCTION
PICTURES—NOT PERFORMANCE

Great Hawaiian Volcano

Once Again Interna
sensational beat with the
of the thrilling, awesome
Mauna Loa Hawaiian

"FEATURING EXCLUSIVE PICTURES on Hawaiian Volcano Disaster. One of the most thrilling and sensational Newsreel subjects we have ever shown, ranking with memorable Roosevelt rescue at sea. Amazing picture."


"THE HIGH SPOT IN MOTION PICTURES this week. The best motion picture of the year. I have seen it four times with rapt attention. The last word in drama, realism, suspense and thrill."

PALMER SMITH, New York Evening World.

Every Foot a Thrilling, Gripping, Breath-taking Spectacle!

INTERNATION

Performance ---

104 a Year

Released through
APPLESAUCE! — NOT HOPES!
Disaster Exclusive Scoop!

Tional Newsreel scores a exclusive presentation spectacle of the great volcano disaster!

"WHAT A STUNNING ACHIEVEMENT! What an example of ingenuity, resourcefulness and personal bravery! A remarkable effort! I am certainly proud to show it."
MAJOR EDWARD BOWES, Capitol Theatre, N. Y. City.

"HAWAIIAN VOLCANIC ERUPTION in the International Newsreel this week great! Marvelous!"
GEORGE BRENNAN, Orpheum Theatre, Jersey City, N. J.

As Usual — Without Any Extra Cost to the Exhibitor!

AL NEWSREEL
Not Promises!

UNIVERSAL 2 Each Week
A Richard Talmadge Production

Story by
Frank Howard Clark
Directed by Mason Noel

Distributed by
FBO

1560 Broadway, New York
EXCHANGES EVERYWHERE
HIGH-FLIER

to the Pole of Popularity

Higher! Higher he Rides!
Astride the rushing F. B. O. machine!
Daring Lieutenant Byrd and the dauntless Amundsen may reach the high spots of the world!

But Dick Talmadge shatters one box-office record after another! Flying higher and higher as he careens along the trail!

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If There Ever Was One!

Bread and butter to hundreds of contented box-offices!

A dyed-in-the-wool showman's star in a showman's series of attractions!

BOOK THEM ALL!

A. Carlos

presents

RICHARD

LMADGE

in

“THE BROADWAY GALLANT”

Have you played these other zooming Talmadge Pictures
“THE WALL STREET WHIZ”—“THE PRINCE OF PEP”
“THE BLUE STREAK”—“THE NIGHT PATROL”
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

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516 FIFTH AVENUE, NEW YORK
HONEST—

AN ARTCLASS SHORT SUBJECT FRANCHISE will give you the greatest variety of comedy and novelty one and two reel subjects ever offered exchangemen and exhibitors.

“Guess Who?”

A series of six single reels

Backed by tremendous newspaper publicity and breaking records everywhere, now playing

50 Theatres in Detroit, Mich., sponsored by the Detroit Times.
Known as the M. P. T. O. of Michigan “Guess Who?” Contest.
31 Theatres, Stanley Circuit, sponsored by Philadelphia Inquirer.
23 Theatres, Milwaukee, Wis., sponsored by Wisconsin News.
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Other tie-ups with the following newspapers: Boston Traveller, Boston Herald, Denver Times, Rocky Mountain News, and hundreds of others. Wire or write for open territory. In preparation other new and novel short subjects. Write today and get on our mailing list.

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With Perry Winkle and the Rinkeydinks
In 12 two-reel comedies taken from Branner's comic strip syndicated by the Chicago Tribune to 126 leading newspapers.
Produced by West Brothers Happiness Comedies

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In 12 domestic nature comedies.
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“SNUB” POLLARD in 12 Two Reel Comedies

Popular Song Parodies
26 Single Reel Novelties, 26
A riot of song, mirth, and melody, suitable for all particular programs.
Now Ready.
“Alexander’s Ragtime Band”
By IRVING BERLIN

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A series of 12 one-reel sport subjects with movie stars.

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A series of six one-reel films laying bare existing evils and teaching the art of self-defense by Grace G. Girard, America’s foremost lady demonstrator of Jiu Jitsu, entertaining and thrilling.

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1540 BROADWAY, NEW YORK
Inspiration Pictures Inc. presents

RICHARD BARTHELEMMESS

with

DOROTHY MACKAILL

as

"RANSON'S FOLLY"

Adapted from the story by RICHARD HARDING DAVIS
Directed by LILLIE RAYleurs

A SIDNEY OLCCOTT PRODUCTION

Decoration Day
Ownership of Theatres Aids Public—F. P. L.

So Says in New Bill Filed With Federal Trade Body

(Special Dispatch to Motion Picture World
Washington, D. C., May 11.)

In a conference now filed with the Federal Trade Commission by famous Players-Lasky, the company states that the ownership of theatres and producers and distributors was widely prevalent before the formation of Famous Players-Lasky.

The trade commission has under consideration a complaint charging famous Players-Lasky with unfair methods of competition because it is now five years old. It was opened last month and the bill of exceptions is presented by the American motion picture corporation, who claim the evidence contained therein had been erroneously excluded from the record by the trial examiner.

The bill states that the integration of production, distribution and exhibition of pictures is economical, lawful and beneficial to the public in that the quality of the pictures has improved since the centering of these vital branches of the industry has been accomplished by the formation of large companies which have integrated the three functions in one, and it is the great factor in giving to the public higher class pictures and programs of important and educational value than was enjoyed in the early days of the industry, prior to the development of such organizations.

The bill relates—Metro-Goldwyn-Mayer, First National, Universal and Fox are other companies mentioned in the bill who have combined the three functions to the benefit of the industry.

“Famous Players-Lasky Corp. 
(Continued on page 2)

New Contract Meeting Called
May 17 by Will Hays

Contract Meeting Called
May 17 by Will Hays

Exhibitors’ Refusal to Arbitrate Added Clauses Leads to Special Conference

The climax in the contract situation in the motion picture industry is a clarion call of a special meeting of the Advisory Committee on the contract on May 17 by William H. Hays.

The announcement of this move according to Business Manager Joseph M. Seider, came directly after Attorney Gabriel Holton delivered to the head of the M. P. P. D. A., the outcome of the convention of the Northeastern theatre owners in line up with four other states. Western Pennsylvania, New Jersey, Arkansas and Wisconsin, in refusing to arbitrate all clauses added to the contract without the sanction of the theatre owners’ organization.

At the same time Business Manager Seider makes known that the Fox Film Corporation is adding 15 clauses to the Standard Exhibition Contract Metro-Goldwyn-Mayer, which took the initial step in the clause-adding, national-headquarters, Withdrawn Clause Four, which provides that the distributor shall have the right to refuse any print with the same star and director. Metro-Goldwyn-Mayer also is amending its first addition providing for the right to the distributor to pre-release or road-show any of the photoplays sold to the exhibitor by adding after the word “photoplay” the phrase “not to exceed four in the aggregate.”

In step with these developments is the first attempt by a producing company, 20th Century-Fox for adding clauses. This move has just been made by E. W. Hammons of the Film Exchange. Next in the chronological order of new developments in the contract situation is a notice from Fred J. Harrington, secretary of the Western Pennsylvania unit, that the Board of Directors of that organization has given on record as protesting against all clause additions to the Standard Exhibition Contract.

The Western Pennsylvania director, however, is waiting to hear from national headquarters before it makes any drastic move against the Arbitration Board. In this respect, Business Manager Seider sounds a warning to the exhibitors to raise all addition clauses or refuse to arbitrate them.

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Protection

A protective organization of Brooklyn, N. Y., theatre owners was recently formed, under the name of Federated Theatre Owners, with the primary object of protecting members from overbuilding in their neighborhood and from concerted movements in an emergency. The capitalization is $150,000 and the officers are: Rudolph Sanders, president; Louis Schiffman, secretary, and Eugene Zerner, treasurer. Messrs. Saubert are reported to have applied for membership.

Such a move often has been mentioned at Theatre Owners meetings. It is pointed out that by forming a protective organization such as the one mentioned, independent theatre owners will be in a position to combat the adverse action of the large circuits.

Sebastian Here

A. H. Sebastian, general manager of Bell Pictures Productions, is in New York looking for story material.

F. P. L. Files Bill

(Continued from page 1)

poration has no monopoly or control over distribution, nor is it in a situation to obtain a "monopoly," the bill further states.

Considerable evidence is introduced in the bill to prove the argument stated in the above paragraph.

Block booking is another question taken up in the bill. Counsel for Famous Players-Lasky asserted that exhibitors with whom the corporation does business favor this method of booking, and that a method to exclude pictures of other producers and distributors from the theatres operated by these exhibitors.

MOVING PICTURE WORLD

EDITOR - WILLIAM J. REILLY

Published weekly by CHALMERS PUBLISHING COMPANY, 515 FIFTH AVENUE, New York, N. Y. Subscriptions: $3.50 per year. Special rates to all companies and organizations ordering 1,000 or more copies. Office and headquarters 532 Gough Street, San Francisco, Cal.

New Clauses Stir Allied Exhibitors, Sessions Peppery

Say United Artists Welded "Club" on Showman

Two for Topeka

Topeka, Kansas, will have two new theatres added to its list of enchanting places during the summer and fall. The Jayhawk Theatre will be opened for the summer season at 10th and Main. It will seat 1,000, meeting the largest capacity of any house in the city. Work on the construction of the new Novelty Theatre will be started June 1. This will accommodate 400, and will, when completed, be second only to the Jayhawk. Both theatres are operated by the Jayhawk Theatre Co., which also operates the New Grand, Orpheum and Ists Theatres in Topeka.

Two Assistants Made Directors over Universal

Two assistants have been promoted to directorial positions at Universal City, in line with Carl Tow's policy of developing new talent wherever possible among actors, directors and writers.

They are Lou Collins, formerly assistant to Al Rozelle, and Henry Hunter, who has been associated with the Hoot Gibson unit as assistant director for several years.

Collins is directing Curly Wit- sel, Universal's newest western star, in a series of pictures, and Hunter is filming westerns for the Universal Film Properties unit, which was recently advanced to stardom.

German Film Exports

The total German production of motion picture raw film last year was about 120,000,000 meters, as compared with 40,000,000 to 50,000,000 meters in 1921 and 1922, and 75 per cent. of that 1925 output was exported, according to a report to the Department of Commerce from Assistant Commercial Attaché Douglas H. Miller, Berlin. The value of last year's raw film production is said in Germany to be about 36,000,000 marks.

Two New Ones

Before leaving New York for a few days prior to his trip to California, M. H. Hoffman of Motion Picture Exhibitors, Inc., announced that two new exchanges, located in Philadelphia and Washington, have been added to the list of exchanges operated by Hoffman. The one outside of Philadelphia, the Tiffany distribution organization, these new Tiffany exchanges will be controlled by Heu Amsterdam and Louis Koran.

Reveille will be sounded promptly at 9 a.m. on June 1, 2, 3, 4 and 5 at Los Angeles by United States Army buglers. Three-quarters of an hour later mess call will summon over 1,000 convicts of the M. P. T. O. A. to the spacious dining rooms of the Ambassador Hotel. An hour later the high notes of assembly will peal and the business sessions of the seventh annual convention will get under way.

Business Manager Joseph M. Selerd announces that the military police, under the command of Major Charles W. Todd, have been designated its official delegates to the Los Angeles convention. They will be aided by Mr. Seiler and include Messrs. Woodhall, Rosenblatt, Kelly, Fox, Austin, Adams, Steils, Samuelson and Lisker.

The Eastern Missouri and Southern Illinois delegates will be Messrs. Wehrenberg, Rodgers, Kneroates, Pasamclou, Luttrall, Windom and Driggers.

Herschman Sails

Avant-garde of publicity man, has sailed for Europe. He will visit Paris, Berlin and other cities.

Michalove in N. Y.

Dan Michalove, supervisor of Universal Chain Theatres in Florida, is in New York.

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"Show Business"

Metro-Goldwyn-Mayer has acquired the screen rights of "Show Business," one of the sensation plays of the current year, by Thany Smatter Winslow. It was announced by the Irving T. Thalberg studio executive.

Johnny Arthur Signed

Johnny Arthur, star of the Tuxedo Comedy series, has been signed up by E. W. Hammons, president of Education Film Exchanges, Inc., for another year.
Quebec Censors Ban 9 Per Cent.

The annual report of the Quebec Board of Moving Picture Censors, submitted at Montreal on May 6 for the fiscal year ended April 30, makes a highly interesting reading in view of the censorship situation in Quebec and because of the flare-up between film producers and the Quebec authorities.

The report shows that 9 per cent. of all pictures examined were rejected; the number modified after examination was 22 per cent, and the total passed without change was 79 per cent.

During the year 2,224 subjects were reviewed, comprising 6,789,000 feet of film. The number of subjects condemned was 204, totalling 1,057,000 feet. Subjects modified or reconstructed totaled 452, or 2,074,000 feet of celluloid. The number of rejections accepted was 1,528, or a footage of 3,077,000.

Victory at Last

The town of Spencer, Ia., has Sunday shows at last. Business units have been operating by having no theatres on Sunday, and when the matter came to court, it was strongly for Sunday pictures. The business men say they believe it will be one way to keep the people in town on Sunday.

Shadr Promoted

Arthur Shadr, formerly head of the electrical department at Universal, has been promoted to the newly created position of studio manager, according to an announcement from WALTER STEIN, business manager.

For Humanity

Carl Laemmle, president of Universal, has received the Abraham Lincoln Humanitarian award by the Oregon Humane Society. The award was given to the society, by its organization, according to an announcement from Gracielle Bouchert, executive of the society.

Promote Shamray

PETER L. SHAMRAY, for many years one of the foremost technical and laboratory experts in the moving pictures, has been elevated to the post of production manager for the H. C. Weaver Productions at Tacoma, Wash.

Parent-Teachers Will Endorse Good Films

A constructive policy of supporting the best productions in order that the demand for them will increase the supply has been outlined to members of the Parent-Teachers Association as the way to be pursued by that organization in its relation to motion pictures.

Resolutions adopted at the closing session of the National Congress of Parents and Teachers were called for parental responsibility for the pictures seen by children. The Congress recommended to "all its members the expression of approval or condemnation of pictures to the local exhibitor to the end that by such methods a strong market may be created for the highest type of films and thus the business law of supply and demand may have its effect upon the manufacturer and producer."

The Congress in Atlanta was attended by approximately 800 delegates who came from every state in the Union.

Mrs. A. B. Reeve, of Ambler, Pa., president, was re-elected to lead the organization. Mrs. S. M. M. Man, of Austin, Texas, was elected fourth vice-president, under whose jurisdiction the motion picture department comes. Mrs. M. V. Krens of Philadelphia, Pa., is the national chairman of motion pictures.

Tino Rossi

Rossi has been signed by the Allied Artists. Rossi was previously under contract to Universal. He was a member of the Palisades, a suburban theatre in Los Angeles. Rossi will play the lead for at least five pictures a year.

Can't Use Photo

Scherk Importing Co., Inc., dealers in perfumery and toilet articles, cannot use any photo or picture of Helen I. Waverly, motion picture actress, for advertising purposes, according to a decision rendered by Justice JOHN M. TIERNEY of the N. Y. Supreme Court. Miss Waverly is suing the perfumery concern to recover $100,000 damages for the alleged use of her name and pictures in their advertising matter, without her knowledge or authorisation.

Paramounts Leave

A large party of Paramount picture-makers have left for Hollywood. The group includes E. Lloyd Sheldon, senior supervising editor of the Paramount Local Island studio; FE. TUttle, director, with Mrs. Tuttle and their two children, Eric Pommer, European producer; MORT KATZ, director, with Mrs. Tuttle and their two children, Eric Pommer, European producer; Monte Katterjohn of the Production Department; and about 30 others. The men are on their way East from Hollywood.
Medical Library
The first medical film library will be established by Columbia University in New York, according to an announcement by Dr. Simon P. Goodwin, professor of Clinical Neurology. The films will demonstrate the latest developments in the fields of medical and surgical science. Prints of the library's permanent films will be distributed to clinicians throughout the world.

De Mille Renews with Three Featured Players
Coincident with the casting of the 1926-27 productions to come from the Cecil De Mille Studio, General Manager William Sistrom announces the extension of contracts of several players.

The option held by Cecil B. De Mille on the services of Louis Maguire, young character actor, has been exercised, and his contract extended for a long term. The most noted of his recent portrayals was in "Silence," which Rupert Julian directed. Previously he has appeared on the New York stage as "Faces East," "Red Dice," and De Mille's personally directed picture, "The Volga Boatman.

The contract of Edmund Burns, who has been appearing in De Mille's pictures for the past five years, has also been extended and he will be seen in many of the new 1926-27 pictures. Burns, who has just finished a featured role in support of Vera Reynolds in "Sunny Side Up," first attracted attention by his work with Gloria Swanson in "The Humming Bird." He has also appeared in other pictures as "Made for Love," with Leatrice Joy; "The Million Dollar Handicap," with Robert Taylor and Sally Rand; and "Simon the Stool Pigeon," with William Rich.

Sally Rand will continue to appear in productions filmed at the studio under a contract extended for a long period.

De Mille was signed by De Mille a year ago. At present she is appearing in support of Rod La Roque in "Ovolgo," which is currently being featured under the direction of William K. Howard.

Two New Corporations Are Formed in Chicago
(Special Dispatch to Moving Picture World) Chicago, May 11. Charles Reck, well-known Loew, has been in Chicago as Film Booking Officer, and of A. H. Schnitzer, manager of the P. O. P. in Pittsburgh, Pennsylvania, was married on May 2, to Dewitt C. Clark. Mr. and Mrs. Clark are well known in Film Booking Offices with headquarters at Chicago. The wedding and reception were attended by relatives and friends from Pittsburgh, Chicago, New York, Brooklyn, and Mr. and Mrs. J. I. Schnitzer, of New York, and the group's brother-in-law and sister, Mr. and Mrs. Sam Sax.

Births
Congratulations to Morris Markley, New Castle, Pa., exhibitor, who is the proud daddy of a bouncing boy. The newcomer is the first heir, as the Markleys have four daughters. Mother and son are doing fine.

Sis Frank Seidler, Jr., a Dodo and Sis Seidler Productions, arrived on May 3, Dr. E. H. Hubner gets credit for the cutting and titling. Sis is associated with Howard Diets in M.G.M. advertising work. He is receiving many congratulations.

Marriage
Ruth Schnitzer, sister of J. I. Schnitzer, has been wed to Dr. A. H. Schnitzer, manager of the Loew's, Pittsburgh, Pennsylvania. The marriage was announced last week by Mr. and Mrs. Charles Reck, former manager of Film Booking Offices, and of A. H. Schnitzer, manager of the P. O. P. in Pittsburgh, Pennsylvania.

Thank Industry
Moving pictures are helping in the American defense work as well as in lightening the hours for detailed immigrants at Ellis Island. Through the courtesy of the motion picture industry, pictures are shown on the island every Friday night.

High praise for the class of pictures being shown and for the interest being wrought by Pictures for the Immigrants has been voiced by Benjamin M. Day, Commissioner of Immigration, in a letter to Will H. Hays, The Film Board of Trade, which furnishes the pictures.
E. F. ALBEE—Big Medicine For Pictures

NOT the least interesting angle of the recent combination effected between the Producers Distributing Corporation and the Keith-Albee interests is the addition of E. F. Albee to the list of those actively engaged in the promotion of the motion picture industry. It is but natural to suppose that he now will bring to P. D. C. the qualities of showmanship which for nearly forty years have made the name of Keith synonymous with all that was best in vaudeville entertainment. It will bring actively into the production end one of the very few real showmen in the American amusement world: a man who by his accomplishments has earned the right to be ranked with James A. Bailey, Maurice Grau, Percy G. Williams, Charles Frohman and perhaps half a dozen others—not more.

It is only within the past year or so that “Keith-Albee” has appeared in the advertising to replace the once familiar “Keith Vaudeville,” but for forty years those in the know have credited Edward F. Albee with the accomplishments attributed to B. F. Keith, and it is extremely doubtful if the Keith name and idea ever would have won to success without the skillful guidance of the man who only recently has taken credit for the accomplishments of nearly half a century.

The idea of “polite” vaudeville in continuous form is undoubtedly to be credited to B. F. Keith, but the development of the idea from a store show in Washington Street, Boston, to a chain of veritable amusement palaces and later to a circuit extending half way across the continent, is clearly attributable rather to Albee’s fine sense of showmanship and business acumen than to the endeavors of the inventor of the idea.

In the late nineties the Keith Circuit consisted of a wonderful theatre in Boston and minor houses in Providence, New York and Philadelphia, each more or less individually managed. Then the scheme was changed to comprehend a closer managerial system with E. F. Albee as the directing head, and from that time dates the expansion which has resulted in the present wonderful amusement machine.

This came at a time when B. F. Keith’s recent illness had left him unable to take any very active part in the business and while A. Paul Keith, his son, was just entering upon his business training. It was Albee alone who formed the plans and carried them into practical execution.

And not alone is he a showman par excellence, but as a builder of theatres he would have won recognition had he never sought to run them. It was he, rather than the ostensible architects, who constructed the amusement structures and it was he who brought ventilation and house cleanliness to its present development, including the now universal system of floor air ducts, first used in the Keith theatre in Boston and shortly after adapted by the government for use in the Senate Chamber and House of Representatives in Washington.

We have seen what Marcus Loew, a practical showman, has done for the advancement of Metro-Goldwyn-Mayer.

It is interesting to surmise what E. F. Albee, another great showman, will do for Producers Distributing Corporation and for the motion picture.
The Amusement 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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(d) Preferred
(e) Fox Film
(f) First National Pictures
(g) Loew's
(h) Metro Goldwyn
(i) Motion Picture Capital
(j) Motion Picture Exchange
(k) Roxy Theatre
(l) Roxy Theatre, Common
(m) Stanley Co. of America
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(p) Warner Bros.
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Strike expenses were incurred during the week.

In the case of Famous, 67,500 shares of Common changed hands against 31,800 shares the previous week. In the Preferred, 3,500 shares against 800 the week before. Both classes of stock closed the week several points higher than on May 8th.

The consolidated Balance Sheet of the Company and Subsidiary Companies on Jan. 3, 1926, showed Current Assets of $485,247,02, and Current Liabilities of $2,926,234.45. The Current Liabilities include an item of $1,850,000 in Notes Payable. Total Assets at the same date amounted to $16,527,255.39. Dividends

To keep you informed of dividend information by the film companies, a list will be published each week containing all dividends announced but not yet paid.


Famous Players Canadian Corp.—1st Pfd. (quarterly) $2.00 payable June 1. Holders of record April 30th. Books will not close.

Famous Players—Common. (quarterly) $2.00 payable July 1. Holders of record June 15th. Books will not close.

Dividends

The Week on 'Change
New Listings—Roxy Common and Universal Chain Theaters.

The market was rather inactive this week and most Film Stocks followed the general trend.

The settlement of the British General Strike had little effect on the market after a short opening boom.

Exception to the general rule this week were, Famous Players, both Common and Preferred, Motion Picture Capital and Stanley Company of America.

In the case of Famous, 67,500 shares of Common changed hands against 31,800 shares the previous week. In the Preferred, 3,500 shares against 800 the week before. Both classes of stock closed the week several points higher than on May 8th.

The consolidation of Balaban and Katz is considerably more active, 8,100 shares being sold. The high on May 12th was 22 against 21 on May 5th.

Stanley Company of America made another new high for 1926 this week, touching 64. This was a gain of 6 points in addition to last week's gain of 5. No comparisons can be made in the shares sold at last week's sales were not available. The sales this week were 6,949.

Balaban and Katz

The net earnings of the Balaban & Katz corporation available for the common stock declined to $4,533 a share in 1925, compared with $5.35 a share in 1924 despite the increased number of theaters operated. The annual report of Herbert L. Stern, president, issued last week explains however, that the decrease in profits was due largely to special expenses incident to expansion.

The gross business increased $408,280 over the preceding year but the increase in expenses resulted in a decrease in net profits for the year, said Mr. Stern. A substantial portion of the increase in expenses was due to the development of the corporation's expansion program, the benefits of which should be reflected in increased operating revenues of subsequent years.

The consolidated Balance Sheet of the Company and Subsidiary Companies on Jan. 3, 1926, showed Current Assets of $485,247,02, and Current Liabilities of $2,926,234.45. The Current Liabilities include an item of $1,850,000 in Notes Payable. Total Assets at the same date amounted to $16,527,255.39. Surplus to $2,417,643.29.

MOTION PICTURE CAPITAL REPORTS

Motion Picture Capital Corporation reports for the quarter ended March 31, 1926, net income of $114,110, after interest and Federal taxes. The increase in net profit this quarter was due to $59 a share on the 171,774 common shares (no par) outstanding. The consolidated income account follows:

- Total income, $221,175; expenses, interest, etc., $89,032; Federal taxes, $18,043; net income, $114,110.

FAMOUS PLAYERS CANADIAN CORP.

Famous Players Canadian Corporation, Toronto, has issued a financial report for the first half of the fiscal year which started September 1 last, the details indicating that operating profits were running at a higher rate than during the fiscal year of 1924-5.

The statement is made that Famous Players Canadian Corp. has completed its program of extension and acquisition of new theaters. The extent of this broadening out is shown by the increase in annual gross receipts from $2,018,000 in 1921 to $4,230,000 in 1925 and by the increase in value of theater properties held by the company during the same period from $2,367,000 to $5,237,000. During these years the company has written off $729,000 out of earnings for depreciation, and the $5,237,000 is the net value after deduction charges had been made.
"What's New?"

By Bill Reilly

The Motion Picture Theatre Owners of America may decide in their forthcoming Los Angeles convention to defer the business of electing a president from the ranks and set about perfecting plans for bringing from the outside "a big man" in to head their organization.

This fact should, and doubtless will, appeal to many exhibitors as NEWS, and BIG NEWS.

The idea is not new, however. When Sidney Cohen called the theatre owners together for the 1920 convention in Cleveland there was a definite plan under discussion for inviting William Howard Taft to accept this post, with a salary of $100,000 per year attached to the invitation. There was some talk of Will H. Hays, also. But in the interval that has elapsed since that convention was held, the Twenty-seventh President of the United States has taken his place as the Chief Justice of the United States Supreme Court, and Mr. Hays has distinguished himself as the President of the Motion Picture Producers and Distributors of America, the nominal head of the motion picture industry.

* * *

However, if the exhibitors decide to go through with the proposition, this year, some "big men" are available. The list is long:

The proposal to take "a big man" for the job comes from the Middle West. If put into execution, it will give the theatre owners a man to match against Mr. Hays. Not to fight against him, but to work WITH him. To open the way to Proper PUBLIC appreciation of the picture theatre and its owner.

Comment on the situation is diversified, but there is no doubt regarding the value of the proper man in this position. But it is essential that the M. P. T. O. A. first set aside sufficient funds to reimburse this man for his services, and also provide a fund to defray the expenses of an organization to put back of this man.

* * *

It seems, at this writing, a dead certainty that unless the M. P. T. O. A. is in a position to point with pride to bank balances approximating at least $250,000 a year, the idea of A BIG MAN, with all of its co-related divisions, will not be put through by the 1926 Convention in Los Angeles.

It may be that plans can be worked out in this convention to put the idea over, but it can go over only on the basis of exhibitor capacity to defray heavier expenses than heretofore.

Joseph M. Seider, Business Manager of the M.P.T.O.A., is working on several plans to increase the receipts of the national organization, and these plans will come up on the floor of the convention for debate. And it may be that in the Middle West, and in the Far West, plans are formulating under which the annual receipts of the national organization will be increased to a point where the BIG MAN proposal may not be so far off as some people think.

* * *

There is work aplenty for A BIG MAN at the head of the M.P.T.O.A. The year following this convention will be crowded with activities to engage the attention of every man in a position to help the organization.

It is a matter of gratification that the Motion Picture Theatre Owners of America as a unit has discharged every financial obligation and enters the fiscal year ahead with a clean slate. But it is the business of the theatre owners to build up and maintain a treasury fund that will permit of needed enlargement in plan and scope.

* * *

Building up and further strengthening State organizations, and closer contact by these State organizations with the national organization, will do much to solidify the M. P. T. O. A., and set it on a firmer foundation than ever before.

* * *

The physical conduct of the Convention this year is being put on a most efficient basis. A full schedule is in preparation, and will be placed in printed form in the hands of all who gather at the Ambassador. "Every hour on the hour" will almost be the order of the day. Among important matters to be discussed is the reorganization of the M. P. T. O. A. on a zone basis—the country divided into six districts, each under a branch of national headquarters, State organizations remaining intact, of course. Then, too, Joe Seider's report on pictures contracted for and not delivered—embracing all companies—will alone be worth the price of admission.

Trying to Kid the Goat Again

By Nyberg—Moving Picture World Staff Artist

YOU ARE VERY DIRTY. COME HERE - I AM GOING TO GIVE YOU A GOOD SCRUBBING
BIG THEATRE DEALS TALK OF HOLLYWOOD

(Hollywood, May 12.)

HOLLYWOOD film executives are buzzing about the big news sprung last week on the acquisition of the Keith-Albee-Orpheum Circuits by P. D. C. and the Stanley Circuit deal whereby the latter acquires the Mark Strand Theatres and the Rowland and Clark houses. The P. D. C. deal is the big news. The sales staff and executives of the Producers Distributing outfit went back from the convention here to their busy offices bubbling over with the joy that they will now have an outlet for their product that will place them on the top rung on the motion picture ladder of success. "Let's Go!" they said, and they are going. Watch 'em from now on.

SIX FILM PREMIERES FOR LOS ANGELES


"ACROSS THE PACIFIC" BIG WARNER PICTURE

Jack L. Warner, production chief, and Raymond L. Schrock, associated executive, announce that Warner Brothers will produce on a large scale this season, George E. Blaney's Spanish-American war story, "Across the Pacific," starring Monte Blue. Roy Del Ruth will handle the direction of this production. "Across the Pacific" will give a thrilling account of the sinking of the Maine and the battle of Manila Bay. Monte Blue was jubilant at being handed the starring role in which he will depict a new idea of a private in the United States Army.

"DIPLOMACY" CAST (COMPLETE)

Marshall Neilan has begun the filming of "Diplomacy," his first for Paramount. Blanche Sweet, the star, will have nine strong supporting players, including Neil Hamilton, Earle Williams, Gustav von Seyffertitz, Julia Swayne Gordon, Arlette Marchal and David Mr. Arthur Edmund Carew has been chosen to play the part of Count Orloff opposite Miss Sweet.

FOUR A YEAR WITH HERSHOLT

Four productions a year, with elevation to stardom, are two of the important terms in a new five-year contract signed by Jean Hersholt with Universal last week. Hersholt's recent screen achievement was in the title role of "The Old Soak." An extensive advertising campaign is in preparation for exploiting this newcomer.

CHADWICK IN N. Y.

I. E. Chadwick, president of the Association of Independent Producers, and of Chadwick Pictures Corp., left Hollywood last week for his home office in New York. While in New York Mr. Chadwick will arrange for the premieres of the two most recently completed productions at the Chadwick studios, "April Fool," starring Alexander Carr, and "The Bells," starring Lionel Barrymore. Conferences with independent interests in the East will be part of Mr. Chadwick's program. He will return to Los Angeles in time for the Motion Picture Theatre Owners' convention, June 1 to 5.

BACON SIGNED TO DIRECT FOR WARNER B."FRANK BACON, son of the late Lloyd Bacon, of the "Lightnin" fame, has been signed on a long term contract by Jack L. Warner, production chief of the Warner studio, as one of the directorial staff, Mr. Bacon's first job at the megaphone will be "Broken Hearts of Hollywood.""

COMPLETES SCRIPT FOR "THE WEDDING MARCH"

The final scenes of "The Wedding March," were written by Erich von Stroheim last week and production will begin late this month. In addition to being the author and director of this picture, "The Wedding March" marks the return on the screen of von Stroheim as an actor. He will play a principal role in this film, it being his first appearance since "Foolish Wives." P. A. Powers is the producer, for release through Paramount.

CHADwick ADV. DEPT. MOVED TO WEST COAST

I. E. Chadwick, president of Chadwick Pictures Corp., last week transferred the advertising and publicity department of his company from New York to the executive offices of the corporation in Hollywood. E. Lanning Masters, long identified with the exploitation of pictures on both the East and West coasts, will supervise the department that will take care of posters, press books, exhibitor aids, and all other advertising and publicity of the Chadwick organization.

REISNER TO DIRECT "PRIVATE IZZY MURPHY"

It's going to be a comedy picture for Warner Bros., therefore

HARRISON FORD

Signs long-term contract to appear in Metropolitan Pictures for P. D. C. release.

Marion Davies in "Red Mill" Starts

Marion Davies arrived last week from New York, started her first scene in "The Red Mill," at the M-G-M Studios in Culver City. The cast for this next Cosmopolitan picture has been chosen and consists of Owen Moore, Karl Dane, Tully Marshall and George Seigmund. William Godrich is directing Marion Davies in her latest starring vehicle.

JEAN HERSHOLT

Who has signed new five-year starring contract with Universal.
ERICH VON STROHEIM
Returns as an actor in "The Wedding March," written and directed by him for F. P. L.

they picked on a good man to direct it. Charles "Chuck" Reisner, who just completed directing Sydney Chaplin, will handle the reins when George Jessel makes his screen debut in "Private Izy Murphy."

PAUL ELLIS PRaised BY L. A. CRITICS
Los Angeles newspapers were lavish in their praise of Paul Ellis for his splendid work in "The Dancer of Paris," a First National picture. "Evidently a new idol has arrived," said the Los Angeles Examiner. The Daily News, Evening Herald and Record, all Los Angeles newspapers were likewise free with their praise for this comer.

GEORGE LEWIS FOR COLLEGIATE SERIES
George Lewis, who made a hit in Universal's "His People," will soon appear in a series of six two-reel stories of collegiate life written by Carl Laemmle, Jr. Production will start in a few weeks at Universal City.

"SO THIS IS PARIS"
The latest Ernst Lubitsch film for Warner Brothers completed this week has been retitled to "So This is Paris," and stars Monte Blue. The working title was "Revelion."

DANIELS LEAVES "OUR GANG"
Mickey Daniels, of "Our Gang" fame, has left the Hal Roach studios. Mickey will not appear with the "gang" again, being supplanted by another, more freckled lad.

"WET PAINT" FINISHED
Raymond Griffith's new Paramount starring vehicle, "Wet Paint," is completed and prints are on the way to all exchanges of Famous.

Helene Costello and Bryant Washburn are featured in this production, made under the supervision of Hector Turnbull, associate Paramount producer. Arthur Rosson directed.

JUNE MATHIS RETURNS
June Mathis returned last week from her trip east with her husband, Sylvano Balboni. Mr. Balboni will direct the stories his wife will produce for First National.

SCHILDKRAUT IN ROLE
The role of Noah in Cecil B. de Mille's "Deluge," has been assigned to Rudolph Schiellkrant. Production on "The Deluge" will not start for a month.

NIIBLO DIRECTING "THE TEMPTRESS"
Irving G. Thalberg, studio executive for M-G-M, announced that Fred Niblo, director of "Ben Hur," will relieve Mauritz Stiller, Swedish director of "The Temptress," until the latter recovers from his illness to take up the finishing of the Cosmopolitan picture.

ROACH BACK FROM NEW YORK
Hal Roach returned from New York last week, accompanied by Mrs. Roach. He spent his first day back in Los Angeles confering with F. Richard Jones, his vice-president and director-general of production, on plans for the Helene Chadwick picture which starts this week, and the Finlayson comedies.

PAUL LUDWIG STEIN JOINS WARNER BROS.
Paul Ludwig Stein, just arrived from Germany, has joined the directing staff at the Warner Bros. studios. Henry Blanke, just returned from a trip through Europe, will assist Mr. Stein in his work. Stories are now being looked over for the first opus by this pair.

HOLLYWOOD SHORTS
"The Secluded Roomhouse" is the title of the second of the six "Special Dramas" featuring William Barmorey and directed by Robert Horner. Fred J. Balshofer is supervising them. Carol Wines, Carl Silvera and Winifred Landis are in the supporting cast.

The fourth of the Fred Church series, another Balshofer unit, goes into production May 15. Pauline Curley, Jack Richardson and Bud Osborne are in the cast.

Hobart Henley has been signed on a new long term contract by M-G-M to direct specials for that organization.

Pauline Garon has been signed by Paramount to play a role in "The Show-off," which features Ford Sterling and Lois Wilson.

H. M. Warner will remain in Hollywood at the Warner Bros. studios until the first of June.

"Mulhall's Great Catch," a Harry Garson production for F. B. O. goes into production this week with "Letty" Flynn as the star. Gerald Beaumont wrote the story and Rex Taylor did the adaptation.

Harrison Ford has signed a long term contract with Metropolitan Pictures. He is a popular young actor and will work in some of the big attractions scheduled for the next P. D. C. program.

MACARTHUR-BANKS UNIT USES ROACH STUDIO
A. MacArthur has leased space in the Hal Roach Studios for the production of a six-reel comedy feature starring Monte Banks. Pathe will release this feature which is being directed by Edward H. Griffith. This is Mr. MacArthur's first venture in the production field after years of experience in the industry as a business and publicity agent. Moving Picture World claimed MacArthur on its business staff for several years and is happy to know that he has joined the field of producers. Good luck to you, Mac. We know you'll go over the top.
Members of President Coolidge's Cabinet and Governors Highly Praise Greater Movie Season

Many of the leaders among the Nation’s executives are supporting Greater Movie Season, which celebrates the thirtieth anniversary of the first theatre-showing of motion pictures, and a large number of them have written to Will H. Hays voicing their approval of it and pledging their cooperation.

Eight of President Coolidge’s Cabinet officers and twenty-one Governors of States, thus far, have offered their good wishes. The President’s own feelings toward motion pictures are well known, since he wrote to Mr. Hays last year congratulating him upon Greater Movie Season, and added: “The progress that has been made in both education and entertainment in this tremendous enterprise (meaning the motion picture industry) is an outstanding achievement of the opening years of this century.”

The endorsements of such outstanding Americans as Cabinet officers and Governors will be very valuable to the exhibitors who participate in this year’s Greater Movie Season. Not only do they increase enthusiasm by making everyone in the industry prouder of it than ever, but, since they are open letters, they may be quoted from in announcements and advertisements, and used to keep the public reminded of how important motion pictures have become in their 30-year life.

Following are extracts from some of the letters from the statesmen:

Hon. Frank B. Kellogg, Secretary of State—“I desire on the occasion of the thirtieth anniversary of the moving picture industry to congratulate you and all concerned on the progress the industry has made, and to say that the Greater Movie Season, which, I understand, will be a feature of the celebration of that anniversary, is worthy of cordial support.”

Hon. Dwight F. Davis, Secretary of War—“The War Department and the Army are among those most deeply in debt to the motion picture. It has proved one of the most valuable means of conveying to the public the military information which they, as owners of the Army, ought to have. The motion picture has been a source of entertainment for, and a means of raising morale in the military forces of the United States, scattered as they are, in many isolated places and practically out of reach of other visual means of entertainment. I am glad to congratulate the picture producers of America, and to extend our sincere wishes for many happy returns of this noteworthy anniversary.”

Hon. Curtis D. Wilbur, Secretary of the Navy—“The motion picture has a practical monopoly on naval vessels and naval stations. Any movement which encourages the public to support the best pictures will cause the theatres to exhibit only the best pictures, thus increasing their influence for good on the great army of motion picture patrons.”

Hon. Herbert Hoover, Secretary of Commerce—“It gives me great pleasure to endorse the second Greater Movie Season, which I understand is being held in connection with the thirtieth anniversary of the motion picture industry. I want to assure you of the cooperation of the Department of Commerce in the movement. And I wish you every success.”

Hon. Hubert Work, Secretary of the Interior—“I am interested in the thirtieth anniversary celebration of the moving picture industry, and extend my best wishes for the success of your Greater Movie Season. We in the Interior Department, having been brought into contact with the Government’s educational activities, realize the value of motion pictures in visual education.”

Hon. Harry S. New, Postmaster General—“The stimulation of greater interest in better pictures is a most laudable work, and I heartily endorse this Greater Movie Season.”

Hon. James J. Davis, Secretary of Labor—“The Institution of a Greater Movie Season in commemoration of the thirtieth anniversary of the industry is an evidence of the high ideals which are being fostered. Better pictures, better plays, better players, all contribute to greater service to the public in recreation and education.”

Hon. W. M. Jardine, Secretary of Agriculture—“In this period (30 years) motion pictures have received perhaps the most phenomenal public approval that has ever been extended to any form of entertainment. I wish you the best of success.”

Gov. Len Small, Springfield, Illinois—“I heartily endorse such observance of one of the greatest features of our national life. I believe the amazing development of this art has brought more happiness and recreation to our people than any other one thing. I trust your efforts for a great celebration may have the largest measure of success.”

Gov. Adam MclMullen, Lincoln, Nebraska—“It is a pleasure to endorse such a movement because it will be of unquestionable service to the public.”

Gov. Ed Jackson, Indianapolis, Indiana—“I hope the Greater Movie Season of this year may be commensurate with the magnitude of the industry.”

Gov. Miriam A. Ferguson, Austin, Texas—“I am glad to give assurance of my full cooperation in the movement for celebrating in a befitting manner the thirtieth anniversary of the motion picture industry.”

Gov. John H. Trumbull, Hartford, Connecticut—“The Greater Movie Season celebration this year, marking the thirtieth year of movie progress and achievement, should find ready support among thoughtful people everywhere. ... will no doubt foster idealism in pictures befitting our best standards of life and conduct.”

Gov. Alvan T. Fuller, Boston, Mass.—“The constant effort of the industry to improve its pictures, both from the standpoint of its mechanical perfection and its inspirational influence, merits the commendation of the public generally.”

Gov. Friend W. Richardson, Sacramento, California—“A movement of this kind to emphasize the necessity of better motion pictures, is very laudable, and I wish you success in the great work you have undertaken.”

Gov. Albert C. Richie, Annapolis, Maryland—“I have just learned of the movement for a Greater Movie Season campaign to commemorate the thirtieth anniversary of the motion picture industry. It gives me great pleasure to assure you of my hearty co-operation and my desire to do what I can to aid and further it.”

Gov. Theodore Christianson, Minneapolis, Minnesota—“In their efforts to improve the motion picture the producers and exhibitors should have the co-operation of all public spirited citizens. If Greater Movie Season, will help to bring about better pictures, it will be distinctly worth while.”

Gov. Clifford Walker, Atlanta, Georgia—“On behalf of the people of Georgia I congratulate you and your associates and will be pleased to co-operate with you in your efforts to elevate the character of the enterprise.”

Gov. A. Harry Moore, Trenton, New Jersey—“It is a great pleasure to congratulate the motion picture industry upon its thirtieth anniversary and to hope that your Greater Movie Season celebration will be of real value in raising the standards of the motion picture.”

Gov. Clarence J. Morley, Denver, Colorado—“The Greater Movie Season should be heartily endorsed and Colorado welcomes any opportunity to co-operate. The motion picture has become essential to public education, entertainment and information.”

Gov. A. J. Pother, Providence, Rhode Island—“I am glad to endorse Greater Movie Season and assure you of the co-operation of the citizens of Rhode Island... Good clean motion pictures have great educational value, and are of real public value.”

26 Is Your Guarantee of Quality!

Every picture in the 26 a masterpiece of quality construction from story up. Compare the original painting of a great master with cheap, high-speed reproductions of a printing press — only time, ability and study can produce a masterpiece! Compare a WARNER WINNER with any picture from a huge, high-speed production group — no comparison! Book WARNER WINNERS for 26 quality, bigger box office dates in 1926-27!
Announcement of Keith-Albee Deal
Winds Up P. D. C. Los Angeles Meet
Cecil De Mille Outlines Box Office Appeal in Coming Season’s Output—Christie and Munroe Also Speak

Under a high tension of enthusiasm caused by the announcement of the Keith-Albee affiliation, the International Convention of Producers Distributing Corporation was brought to a close last Friday evening after Cecil B. De Mille and Al Christie had won continuous rounds of applause as they outlined their production plans for the 1926-27 program. The last day of the Convention was devoted almost entirely to a summary of the new pictures.

Cecil B. De Mille, the first speaker of the day, made an informal address that was more a revelation of showmanship than a discourse on picture making. Instead of stressing the technical elaborateness of his production plans, he dwelt upon the points of appeal that had induced him to select each story listed in the 1926-27 group.

"The public are neither fools nor morons," said De Mille, "and I thank God that I have intelligence enough to write up to, instead of simply down to, the public. Sloppy, obviously done motion picture entertainment has passed out. The public now demands and must be given clever situations, true, sincere humor and logically unusual drama. There must be a note of novelty in each picture, and their release must be so arranged that the pictures as they are presented form a program of constant variety.

"During the past year we have gathered statistics from every section of the United States and from the entire foreign field. Box office reports have been carefully tabulated, with an analysis of every picture that produced gratifying results and a similar analysis of those that disappointed at the box office. Reports from exhibitors everywhere have been checked tabulated and filed, newspaper comments and criticisms of pictures and players have been recorded and made part of the data from which we have drawn our final estimate of the public's likes and dislikes. This gauge of popular demand has governed us in the selection of our 1926-27 product.

Program Analyzed by De Mille

"The program of Producers Distributing Corporation as now made up is composed entirely of pictures that are in line with public preference," declared De Mille. "For instance, 'Rubber Tires' is an unusual epic of a new age when thousand of fliver tramps, who have no home save the road or a motor camp, are dotting every highway and byway of our nation. An equally novel story is 'Fals in Paradise' a tale of a modern gold rush, and the 'Paradise' has been continued. 'For the Billionaire' is the story of a young man who has been induced to leave his home in the Tca Dansants in Europe and America. 'The Yankee Clipper' is distinctive as an historical melodrama and an epic of the old merchant marine. And in 'For Alimony Only' we have something decidedly different—a novelty on a phase of modern matrimony.

Continuing his summary, De Mille described 'A Harp in Hock' as a play of personalities as exemplified by Rudolph Schildkraut and Junior Coghlan; interspersed with human interest, pathos and comedy situations. 'Ladies Must Love' is a comedy with a unique twist on the dilemma of one man cast ashore on a desert island with a shipload of beautiful women. Then, as a change of pace, we have 'The Country Doctor': a dramatic epic of the conscientious medical man in the rural districts upon whom so many isolated humans depend in the hour of their greatest need.

"'Young April' pictures youth and ardent love with an element of reality made even stronger by the recent newspaper dispatches reporting princes renouncing their royal claims for the sake of the women of their choice. A romance of yet another type is 'Silk,' one of the most colorful and dramatic opportunities in years. In describing this picture De Mille said that he marvelled that the idea of this Merivin story, the history, romance and early secret of silk had so long escaped motion picture production.

"The Cruise of the Jasper B," De Mille said was, "an astonishingly hilarious melodramatic comedy and 'Vanity' he declared would be "a gorgeous fashion revue more elaborate than anything of the kind yet staged."

Continuing his summary, De Mille said: "'His Dog' is an intensely human interest story with an appealing theme; the regeneration of a man by his dog. 'The Little Adventurers,' a vehicle ideally suited to the quintessential charm of Van Reynolds and 'Corporal Kate' will appeal to everyone through its adventurous and romantic picturization of the life of a Salvation Army girl's work during the World War.

"And then said De Mille, "we have a splendid novelty in 'Turkish Delight'; a story on the emancipation of Turkish women and the change from balloon pants to short skirts in Turkey, written, as I believe, only Irving Cogan could write such a story."

Al Christie then addressed the convention with a minute description of "Getting Gertie's Garter," "The Nevous Wreck" and "No Control," that convulsed his audience, with laughter. At the conclusion of his ad-

Belgian King and Royal Family Attend Premiere of "Three Faces East"

A news dispatch from Brussels states that the King and Queen of Belgium, the Duke of Brabant and the Princess Marie-Jose were present at the Belgian premiere of "Three Faces East" at The Agora Theatre, at Brussels, and the sovereigns expressed their appreciation of the picture by the most democratic applause.

The large hall was brilliantly decorated and among those present were—Baron Beco, governor of Brabant and president of the National subscription board, Monsignor Micara, Papal delegate, Canon Desjardins, joint cardinal, the ministers, Poulet, Rolin-Jaquemyns, Carton, Janssens, the ambassador of the United States, the minister of Holland, of China, of Peru, of Chile, Messrs. t'Kint de Roodebeek, president of the Senate, Jadot, governor of the Society General, Thodor, president of the order of French advocates, the countess of Merode-Westerloo, the countess Eugene d'Oultremont, Messrs. Emmanuel Janssens, Vicomte Henri Davignon, Heyvaert, secretary of the National subscription board.

The sovereigns and the princess received a hearty welcome when they arrived and the Agora Theatre orchestra under the direction of Mr. Sylvain Deuresse, opened the evening with a perfect execution of "La Muette de Potici."

In addition to the Producers Distributing Corporation release, "Three Faces East," another film was shown depicting the life of the late Cardinal Mercier.
Does Not Object to Higher Prices

Step right up folks and meet an exhibitor who does not object to paying higher prices for pictures and comes right out and says so.

M. Webb conducts one of the most popular moving picture theatres in Shelby, N. C. He named it the Webb Theatre and his slogan "The home of entertainment" has been lived up to ever since its doors opened. For some time he has been playing the Lester Scott series of westerns featuring Bud- dy Roosevelt, Buffalo Bill, Jr. and Wally Wales, with great success and shortly after Associated Exhibitors, Inc., acquired these players as part of their "action" product for the coming year, Mr. Webb sent the following letter to Raleigh T. Good, Manager of the A. E. exchange at Charlotte, N. C.

"Dear Mr. Good:

Just want to advise you that in my opinion you have the finest line-up of western features being offered this season. I have been using the stars you now have from the State Right exchange and although I put you considerably more for the same stars, I feel that they are worth the increase.

Wishing you continued success and with kindest regards, I am
Claude Webb, Manager, Webb Theatre, Shelby, N. C."

Banks Signs Griffith

"Atta Boy," Monty Banks' first Pathé feature comedy, will be directed by E. H. Griff- th, one of the screen's best known directors. One of Director Griffith's latest hits is the feature, "Headlines," starring Alice Joyce, and he has a long list to his credit. Charles Horan is the author of the Banks' story and Alf. Goulding assisted in its preparation for the screen. Monty will play a rising and enthusiastic young reporter on a large metropolitan daily paper. A. MacArthur is in charge of the Banks' production unit.

Carey and His Indians

Never was Harry Carey more thoroughly at home in a role than that of Jim Cardigan in "The Frontier Trail," his next Pathé Western feature. For this is a story of the Indian country, and Carey's ranch near Saugus, California, is operated by Indians of the Navajo tribe, who might be said to regard the owner as their patron saint. A large number of Indians appear in "The Frontier Trail," produced by Charles R. Rogers and directed by Scott Dunlap.

Chuck Reisner, Alan Crosland and Bess Meredyth Busy With First of Nine Big Warner Productions

THREE of the busiest persons at the Warner Bros. West Coast Studio during the production of the nine big specials and the Twenty-six Warner Winners for the 1926-27 season will be Charles "Chuck" Reisner and Alan Crosland, directors, and Bess Meredyth, scenarist. Much of their time will be devoted to the specials, but their skill will also be applied to a number of the Twenty-Six Winners.

Reisner is now completing one of the first of the specials, "The Better 'Ole," with Syd Chaplin as the star. The Chaplin-Reisner combination has been a winning one for Warners and it is unlikely this pair will continue together through the three Chaplin specials on the list.

Another assignment that will fall to the lot of Reisner is the direction of George Jessel, noted vaudeville headliner and musical comedy star in his first vehicle for Warners under his recently signed contract. The title of this comedy is "Private Izzy Murphy." It is scheduled to go into production about the first of June.

Alan Crosland and John Barrymore promise to be another winning combination for Warners. Crosland directed Barrymore in "Don Juan," another of the coming specials, which is declared by those who have seen it to be an even better picture than "The Sea Beast." He is also at the megaphone for Barrymore in "Manon Lescaut," in which Dolores Costello will have the leading feminine role opposite the star. Cros- land is the only director with the distinction of having directed both the Barrymore brothers and the Costello sisters. He directed Lionel in "Enemies of Women," John Barrymore and Helene Costello in "Don Juan," and John and Dolores in "Manon Lescaut."

Bess Meredyth is universally regarded as one of the best of the scenario writers in the motion picture industry. She has contributed innumerable successes to the screen in the past and also is responsible for the two new John Barrymore specials, "Don Juan" and "Manon Lescaut." Miss Meredyth received unlimited praise for her preparation of "The Sea Beast" for the screen. It is said she has done even better work with the forthcoming pictures. In addition to the Barrymore specials Miss Meredyth has been assigned to do the scenario for "The Heart of Maryland," Dolores Costel- lo's next starring vehicle.

George Lewis to Star In "The Collegians"

George Lewis has been chosen for the starring role in Carl Laemmle, Jr.'s, series of ten two-reelers depicting college life, which will be called "The Collegians." The role is that of Ed Benson, a freshman who comes to college from a small town, the hero and athletic champion of the local high school.

Coming

GENE TUNNEY
a big figure in the newspapers to-day, and a bigger one to-morrow, in a Pathé serial.

May 22, 1926
Lionel Barrymore Added to "The Temptress" Cast

Lionel Barrymore has been added to the cast of "The Temptress," the Cosmopolitan Production published from Pascio Ibanez' novel of the same name which is now being filmed at the Metro-Goldwyn-Mayer studios.

The new production, with a cast headed by Greta Garbo, Antonio Moreno, H. B. Warner, Roy D'Arcy, Armand Kalz and Kathleen Key, is being screened on an elaborate scale, with scenes laid partly in Paris, partly on an Argentine plain and partly in the Andes mountains.

Melford Completes Cast For "Flame of the Yukon"

Director George Melford completed the cast this week for the modern version of "The Flame of the Yukon," in which Seena Owen has the title role and Arnold Gray will appear in the role originally played by Kenneth Harlan when he first entered the motion picture field.

Winifred Greenwood, long a motion picture favorite, returns to active screen work in a prominent role and Matthew Betz, known as the originator of the "Brown Derby Thug" on the screen, and who finished a villainous role in "Shipwrecked," has again been cast for more screen villainy in "The Flame of the Yukon."

Barthelness to Start "Amateur Gentleman"

Having returned from a short vacation in the Santa Cruz Islands, Richard Barthelness is back at the studios in Hollywood preparing to start work on his next Inspiration Picture for First National release, "The Amateur Gentleman."

According to present plans production will be commenced May 3rd with Sidney Olcott directing. Lillie Hayward is completing the continuity and a cast is now being assembled. "The Amateur Gentleman" is an adaptation of the popular novel by Jeffrey Farnol and offers Barthelness a new type of character to add to his long list of screen portrayals.

Metropolitan Studio Makes Record in First Year

WHAT is regarded by production executives in Los Angeles as a real achievement for any producing organization is the record made by Metropolitan Pictures Corporation in its first year of existence. Eleven productions—each as separate and distinct as eleven pictures can be, were completed on schedule in the first twelve months of the company's existence at the Metropolitan Studio. These eleven productions cover, perhaps, the entire field of screen entertainment as regards themes, locations, type of stories, and production scale.

"Simon the Jester," a melodramatic romance with scenes laid in England, India and with a circus background, directed by George Melford, was the first; "Without Mercy," a drama of political and financial struggle with the central figure a woman, is the second; "Rocking Moon," a romance of the fox fur industry in Alaska, the third. These were followed by "Steel Preferred," a story of the steel industry filmed in the steel mills, "The Million Dollar Handicap," a race track comedy drama; "The Danger Girl," a melodramatic comedy of "Shipwrecked," a story of the sea; "Forbidden Waters," a comedy drama of an erring, divorced couple; "The Dice Woman," a modern flapper story; "Paris at Midnight," the romance of an old father and his two heartless daughters, and "Whispering Smith," an impelling railroad drama.

This array of screen plays brought to the screen a list of authors of unusual talent such as Balzac, Frank H. Spearman, Barrett Olloughby, W. E. Fraser, Wilbur Hall and Courtney Ryley Cooper, and the directors who produced them include such well-known names as George Melford, James Hogan, Scott Sidney, Edward Dillon, Alan Hale, Joseph Henabery, Robert Thoraby and E. Mason Hopper.

Buys "Lady's Virtue"

A "Lady's Virtue," the popular play written by Rachel Crothers in which Florence and Mary Nash appeared with great success for a long engagement, has been purchased by First National Pictures.

Floyd St. John Buys Maloney's Latest Features

Floyd St. John, owner of the Co-Operative Exchange, in San Francisco and Los Angeles, bought the four latest special Maloney features for his territory—California, Nevada, Arizona and the Hawaiian Islands. "Bullet," the dog with the human brain, and the wonder horse, "Monte Cristo," play important parts with their master-director, "Leo." His well trained dog and horse are known the world over and their drawing power is just as great in Europe as they are in America. The titles of the four special Western Gems are "Win, Lose or Draw," "Luck and Sand," "The Blind Trail," and "Without Orders." All are ready for release.

Original Keystone Kops in "The Better 'Ole"

The old days of Keystone Comedies were recalled with no little enthusiasm during the filming by Warner Bros. of the Syd Chaplin vehicle "The Better 'Ole," directed by Chuck Reisner, which will be one of the nine big specials on the Warner program for 1926-27. It brought about a regular reunion of Keystone alumni.

Of the eight original Keystone Kops, six have been working throughout the filming of the picture. They are Hank Mann, Ed Kennedy, Billy Harber, Grover Liggon, Bill Gilbert and Tom Kennedy, who started the "force" in 1913. Two years later Syd Chaplin appeared on the Keystone horizon with his brother Charlie, and about the same time Chuck Reisner put in an appearance as a writer and the first of the gag-men which are seen now on every studio lot.
Syd Chaplin in Entirely Different Role

Syd Chaplin, Warner Bros. star, will have an entirely different type of role in "The Better 'Ole," which is now nearing conclusion at Warners West Coast Studio. He will bring to life in all his delightful eccentricity, Old Bill, Bruce Bairnsfather's beloved caricature of the British Tommy, which so psychologically aided the allies during the war. It was these cartoons that showed to the deadly serious public the lighter side of the war and broke the emotional strain and tension when it had become no longer bearable.

Excellent Announces Six George Walsh Productions

EXCELLENT PICTURES CORPORATION announced an outline of the six pictures which it is producing with George Walsh as the star.

The first of the six is now under way at an Eastern studio. This is "The Kick-Off," a football thriller. It will be finished in plenty of time for release to all major theatres at the height of the football season this coming Autumn. Wesley Ruggles is in charge of the production and is personally directing it.

Others in the series of "Six Big Pictures" as the George Walsh series has been named by Excellent will include the following:

"A Man of Quality," a story of the ultimate success that comes to a man who fought through unusual trials and tribulations; always cleanly, bravely, effectively.

"The Broadway Drifter," a story of a dual personality; a gentleman in one instance, a professional prize fighter in another; having to conquer not only the temptations of the White Lights but the champion of the prize ring, too.

"Striving for Fortune," a financial success story, a la Horatio Alger.

"The Winning One," another tale of athletic prowess, laid amidst the collegiate atmosphere of the annual spring regatta.

"His Rise to Fame," a story of splendid achievement gained over the most bitter difficulties.

All the Walsh productions in the Excellent schedule stress the type of dominant personality, the "born leader of men" type which George Walsh so effectively epitomizes. That the box-office qualities will be built into the productions is certain. The head of the producing company is Samuel Zierler, one of the best judges of film sale value in the country.

Morris, Back from Coast, Pleased With Prospects for Coming Season

All Men in Firm Enthusiastic Over Product

SAM E. MORRIS, general manager of distribution for Warner Bros., returned Monday of this week to the Home Office in New York following a five weeks' visit to the Coast, during which time Mr. Morris presided over the three divisional conventions held by the organization in New York, Chicago and Los Angeles.

While on the Coast Mr. Morris went over all production plans for the coming season with Jack L. Warner, production chief, and other executives at the Coast studio. He is most enthusiastic over prospects for the coming season, both from the production and the selling end.

Among other things he saw at the studio the first finished print of John Barrymore in "Don Juan," and declared that he, as well as all of the others who were at the showing, considered it a better box-office picture than "The Sea Beast," which is now creating a sensation both in America and abroad.

In discussing his activities since he left New York Mr. Morris said:

"In all my experience in the picture industry I have never seen such enthusiasm displayed as at the three conventions conducted by Warner Bros. In the course of our travels we met up with representatives from every branch of the company and I am satisfied we now have the best sales organization in the industry. The best part of it is that every man in the sales force is completely sold on the product he is to handle. The announcement of the Twenty-Six Warner Winners and the subsequent announcement of the nine big specials created the wildest sort of enthusiasm. We are more than pleased with the results of the conventions and are confident that we will have a far better season than we have ever enjoyed before.

"The enthusiasm in the Warner organization is by no means confined to the sales branch. I wish you could see the way Jack Warner has the production forces lined up at the studio. They are like a great big family out there now. Every department is perfectly coordinated with every other one and they are bound to turn out better work than ever before.

"I was agreeably surprised on my return to the Home Office to see the results already from the three conventions. The sales force is on its toes and contracts are pouring in at a greater rate than ever before. The men are all immensely pleased with the new block system of selling, which gives them complete jurisdiction over a definite territory. They are as enthusiastic as though they were conducting a business of their own."

Coming

GENE TUNNEY

formidable heavyweight, loser of only one battle and that way back in 1922, in a

Patheserial
New Divisional Sales Heads of Pathe Leave to Hold Special Meetings in Line with Scott Plan

GENERAL SALES MANAGER HARRY SCOTT'S new personal contact sales plan, inaugurated at the recent convention of Pathe Exchange, Inc., when five division sales managers were appointed, went into active work last week when the divisional sales managers left the home office for the field, where they will hold special sales meetings in those exchanges that were not represented at the New York Convention.

The Division Sales Managers under General Division: Pat Campbell; Western Division: A. W. A. Mack; Southern Division: E. Oswald Brooks; Central Division: Stanley B. Waite. The assistant Division Managers are: Eastern Division: Charles Henschel; Southern Division: R. S. Ballantyne; Mid-West Division: F. C. Aiken; Central, Division: Robert S. Schrader.

Eastern Division Sales Manager Campbell was the first into the field and he conducted a special sales meeting at the Pathe Boston Branch on April 30th and May 1st. Ross Cropper is Branch Manager. A meeting was held in Philadelphia, where Miles Gibbons is in charge, on May 2nd and 3rd. On May 8th and 9th, Mr. Campbell conducted a meeting at the Washington Branch, aided by his assistant, Charles Henschel.

Central Division Sales Manager Waite opened his two-day convention at the Hotel Statler, Cleveland, on May 8th. Those in attendance included Branch Managers: J. A. Harris of St. Louis, Bert Moran of Pittsburgh, Stanley C. Jacob of Cincinnati, Oscar J. Ruby of Cleveland, A. W. Blues of Indianapolis, and Basil Brady of Buffalo, together with the whole sales force of the Cleveland Branch. On May 10th, Mr. Waite and Mr. Jacobi held a sales meeting at the Cincinnati Branch. At the same time Branch sales meetings were held at St. Louis by Assistant Central Division Sales Manager Schrader and Branch Manager J. A. Harris, at Buffalo by Branch Manager Prady, at Indianapolis by Branch Manager Blues, and at Pittsburgh by Branch Manager Moran. These will be followed by special meetings to be conducted in these Branches by Mr. Waite.

Mid-West Division Sales Manager W. A. V. Mack opened his two-day sales convention at the Drake Hotel, Chicago, on May 8th. Those in attendance included Branch Managers: James S. Gillick of Chicago, Harry J. Graham of the Double "I", R. V. Nolan of Milwaukee, Walter Liebmann of Des Moines, and Oscar Hanson of Detroit. The bookers and salesmen of the Chicago, Double "I" and Milwaukee Branches were present. The day following the Chicago convention, Mr. Mack began a tour of his Division, holding meetings in Milwaukee, May 16th; Minneapolis, May 11th; Des Moines, May 12th; Omaha, May 13th, and will hold special sales meetings in Detroit May 14th, 15th and 16th.

Following the Chicago convention, Assistant Mid-West Division Sales Manager Robert Aiken left for Omaha, where, with Branch Manager Roy O. Pearson, he conducted a sales meeting. On May 10th and 11th, Branch Manager Liebmann conducted special meetings at Des Moines.

Mr. Mack's Chicago Convention was a condensed version of the Hotel Roosevelt gathering in New York. Special displays of novelties and accessories on the Pathe product arranged by Exploitation and Publicity Manager S. Barrett McCormick were on display.

Southern Division Sales Manager E. Oswald Brooks conducted a sales conference at the Atlanta Branch on May 8th and 9th with Branch Manager W. W. Anderson and the entire sales force in attendance. On May 10th, 11th and 12th, Mr. Brooks visited the territory, Nashville, Birmingham and Chattanooga, accompanied by his assistant, R. S. Ballantyne. On May 13th, 14th and 15th, Mr. Brooks visited the Charlotte territory.

M.G.M.'s First Divisional Sales Meeting Opens in Buffalo

City Tenders Louis B. Mayer Great Reception

METRO-GOLDWYN-MAYER'S first divisional meeting following the national convention held recently in New York opened in Buffalo, N. Y., Monday, May 10, with Louis B. Mayer, vice-president in charge of production, presiding. Prior to the opening of the conference, the city of Buffalo tendered Mr. Mayer a great reception. On his arrival in the city Monday morning four hundred firemen, the Firemen's Band, Chief Heddon and a police escort composed of traffic and motorcycle police led the parade from the New York Central Station of the Hotel Statler, followed by one hundred motor cars and busses.

M.G.M.'s divisional sales meetings, of which there are to be half a dozen throughout the country, are in charge of Felix Feist, general manager of distribution. Proceedings of the national sales convention held in New York are being reviewed at the regional sales meetings and the 1926-27 product and distribution is being discussed thoroughly.

A dinner at the Hotel Statler followed the Buffalo convention, and was attended by the following officials of the city: John J. Love, Acting Mayor; Frank W. Cullen, Secretary of the Department of Public Works; Ward H. Kendrick, Dept. Commissioner of Public Works; James Higgins, Chief Police Department; George Heddon, Chief Fire Department; Wm. E. Schwartz, Commissioner of Finance and Accounts; Jas. P. Moore (Hon.), Commissioner of Parks and Public Buildings; Frank C. Perkins, Commissioner of Public Affairs; Warren T. Ben- der, Asst. Secretary of the Dept. of Public Works; Joseph Godfrey, Police Headquar ters.

The delegation from the M.G.M. New York offices, headed by Louis B. Mayer and Felix Feist, included Howard Dietz, director of publicity; Pete Smith, publicity director for the West Coast; William R. Ferguson, exploitation manager; Paul Perger, manager of sales development; W. F. Rodgers, manager of the eastern division; S. M., division manager; Robert Lynch, branch manager; Joseph Wolf, Sam Burger and Frank Rochehenbeck.

Buffalo gives rousing welcome to Louis B. Mayer, vice-president of M.G.M. He was met by acting Mayor, fire and police departments and parade of city's service units.
Moving Picture World

Cecil De Mille expects great things from this trio, all of whom have had their contracts renewed by that producer. From left to right they are: Edmund Burns, Sally Rand and Louis Matheau.

Universal Schedules Six
Features for Month of May

Three Jewels and Three Westerns Offered

Six feature pictures, almost a record for Universal in the number of releases scheduled during the same month, are offered to the trade in May by Universal. The list includes three Universal Jewel Productions and three Western features. Universal's idea in increasing its May release schedule is said to be a desire to supply exhibitors with a wide assortment of good box-office pictures with which to start off the summer.

Late May and early June is the best time to combat the summer stay-at-home tendency on the part of the movie fan, it is pointed out.


"Skinner's Dress Suit," scheduled for release May 18, had its Broadway premiere in the Rivoli Theatre.

 Called Denny's Best to Date

Widely praised by press, it stands as the best Reginald Denny picture yet to reach the screen. Reports from other cities indicate it is equally as successful in all quarters. It was directed by William A. Seiter, with Laura LaPlante in a co-starring role. The picture was adapted from the story by Henry Irving Dodge. In the cast are Ben Hendricks, Jr, Arthur Lake, Hedda Hopper, Lionel Braham, Henry A. Barrow, Lila Leslie, Lucille Ward and others.


O'Malley and McAvoy Featured

"My Old Dutch," for release May 23, was made by Lawrence Trimble, with Pat O'Malley and May McAvoy in the featured roles. Cullen Landis and Jean Hersholt are in prominent parts. The story is laid in the slums of London and is a picturesque drama of the costers.

The three Blue Streak Westerns for release by Universal in May are "Chasing Trouble," May 2; "The Set Up," May 16, and "Looking for Trouble," May 30. "Chasing Trouble" stars Pete Morrison and was directed by Milburn Morante from a story and scenario by Frank Beresford. "The Set Up" is an Art Acedr picture, adapted from a story by L. V. Jefferson and directed by Clifford Smith. It is a romantic drama of the mountainous ranch lands of the old West, with a fighting deputy upholding the law in the face of a gang trying to frame him.


Marion Davies Begins Work on "Red Mill"

William Goodrich has been engaged to direct Marion Davies in her next Cosmopolitan Production, "The Red Mill," adapted from the famous Henry Blossom-Victor Herbert musical comedy of the same name. Karl Dane the "Slim" of "The Big Parade" and Otis Skinner, well known character comediens, have been added to the cast which includes Owen Moore, George Siegmann and Tully Marshall.

Production will begin today under the personal supervision of Irving Thalberg at the Metro-Goldwyn-Mayer studios. Most of the action is laid in Holland, and Miss Davies will be seen as the daughter of a Dutch inn keeper.

Universal Signs New Title Writer

Frank X. Finnegan, well-known short story writer, has been signed by Universal as a title writer. He has been a prominent scenario and title writer in Hollywood for several years, and was on the editorial staff of the Lasky studios for four years. Finnegan will work under Maurice Pivar, editorial supervisor for Universal.

Greenwood Returns

Winifred Greenwood, a screen favorite of a few years ago, returns to the studios in a prominent role in "The Flame of the Yukon," which George Melford is directing for Metropolitan with Scena Owen in the title role.

Editing "Masquerade Bandit"

Robert De Lacey has completed "The Masquerade Bandit," starring Tom Tyler, for Film Booking Offices and is now cutting the picture.
ORD comes from First National that the Johnny Hines "Driverless car" which is touring the Southern States under the pilotship of Murray Lafayette is proving to be a tremendous exploitation aid for exhibitors in the cities visited and that this direct tie-up with the current Johnny Hines comedy "Rainbow Riley," as well as the comedian's other releases is bringing capacity business to each theatre, resulting in an S. R. O. sign everywhere.

A recent letter from Glenn Condon of the W. M. Smith Enterprises in Tulsa, Okla., states:

"Just a line to advise you that we have had with us Mr. Murray Lafayette and the Johnny Hines "Driverless Car." We took a county police escort and a string of new cars, all properly banded to Sapulpa, 15 miles distant and met him. We then escorted him to the city limits where we were met by local exhibitors, newspaper men, photographers, an aeroplane and city motorcycle police. We paraded the main streets and I doubt if any outdoor stunt ever pulled off attracted so much attention. Fortunately, we had 'Rainbow Riley' at our Rialto so the tie-up brought splendid direct results."

A recent telegram from R. P. Allison, Denver, Colo., says, "Please accept my sincere thanks for your splendid cooperation in securing Johnny Hines' exploitation car for the opening of 'Rainbow Riley,' May 1st. Business great."

A letter from John Paxton, Manager of the D. F. and R. Enterprises, at Wichita Falls, Texas, says:

"The Johnny Hines Driverless car appeared on the streets of Wichita Falls this morning and afternoon and created a great deal of excitement."

"Mr. Murray Lafayette of the Johnny Hines driverless car has been in our city for the past ten days and left this morning for Atlanta," says a letter from Montague Salmon, manager of the Capitol Theatre Co., of Macon, Ga. "I want you to know that during his visit here exploiting Johnny Hines, I was more than pleased to extend to him and your co-operation every courtesy possible. I am sure that Johnny Hines of First National obtained a considerable amount of publicity."

F.B.O. Scenario Department

Working Full Blast

The scenario department of F. B. O., under the leadership of Production Editor J. G. Hawks and Scenario Editor Percy Heath, is working full blast on adaptations and continuities for the following pictures, scheduled to go into production shortly: "Kosher Kitty Kelly," a Gold Bond production; "Mullhall's Great Catch," Lefty Flynn's next vehicle, "The Girl of the Pampas," the next Evelyn Brent story, and "Collegiate," selected for the first picture in which Alberta Vaughn will star.

Johnny Hines

Without "The Brown Derby," but with the Johnny Hines Silver Loving Cup to be presented by Chris Buckley, owner of Empire Theatre, Glens Falls, N. Y., to the winner of the coming Charleston Contest at the Empire.

Completing "Masquerade Bandit"

Tom Tyler will complete his next Film Booking Offices picture, "The Masquerade Bandit," within the week. This is the seventh of the series of eight Western pictures which Tyler is making on this year's schedule and was adapted by William E. Wing from an original story by Enid Hibbard and Ethel Hill. Robert DeLacey is directing. Dorothy Dunbar plays opposite Tyler.

Hill on Toronto Trip

Moosley Hill, general sales manager, Eastern Division, United Artists Corporation, is on a trip to Toronto in the interest of the expansion program of United Artists. Mr. Hill's present Canadian visit is primarily concerned with the five pictures to be released by United Artists early next fall, which are "Stella Dallas," "The Black Pirate," "Sparrows," "Son of the Sheik" and "The Winning of Barbara Worth."

Head Cast of "Fire Brigade"

The major portion of "The Fire Brigade" cast has been announced by Irving G. Thalberg, studio executive of the Metro-Goldwyn-Mayer studios. According to his announcement Charles Ray will have the male lead; Marceline Day the feminine lead, and the other important parts will be taken by Lionel Barrymore, Bert Woodruff, Tom O'Brien, and the two Child Contest winners, Joyce Coad and Irene Butler. William Nigh will direct the story, which will be produced by Hunt Stromberg.
Start Work on Chinese Scenes Of Fox Film “What Price Glory”

“WHAT PRICE GLORY” has gone into production with the shooting of the first scenes representing the Chinese sequence in which Sergeant Quirt shows his superiority to Flagg in the matter of capturing the hearts of women. Mr. Lowe, Mr. McLaglen and Phyllis Haver worked in the first scene of the picture, Miss Haver playing Hilda of China. In this sequence McLaglen is a corporal and Lowe a sergeant.

Prior to the shooting of the first scenes, Captain Arthur St. Remi and Captain Louis Gallocher, commander and secretary of the French Veterans of the World War in California, headed a delegation of seventy-five ex-soldiers of France, who are at the service of Raoul Walsh, the director, and Winfield R. Sheehan, Vice President of Fox Films, inspected the sets. Lucien M. Bruns- wig, President of the Alliance Francaise and fifty members of that organization also visited the sets.

It was the opinion of the French advisors that the sets representing Bar-le Duc, capital of the Department of the Meuse, was the most accurate reproduction of a French town that they had ever seen. This opinion applied also to the sets representing the interior of Cognac Pete’s and several chateaux which figure in the story.

Sunday afternoon one hundred and fifty American war veterans visited the sets. They were particularly interested in the make-up of Victor McLaglen, playing Captain Flagg and Edmund Lowe, who is the Sergeant Quirt of the story. Lowe’s transition from the suave leading man to the tough, but smooth marine sergeant, incited much complimentary comment.

Claude in “Clinging Vine”

Toby Claude, that pint-sized comedienne who has played the stage the world over for the past fifteen years, has been cast for a featured part in “The Clinging Vine,” Leatrice Joy’s starring vehicle now in production at the De Mille Studio.

Toby Claude will be remembered by New Yorkers for such stage presentations as “Fan Tana,” “Belle of New York” and “Chinese Honeymoon.” She has appeared in comedy roles in various revues all other America and Europe.

Big Cast Chosen At “U” City for Gibson Productions

An unusually large cast has been signed to play in support of Hoot Gibson, who started production at Universal City last week on “The Man in the Saddle.” Two Wampas Baby Stars of 1926, Fay Wray and Sally Long, are members of the cast. Miss Wray is playing the lead opposite the popular star, and her “wampas sister” has a prominent supporting role.

The cast also includes Charles Hill Malles, Clarke Comstock, Emmett King, Lloyd Whitlock, Duke R. Lee, Sable Johnson, Yrke Sherwood, William Dyer and others. Cliff Smith is directing the picture from an original photoplay by Charles A. Logue.

New Denny Picture Now Under Way At “U” City

SOME four hundred extras have been working for several days in street scenes for “Take It From Me,” the Reginald Denny starring production which William A. Seiter is directing at Universal City.

The unusually complete set in which Seiter is filming scenes represents a block on a busy street. Facing on one side of the street is the entrance to a large department store, and the actual store set is built in position. Consequently, Seiter is getting some unusually realistic shots of the store with the panorama of the busy street as a background.

Blanche Mehaffey is playing opposite Denny in “Take It From Me,” and Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Jean Tolley, Vera Lewis, Ethel Wales, Tom O’Brien and others are in the cast.

F. B. O. Buys Kyne Story

Announcement comes from the Film Booking Offices of the acquisition of the screen rights to Peter B. Kyne’s entrancing story, “Breed of the Sea,” which will be presented as one of its Gold Bond productions early in the coming season. The story appeared originally as a serial in “The Saturday Evening Post” under the title of “Blue Blood and Pirates.”

Who is this mysterious man? Where does he come from? He is a terror, who moves in darkness!

See

SNOWED IN
A Mystery Drama of the High Sierras
Allene Ray - Walter Miller

Directed by Spencer Bennet Story by Frank Leon Smith
Moving Picture World

Compton and Lytell Head Big List of Stars for Columbia

Firm Negotiating for Other Prominent Players

WITH the signing of a contract for Betty Compton and Bert Lytell to appear in Columbia Pictures, comes the announcement by Harry Cohn, vice-president of that company, that he is now negotiating with several other stars whose names have box-office value.

Harry Cohn, upon being interviewed, said: “The producing end of Columbia will back up the publicity and advertising campaign that the New York office now has under way, by making pictures of superior quality in every sense of the word.

“I have engaged only those directors who have box-office successes to their credit and casts for each picture will include the names of artists familiar to the public.

“I am now negotiating for the services of several stars and expect to be able to disclose their names within a few weeks. At present I have signed up to appear in Columbia Pictures, Bobby Agnew, Mary Carr, Ann Pennington, Johnnie Harron, Lionel Barrymore, Forrest Stanley, Priscilla Bonner, Ralph Lewis, Tom Ricketts, Katherine MacDonald, George Fawcett, Arthur Hoyt and Georgie O’Hara. Our contract with Dorothy Revier continues for a considerable period.

“Our directors, at the present moment, are Frank Strayer, who successfully directed “Steppin’ Out” and several other successes; Ralph Ince and Frank O’Connor, who have innumerable box-office lists to their credit, and that masterful director, Phil Rosen, of Abraham Lincoln fame.

“Considering the high calibre of the stories we have bought, the experience of the directors and the publicity value of the stars engaged, and the standard of quality of production I am determined to turn out, Columbia Pictures will be among the outstanding attractions of the coming season.”

To Paint Portraits Of Fox Players

Louis Usabal of Valencia, Spain, renowned as a painter of European theatrical stars, has arrived at the Fox Films West Coast Studios to make portraits of thirty cinema celebrities. Among these are Anna May Wong, Alma Rubens, Buck Jones, Margaret Livingston, J. Farrell MacDonald, Madge Bellamy, George O’Brien, Olive Borden, Lou Tellegen, Gladys McConnell, Edmund Lowe, Kathryn Perry, Leslie Fenton, Janet Gaynor, Richard Walling, Reata Hoyt, Barry Norton and Charles Farrell.

Final Work on Titling New Hines Film Completed

THIS week saw the completion of all work on “The Brown Derby,” Johnny Hines’ latest comedy for First National. The picture has been titled, edited and cut, under the direct supervision of the comedian. Jack McGowan, well-known as a song writer, vaudeville writer and the author of two Broadway plays, “Be Yourself” and “Mama Loves Papa,” was engaged by C. C. Buru to write the comedy subtitles.

Exhibitors are assured of a fast-moving comedy in “The Brown Derby,” as officials of the organization, and those who have seen the picture state it is the best comedy Johnny Hines has made to date. In addition there is a splendid cast supporting the comedian, including such names as Diana Kane, star, Ruth Dwyer and Edmund Breese.

Add Five Players to “Meet the Prince” Cast

Five additional players have been placed in the cast of “Meet the Prince,” which Joseph Henabery is directing for Metropolitan.

Marjorie Prevost, Michael Dark, Earl Crane, May Foster and Leon Holmes are the players who will augment the featured cast which includes Joseph Schildkraut, Margaret De La Motte, David Butler, Julia Faye, Vera Steadman and Helen Dunbar.

“Meet the Prince” is an adaptation of “The American Sex,” which Frank R. Adams wrote and which appeared in Munsey’s Magazine.

Anthony Coldewey Signs With Metropolitan

Anthony Coldewey, whose efforts in the past year have made many in the industry sit up and take particular notice, has been assigned to the scenario staff at Metropolitan Studios, stated William Sistrom, General Manager. Coldewey comes to Metropolitan following his work with Lasky and Sebastian.

With a veritable storehouse of knowledge secured while employed as a newspaper writer, Coldewey entered the motion picture industry with Universal in 1913 and has since served on the scenario staff in practically every large studio in Los Angeles.

Alice Joyce Picked for Big Role in “So’s Your Old Man”

Alice Joyce has been selected for an important role in W. C. Fields’ second starring picture for Paramount, “So’s Your Old Man,” according to William LeBaron, associate producer in charge at the Long Island studio.

The story of “So’s Your Old Man” is based on Julian Street’s prize story, “Mr. Bisbee’s Princess.” Production will start the first week in June. Thomas J. Geraghty is making the screen adaptation.

Crowds throng Broadway at Fifty-third Street during the showing at the Colony Theatre of Universal’s big special, “The Midnight Sun"
Filming Big Vaudeville Act

Charles and Fred Mallard, who have appeared on every vaudeville circuit in the United States and Canada, have been cast as stage entertainers in "The Flame of the Yukon," the new version of the famous gold-rush classic, which George Melford is directing for Metropolitan Pictures with Seena Owen in the title role. The Mallard Brothers present their entire stage routine in the colorful scene representing the "Midas Saloon," which figures so prominently in "The Flame of the Yukon."

Big Scenario Staff Busy at Universal's West Coast Plant

TEN staff writers and five free lance scenarists are busy whipping into script form Universal's $5,000,000 program for the last half of the season, according to announcement from E. J. Montagne, scenario chief.

Harrison Jacobs is doing "Follow the Signs."

"Down the Stretch," for Hoot Gibson, is in Curtis Bentley's hands.

Harry Dittmar and Montagne are collaborating on "The Big Gun."

Winnifred Eaton Reese is scenarizing "Brides Will Be Brides" for LaPlante.

"Taxis! Taxis!" is being directed by Edward Laemmle, is being written by Raymond Cannon.

"Butterflies in the Rain," as Laura LaPlante's next, is being adapted by Charles Kenyon.

Emil Forst is working on "Lea Lyon," which Edward Sloman will direct.

"Another Woman's Life" is being done by Irne Fazekas.

Leigh Jacobson is doing "The Love Thrill."

Melville Brown will direct "Beware of Windows," which Graham Barker is scenarizing.

"The Cheerful Frand" is being handled by Harvey Thew.

"The Man in the Saddle," for Hoot Gibson, is being done by Charles Logue. Charles Whittaker is making the script on "The Man Who Laughs," which will be made in Europe this summer, while Joseph Jackson is working on "Advice to the Lovelorn."

Title Changed

Associated Exhibitors, Inc., announce that the H. C. Weaver production "The Totem Pole Beggar" which has been completed at the Weaver studios in Tacoma, Wash., will henceforth be known as "Eyes of the Totem" and will in all probability be released under that title. Wanda Hawkey, Gareth Hughes, Tom Santschi, Anne Cornell and Dan Mason have the leading roles in "Eyes of the Totem," which was made under the direction of W. S. Van Dyke.

Moving Picture World

Three Big Productions Go Into Work at M-G-M Plant

THREE big pictures were launched recently at the Metro-Goldwyn-Mayer studio. They were "The Fire Brigade," "Altars of Desire" and "The Red Mill," the last two being starring vehicles for Mae Murray and Marion Davies respectively.

Director Christy Cabanne began shooting "Altars of Desire," an adaptation of Maria Thompson Davies' magazine serial. Mae Murray is the star of this production, and Conway Tearle, famous leading man, plays the male lead. Other members of the cast have not been announced as yet.

Technical preparations on "The Red Mill," starring Marion Davies, are now complete, and actual filming began under the direction of William Goodrich. Owen Moore has the leading male role opposite the star in this new Cosmopolitan production for M-G-M, and the cast includes George Seigman, Tully Marshall, Karl Dane and Ottis Harlan.

Director William Nigh began filming the first sequences of the extensively exploited picture, "The Fire Brigade." Charles Ray and Marceline Day are featured as the hero and heroine of this epic film of the fight against destructive fires. Lionel Parrymore plays the part of James Corwin, crooked politician, Tom O'Brien, of "The Big Parade" fame, plays the role of Joe O'Neil, Eugenie Besserer is Mrs. O'Neil, Warner P. Richmond is Jim O'Neil, Bert Woodruff is Pop O'Neil, Vivian Ogden plays Bridget, De Witt Jennings is the Fire Chief, and Dan Mason will be seen as Peg Leg. A contest has been in progress among the firemen of America for the past few months to find a good title for the film. "The Fire Brigade" was chosen as the winning title. A certain portion of the proceeds from this film will be given to the Firemen's Organization of America, and to various fire prevention societies. Fire Chief William Scott of Los Angeles will act as technical adviser during the making of this photoplay.

Editing "The Jade Cup" "The Lily" Has Many Big Players in Cast

Head Cutter James Wilkinson, Director Frank Hall Crane and Pandro S. Berman are cutting "The Jade Cup," Evelyn Brent's latest F. B. O. release. The story was written by Chet Withey. Jack Ludden, a graduate of the Paramount school, plays opposite Miss Brent in the production which is a fast-moving "box-office" picture. It is scheduled for release at an early date.

"The Lily," Fox Films' version of Belasco's stage play being directed by Victor Schertzinger, has an excellent cast.

Heading the list, Belle Bennett brings to the screen a technique second to none. Then comes John S. Polis, lan Keith, Barry Norton and Gertrude Short.

Whose hand was this? So powerful it could twist an iron rod like thread; so furtive, so quick that its owner was a mystery. See

"SNOWED IN"
A Mystery Drama of the High Sierras by
Allene Ray & Walter Miller

Directed by Spencer Bennet
Story by Frank Leon Smith
SPEEDING across the Arctic Ocean from King's Bay, Spitzbergen to New York are some of the most valuable cans of film that the motion picture industry has ever laid claim to, for therein is recorded the thrilling and authentic story of the flight of Lieutenant-Commander Richard E. Byrd, U.S.N., to the North Pole, clinching America's claim to the top of the world.

This film, to which sole ownership rests with Pathe, the organization which had the exclusive motion picture rights of the expedition, was rushed to the Trawler "Hobby," soon after Lieutenant-Commander Byrd had landed at King's Bay amid a scene of rejoicing.

The trawler, chartered by Pathe in conjunction with The New York Times, is the boat Amundsen and Ellsworth used when returning from Spitzbergen to Norway after the flight in which they landed within 150 miles of the Pole in two planes. It put out for a Norwegian port while Lt.-Com. Byrd and his companions were being welcomed by Amundsen and Ellsworth, awaiting with the dirigible Norge to fly across the Polar regions to Alaska.

Connections were to be made at a Norway port with a fast trans-Atlantic steamer.

The flight was favored by sunlight and the absence of fog and the pictures of the journey are expected to be a revelation from a scientific standpoint and of intense interest to all the civilized world. This will be the first time in the history of mankind that a camera has been cranked at the North Pole, one of the greatest scoops ever made by a motion picture organization.

While no direct word has been received by Emanuel Cohen, of Pathe, from the two cinematographers of his staff who joined the expedition when it sailed from New York, it is believed that a complete story of the flight into the great uncharted wastes will be graphically presented when the film reaches the Pathe headquarters and is screened for the first time.

Credit for this master stroke in news photography goes to Emanuel Cohen. Mr. Cohen carried on lengthy negotiations for the sole rights of filming Lt.-Com. Byrd's flight over the North Pole in a Fokker plane, the second attempt to circle the polar regions in a plane. Mr. Cohen took no chances on the failure of one cameraman to get the authentic story of the expedition, and despatched two of his most expert cinematographers to go with Lt.-Com. Byrd. Cameramen Vanderveer and Donahue, both with a record of successful accomplishments in news photography in many lands, made the journey overseas.

Byrd's Fokker was equipped with three engines. A reserve airplane, similarly equipped, was taken along. The crews were largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship "Cantier" was placed at the disposal of this expedition, financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor.

Universal Plans to Make 52 One-Reel Comedies For Coming Season

A PRODUCTION SCHEDULE for comedies which include 52 one-reel pictures during the next twelve months has been adopted by Universal, according to announcement by Carl Laemmle.

The pictures will be made under the supervision of Scott Darling, head of the comedy production units at Universal City, and to care for the increased production, Darling has engaged a staff of "gag-men" and directors.

Arthur Lake will continue to star in "Sweet Sixteen" comedies. He will make 13 of the 52 comedies, under the direction of George Summerville. Charles Puffy will do 13 more two-reelers with Dick Smith directing, and Neely Edwards will return to the studio to make 13 pictures. No director has been chosen for him as yet. A series of 13 novelty comedies featuring "Slim" Summerville and "Fanny" the educated mule, is also on the schedule. It will be Summerville's first appearance on the screen in several years.

A staff of four motion picture comedy "gag-men" have been engaged under contract by Darling to write and assist in the production of the stories. They are Eugene De Rue, who has directed some of the most popular comedy stars of the screen, Marcel Perez, formerly with Joe Rock productions, Frederick Spencer and Charles Diliz.

Blind Man Gets Kick Out of Pictures

One of the letters of commendation which Max Fleischer, head of Red Seal Pictures and the Inkwell Studios, prizes most is the simple request from a blind man for one of Max's autographed Ko-Ko cards after Max's most recent New York radio talk. The request reads:

"Kindly send me an autographed Ko-Ko card as per your tonight's broadcasting. I am blind but get a kick out of the pictures from the description of my little girl. Sincerely Yours, (signed) Jack Lockett, 125 E. 126th St., N. Y. City."

The Arthur Lake unit has already started work on the first of the thirteen, and Puffy will begin work next week.
Pathe Short Feature Schedule
For Week of May 23

A TRIO of screen favorites heads the cast of "Don Key," a Hal Roach two-reel comedy which tops the Pathe short feature schedule for the week of May 23rd. In addition to this comedy vehicle featuring Stuart Holmes, Jimmy Finlayson and VivianOakland, the week's program includes "The Golf Bug," a single-reel Roach comedy with Paul Parrot; chapter five of the Pathe serial "The Bar-C Mystery;" "Liquid Dynamite," one of Aesop's Film Fables; Topics of the Day 21; and two issues of Pathe News.

"Thundering Hoofs" is the title of the fifth chapter of the Pathe serial "The Bar-C Mystery" starring Dorothy Phillips. C. W. Patton produced this new serial for Pathe.

"The Golf Bug" is a Hal Roach single-reeler with Paul Parrot which burlesques the famous business men's favorite game.

Pathe Review No. 21 offers: "Feathered Fishermen," how the Chinese Isaka Waltons use cormorants to pull their quarry from the water; "The Man the Desert Got," a pictorial presentation of the famous poem, in Pathecolor; "The Lost Empire of Africa," second installment of the Pathe Review's exclusive camera record of excavations in ancient Carthage by Count Byron Khun de Prorok's expedition.

"Liquid Dynamite" is a typical Paul Terry creation of the Aesop's Film Fables series. Topics of the Day No. 21 presents the latest jokes from the press of the world. Two issues of Pathe News complete the May 23rd Pathe short feature schedule.

"Sweet Adeline"

Major Edward Bowes' palatial Broadway Theatre, the Capitol, played Max Fleischer's Ko-Ko Song Car-Tune special, "Sweet Adeline," beginning Sunday, May 9. This melody was directed by Dave Fleischer, of the In'well Studios, which makes all its pictures for Red Seal release.

London Praises "Archer"


HARRY BERNSTEIN
The General Manager of Red Seal Pictures is touring the country, opening exchanges as he goes.

Bernstein, of Red Seal, Building a Chain of Exchanges

THE first of a series of regional conventions was opened by General Sales Manager Harry Bernstein of Red Seal Pictures, Tuesday, May 11, in Cleveland. Following this convention, Bernstein will travel to the Pacific Coast where he will open a number of new exchanges to carry out President Max Fleischer's national series of Red Seal exchanges policy.

Sales representatives of Red Seal's exchanges in Chicago, Cincinnati, Pittsburgh, Detroit and Cleveland will attend. Bernstein will outline the salient selling features of the Fleischer product, and the newer product which Red Seal is now preparing for the coming season.

Besides eight series of thirteen each of the following: Ko-Ko Song Car-Tunes, Out of the Inkwell cartoons, Reelviews, Searchlights, Marvels of Motion, Gems of the Screen, Animated Hair Cartoons and Film Facts, there will be a series of thirteen two reel comedies titled "Carrie of the Chorus," a series of thirteen one reel magic reels titled "Keeping 'Em Guessing," a number of other specialty series and considerable special individual featurettes all made under the personal supervision of Max Fleischer.

New Imperial Comedy

Max Gold and Alfred Davis are again co-directing another Fox Films Imperial comedy, "Lafayette, Where Are We?" Ernie Shields and Jean Arthur are playing the leading roles, with Harry Woods as the villain.

Song Car-Tune

"Good Bye My Lady Love" is the latest Ko-Ko Song Car-Tune to be put into production by Dave Fleischer, film director of the In'well Studios. This will be one of the current Red Seal releases.

Part of the crowd who crashed Rachmil and Rimbil's Picture Theatre, The Premier, in Brooklyn, New York, where Ko-Ko's boss, Max Fleischer, made his first personal appearance in his home town—Brooklyn.
Max Fleischer Selects Chorus Girls for Comedies

MAX FLEISCHER, head of the Inkwell Studios and president of Red Seal Pictures, has selected a number of prize beauties from such choruses as "Artists and Models" and "Vanities" to play chorus roles in his forthcoming series of thirteen two-reel comedies to be released as "Carrie of the Chorus."

This selection was made in the vestry of the Union Church, located on West 48th street, near Broadway. Rev. Robert J. Harrison, pastor of this church is famed as one of the most liberal minded clergymen in the country, and holds his vestry and other rooms for the free usage of actors of the stage and screen.

Hazelie Harmon has been signed for the leading role, and Rolland Flanders, of "The Nest" and other big screen features, will have the leading male role. Vonda Case, Ruth Florence, and a number of other screen and stage players of note will have important roles.

Fleischer will supervise direction throughout the entire series and announces that a number of scripts are completed.

The camera will begin to grind early this week in the big studio at the corner of Park avenue and 134th Street.

Theda Bara Co-Headliner With Two-a-Day Stars

For the week of April 26, Theda Bara in the Pathe-Hal Roach comedy "Madame Mystery" was headlined at Keith-Albee's New York Hippodrome, the world's largest theatre, along with persons famous in the two-a-day.

Miss Bara's name was carried in boxed type in the Hippodrome advertisements in the dailies and was given prominent display in the theatre-front billing, while a three sheet was devoted exclusively to her appearance in the super-program for that week. The Hal Roach comedy was billed as a regular act, taking rank in type display with such stars as Vera Fokina, Toto, Anna Case, Emma Haig and others.

Miss Bara came on from the West Coast to be present at the Hippodrome showing of her first short comedy and was highly pleased with the way the audience received her efforts to make folks laugh. Jinnie Finlayson, Tyler Brooke, Fred Malatesta and Olive Hardy are in the supporting cast, while the direction was by Richard Wallace and Stan Laurel. The showing marked Miss Bara's debut in comedy roles and a further milestone in Hal Roach's new policy of bringing well known dramatic stars into two reel comedies, thus giving the exhibitor names for the electric lights with the drawing power of the big names in his feature pictures.

Dog Has Record

Pal, the wonder dog, now working in the latest Fox Films Imperial comedy, "The Circus Baby," has the distinction of having more pictures to his credit than any actor in Hollywood. Pal has worked in some of the biggest productions ever flashed upon the screen and "The Circus Baby" is his two hundred and twenty-fourth appearance.

Of course you know that the gent on the left is Judge Konesaw Mountain Landis, star of baseball. The one on the right is "Old Ironsides," as they affectionately call Bill Ironson, who, for twenty years has accompanied the New York Giants on their training trips and attended the ball games day after day at the Polo Grounds, making "movies" and "stillies" for International Newsreel.

Comedy Preview Is Complete Success

The audience at the Tivoli, Eighth Avenue and Fifty-sixth Street, New York City, received an unexpected surprise last week, when Ricordo Films, Inc., gave a preview showing of "Over There," first of a series of two-reel comedies in which the famous English comedian, Al Joy, is featured under the direction of Joe Basil.

So well did the audience receive this first Al Joy comedy, under the new producing unit, not knowing it was a preview, that both the management of the theatre, and the heads of Ricordo Films, declared it to be without question, one of the finest two-reel comedies produced in the East. The story dwells on the funny side of the great war and contains battle scenes worthy of a feature production.

In "Over There," Mr. Joy is supported by an excellent cast, headed by Miss Rose Mass, his leading lady, and George Du Coute, the Russian actor, who plays the heavy. Mr. Basil's staff consists of S. B. Moss, assistant director; Arnold Hanson, production manager; Anthony and John Trigili, photographers.

"The Completed Life"

Robert Kerr is now directing the latest Fox Films O. Henry comedy, "The Complete Life." Ethel Sykes and Frank Butler have the leading roles with Otto Fries, Grace Goodall, Lawrence Steers, Philip Dunham and Henry Murdoch completing the cast.

Cast Completed for "Grimms Progress" F. B. O. Series

With the announcement made by Film Booking Offices that Jack Luden and Margaret Morris will play the roles of the boy and the girl in "Bill Grimms Progress," the first of two new series of "featurettes" based on the magazine stories by H. C. Witwer, the cast for twelve of these productions, each a complete story in itself, is complete.

Margaret Morris, who played the leading role opposite Douglas MacLean in his latest production, will have the leading feminine role, a part that has been made famous by Alberta Vaughn, who will star next season for F. B. O. in a series of six feature pictures. Jack Luden will play the hero, the role assumed by Larry Kent during the past season.

Gertrude Short, who has appeared in many of the short features in the past, will portray the role of Pansy in the new series and Grant Withers, who has been "heavy" in the "Fighting Hearts" series which is now nearing completion, will have a similar role in "Bill Grimms Progress." Both have made a host of friends who will be glad to know that they will continue in the same line of endeavor.

Al Cooke and Kit Guard complete the cast for "Bill Grimms Progress."

Stern Bros. Comedies Praised by N. B. R.

Stern Brothers comedies are winning the coveted asterisk of the National Board of Review Photoplay Guide more and more frequently.

During the past winter a large percentage of Stern Comedies have been commended as excellent entertainment and in a recent report of the National Board of Review two comedies from that producing concern were selected for preferred mention. They were "Buster's Sleigh Ride," the newest Buster Brown comedy and "Love's Hurdle," one of the first of the new "Excuse Maker" series of comedies which the Sterns are making for next year's market.

The National Board of Review especially recommends these comedies for their value family entertainment.

"Buster's Sleigh Ride" was filmed high in the California mountains during the snow season and shows the popular scamp, his playmate, Mary Jane and the famous Tige, in a series of humorous winter sport scenes and escapades. The story of Pete, the dog comedian who plays Tige, is characterized by the criticisms of the National Board of Review as "Excellent."

"Love's Hurdle" features Charles King, a new Stern Brothers comedian, and depicts him as a shoe-clerk who has "tan-bark" aspirations. Adrienne Dore, runner-up in the National Beauty Prize Contest at Atlantic City last year, plays opposite him.

Harriett Hammond Cast

Harriet Hammond, who has had wide and varied experience in the portraying of screen roles, enacts a part new to her repertoire opposite Harry Carey in the Pathe Western feature, "The Seventh Bandit."
Reviews of Little Pictures with a Big Punch

“Shore Shy” (Educational—Comedy—Two Reels)

THIS IS ONE of the best Christie Comedies that we have seen in a long time. It is reminiscent of one done by the Christians a couple of years ago. Billy Dooley, as one of nature’s saps, has the leading role and is a screen debutante. Frank Roland Conklin gets credit for a good story and William Watson for excellent direction. Other players in the cast are Natalie Joyce, Maud Truax, Lincoln Plumer and William Irving. Dooley has shore leave. His uncle and aunt, wishing to make him feel at home, do everything the navy way. The house is decorated, the waiters do the hornpipe, the table rocks, the hammock overturns. Poor Dooley, who looked forward to a change of the ship, has a terrible time, particularly when kerosene from a ship’s lantern gets in his food. The crowing disappointment occurs when he has to box a tough pupilist, and he returns to the ship sohaplessly kissed a marine. There’s a lot of fun crammed into the two reels and the subject should keep any audience in constant screams of merriment. The story is good, the gags excellent and Dooley surprisingly funny.—Sumner Smith.

“Canary Islands” (Fox—Variety—827 Feet)

OPENING with a shot of a canary in a cage which is pictured as longing to return to its homeland, this reel introduces a variety of views of the Canary Islands which are interesting as well as instructive. The making of famous Madeira embroidery, the growing of bananas, a section where no rain has fallen for three years and all water is brought in by camels, views of the harbor of Santa Cruz, which is a coal station for trans-Atlantic liners, are among the subjects covered.—C. S. Sewell.

“The Wild West” (F. B. O.—Cartoon—One Reel)

HERE IS ANOTHER instance of clever and amusing combination of cartoon work and photography. Cartoon Walter Lanz has Dinky Doodle and his dog an encounter with the stagecoach and even pull the mules inside. They capture the pair and take them in a tent, but Dinky throws them out one by one and the dog gets the chief’s headress. Finally, in revenge, the Indians chase Dinky back to Lanz’ studio and scalp him of the only hair he has on his bald dome. There are several laughs in this number, which is one of the best of the series.—C. S. Sewell.

“An Alpine Flapper” (Pathe—Cartoon—One Reel)

IN THIS Paul Terry-Aesop’s Film Fable—cats, dogs, pigs and mice are having a splendid time sliding down the Alps. George Goat shows off on skates before his best gal—as goats will—when along comes a villain wolf in goat’s clothing to steal the gal. George pursues, wins her back and is smothered with kisses. The drawing is very good and the gags are fair.—Sumner Smith.

“The Optimist” (Universal—Comedy—One Reel)

WHEN FAT Charles Puffy, star of the Blue Bird Comedies is late for his own wedding, the prospective bride agrees to accept the rival, who plans to cinch matters by keeping Puffy away. He only succeeds in making him still later. Puffy accepts the situation and agrees to act as best man. In the meantime they have accidentally gotten in the wrong flriver and the owner has the rival arrested for theft, so Puffy takes back the ring and marries the girl. A slapstick number of average amusement value.—C. S. Sewell.

“Say It With Babies” (Pathé—Comedy—Two Reels)

GLENN TRYON, Eva Novak, Martha Sleeper, “Babe” Hardy and Jackie Haines are the players in this Hal Roach comedy, “Fred Goes to the Islands.” It possesses some snappy fun, and because babies figure largely in it, women particularly ought to like it. Glenn cares for parked babies in a department store. Not having authority to take them, he sends a saps, a car salesman, who has the key to the flriver and it has to be pushed home. Then, of course, the key is found.—Sumner Smith.

“One Painless Pain” (Universal—Comedy—Two Reels)

WANDA WILEY has the leading role in this Century Comedy directed by Edward I. Luddy. A dentist is madly in love with her, but bashful. Business is bad and Wanda gets a hunch. A tough guy beats up men on the street, knocking all their teeth out, while Wanda distributes advertising matter. When the thief arrives at the dentist’s office he is out. Wanda dons the uniform and gives some gas so that they float around the ceiling. The others’ aching molars are secured to individual ropes that connect with one big rope, and Wanda gives them the necessary yank. My word, how the money rolls in! It’s good fun all the way through, with Wanda very easy to look at.—Sumner Smith.

“Playing the Swell” (Universal—Comedy—Two Reels)

IN THE NEWEST Century comedy in the series in which she is starred, Wanda Wiley is cast as a penniless writer who tried to bluff her way and play the part of a swell. She meets a good-looking chap and pretends to own a motor car which turns out to be his. He then finds she needs a bunch of other cars. He forges her and takes her to a swell gathering where she proves the laughing stock by her gawky and ill-bred actions and home-made costume made out of lace curtains. He again forges her and asks her to be his wife. The action follows along familiar lines, but there are several smiles for the slapstick fan.—C. S. Sewell.
Moving Picture World

May 22, 1926


BETTER MOVES (Pathé-Our Gang Comed). Score another hit for Our Gang. Pint of fun and amusing in this clean and wholesome. The older folks enjoy it as well as the kids. W. C. Budge, Comedy Theatre (275 seats). Jamaica, L. I., New York.

BUSTER BE GOOD (Universal Buster Brown Comedy). One of the Buster Brown comedies that proved very good. Tige is quite an attraction and the children are okay. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CHEAP SKATES (Educational Comedy). Star: Luke Conley. Flatt action, slapstick comedy that had the house roaring. Conley always did his thing in the good and fashioned slapstick way. Adds pep to any program. Get it and play it. Tell them a few days ahead that he is coming. If you are going for a comedy and some will come just to "laff." Tone, fair. Sunday, maybe Special, no. Strong attraction. Fixers, town of 1,000. Admission 10-15, 25-35 on specials. H. H. Hedberg, Amuse-U Theatre, McVille, Louisiana.


CUTLASS (Fox Comedy). Very aptly named because as a comedy it is a total failure! Looks like the sudden decision on the part of some director to rush a "production" to the exchanges. Tone, okay. Sunday, yes. Special, no. Poor appeal. General class, town of 1,500. Admission 10-15, 20-25 on specials. H. H. Hedberg, Amuse-U Theatre, McVille, Louisiana.


I DO (Pathé Comedy), Star: Harold Lloyd. Their dandy comedy. A short subject night program and advertised it as such and yet had several people waiting expecting them to be seen real or so like Lloyd. Next time I am going to put more emphasis on "She's The One." He just isn't old enough. He wants too much for his pictures, but these are sold so you can make money with them if you can stand second runs. All classes town of 2,300. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LETHR FISHERS (Universal Series). Star, Regina Denny. Very good; this was the first series that had any real appeal and good appeal. Sunday, yes. Small town and farmer class town of 400. Admission 10-20-30. 3. W. Barcavage, Gilt Theatre (175 seats). Galt, California.

LIVE TOWARDS (Educational Comedy). My bunch chuckled, laughed and roared from start to finish. It has everything that is needed. A beauty parlor and turn it upside down. There is quite a bit of humor in the last half. All classes town of 5,000. Admission 15-30. W. H. W. Larmour, National Theatre (450 seats). Graham, Texas.


THE LOVE BUG (Pathé Comedy). Our praise for this series is that we do not see much like it. "What a sadder, sadder story of love sickness of one kind or other and find that these are the comedies that are improving. In a word, a beauty parlor and turn it upside down. There is quite a bit of humor in the last half. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats). Elizabethtown, Penna.

WHERE'S SANS J 'AM (Pathé Comedy). Star, Glenn Tyron. As a woman he is a peach and he does his stuff excellent and puts it over. Working is good. Comedy. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (450 seats). Jamaica, L. I.


WHAT'S UP? (Educational Comedy). Star, Charlie Chase. The shortest thing we have ever seen. There were a few bathing beauties in this that put some snap into it. Keep it up. Pho- tograph is very clear, story is pretty good. Better class town of 4,500. Admission 10-15-20. C. A. Ancilmer, Hôtel Theatre (400 seats). National Theater, Kansas City, Kansas.


"Mr. Cinderella" (Educational—Comedy—Two Reels)

A COMBINATION of radio and the Cinderella idea is worked out in this Tuxedo Comedy starring Johnny Arhott, who is cast as the lovable brother of a big family. Unable to attend the motorman's ball because he burns his brother's trousers in pressing them he listens to a radio bed-time story and dreams that he attends the ball in evening clothes. There is the familiar scramble and rush to get back home by midnight and when the others return, Johnny is soaked on the noise for listening to the radio. Although this idea has been used many times, it has been worked out by Director Norman Taurig with a number of good gags so that it will get a lot of laughs, as for example, the way in which Johnny loses first one garment and then another on his wild ride home. Most patrons should enjoy it.—C. S. Sewell.

"The Whiskering Chorus" (F. B. O.—Series—Two Reels)

A BENEFIT performance arranged by Al Cooke and Kit Guard in which their roughneck pals in a social club don ballet skirts and sing the Floradora Sextet, furnishes the basis for the title of this number in "Fighting Hearts" series. The plot shows the villain as threatening to foreclose a mortgage held by the hero's landlady, hence the benefit performance. Foiled along this line, his henchman attack Alberta Vaughan and in their efforts to get the money are burned out in a cellar and gradually fill it with water. Of course, the hero rescues her in the nick of time. This number is more melodramatic than usual, and is fairly amusing. Al Cooke contributes several laughs by his burlesque of an oriental dancer.—C. S. Sewell.

Straight from the Shoulder, Jr. Edited by Van

If you pick only features that hit the bull's eye and never the weak sisters, you have to work to pack up the satisfaction policy and round out the program into a perfect show—then the kind that brings 'em back. If you are uncertain about the feature you want to be sure of the power of the short subject to take off the curse—in case of a curse!

And always—you want to be sure to send tips on short subjects as these fine friends of our "Our Gang" do—dependable tips on dependable program material. VAN.
Friday Layout Drops to Two Columns
In Rittenberg's Merry Widow Series

GETTING down toward the end of the run of The Merry Widow at the Fulton Theatre, Jersey City, Arnold S. Rittenberg drops down to a two column space for Friday and seeks to capitalize the hit the feature has made in a double 84, or a two sixes.

The basis of this layout is again a notched plan book cut and the illustration from the plan book is cut out from the advertisement of the preceding Saturday and mounted in the space, trimmed as it is meant to run. The printer made a cast from the mat and notches it as shown by the copy. The top notch is stepped. That is to say that the space above Gilbert's head is wider than that at the back to let in the longer first line reading: A Fulton show has—" As all of the copy is hand printed in caps, and as this does not run straight upper and lower, the bank has been marked for 18 point Cheltenham, upper and lower case with the addition of "Start every word with a cap." This rule has been followed in the remaining banks, though not specially marked.

Tried Out Dancers
Morris Bitzer made local interest in "The Merry Widow" at the Broadway Theatre, Newburgh, N. Y., by staging a waltz contest at the State Armory a week before the showing. The prize was an engagement to do the waltz, in costume, as a prologue to the picture.

Board of Education
Approved Blotters
Because the Board of Education of Birmingham, Ala., does not permit the distribution of advertising material in the schools, D. Roscoe Faunce, of the Strand Theatre, had to find a good reason for being permitted to advertise Annie Rooney to the 27,000 pupils.

He found the answer in ruler-blotters, which were approved by the Board and given to each child with its advertisement of the Mary Pickford play.

Circus Did Posting
With a circus in winter quarters, Mr. Faunce found it easy to do extra posting of paper and he also sniped 100 extra window cards and made a hook in with four plumbers on a gas water heater. His lobby was taken from the 24-sheet, showing the kids looking over the fence, while his banner was strips of white cloth with one piece for each of the letters of the title, pendant from a clothes line. Side panels gave scenes characteristic of the local of the play.
Peggy Joyce’s Articles Available for Exploitation

Best Came Last

It seldom happens that the best exploitation is left out of a campaign book, but at the time the book for The Skyrocket was written Peggy Joyce’s own story, under the title of “Men—My Quest for Happiness” was being sold as a syndicate feature and as such was laid off to a big newspaper in each section.

With the first rights out of the way, the Associated Exhibitors now obtained second rights, which will be given free to newspapers in cities and towns where The Skyrocket is booked, a sixth chapter having been added to the original five, covering her entrance into the pictures. Any exhibitor who has the picture booked and desires to obtain the publication rights can address the home office.

So long as Peggy marries them one at a time the public regards with tolerant interest her multiple adventures, and the series is a big help in putting the Skyrocket over.

The articles also are available in book form at $40 per thousand, and are being used as matted souvenirs by Balaban and Katz in their mid-west houses. That is an even more direct business-maker.

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

Three musical presentations, two short film subjects and the feature motion picture made up the program which had Corinne Griffith in “Mlle. Modiste” as the stellar attraction. Thirty-one minutes were required for the musical portion of the show. The remainder of the one hour and 55 minutes being divided as follows: Topical Review 8 minutes; “As You Like It,” an Ives-Leventhal novelty film used with colored glasses, 10 minutes; and “Mlle. Modiste” 1 hour and 5 minutes.

Continuing the policy of presenting box-office attractions on the stage, this week brought the first appearance in any picture theatre of Brook Johns, former Ziegfeld Follies’ star in a musical act which was billed “Pep and Personality.” This presentation was put on immediately preceding the feature photoplay and was given 20 minutes. Johns has an orchestra of 8 pieces with all the men playing banjos a considerable part of the time. Three pianos are also used in this act. With the singer and comedian is Gooden Montgomery, eccentric dancer. It starts off with a bang with Johns singing a popular song with many gags which the men in his organization do well.

Bobbed Boosters

It is not as new as it was when it was first used for the Gloria Swanson Bob, but about a hundred barbers and beauty shops in a break he goes into the next song and thus runs through the entire incident until the finish. The setting used was the black cyclorama back-drop with trimmings. In the center was a huge silver tree. Properties included mirror mosaic vases with silver leaves protruding from each. Overhead spots were centered on the vases and 7 light blue open box lamps were used to hit the silver cye. Tree was also hit by overhead spots. For a novel finish silver leaves were dropped from the flies on to the set.

The overture by the orchestra was Weber’s “Oberon.” This overture took up 8 minutes and was lighted as follows: bridge lights of medium amber augmented by 2 Mestrum floods from the dome lighted the fabric draw curtains which run from one side of the proscenium arch to the other, covering the production stage; green borders on the large stage and green x-ray feet; light green entrance spots on the ceiling with blue stars in the coves.

Harry Breuer, xylophone virtuoso of the orchestra, came right after the overture and played “Russian Rag.” Lights for this included bridge lights of flesh colors on the musicians; red borders, green foot lights, and medium amber spot from the dome on the soloist. Three minutes for this presentation.

For next week, with “The Greater Glory,” Vincent Lopez and his Orchestra will play a return engagement.

THREE MORE LAYOUTS ON DANCE MADNESS FROM LOEW’S STATE, LOS ANGELES

On the left is one of the original gowns worn by Claire Windsor in the picture, backed by photographs. The centre shows a window of the always busy Owl Drug Company, with a display of toilet articles and beauty preparations. On the right is a display of shoes and stockings supposed to be favored by the star. Only three of many windows.

TOLEDO USES PICTURES OF THE "SANDY" BOB, WHEN THE FOX PICTURE WAS BOOKED INTO THE TEMPLE THEATRE. BETWEEN THE NEWSPAPER PUBLICITY GAINED THROUGH SERIALIZATION AND THE ADVERTISING THE HOUSE WAS GIVING, THEY FELT IT WAS A GOOD BUSINESS MOVE. THE PICTURE WAS THAT OF MADGE PELHAMY, OF COURSE.
Storin Adds Local Beauty to His Fashion Show

Storin Adds Beauty to His Fashion Show

Taking a leaf from the Paramount book, Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., has improved the always reliable fashion show by making "Miss Popularity" his star.

Storin wanted to pull something that would brisk up his Lenten business, and figured that a fashion show would be about the right idea for the pre-Easter event.

The outlook did not look very rosy. The local paper is not what might be called lavish in handing out publicity to its stores, even though they advertise. Deaths, marriages, failures and fires are about the best ways to break out space for a store, so Storin went over and talked the paper into a "Miss Personality" contest. That's a good name. It takes it out of the hackneyed "beauty" class and gives it a new sound. The paper gave stories for sixteen days, with a daily ballot. It even gave the front page to the announcement of the winner, and the front page is as easy to win as a five dollar tip from a miser. It was Storin's debut on page one.

The votes were counted by the secretary of the Chamber of Commerce and 62,274 single ballots were cast. For the size of the town this is a wonderfully good showing.

Professional models, under the management of a former Ziegfeld chorine, were employed with the winner and runners up in the contest also appearing, and seats were scarce the entire week. It was a big thing for the theatre and an even bigger stunt for the Lind and Murphy Co. They were tickled pink, and Storin likes to remember that in his kid days his first paid job was bundle wrapping in the same store to help out the Saturday rush at 75 cents for the entire day.

Try a contest with your next fashion show. It's a fine tonic.

And get this new idea, too.

Storin's opening scene was a drop with an advertisement for the store so large that the curtain was stepped in. He was the proper prologue girl in proper proportion for a cut. She was posed in a recess in the drop. At the rise of the curtain she stepped from the page, told of the coming of Spring and the reason for the show and then stepped back into her niche as the curtains closed in. That gave the store real value and yet it did not look like advertising.

Handy Frames

Edgar Hart writes that he is getting good results from permanent window frames for the Colonial Theatre, Portsmouth, N. H. These are neat affairs that look well in any window and are made to carry cards announcing the starting times of the feature, which is changed weekly.

So many persons consult these cards that the merchants find it advantageous to place their specials at the base of the frame to share the attention. Naturally this helps the frames to hold their places in the windows.

Circused the Horse

Using stock cuts, the Lyric Theatre, Blue Island, Ill., made a very effective two-side circus herald for The Iron Horse that was a strong help to a three-day run. Most of the text as well as the cuts was taken from the press book, but it might have been written especially for this throwaway. Managers are too apt to regard a newspaper cut as a newspaper cut and nothing else. Most cuts will serve a diversity of purpose.

Start a scrap book of the new ideas in this department. You'll find it handy to look over when you need on inspiration.
A Strong Drive Wins for Behind the Front

Appreciating the value of a real comedy, J. H. Stelling put on extra hustle for "Behind the Front." He did pretty nearly everything but spent a lot of money at the Plaza Theatre, Asheville, N. C.

The Friday before the opening a special screening was held for all War Mothers, Legion officials, patients at the Veterans' Hospital and the press, and this brought a wealth of oral advertising as well as splendid newspaper write-ups.

Supplementing this, Mr. Stelling put the ushers into army uniforms with a disc instead of a war medal; the discs reading: "Behind the Front, the Comedy Sensation of 1926."

A useful item was a letter from a resident who had seen--and liked--the picture in New York. He urged his fellow townspeople to see it. This was used both in the lobby and in newspaper work and backed up Mr. Stelling's own assurances of excellence.

A banner on the post office corner supplemented a truck with two sixes and a three with some extra 24-sheets on the boards.

In the lobby the box office was protected by a sandbag barricade fashioned into a machine gun nest, with a real machine gun. The box office, itself, was framed up with canvas painted to suggest the trenches. This was not painted on flats, but hung loosely, giving a much better effect. Cutouts from the three and 24-sheets were used, with a pair of banners in a V from the box office, the whole being lighted by concealed spots.

The result was a new record for the first day and the best single day.

Walking Classified Helps Miss Griffith

The Capitol Theatre, Calgary, is several hundred from being the first to tie Corinne Griffith's "Classified" to the classified pages of a local paper, but Mr. Egan seems to have been the first to have used a walking classified department.

No names were printed to indicate ticket winners. Instead a small classified advertisement was used daily to tell of Classified and the first sharp-eyed person to locate this and turn it over to the perambulator was handed a $5 bill.

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L. W. Carroll Cleans the Works With Fiddlers

Fiddler Contest is Capacity Knockout

L. W. Carroll, of the Majestic Theatre, Burlington, Vt., played to capacity just before Lent with an old fiddlers’ contest, and did it against a dinner dance of the Knights of Columbus and a Legion ball. He made the front page for thirteen days straight, worked Henry Ford into the publicity and stood the town on its head.

It seems that there was announced a state-wide contest at Rutland, and Mr. Carroll hooked the Burlington News to the idea of selecting the contestants from his section of the state. The News not only went in to the extent of a big story every day, but its entire staff of correspondents was circulated to whoop things up in the surrounding country. The result was a dual contest, the first for the championship of Grand Isle and the second for Chittenden County. Both winners were sent to Rutland at the charge of the theatre, to compete for the $200 prize, in addition to receiving county championship cups. These were donated by a local jeweler. There were fishing rods for the oldest fiddlers, each night, etc.

A special drop was painted by the house artist showing the interior of a barn. All of the contestants were more or less in costume, and a pair of local hoisters and some child dancers supplied a variety of steps while the master of ceremonies contributed the comedy. Five men competed in the first contest and ten came in on the second night. They played all three shows, but the judging was done at the first night show. Each man played a number of his own selection and wound up with Turkey in the Straw. The film program was retained, The Blackbird being the feature.

All contestants were given their transportation and entertained at dinner between the shows. It was the best two day business you could ask for, and inexpensive, too.

Edgar’s Easter

For his Easter exploitation Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., revived an old one, but it was new in Portsmouth and went over big.

He hung a gilded coop well above the reach of the passerby, with a strong voiced rooster inside. From the underside hung a sign “We can crow about our Easter program.” The picture is “The Vanishing American,” with “The Devil’s Circus” for the last half, but the stunt will fit any picture, and you can’t realize how well it will work until you have tried it.

The cage should be hung from a pulley to facilitate feeding and watering the bird.

Edgar adds that his ushers are busy making cherry blossoms out of tissue paper to give the house interior the look of spring.

This Phantom Stunt Is Generally Good

C. T. Lounsberry, Denver Universalist, is credited with a stunt for Phantom of the Opera that is as good for many other titles. He worked it out for the Shuler Auditorium, Raton, N. M., when the Daily Range was tied up to the presentation of the super-super.

Each morning the Range would tell of the visit of the Phantom of the Opera to the office the previous evening, when he was supposed to have selected a word of mystery. Being an economical Phantom, he seems to have selected four and five letter words, but you can run them any length you desire.

For example one word was “love.” If your name began with L and was the third in that classification in the telephone book, you got a pair of tickets, but if your name started with O you had to be seventh under that letter to get the seats. Similarly the fifth V and the eleventh E deadheaded in. On a larger directory, you can run into three figure numbers and increase the excitement, but the basic idea is the same, and it will get all sorts of interest in the stunt, not to mention the value to the newspaper which makes it easy to sell off the idea.

This is one of the best ticket distribution ideas to be framed in a long time. It helped the Phantom, and it will help any other title. Don’t forget to remember the idea. You’ll need it some time.

Had Dancing Mothers

Naturally George E. Brown figured that a Charleston Contest would help “Dancing Mothers” at the Strand Theatre, Birmingham, so he split $25 between the best boy and girl contestant in a mid-week contest. That was the usual stuff, but Brown added a three months pass to the best exhibition by a married woman, and the dancing mothers gave the bachelor girls a hard run.

A Front That Made Business for Dance Madness

L. M. Tucker, of the Princess theatre, San Antonio, writes that this display had an appreciable effect on the business done with this attraction. The side displays are hand painted to balance the cutout in the center.
Behind the Front
Helped Enlistment

George E. Brown had it handed to him when "Behind the Front" played at the Strand Theatre, Birmingham. The Alabama National Guard was staging a recruiting driver and Brown convinced the recruiting officers that he could give them material aid through hooking the comedy to the drive.

The high light was a street parade with six army trucks, bannered for the attraction, the Guard, the Legion, the R. O. T. C. and the Boy Scouts. Airplanes flew low over the route of the parade, throwing out literature, and the Birmingham Steel Jackets, the only motorized machine gun unit in the country, gave a demonstration in the lobby of the Strand, while an enlistment station helped the lobby display.

The newspapers gave special stories to the hook-up between the theatre and the Guard, and the Commander of the Legion, at a meeting urged that every member make an effort to see the picture. The feature also was advertised at the Legion ball, held midweek of the run. Another feature was the mass attendance of all the Guard units in Birmingham.

Brown had it handed to him, but he had the alertness to reach out and take it.

A Double Flash

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., made two flasher displays for "Lightnin'". The first of these was his regular shadow box, where the title was in white on a blue ground. This was lighted by concealed lamps on a flasher circuit.

Directly below was a larger box, the front painted to represent a stormy sky and with the letters of the title cut to suggest a bolt of electricity. This was strongly lighted from behind by another flasher circuit.

The combination of the two flashes seemed to be vastly more effective, and the result was demonstrated at the box office, for business went up.

Society Jazz

Getting a slant on the local talent angle, Frank J. Miller made a local jazz band his seller for "Dancing Mothers" at the Imperial Theatre, Augusta, Ga.

Of course, there is nothing new in a local jazz band, but this organization was composed of boys under sixteen, all of whom were so well connected that Mr. Miller's best argument with the mothers was the fact that Roger Wolfe Kahn has a jazz orchestra.

Because of the society angle, the band was more important than the feature it prologued, and yet it fitted well with the spirit of the play.

With small extra cost business was shot well above the usual mark.

Chicago Postmaster
Used Lloyd's Slogan

Appreciating the value of a good slogan, Arthur C. Ludler, Postmaster of Chicago, and Assistant Superintendent William H. Canavan have hooked to Harold Lloyd's latest for their newest and most effective mail early poster which is being used on the entire fleet of mail trucks.

This is the first time that the Chicago Post Office has used a hook-in with any business, but "For business' sake mail early" tracked so well with Lloyd's For Heaven's Sake that they used the familiar laughing head of Lloyd to adorn the poster, and produced the most effective appeal they have yet found.

Oscar Doob, who was prominent in the old Paramount Exploitation Department, is back in the game with Balaban & Katz, and he helped to put over the idea while the comedy was playing at the Roosevelt. There was no direct reference to star, play or theatre, on the poster, but everyone caught the allusion.

The poster was used for six weeks on both sides of the 800 mail wagons and the reminder of an edition of 2,000 was tacked on school bulletin boards and elsewhere.

The success of the drive has been such that the way is left open for other hook-ups.
What Kiki Said Sold a Strong Second Week

Drops Into French
For a Second Week

For the holdover week of Kiki at the Stillman Theatre, Cleveland, M. A. Malaney gave Norma Talmadge a sort of halo of French words. It made for novelty and gave emphasis to the locale of the story.

play, the Brox sisters and the fact that prices are not to be raised.
Most of the sales talk is a sloppy all-cap lettering that is no better than the average ten-year-old child can accomplish with a little pains. And there is no excuse for the lettering, since the layout would permit the use of type with practically no trouble.
Making out the matter down to the title and another for the added attraction would have permitted the use of type for the sales talk, and Pittsburgh can now give good type composition.
There was a time when the lack of display faces in the small sizes was some excuse for hand lettering in Pittsburgh, but Milt Crandall changed all that, and now the use of all hand work is inexcusable.
It's discouraging to see Pittsburgh revert to aboriginal styles at this late day, and particularly on so good a picture.

Sells Peggy Joyce
From Proper Angle

Peggy Joyce is best sold on her name rather than her acting ability. She has filled so many columns of more or less pure reading matter that her personality is of far greater interest than her ability as a player, and the Century Theatre, Baltimore, sells her in the two top lines of its Sunday display. These read: "You've read about her. You've wanted to see her. The world's most fascinating woman. America's most gorgeous beauty."

With that out of the way, the display goes on to sell the attraction from the play angle, listing the very competent cast and then adding a five-line sales bank that could clinch the money of those who may be more interested in the picture than the player. It gets the interest of all possible prospects instead of merely appealing to the curious seekers.

Moreover this double angle sells The Skyscraper as a picture rather than a freak, which is a useful stunt, for The Skyscraper is not merely Peggy Joyce on exhibition, but an entertaining picture, as well.

A Pittsburgh Relapse
To All Hand Letters

Pittsburgh no longer travels level with Boston in its adherence to all hand lettering. Many of the Pittsburgh ads are all type and well set, but many of the houses still use botches of all hand work, and we think that this 110x5 on Stella Dallas is a thing to weep over.
This is roughly five-eighths. There is plenty of room in which to use all type. There is ample opportunity to get good type display with the copy used, and yet it is a solid plate of hand lettering, and atrocious hand lettering, at that.
There are only four points that stand out in this space and these are the house, the

A First National Release

ANOTHER HOLDOVER AD

But we wish Mr. Malaney would not let them wish that six point fulface on him. It sets a bad example to the others and that fulface is becoming a disease. Roman would have been more readable and just as sightly.
Eight Point Fullface is Not a Good Display

Moving Picture World

May 22, 1926

better, but the face is not too heavy to be legible, and it offers a strong argument.

Paneling the two lines below the players' names helps, also, to lighten the gloom. There may not be great sags value to the fact that Katharine Hildiker and H. H. Caldwell did the titles, but it does not intrude and the panel serves better than white space to break the monotony. White space merely would divide two banks of type, but the panel gives a change of pace, and it is one instance where type was better than white space would have been.

A Screen Epi by the Author of "The Four Horsemen"

TORRENT

Cosmopolitan Production

MONTA BELL

Production

There seems to be an unnecessary line between the two supports and the remainder of the cast. The cut reads "With Ricardo Cortez and Greta Garbo" with "and this great cast" in type just below. Cutting off the "and" before Miss Garbo's name and then running the other names without the preliminary line would have made for smoothness. It probably did not influence the sale of a single ticket one way or the other, but it is worth a little trouble to get things just right for the sake of the moral effect. It may not greatly matter, but a succession of these small breaks will in the long run detract from the unconscious belief that the house is a better than the usual one. It is on a plane with the display of a mid-West theatre which recently "respectively" suggested that patrons come to the matinee if possible. People unconsciously feel that a management that does not know the difference between "respective" and "respectful" is a little short weight. It pays to be just right even in the little things.

Takes Extra Space

For Devil's Circus

Generally the Loew theatres in Washington, D. C., take about the same space week after week. An extra large attraction may get an additional ten or fifteen lines, but generally no more, and when the Columbia took double the usual space for The Devil's Circus it probably had the same effect as a full page from some towns.

A Great Star's Greatest Triumph!

Here at last is the true story of the drama that stands in the lives of circus folks—a woman and moving tale of a beauty who I tain and happiness along an amazing road to adventure.

As well here the back of the series of profiles of top acts that are drawing for more than one week, and this one brings in the "Far West" story of Monty May, with a preliminary line.

A Metro-Goldwyn Release

FOR THE DEVIL'S CIRCUS

Even the cut was about double the usual size, though it was merely the head of Norma Shearer, and the selling is done in much larger type than usual, and the appeal of the circus is stressed in the copy. It is a nice layout that can be studied with profit.

Full Face Eights

Not Good Display

This advertisement for Tumbleweeds is only 2½ inches deep over top, but it gives the Family Theatre, Rochester, N. Y., a good display except on one point.

Drove the Horse

For The Man on the Box J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, animated the lithograph. A cutout was used showing Chaplin on the driver's seat. The arm was geared to a motor which caused it to jerk, as though urging the horse along, and this in turn jerked the horse's head, gaining a decidedly good comedy effect.

Put on with a Charleston Contest with a garden instead of usual cafe setting, the business went over the average.
Wolcott Adds to Cleveland Holdings

J. V. WOLCOTT dawns on the local horizon as a growing circuit owner. Already operating the Princess and Standard Theatres, both downtown houses, he has just purchased the Main Theatre, East 25th street and Scoville avenue, from the W. and J. Company. The Main Theatre is a large neighborhood house, having 1,100 seats. It is reported that Wolcott paid $25,000 for it.

LOST $1,000
Harry Horwitz' loss of $1,000 is somebody's gain. Thieves recently broke into the office of Horwitz' Olympia Theatre, Broadway and East 55th street, and emptied the safe of its contents. They left no address and their identity has not been discovered.

PERSONAL APPEARANCE
Mary Anderson, motion picture star featured in "Wilderness of Youth," was in Cleveland last week appearing in person at the picture houses operated by the Scoville, Essick and Reiff circuit. In addition to a pretty talk made by the star, teams of local screen hopefuls were made by her director and cameraman who accompanied her. The coming of the stars to Cleveland has given a great competition for the fine weather, and Scoville Essick and Reiff report good business.

EXHIBITORS COMBINE
The Cleveland regional Paramount: fifteenth birthday party brought together exhibitors from all sections of northern Ohio in one grand gathering. The entire day was given over to telling about the new Paramount product and to screening tabloid reviews of the pictures. In the evening about fifty guests assembled to banquet and toast the hosts. Speeches were made by Fred Dosher, general manager of Loew's Ohio Theatres; Frank A. Kelly of the Lincoln Theatre, Massillon, and Mr. Maximilian of the Capital Theatre, Elyria. Among the out-of-town exhibitors attending the party were Tom Gardner, Ivanhoe circuit, Toledo; C. F. Miller, Strand, Fremont; McMahon, McTood Theatre, Withipough; J. Stein, Utopia, Painesville; H. L. Tracy, Temple, Willard; A. J. Paul, Royal, Gallon; A. C. Himmelhein, Plaza, Sandusky; Messrs. Boyd and Wade, Ohio Theatre, Alliance; Peter Tender, Pantheon, Lorain; F. A. Kelly, Lincoln, Massillon; Smith Brothers, Nixan, Akron; John Paul, Opera House, Kent; Nat Charnas, Strand, Toledo; Howard Peigley, Rivoli and Palace, Toledo; B. Tudelville, Princess, Medina; Ward Johnson, Liberty, Geneva; E. P. Mott, Lyric, Wooster; Paul Mueller, Palace, Ashland; C. W. Deibel, Liberty, Youngstown; Dan Robins, Robin's Theatre, Warren; Messrs. Miller and Dunkham of the Temple Theatre, Bryan.

Housecleaning
Word has come through the lines that Max and Saul Sarnoff of the Park Theatre, Youngstown, on May 15th for a thorough housecleaning of the old-fashioned house which includes roof and plenty of paint.

Florida's Loss
O. L. Briley, proprietor of the Princess Theatre, has dissolved his association in Florida and has returned to Toledo to give the theatre business his personal attention. While Briley has been in Florida all winter, it's believed that he has sold his theatre.

Lost local home: E. C. Bradley
Mrs. K. E. Bradley is now enrolled as a local exhibitor. She purchased the Castle Theatre, Wade Park avenue, Cleveland, from Albert Horwitz.

Birds of a feather...
Polter and LeKowits, who own and operate a chain of more than a dozen Cleveland picture houses, have sold the Alvin Theatre, Ontario avenue, to Nathan Cohen and M. I. Itzley.
Clear Ground for Kansas City Theatre

Moving Picture World
Kansas City, May 11.

RACING of buildings on the site of the proposed $4,000,000 Midland Theatre at Thirteenth and Baltimore streets, Kansas City, has begun. Incidentally, M. F. Shanberg of the Midland Theatre and Reliable Company, who is to be managing director of the 4,000-seat house, is an ultra busy man. The old buildings on the site must be down and the debris removed in thirty days. The new house is being erected by the Midland company, which is allied with Loew's, Inc. A 12-story structure is planned in conjunction with the theatre.

GOOD THOUGHT, ANYWAY

Anyhow, he tried it, Roland Thompson, booker for the Midwest Film Distributors, Kansas City, sought to fly to the rescue of M. O. Kirkman, owner of the Strand Theatre, Hays, Kas., Saturday, and deliver some film in an airplane that couldn't have been delivered otherwise. He printed several hundred handbills to throw away at Hays and the good patrons of the theatre waited and waited. Thompson never arrived. A 60-mile gale forced him to land in a wheat field near Topeka, Kas.

IMPROVES HOUSE

C. M. Pattee, one of the pioneer exhibitors in America, who operates the Pattee Theatre, Lawrence, Kas., will close his house next month for some novel improvements. He will carry out the old English idea, installing the more choice seats in the balcony, box seats, in orchestra and added facilities in the projection room are among the improvements planned. The admission will be increased slightly.

OWNERSHIP CHANGES

The following is a short list of ownership and new theatres in the Kansas City territory that have been announced: Opera House, Lawrence, Kas., sold to J. E. Andrews; Lucille Theatre, Elmo, Mo., purchased by Z. T. VanSickle from C. L. Abbott; the management, by James Coddington; Riggs Theatre, Weatherly, Mo., purchased by O. I. Caster, who will change the name of the house to the Star Theatre; Princess Theatre, North Topeka, Kas., purchased by Eli Uriam from E. S. Meyers; Garden Theatre, Burlingame, Kas., taken over by E. V. Turner; Bird City Theatre, Bird City, Kas., is completed, having been constructed by C. E. Trickett, McCough, Kas., purchased by George Casebear from E. Q. Whitley of Blue Springs, Leeton, Mo., has been taken over by J. A. Housley; Community Theatre, Omeda, Kas.; Munden Theatre, Munden, Kas.; Gem Theatre, Severs, Kas.; Opera House, Newton, Kas., and Purple Theatre, Wichita, have been closed temporarily for improvements.

KA/SAS CITY VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: E. V. Turner, Panama and Garden Theatres, Burlington, Kas.; Ben Hill, City Hall Theatre, Belton, Mo.; J. G. Allison, Eureka Theatre, Woodbine, Iowa; W. H. Boyd, Manager, Royal Theatres, Blue Rapids and Oxford; Kas.; Ed Pesky, Tivol, St. Joseph, Mo.; H. Kirby, Laramie, M., Glen; Dickson; Dickin- son Enterprises, Lawrence, Kas.; "Doc" Miller, Miller Enterprises, Wichita, Kas.; A. H. Kleepeper, Byers, Excelsior Springs; C. W. Trickett Bird City Theatre, Bird City, Kas.; E. E. Prater, Grand, Pittsburg, Kas.

EXHIBER BACK

"What do I want most? A shave and a haircut!"

That was the retort from Adolph Eynner, former president of the famed "C. O. Kansas City, upon his return from Chicago and New York, where he had been on a "big deal," the details of which he could not reveal. Having sold his Circle Theatre recently, almost anything can be expected from him now.

TOUGH OPPOSITION

A contract was signed in Kansas City this week which brought a battle from exhibitors. The deal, completed between C. E. McInnis, manager of Fairmount Park, Kansas City, and John McCulley, managing the Orpheum-B.F. Keith Circuit, will provide Orpheum acts as free attractions at the park this summer.

Portola, San Francisco, Gives Five Acts

Moving Picture World
San Francisco, May 10.

THE new Portola Theatre, Market street near Fourth, for many years conducted as an exclusive moving picture theatre, has made a change in policy and is now offering vaudeville and first-run pictures. The programs now consist of five acts of vaudeville, a feature picture, comedy, news reel and weeklies, four shows being given daily, commencing at 11:30 in the morning. The price of admission is 25 cents. The new Portola Theatre, upon whose success the California and Granada Theatres were built, forms an integral part of the present Publix Theatres group here, was launched originally as a combined vaudeville and moving picture house. When the change was made to straight pictures it was considered a revolutionary one for a house of this size and attracted the attention of the entire country.

NAIL FOR HONOLULU

A. W. Mather and Louis R. Greenfield have sailed from San Francisco for Honolulu, where they have extensive moving picture theatre interests. Mr. Mather was one of the builders of the Portola Theatre there, and Mr. Greenfield early acquired an interest in the house, later becoming affiliated with the Consolidated Theatres company.

TURLOCK TO REOPEN

The Turlock Theatre, Turlock, is being remodelled by a new leasee and will be reopened at an early date. Frank Davis, recently with the Colma Theatre, Colma, has been selected as manager.

ANOTHER FOR BLUMENFELD

Max Blumenfeld, whose rise in the exhibiting field in Northern and Central California has been meteoric, is steadily adding to his chain and now has more than thirty houses under his control. Negotiations for the erection of a theatre at Albany, an east-bay suburb of San Francisco, having purchased a site at Main street and San Pablo avenue.

MULLER CHANGES JOBS

Henry Muller, for years manager of the Majestic Theatre on Mission street, San Francisco, and for some time engaged in theatre publicity work, has been made manager of S. H. Levin's New Balboa Theatre.

CASINO CHANGES HANDS

Ackerman & Harris have taken over the Casino Theatre at Hills and Mason streets.

Cincinnati Houses Warned of Violations

Moving Picture World
Cincinnati, May 12.

THE City Building Commission, Cincinnati, Ohio, has issued that quite a few of the local houses which present vaudeville in connection with pictures have not been fully complying with the building code regulations. City authorities have, therefore, issued very strict orders that the latter must be enforced. The regulations will be tolerated, even in the slightest degree, in consequence of which several houses are being equipped with added exits, fireproof scenery, sprinkler systems, etc.

JOHNSON NAMED

Fred E. Johnson, who has been managerial head of the Wayne Theatre, Zanesville, Ohio, for three years, has been appointed manager of the Colonial and Strand Theatres at Cambridge, Ohio, the company having operated by the C. & M. Amusement Co., Marietta, Ohio, this company likewise controlling the Colonial and Strand Theatres at Cambridge, Ohio. Johnson, who has already assumed charge of the Wayne Theatre, is manager of the Court Theatre at Wheeling, W. Va., for six years prior to his Zanesville connection.

BUYS ST. PAIRS

Reed Boyd of Troy, Ohio, has purchased the St. Paris Theatre at St. Paris, Ohio.

He formerly operated the Colonial Theatre at Troy and later a house at West Milton, Ohio.

MEYER CONVINCING

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, has been confined to his home for some weeks with a nervous attack which came on while he was lecturing in the East. Meyer is- logically to spend a part of each day at the theatre.

SCHWALM TO GO

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, president of the Jewel Photoplay Co. of that city, is living in pleasant anticipation of a trip to the West Coast this month to attend the conventions.

Cincinnati Houses Warned of Violations
New York Exhibitor Inherits Fortune

Moving Picture World

CINE ADDS TO CIRCUIT
Meyer Schine, of Olevorsville, is certainly putting on weight these days. He is no longer as nimble on his feet as he was once, but he is more jovial and his face is generally wreathed in smiles.

SUMMER HOOKINGS
Tom Thornton, of Saugerties, who has the Olympic Theatre, on Second Avenue in New York, is going to close for the summer with a special feature of little pictures and an orchestra.

SILVERMAN'S COMPETITION
Morris Silverman, of Schenectady, showed up the other day sporting a big button announcing the fact that he was a contributor to the Community Chest Fund. The Barceli in Schenectady is now running as a second-run house, and according to Mr. Silverman, is affecting his business.

SUNDAY CONCERTS
The Olympic, in Watertown, is making a bid for increased business this summer by providing for Sunday night concerts with an augmented orchestra.

LOWVILLE'S NEW HOUSE
The village of Lowville certainly got back of reconstructing the Theatre house and now the Theatre there last week. The village band came out and gave a concert. The merchants put down some effort to attract persons to towns from outlying districts.

HELLMAN LEADS THE WAY
The tides of the field have nothing on Henry Hellman, the manager of the new Theatre in Albany these days. Attired in the latest creation in spring overcoats, and with a pearl gray tie, he has blossomed forth last week, even to the extent of sporting a bright red nose.

PALACE REDECORATED
The Palace Theatre in Watertown is in the process of being remodeled and reno-

vated. The new venue is being installed John S. McCormick has been appointed assistant manager of the theatre. From now on no children under twelve years of age, will be admitted to the theatre, unless accompanied by an adult, while babies in arms are absolutely barred.

Chicago's Hotel District Gets New Houses

Moving Picture World

TWO new theatres are projected for the new hotel district that is going up around Wabash and Michigan avenues at Seventh and Eighth streets. Harry J. Powers, Jr., says that one of the houses will be in the new hotel building projected for Wabash avenue and Seventh street by Botte and Grosby and the other will go on the opposite corner at Seventh and Wa-
bash avenue. The early completion of the new Hotel Stevens, with 3,000 rooms, is one of the reasons for the projected new theatres, according to Mr. Powers.

HARRIS AT THE GROVE
Samuel Harris has been named as managing director of the new Grove Theatre of the Lincoln Theatre Company. The theatre opened last week on the far South Side. The house seats 2,500 and cost more than a million dollars. Harris and Strandel has been named as musical director. The theatre is number 22 of the Lubliner and Trina circuit in the Chicago territory.

SCHAEFFER'S RETURN
Pete Schaeffer and his brother Fred, accompanied by their wives, have returned from a three months' tour of South America. Both of the well-known theatre men were enthusiastic over their fine winter trip.

Hartford Manager to Aid Charity

Moving Picture World

JACK MILLER BUSY
Jack Miller, business manager of the Chicago Exhibitors Association, has returned from Minneapolis, where he was on the program of the Northwest exhibitors meeting.

Manager Joseph Glassman of the Lenox Theatre, Hartford, Conn., has hit upon a new plan of showing his theatre before the public and at the same time aid charity. He will set aside the week of May 24 for charity and will turn over a percentage of the receipts of each day to some charitable organization.

Arthur Stebbins has been chosen by Warner Brothers as manager of Warner's Cameo Theatre in Hartford, Conn. Stebbins succeeded Frank Cassidy. The former manager left recently for Los Angeles to bring the company's pictures right across the country. Mr. Stebbins is one of the younger and most popular members of his profession in Bridgeport. He has been Mr. Cassidy's assistant since the Warner organization acquired the playhouse some months ago.

Jack will have charge of the trip that is being arranged by several of the Chicago exhibitors for the Los Angeles convention.

NEW BILL
Neal Wilson, manager of the Royal Theatre at Marengo, Ill., has rehoused the hotel and will have vaudeville on Saturday and Sunday with his picture bills in the future.

DYES AT GRAND
Charles Dyas has been named as manager of the Grand Theatre at Plano, Ill., and will make some improvements in the house.

ADD TO CHAIN
The Uland Brothers' company has acquired the Rogers, the Magnolia and the New Era Theatres, Aaron Saperstein is now located at the New Era and the headquarters on South Wabash Avenue.

CROWN THEATRE SOLD
The Crown Theatre, at Crown Point, has been added to the Ibex circuit, operating the Gem and Eagle Theatres at Gary. Other houses will be added.

NEW SUBURBAN HOUSE
James Anderson is building a 500-seat theatre at Lake Forest, Ill., that will be ready for an early fall opening.

PATTERSON NAMED MANAGER
Frank Patterson has been named as manager of the Academy Theatre, taken over from George Spoor by the Great States circuit.
Moving Picture World

May 22, 1926

Loew Prepares Pittsburgh Theatre Site

WORK of tearing down the old Anderson Hotel, Penn avenue and Sixth street, Pittsburgh, in preparation to the erection of a large theatre by Loew's, Inc., was begun May 1 with a celebration in which Mayor Charles H. Kline and representatives of several civic organizations participated. The removal of the first brick was performed by the Mayor after he had made a short address and turned over the key of the city to Walter S. Caldwell, resident manager of Loew's Aldine Theatre here. Moving pictures of the celebration were taken by representatives of the Loew interests. During the razing of the present building and the erection of the new one, pictures will be taken which will be shown the opening night in the new theatre, when Mr. Loew and a number of other notables in the theatrical world will be present.

TAKE OVER ALHAMBRA

Jacob and Issac Silverman, owners of the Strand Theatre, Altoona, are now conducting the Alhambra in East Liberty. The Silvermans have owned the property for two years. They have instituted a policy of split week programs. Louis Silverman, son of Mayor Silverman of the Western Pennsylvania Amusement Company, is manager of the Alhambra. Nathan Friedberg, who had operated the house for fifteen years, will spend his time supervising affairs at three other theatres which he controls, namely: Garden, Northside, Triangle, East Liberty, and American, Southside.

Among out-of-town exhibitor visitors to film row the past few days were: Walter Silverberg, Greenville; Nick and Will Annas, Wellsburg and Weirton; Earl Porter, Dawson; Fred Thompson, Charleston; Edward Beadle, Canonsburg; Harry Potts, Youngwood; J. A. Small, Allentown; Jacob and Issac Silverman, Altoona; Mike Marks and H. I. Stahl, Oil City; Mr. and Mrs. Thomas Kinney, Franklin, and M. A. Sybert, Moundsville (just back from a vacation trip on the West Coast.)

AMBLER RETURNS

Ben Ambler, manager of the Garden Theatre, Northside, is back after a week's trip to New York.

Pay Extends Minnesota Theatre Interests

Woolen Moves

Frank Woolen, who recently left the publicity department of Pink Pie, has returned where he had been Minneapolis publicity director, has gone to the publicity organization of Publix Theatres.

True to their word

"Theatre men have never broken faith with me," Mayor George E. Leach told Northwest exhibitors at the banquet which closed their convention in the Nicollet Hotel.

Cause lost

In spite of the fact that an exhibitor paid the expense of the election, West Liberty, Iowa, has voted down Sunday shows.

Airdome Season Open
In St. Louis

NEW PURCHASES

The Grand Theatre, Shawntown, Ill., has been taken over by Ed Reznar. George Vankey formerly had the house. Publix Theatres is said to have purchased sites in Pana and Taylorville, Ill., for new theatres.

Visitors

Callers of the week included A. C. Mercer, Electric Theatre, Perryville, Mo.; Bob Clarke, Effingham, Ill., and Jim Reilly, Alton, Ill.

RELIABLE,
DEPENDABLE,
ACCURATE

Moving Picture World Reviews

Buffalo Showmen
Again Hear Sigmund

Harry Sigmund of the Tax Free Music Bureau of New York returned to Buffalo on May 4 to again address the members of Buffalo Zone, M. P. T. O. of N. Y., on the music tax. Arthur L. Singer, manager of the Victoria Theatre, presided. There was a large turnout of exhibitors.

J. H. Michael, Charlie Hayman and Bill Dillon journeyed to New York last week to confer with Will Hays and associates on arbitration problems and to discuss further the proposed affiliation with the Hays organization of the Buffalo and Albany zones of the Motion Picture Theatre Owners.

Ottawa Presentation
Director Sails

Interesting changes have taken place in Western Canada. Pete Bean, assistant manager of the Capitol Theatre at Calgary, Alberta, has departed for Regina, Sask., where he has received the appointment at manager of the Capitol Theatre. With the acquiring of the Strand Theatre, Calgary, on May 1 by Ken Leach, proprietor of the Regent Theatre, Calgary, George McComber, manager of the Strand, became assistant manager of the Calgary Capital, of which John Hazza is the general manager. Harold Bishop has taken up his duties as manager of the Empress Theatre, Edmonton, Alberta, in succession to Walter F. Davis, who has been appointed manager of the Metropolitan, Winnipeg.

Ask your equipment to solve your summer problems—let's hear what they are!
St. Louis
Moving Picture World
Bureau, St. Louis, May 10.

The sales staff of the local Fox staff have returned from Kansas City, Mo., where they attended a sales conference in conjunction with the Kansas City, Mo., and Omaha offices. In the St. Louis party were G. E. McKeen, manager; Joe Field, assistant manager; Miss Florence Parkes, Bob Worsh, George Warr, Walter Light and Lou Stephens.

LIGHT WITH FOX

Walter Light has taken over the Southern Illinois territory for Fox, succeeding A. Wagner, who has entered the exhibition end of the business. With Tommy Tobin, Wagner is operating theatres in Mounds, Mound City and Cairo, Ill.

Omaha
Moving Picture World
Bureau, Omaha, May 11.

Leo Blank, branch manager at Omaha for the Educational office, recently attended the regional convention of branch managers held in Chicago. E. O. Pearson, branch manager for Pathe in Omaha, recently attended a convention held at New York City.

BOWER FAMILY HERE

J. G. Bower, manager for the Omaha office of First National, has brought his wife and baby from Los Angeles.

MORE CONVENTIONS

E. A. Bell, branch manager for Warner Bros., and J. P. Shea, special representative, recently attended a convention at Chicago. J. G. Hower, manager of the First National office at Omaha; Leo Mendelson, booker; B. J. McCarthy, F. W. Pried, P. L. Hershorn, salesmen, attended the company convention at Chicago recently.

Chicago
Moving Picture World
Bureau, Chicago, May 12.

Dan B. Lederman has resigned his sales position with Associated Exhibitors in Chicago and will announce his new connection in the near future. Harry R. Knudson has resigned as publicity and advertising manager of the Ambassador Theatre and is now associated with the film department of the Chicago American.

DIVIDEND DATES

The Orpheum Circuit has declared dividends for three months in advance on the common stock of the company, payable the first of May, June and July to stockholders of record ten days before.

San Francisco
Moving Picture World
Bureau, San Francisco, May 16.

L. E. Kennedy, manager of the San Francisco branch of Pathe Exchange, Inc., has returned from the Pathe convention at New York and has since held a convention of the local staff at the Whitemot Hotel.

KOELFIE D BACK SOON

Walter W. Koefeldt, former manager of the Pathe exchange at San Francisco, but who went to Germany last year as manager for the Producers Distributing Corporation, is expected back in California at an early date, having resigned his European position.

VAN HORN CHANGES

C. M. Van Horn, formerly with the Pathe exchange at San Francisco, has joined the sales staff of the Producers Distributing Corporation and has been assigned to duties in the San Joaquin Valley territory.

PARSONS RETURNS

G. C. Parsons, manager of the Metro-Goldwyn-Mayer exchange at San Francisco, has returned from New York where he attended a conference at headquarters.
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.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A great historical picture dealing with the life of Lincoln from boyhood to the time of his death. Some very good scenes of the Civil War, but not enough to make it bore some. Go after the schools on this. Tone, excellent. Sunday and special, yes. Appeal, one hundred per cent. Town and country class. O. G. Odell, Odelphi Theatre (400 seats), Houston, Texas. F. B. O.

DANGER OF PANSY. (6,200 feet). Star, Dorothy Mackall. This is a good box office attraction and despite it being a bit risque it will please both adults and children, as well as almost everyone. This star is very popular now and she does business in most anything. Henry, Virginia Theatre, Hazard, Kentucky. Special, yes. Appeal, ninety-five per cent. Town of 6,000. Admission 10-35. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


LIVE WIRE. (7,000 feet). Star, Johnny Hines. This is a very good comedy drama that will draw a good business where this class of pictures are liked. It will please most any one who sees it, but, of course, is not a hit with all. Tone and special. Good program feature. Special, no. Appeal, eighty-five per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


SCARLET WENT. (5,319 feet). Star, Tod Browning. Junior boys will love this one at the box office. First National, we think, should get the cake for poor pictures and big promises. The winner group has fallen flat with about one-thirteenth exception. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (400 seats), Frederick, Oklahoma.

SCARLET SAINT. Star, Lloyd Hughes. Fair program picture that is well put together even though the pictures still holding a guessing contest as to who the "Scarlet Saint" was. Tone and appeal, fair. Sunday, yes; special, no. General class town of 1,000. Admission 10-25, 15-30 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TOO MUCH MONEY. (7,000 feet). Star cast. Fair program picture, liked better by the farming people than others. Sprinkled with comedy, Messers, Garrett & Jernigan, Lock Box 97, Absecon, North Carolina.

Fox


GERALD CRANSTON'S LADY. (6,074 feet). Star cast. While this was a good picture it failed to bring them in. City, 110,000. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GOLDEN STRAIN. Star, pretty fair picture used it at the box office Friday and Saturday, but didn't register up to par. Some good Indian scenes and a nice love story interwoven. Tone, okay. Sunday, no. Special, no Appeal, average. Town, 3,700. Draw general class town of 1,000. W. W. Fox, Char-Hell Theatre (800 seats), Rochester, Indiana.

GOLDEN STRAND. Star, Kenneth Harlan. One of those old-time war dramas with the Indians, and is a real picture with all the actors doing good work and lots of action. Tone, good. Sunday, yes. Special, no. Appeal, good. City, 14,000. Draw working class town of 2,500. Harmel, Favorite Theatre (165 seats), Piqua, Ohio.


HAVOC. (5,983 feet). Star, George O'Brien. Suspense all the way with some of the best acting ever seen on the silver sheet. All star cast with fine direction and a real story make this picture a winner in every entertaining sense. Thrilling war scenes helped the interest and playing into it, much praise can't be given George O'Brien—that boy is fine. Tone, kood. Sunday or special, yes. Special, no. Draw general type. Admission 10-25. 15-30 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


IRON HORSE. (11 reels). Star cast. A special that is better and bigger than those of big pictures. Rental reasonable. Will not draw. Get behind this several weeks ahead of release. If you can pull it. If film was in very bad condition. Misframes and colored print. Re-processed exchange but they refused to accept telegram. Fox will probably have a little difficulty in selling me again. H. R. Lower, McDonald Theatre, McDonald, Kansas.


LIGHTFINGER. Star cast. If you haven't seen the stage play the picture will do, otherwise it's a real flop. Tongo, okay. Sunday or special, no. Appeal, fair. Town 412. Draw farmers and negroes. Admission 16-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.


LUCKY HORSEPOWER. (5,000 feet). Star, Tom Mix. The "Lucky" goes all to the producer, as it seems to be an idea which has lost popularity here. Just got by with expenses. Town 2,500. Draw miners and farmers. Admission 10-25. Arch. Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.


OVER THE HILL. Star, Mary Carr. You may talk about great pictures, but this one is the greatest of them all. This is the second time it played here and it went over fine. Many of the patrons I met told me they would see it again. I bless them all. All classes town of 3,000. Admission 24-35. T. L. Barnett, Flann Theatre, Alamogordo, New Mexico.


RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This was a good picture on the stage. When the stage play I should I mention "The Great Sioux" and "Mix as a star sure did bring them out. Tone, good. Special, yes. Appeal, nine. Hardly any of this business to the Laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre (206 seats), Hunter, Texas.


TEETH. (6,150 feet). Star cast. It being a Mix production people turned cut to see how Tony was doing. They seemed to think he was doing pretty well. City of 110,000. Admission 16-20. A. C. Werner, Royal Theatre, Reading, Pennsylvania.

THANK YOU. (4,900 feet). Star, George O'Brien. An entertaining picture that was well received by all the patrons. The tone is well-kept. General class of 35,000. Admission 25-35. C. D. Russ, Strand Theatre (760 seats), Easton, Pennsylvania.


Between Ourselves

Metro-Goldwyn

Moving Picture World


NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Not as good as reported. Too much negative criticism in roles of principal characters. Played it on community and last couple of weeks. Didn't do as well as expected. I didn't did a great job directing this. A splendid picture, but it registered less than half the box office of what I was assured by salesmen. Special, yes. Appeal, seventy-five per cent. Town 5,000. Draw farmers and towns better class. Admission 10-20-25. W. E. Field, Rylander Theatre (500 seats), Americus, Georgia.

Paramount


LITTLE FARM GIRL. (6,213 feet). Star cast. This picture didn't mean anything at the box office and as entertainment didn't satisfy. Well, it just didn't go over. City of 110,000. Admission 16-20. A. C. Werner, Royal Theatre, Reading, Pennsylvania.

LILY JIM. (6,150 feet). Star, Percy Marmon. A real lemon with Percy as usual emptying all through the picture. The poor-
Moving Picture World

Tips Valued

"I am enclosing my first box office reports.

"Have watched this department for a long time and feel it is the most valuable part of the trade paper.

"Send some blanks and I will continue to help."

H. W. RITTER

McDonald Theatre, McDonald, Kansas


WOMAN HANDLED. (7,065 feet). Star, Richard Dix. A very clever little comedy-drama which should please everyone. It has little of that snobbery line, as usual. He is a comer. Tone, fine. Sunday, Special, no. Appeal, fair. All classes town of 3,000. Admis

WOMAN OF THE WORLD. (6,563 feet). Star, Pola Negri. Well, I don't know how to report this. My wife and I liked it fine. My patrons liked it and some didn't. Miss Negri's work and that of the cast is good. The story is not the best, but it is a good film and very well handled. Draw town and rural class. Admission 10-25, S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Pathe

BLACK CYCLONE. (5,038 ft.). Star, Rex. the horse. A dandy Saturday night show for the whole family. There were a lot of them there to see it. Tone and appeal, good. Not suitable for children. Town, 650. Admission 10-20, C. A. Anglemire, Theatre (400 seats), Nazareth, Pennsylvania.

BLACK CYCLONE. (5,038 feet). Star, Rex (horse). This one is a healthy attraction in many places. It is unusual. Ably done from every angle. Pleased practically all classes. Hard to put over, but once they are there, they like it. Better classes city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (700 seats), Hannibal, Missouri.

FRESHMAN. (6,633 feet). Star, Harold Lloyd. The best Lloyd so far, but did not draw so well nor please on account of price of admission. You can tell it is really good, and there were a lot of them there to see it. Tone and appeal, good. Not suitable for children. Town, 650. Admission 10-20, C. A. Anglemire, Theatre (400 seats), Nazareth, Pennsylvania.

FRESHMAN. (6,633 feet). Star, Harold Lloyd. A real comedy, but not so much better than his others. To my mind it is just better advertised. I don't know whether Lloyd is an actor or just good at making faces, but I am satisfied that he is a business man, tone, good. Special, no. Appeal, ninety per cent. Town, 650. Draw farmers and small town type. Admission 10-16 and 15-25. H. F. McFadden, Heel Theatre (200 seats), Natoma, Kansas.

DYNAMITE SMITH. (1 reel). Star, Charles Hay. This is a good one, but not quite as much action as I expected to see. Poor cast and scenery. Bad picture. Sorry to say that the picture was only appreciated by the little boys. What the children—the rest didn't know what to think about it all. City, 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Arvada, Colorado.


WOMAN OF THE WORLD. (6,563 feet). Star, Pola Negri. Well, I don't know how to report this. My wife and I liked it fine. My patrons liked it and some didn't. Miss Negri's work and that of the cast is good. The story is not the best, but it is a good film and very well handled. Draw town and rural class. Admission 10-25, S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Moving Picture World

BURNED OUT

"Dear Van and Gang:—Since the fire which closed our theatre, I am unable to make reports. However, I will be glad to read the reports of other exhibitors."

CHARLES EPLER,
Lyric Theatre,
Hamburg, Pennsylvania.

We are all sorry to hear of this cause for stopping—hope Mr. Epler will be with us again—his tips were a real help.

Universal

ARIZONA SWEETSAWTS. (5,415 feet). Star, Hoot Gibson. My first Hoot in some time and it went over nicely. Can't say the picture was quite as good as the Western fans. Print new. Good appeal. Not good for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COHENS AND THE KELLYS. (7,774 feet). Star cast. A genuine box-office attraction. The only thing that's wrong with this is, just when you're beginning to cry a big laugh comes and spoils the cry. This picture is as clean as a whistle and one that the whole family will like. Everyone in the cast certainly lives their parts. Appeal, one hundred percent. Sunday, yes, Print fine. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


Vitaphone


HAPPY WARHORSE. (7,845 feet). Star, MacGregor. Tried this picture about two weeks after "Flaming Waters" with the same star, and this day it drew fine. I could close my doors today, just as I showed this to the poorest house in a long time. This picture has a good moral, but, oh! how druggy. MacGregor is poppy all right, but he gets pretty love-sick, too. Thrilling, good, Sunday, yes. Rent high. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


Independents

BATTING BUDDY. (State Right). Star, Buddy Roosevelt. A dandy good Western that thrilled us this week. These Westerns don't draw much at this place. They lose me money. Tone, good. Sunday and special, no. Appeal, ninety percent. Oil and gas farm class town of 200. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.


PALS IN BLUE. (5 reels). Star, Tom Mix. A good Western. Five reels that paid nothing. Folks at Wirt don't like Westerns, or at least they won't come out to see them. Tone, good. Sunday and special no. Appeal, fair. Oil and gas farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

SITTING ON THE WEST. (State Right). Star cast. A dance. They can't play good work and demand money. If you get a chance at this one, buy a hundred copies. Oil and gas farm class town of 200. Admission 19-25. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

BARBARA PRIETCHIE. (7,179 feet). Star, Florence Vidor. Acting of Florence Vidor is excellent. Edmund Lowe also very satisfactory. Support was good, and was able to hold the attention of our patrons. Would be a good one for the ladies. Special, no. Appeal, eighty percent. Suburban population. Draw all classes. Admission 10-15. Springside Lodge, Green Lantern Theatre, Clmont, Delaware.


DANGEL GIRL. Star, Priscilla Dean. Punk. An excellent cast has been thrown away on this one. It's been a long time since I've run a good Amos and this year finishes her as far as I am concerned. Use only as a women's feature. Appeal, the working class town of 7,900. Admission 10-25. A. M. Rosenboom, Home Theatre (350 seats), Delware, Pennsylvania.

MAN FROM RED GULCH. Star, Harry Carey. The usual Harry Carey program Western feature and where he is liked. This one will get average business. Special, no. Appeal, seventy-five percent. Town of 6,900. Admission 10-15. L. C. Davis, Virginia Theatre, Hazard, Kentucky.


United Artists

THE EAGLE. (4,754 feet). Star, Rudolph Valentino. This is a very good picture of its type. The high-brows liked it but we had the heaviest of that class in small town. My patrons were divided. It just did an average business. Town 2,600. Draw tourist and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.


TUMBLEWEEDS. (7,524 feet). Star, Bill Hart. Pretty fair. The last two reels great. No box office pull, so guess Bill is through.
“Rolling Home”—Universal
Reginald Denny Has Another Laughing Success in Breezy Story of a Bluffer Who Made Good

Reviewed by C. S. Sewell

CAST:
Nat Adler.................. Reginald Denny
Phyliss.................... Marion Nixon
Mr. Grubbel.............. E. J. Ratcliffe
Daisy Nixon.............. Ben Hendricks, Jr.
Mrs. Adler................. Margaret Seddon
Col. Lover................ George Nichols
Aunt...................... Adele Watson

Story by John H. Booth.
Scenario by John McDermott and Rex

Directed by William A. Seiter.

Farce Comedy

it for much more than the other party offered, and Denny finds happiness with his
boyhood sweetheart who turned him down when she thought he was really a millionaire.

The story has been developed as straight farce comedy of the fast-moving, breezy
type. Director William A. Seiter has given it exceptionally good direction. Playing up
every situation to the utmost and as a consequence, there is not a dull moment in the
picture. The device of getting the hero in embarrassing situations where he has to
keep on his mettle and use his wits to extricate himself is worked with unusual effec-
tiveness. For instance, where he is called on to make a speech about the town's nat-
ural resources and starts off talking without

Excitement and Laughter Alternate to Make
Crook Mystery Story Good Box-Office Bet

Reviewed by C. S. Sewell

CAST:
Percy Ashfield.............. Rod LaRocque
Lady Ashfield............. Etheline Jensen
Mary Bowing............... Ellmar Paid
Henry Bowing............. George Nichols
Pammy.................... Julia Fay
Mild...................... Sally Rand
Glasgow Willie........... Eddie Gribben

Directed by William K. Howard.

Mystery Drama

The map and action and mystery is well
sustained and make the picture thoroughly
exciting, at the same time there is such a
strong comedy element running through the
story, and the farcical touch at the ending
is so pronounced that the spectator is liable
to get a strong impression that it is all in-
tended for a good-natured burlesque of the
more serious pictures of this type. However,
whether considered as a travesty or as a
straight thrill mystery stuff, it is thoroughly
enjoyable.

The cast is high class, and William K.
Howard has competently directed the story
with plenty of action, suspense and strong
dramatic tension that is characteristic of his
work. Rod LaRocque scores as the hero
and Elinor Fair is attractive as the girl. Lucian
Littlefield adds another sterling portrayal in
the eccentric role of the butcher to his already
long list. Eddie Gribben as the fake detec-
tive and Julia Fay as the woman crook
give good performances.
"Fascinating Youth"—Paramount
Junior Stars of Paramount School Please in Lively Story with Great Iceboat Race

Reviewed by Epes W. Sargent

CAST:

Teddy Ward .................. Charles Rogers
Jackie Logue .................. Ray Harris
Ross Page ..................... Jack Luten
Randi Purnes ................ Robert Ward
Dudley Sinclair .............. Mona Plim
Lorraine Lane ................ Thelma Todd
Dorothy Lane ................. Josephine Dunn
Betty Kent ..................... Thelma Kenlin
Mac Oliver ..................... Janet Morgan
Mary Arnold .................. Dorothy Nourse
Joe Johnson ................... Irving Hartley
Fredrick ....................... Gregor Hite
Duke ......................... Robert Andrews
Sally Lee ...................... Charles Brokaw
John Ward ..................... Ralph Lewis
Mrs. Dunn ..................... Joseph Burke
Professor ..................... James Bradbury
Sheriff ....................... Harry Sweet

Scenario by Paul Schofield
Directed by Sam Wood

5,139 Feet

A FAST-MOVING FARCE comedy that is plentifully punctuated with laughter is "Money Talks," a Metro-Goldwyn-Mayer production directed by Archie Mayo from a story by Rupert Hughes, with Claire Windsor and Owen Moore in the leading roles.

In the role of Sam Starling, an advertising man who is trying to put himself over on bluff, Owen Moore carries practically the whole picture. Just as he is on "his last legs" and the installment men have taken his furniture and his wife has left him in disgust, he breezes into the office of a money-losing pleasure park and persuades the owner to turn it into a sanitarium. He enlists the aid of a famous woman doctor who falls for him and to save the situation Owen poses as the lady physician. The result can easily be imagined and the hilarity is added to by the presence of Bert Roach as a heavy drinker who is continually wandering round minus trousers and getting dollars and casting suspicion on the hero. Furious fights and fast riding punctuate the unravelling of this situation. The final scrap between the hero and the two heavies is vigorously done and appears highly thrilling.

William J. Craft, director, knows his business when it comes to setting westerns on celluloid. There is ample and well injected comedy relief and the romantic element has a good share of footage.

Owen Moore breezily, rides marvellously and dresses just like a Hollywood cowboy. Florence Ulrich is a kitheness heroine and Edmund Cobb a good villain.

Bill Cody Rides and Fights Through Western with Exciting Story and Action in Abundance

Reviewed by Peter Milne

CAST:

Bill Cody ....................... Bill Cody
Pete Perry ..................... Alex Hart
Jack Perley ..................... Jack Oak
Prof. Pinkley .................. Barney Gilmore
Mary ......................... Florence Ulrich
Richard Carroll ................ Alderman
Pedro ......................... David Dunbar

Cody appears as the nephew of a ranch owner, a light-hearted, playboy type. His cousin is in cahoots with bandits and succeeds in robbing his uncle of five thousand race to save the $10,000 his father has refused to pay as the prize. The story runs smoothly and with a fair interest, and the ice boat race carries considerable punch.

Your patrons will be interested in the newcomers and the picture will prove absorbing as it is peppy light entertainment with plenty of snap and go, and the subtitles are unusually good. It's a much better picture than might be expected.

Of course the acting is a bit exaggerated, for finesse will come only with experience, but there are some fine character bits contributed by Joseph Burke and Harry Sweet. Ivy Harris is promising in the feminine lead and Josephine Dunn handles a near-vamp role very nicely.

Chester Conklin contributes some good comedy for a few scenes in the Long Island Fish Co. at studios, and in this sequence we also see Meighan, Lila Lee, Richard Dix, Lois Wilson, Menjou and Marmont, all playing "extra" to the baby stars. This picture offers good exploitation possibilities and should please patrons. It has the buoyancy of youth's spirit.
Moving Picture World
May 22, 1926

7,533 Feet

“The Wilderness Woman”—First National
Chester Conklin and Aileen Pringle in Comedy Role in Amusing Story of New York and Alaska

Reviewed by C. S. Sewell

CAST:
Juneau MacLean ................. Aileen Pringle
Anna Burket ......... Lowell Sherman
Kadiak MacLean .......... Chester Conklin
Colonel ......... Henry Vibart
His Confidante .......... Robert Cali
Squaw ............ Harriet Sterling
The Judge ............. Burr McIntosh
Story by Arthur Stringer
Directed by Howard Higgin

With Aileen Pringle, Lowell Sherman and Chester Conklin in the leading roles, Robert Kane is offering through First National “The Wilderness Woman,” a comedy of Alaska and New York City, based on a story by Arthur Stringer.

Burket, wealthy New Yorker goes to Alaska and buys a gold mine from an old prospector, Kadiak MacLean, who becomes interested in his account of New York, but refuses to believe that trains actually run under the river. Burket is attracted to MacLean’s daughter Juneau and suggests that they come to New York, which they do. En route a couple of confidence men take MacLean in tow and arrange to sell him the subway. Burket is chagrined at Juneau’s out-of-date clothes, and to get even she goes to a Fifth Avenue shop and comes out with a beauty. One of the sharpars tries to get fresh with Juneau but she knocks him out before Burket can come to her rescue. MacLean gets on the scheme and beats the gang at their own game, and Juneau is happy to become Burket’s wife.

There is of course nothing new in the idea of the rube who comes to the city and falls into the hands of swindlers but due to the clever direction of Howard Higgin and especially to the superior comedy work of Chester Conklin in this role the familiar gags as well as the new ones all register as effective comedy and the production should please audiences. There are some surprise twists that are good for laughs as when Juneau knocks out the villain, and the opening scene with the hero being chased by ferocious wolves and a bear that turned out to be a Eskimo dog and a couple bison are amusing. There is also a good comedy scene when the bear breaks loose and causes confusion in a New York hotel, and some snappy stuff when Aileen dons her swell clothes in the beauty parlor.

The work of the cast is good and especially interesting as two of the principals appear in unaccustomed roles. Aileen Pringle gives a good performance in the comedy role of Juneau while Lowell Sherman makes a satisfactory hero. Chester Conklin, however, “steals” the picture and is good for a lot of laughs.

5,685 Feet

“The Shamrock Handicap”—Fox
Story with American and Irish Backgrounds Has Unusually Thrilling Steeplechase Race

Reviewed by C. S. Sewell

CAST:
Sheila Gaffney ................ Janet Gaynor
Neil Ross  ..................... Leslie Fenton
Dennis O’Shea ............... J. Farrell MacDonald
Sir Miles Gaffney ............ Louis Payne
Molly O’Shea ................ Claire MacDonald
Martin Finch ................. Willard Louis
Chester Morgan .............. Andy Clark
Benny Gaskin ................. George Harrison
Story by Peter B. Kyne
Directed by John Ford

Under the descriptive title “The Shamrock Handicap” William Fox is presenting a different type of racing drama. This production, based on a story by Peter B. Kyne is really a romantic Irish drama with a racing angle.

Neil Ross, the hero, is stable boy for the impoverished Sir Miles Gaffney in Ireland, and is in love with Sheila Gaffney who looks with favor upon him. An American horseman brings him to this country to become a jockey, but Neil is injured in a steeplechase and becomes a disheartened cripple. America and finally Dark Rosaleen, Sir Miles’ horse is entered at heavy odds in a steeplechase. The jockey is injured and Neil begs to be put on the horse and of course wins the race. The family goes back to old horse to victory under the circumstances.

The race is a corker, a steeplechase with a series of hazards that provides a punch not found in the ordinary track event. The Irish atmosphere is pleasing and there is a wealth of human interest and heart interest and some good comedy touches and fine characterization, which make this picture, despite the rather slim story, a pleasing attraction that will probably prove popular with most audiences.

An unusually sincere and likeable portrayal of Neil is contributed by Leslie Fenton while Janet Gaynor is an attractive Sheila. Willard Louis’ characterization of the American millionaire is excellent as is J. Farrell MacDonald’s performance as the family friend and horse trainer.

6,667 Feet

“The Little Irish Girl”—Warner
Crook Story Featuring Dolores Costello Has Novel Twists and Is Pleasing Entertainment

Reviewed by C. S. Sewell

CAST:
Dot Walker ................. Dolores Costello
Johnny .................. John Harrison
Gertie ................. Dot Farley
Jerry Crawford .......... Mathew Hett
Mr. Nelson ............... Lee Moran
Granley ................. Gertrude Clver
Duggan ................. Joseph Dowling
“Bunk Roll” Charlie .......... Henry Barrows
Scenario by Darryl F. Zanuck
Directed by Roy Del Ruth

Warner Brothers newest star and one of the sensational “finds” of the present season, Dolores Costello, makes her latest screen appearance in “The Little Irish Girl,” a crook-comedy-romance laid in San Francisco’s underworld and a small suburban town.

There are several entertaining surprises in the development of the story which starts out as a stick romance, the first comes with the disclosure that the heroine is a “come-on” girl sent out to lure suckers into the hands of the gang who trim them with a crooked gambling game. The big surprise and punch is put over however when the audience learns that the delightful motherly old Granny is herself a reformed crook and by salting the mineral water well has put it all over the smart crooks, trimming them repenting her part continually struggles to save the old lady. This latter development introduces effective and tense melodrama.

As the leader of the gang of crooks, Mathew Beitz gives a fine performance and really has the most important role, although Dolores Costello shows an excellent performance as the girl, with Johnny Harrison as the romantic young man. Beitz from a story standpoint is the role of Granny well-handled by Gertrude Clver who first gets your sympathy and then causes many a chuckle by the way she trims the crooks.

“The Little Irish Girl” develops good human interest in the earlier reels and effective comedy and punch later on. The work of the cast, the surprises in the story and the amusing comedy all combine to make this picture good entertainment.
We’re Shooting Out Dollars
In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds major errors, the chance to send in a discrepancy between printed footage on a feature or features and that which is a fact. One Dollar for your trouble in writing us a letter stating the correct facts.
Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.
What we want you to point out is the often unavoidable discrepancy between the ‘Loan’ column that goes with printing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.
We cannot secure exact footage on all Short Subjects and so the general term “1,000 or 2,000 feet” is applied, broadly, to one or two-reel subjects. We’re tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.
When you write us about a major error, realize, please that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.
Moving Picture World - May 22, 1926

Quick Reference When Looking Up Footage

FILM CORP

Riders of the Purple Sage (Mix) Western June 1, 1926
House of Fleckers Imperial comedy June 3, 1926
Far Cry (Blanche Sweet) Romance drama July 26, 1926
Irene (Colleen Moore) Romantic comedy Mar. 21, 1926
Dancer of Paris (George Mackay) Romantic drama Apr. 16, 1926
Dancing in the Rain (26) Drama May 17, 1926
Old Loves and New (Stone Bedford) Drama May 1, 1926

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake) Railroad drama June 18, 1926
Police Patrol (Kirkwood) Melodrama April 9, 1926
Little Girl in a Big City Noted play June 18, 1926
Star and Type of Story When Needed

METRO-GOLDWYN-MAYER

Denial (Clare Wednesday) A Drama... Mar. 21, 1929...
Seven Changes (Keaton) A Comedy... Mar. 28, 1929...
Confessions of a Woman (Boardman) A Thriller-Comedy... Apr. 11, 1929...
Lady B (Bordeman) A Romance... Apr. 30, 1929...
Prairie Wife (Ravenswood-Dewolfe) A Domestic... May 16, 1929...
Zandi (Marin Davies) A Romantic Drama... May 25, 1929...
Sporting Venus (Sweet) A Drama... July 18, 1929...
White Desert (Windor-O'Malley) A Human Interest... July 25, 1929...
Pretty Ladies (Pitts-More Pennington) A Sports Picture... Aug. 1, 1929...
Shelley's Shines (Nova Silver) A South Sea Comm. Aug. 8, 1929...

Unholy Three (Leon Cheyne)... A Drama... Aug. 29, 1929...
Sun Up (Dana-Nagle)... A Romance... Sept. 12, 1929...
Merry Widow (Murray-Gilbert)... A Romantic Drama... Sept. 19, 1929...
Catspaw (Gilbert)... A Fake Spirituality... Sept. 26, 1929...
The Circle (F. Boardman)... A Drawing Room Comedy... Oct. 3, 1929...
Great Beach (Rogers)... A Comedy-Dr... Oct. 14, 1929...
Rag Man (Coogan)... A Drama... Oct. 29, 1929...
Blackbird (Lone Chaney)... A Drama... Nov. 5, 1929...
Tower of Lies (Chesney-Shaeffer)... A Drama of Pathos... Nov. 12, 1929...
Exchange of Brides (Boardman)... A Naval Com-Dr... Nov. 21, 1929...
Go West (Buster Keaton)... A Burlesque Western... Nov. 29, 1929...
Lighted Path (MacGregor)... A Typical Feature... Dec. 6, 1929...
Old Clothes (Coogan)... A Romantic Drama... Dec. 13, 1929...
Bright Idea (Mason)... A Comedy... Dec. 20, 1929...
Irresistible (Boardman-Nagle)... A Glosa Love Drama... Dec. 27, 1929...
Only Thing (Boardman-Nagle)... A Glosa Love Underworld... Dec. 27, 1929...
Silly, Irene and Mary (Star cast)... A Musical Comedy Hit... Dec. 19, 1929...
Time, the Comedian (Busch-Cody)... A Unique Drama... Dec. 27, 1929...


PARAMOUNT

His Secretary (Shearer)... A Light Comedy... Jan. 2, 1929...
Ben-Hur (Romon-Novarro)... A Historical Story... Jan. 9, 1929...
Soup Up (Dana-Nagle)... A Romance... Jan. 16, 1929...
Mike (Sally O'Neill)... A Drama... Jan. 23, 1929...
Dance Hall (Scott)... A Drama... Jan. 30, 1929...
The Blackbird (Lone Chaney)... A Comedy... Feb. 6, 1929...
Mark of Zorro (Douglas Fairbanks)... A Dramatic Romance... Feb. 13, 1929...
La Boheme (Gilbert-La... A Famous Opera... Feb. 20, 1929...
Austen's Secret (Betty Compson)... A Drama... March 3, 1929...
Irresistible (Crane)... A Domestic... March 10, 1929...
Sacred Heart (Marian Davies)... A Vinala West... April 7, 1929...
Paths to Paradise (R. Griffith)... A Whirlwind Comedy... April 14, 1929...
Gumshoe (Milius)... A Comedy-Dr... April 21, 1929...
Lokey Devil (Richard Dick)... A Auto Race Comedy... May 18, 1929...
Night Life of New York (All)... A Small Town Idyl... May 21, 1929...
Marry Me (VIDOR)... A Romance... May 28, 1929...
Seven of Forgotten Girls (All)... A Drama... May 28, 1929...
Mayor's Daughter (Dixil)
Not So Long Ago (Betty Bronson)... A Parce-Comedy... May 16, 1929...
Sock Punch (Richard Dix)... A Comedy-Drama... May 26, 1929...
Old Home Week (Mervyn)... A Comedy... June 6, 1929...
Little French Girl (Mary Bril)... A Romance... June 13, 1929...
Are You Pals? (Clark)... A Dramatic Romance... June 20, 1929...
Eye's Secret (Betty Compson)... A Comedy... June 27, 1929...
Beggar on Horseback (Star cast)... A Drama... July 4, 1929...
Manic Man (Marian Davies)... A Domestic... July 11, 1929...
Loot-A-Wife (Menjou)... A Western... July 18, 1929...
Light of Life (Gibson)... A Western... July 25, 1929...
Paths to Paradise (R. Griffith)... A Whirlwind Comedy... July 11, 1929...
Gumshoe (Milius)... A Comedy-Dr... July 18, 1929...
Lokey Devil (Richard Dick)... A Auto Race Comedy... July 18, 1929...
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Marry Me (VIDOR)... A Romance... July 28, 1929...
Seven of Forgotten Girls (All)... A Drama... July 28, 1929...
Mayor's Daughter (Dixil)
### Review Date Where It's Readily Accessible

**B. P. SCHULPROD. PROD.**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<tr>
<td>Capital Punishment (Clara Bow)</td>
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<td>Boomerang (Clara Bow)</td>
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<td>The Fugitive of Love (Dame Edna)</td>
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<tr>
<td>The Other Woman's Story (Calhoun)</td>
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**TITANY PRODUCTIONS, INC.**

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<tr>
<td>Society drama</td>
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<td>&quot;Where the Worst Begins&quot;</td>
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<td>Salvage</td>
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<td>Romance Road</td>
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**NOVELTY SERIES**

| Three in Exile | 1926 |
| Pals | 2.500 |
| The Silent Witness | 2.500 |

**UNITED ARTISTS**

<table>
<thead>
<tr>
<th>Film</th>
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<tr>
<td>America (Griffith prod)</td>
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<tr>
<td>Historical drama</td>
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<td>Waking Up Town (J. Pickford-Shearer)</td>
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<tr>
<td>Comedy-drama</td>
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<tr>
<td>Sally of the Sawdust (Dempster)</td>
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<tr>
<td>D. W. Griffith prod</td>
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<td>Wild Justice (Peter the Great)</td>
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<td>Dog melodrama</td>
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<td>Eagle (Rudolph Valentino)</td>
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<td>Mother-love drama</td>
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<td>Tumbleweeds (W. S. Hart)</td>
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<tr>
<td>Land rush drama</td>
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<td>Patsy (Sidney-Alex Cary)</td>
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<td>Black Pirate (Douglas Fairbanks)</td>
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<td>Technicolor feature</td>
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<td>The Bait (all star)</td>
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<td>Mystery drama</td>
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**UNIVERSAL**

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<td>One Wild Night (Edwards)</td>
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<td>Officer No. 13 (Eddie Gordon)</td>
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<td>Cupid's Victory (Wanda Wiley)</td>
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<td>Calgary Stampede (Hoot Gibson)</td>
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<td>Road from Lago (E. Cobb)</td>
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<tr>
<td>Ace of Spades (Diamond)</td>
<td>1926</td>
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<tr>
<td>Short western</td>
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<tr>
<td>Noutry of Bulls (Edna Wray)</td>
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<td>Western</td>
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<td>Shooting Wild</td>
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<td>Western</td>
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<td>Hidden Loot (Horse)</td>
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<td>Action western</td>
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<td>Rousters From Boulder Canyon (Pickford)</td>
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<td>Ohio, Buster</td>
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<td>Two Many Ducks</td>
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<td>Western</td>
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<td>A Speedy Marriage</td>
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<td>Scarlet Streak (Daughtery-Todd)</td>
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<tr>
<td>Range Law</td>
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<td>America (J. Pickford-Shearer)</td>
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<td>Western</td>
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<tr>
<td>The Bait (all star)</td>
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**PRODUCERS DISTRIBUTING CORP.**

<table>
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<td>The Magician (Vidor)</td>
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<td>Let Woman Work (Oswald)</td>
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<td>Girl of Gold</td>
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<td>Beyond the Border (Cary)</td>
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<td>Stop Flirting (all star)</td>
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<td>Seven Days with Rupert Rich</td>
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<td>Without Sin (La Rocque)</td>
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<td>Made for Each Other</td>
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Quick Reference and Compactness for Busy Men

ASTOR DISTRIBUTING CORPORATION

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BANNER PRODUCTIONS

| The Man Without a Heart | Novak Harris | Aug. 2, 6,000 |
| Those Who Judge | Stage (John) | Aug. 2, 5,570 |
| Daughters Who Pay | Shawl | May 30, 5,800 |

C. C. BURR

| Crackerjack (Hines) | Typical comedy | May 21, 6,706 |

CRANFIELD & CLARKE, INC.

| Molly May Series (Violet Mersereau) | 2,000 |
| Her First Night in Philadelphia | 1,000 |

INTERNATIONAL TWELVE

| Famous Paintings | De Luxe dramas | 2,000 |

LEE-BRADFORD CORP.

| Way Down Upon the Swanne River | 6,000 |
| Woll Blood (M. Clayson) | 6,000 |

LEEDOC SALES CORPORATION

| After Marriage (M. Livingston) | Marriage drama | Nov. 21, 4,960 |

POST SCENICS

| Holland | Scenario | Nov. 7, 1,000 |

RAYART

| Super Speed (Red Howes) | Automobile com-drama | Feb. 7, 5,227 |
| Scoob Buster (Red Howes) | Melodrama | Aug. 21, 6,074 |
| Coyote Cavalier (Reed Howes) | Action-romance | Nov. 20, 4,058 |
| Midnight Limited (star cast) | Railroad melodrama | Dec. 27, 5,225 |

RED SEAL

| Hair cartoon (T. Z.) | Marcus cartoon | Feb. 1, 1,000 |
| Review (issue B) | Urban magazine | Feb. 6, 1,000 |
| Dog story (M. Edwards) | Song cartoon | Feb. 10, 1,000 |
| Fish for Two | Gem of the Screen | Feb. 13, 1,000 |
| Ko-Ko's Paradise | Max Fleischer cartoon | Feb. 13, 1,000 |
| Ko-Ko (laughs the Bulls) | Marcus cartoon | Mar. 1, 6,090 |
| Hair Cartoon | Marcus cartoon | Mar. 20, 1,000 |
| Song Caricature | Magazine | Apr. 3, 650 |
| Song Caricature | Fleischer novelty | Apr. 3, 650 |
| Review (Scenes in Turkey) | Magazine | Apr. 10, 850 |
| Hair Cartoon | Marcus cartoon | Apr. 11, 1,000 |
| Song Caricature | Magazine | Apr. 14, 650 |
| It's the Cat's (Ko-Ko) | Fleischer cartoon | May 1, 1,000 |

SIERRA PICTURES, INC.

| Vanishing Million (W. Fairbanks) | Serial | 5,000 |
| Here He Comes (E. Douglas) | Comedy drama | 5,000 |
| Who’s Your Husband? (Morante) | Comedy | 2,000 |
| Slow Pull | Magazine | 2,000 |
| Eyes of the Desert (Richmond) | Western | 2,000 |
| Just Travelin' (Bob Burns) | Western | 2,000 |

TENNEK FILM CORP.

| Jack Mann Comedies | Twelve subjects | 2,000 |
| Chester Conklin Comedies | Twelve subjects | 2,000 |
| Two Star Comedies (Layman-Dorsey) | Twelve subjects | 2,000 |
| International Detective Stories | Twelve subjects | 2,000 |
| Laugh Stories (Selig Animals) | Twelve subjects | 2,000 |
| Chaffers | Twelve novelties | 1,000 |
| Travelogues | Fantasies | 1,000 |
Booking Problems Chief Concern of Presentation Business

Second Article in Presentation Situation Analysis by Colby Harriman

BOOKING problems were not apparent until the chain or group plan of presentation productions were considered and attempts made to operate. The individual production departments in the larger city theatres evaded the complex phase of agencies. It was only necessary to attend to the routine of production organization for a limited period, producing for the engagement, when the engagement was over the production being shelved and stored.

With the passing of the individual production department we find that we are confronted with the elimination of our laboratory. The present day status of motion picture theatre stage attractions is not due to a single centralized production department but to a group of individual producers who have devised and developed an art in their own theatres scattered throughout the United States. What they have done is now being felt throughout the motion picture business. The presentation is the magnet attracting the exhibitors as well as the patrons. The art is composite of national likes and provincial emotions and not the product of a single plant or base.

It is not our intention to minimize the ability of centralized production departments but to emphasize the value which the individual production departments have generated in the work which has been offered. There is no doubt that perfection may be attained or approached in a massed formation of the elements necessary to production, but the outline of the pattern has been graven, the die cast, and subsequent effort is that of filling in, of embellishing, of quantity production.

Routing of Presentations Inaugurated

About a year ago a couple of our leading theatre organizations inaugurated a plan whereby certain presentation productions would be booked in other houses of the chain. This idea was primarily born out of the inability of a single production department to meet the financial demands of a constant run of lavish productions, and with the appearance of these attractions in other theatres, the cost of producing them would be pro-rated and make the financial burden easier to bear. The experiment proved successful as there were no extreme differences in stage limitations and the clientele of the houses practically about the same calibre.

Encouraged by the success of the first units to be routed, those who sponsored the venture began to take cognizance of the fact that with the proper organization and production set-up, it might be within reason that all of the presentations could be routed and appear in theatres forming either a national or district chain. How this idea has appealed, one only has to look about and note the various activities along this line. The chain or route idea is the dominating one today and the individual production department as a benefit to the theatre is being generally discounted.

Position of Publix Enviable

One organization which has resulted, as a merging of two firms specializing in individual production departments, is Publix. We doubt whether any other organization will prove a formidable competitor, especially during the coming season. The organizations of Famous Players-Lasky Theatre Department under Harold B. Franklin and the well functioning Balaban and Katz group have been recognized as the organized leaders of presentation production. The stage attractions have been an integral part of their de luxe performances, and we owe them much as we record the development of this new art which in turn has developed new producers, new artists and artisans. With a consolidation of their production activities in a centralized area, with a production personnel which has been schooled in the art of presentations, it is evident that they are in a position to offer a consistent program for their circuit.

Another factor which makes the position of the Publix organization an enviable one is their theatre holdings. We find that practically the leading houses in the East, Middle West and South, and certain West Coast sections, are under the Publix banner. This means much in the establishment of a proper circuit. The theatres are available that can properly play the attractions offered. This relates principally to the de luxe houses, as we understand the term.

The booking problem is not one that will concern Publix or give it concern to any great extent. The organization in its various capacities appears to be properly functioning, the only factor which it will have to watch is the type of productions routed. There has been a similarity in the units sent out so far, possibly with two exceptions, but this may be overlooked as this year has been one of experimentation. Next year will tell the story.

Independent Chains Organized

But Publix will not dominate the field in the matter of large circuits. This week, announcement has been made relative to the Stanley Circuit embracing the Mark Faban, and other potential interests. Loew is making plans. Fox, and Universal are also to count for much. Producers Distributing Corporation announces its alliance with Keith Vaudeville Interests which is something to sit up and take note of. Then there are the smaller circuits, composed of theatres in independent groups, of companies organized to produce presentations, of presentation service and theatre booking organizations. Suddenly, every vaudeville agency of any prominence whatsoever has announced that they also book presentations. Here is the situation that may well be looked into. Vaudeville agencies know but one thing and that is vaudeville. There is a danger of "vaude-villeizing" our presentation houses and if that ever occurs the very magic of the present motion picture theatre stage attraction is lost and we revert to the old idea which has about run its course in popular amusement.

Vaudeville Complicates Production Work

To produce a presentation is one thing. To take a vaudeville act and make a presentation out of it is another. The vaudeville complex and the vaudeville agencies will do more to confuse the situation than assist the development of a practical booking systems.

The motion picture theatre books a specially produced presentation for a given price or on a percentage. The unit is distinctly an attraction which has presentation values. The feature gets over

(Continued on page 356)
MEMORIAL DAY is usually observed in motion picture theatres either in a suitable stage attraction or through the medium of a special film subject. This day has a special significance to Americans in general and while a certain phase of its observance is duplicated in Armistice Day presentation it does not seem amiss to particularly emphasize this day in the theatre from the standpoint of all national combats.

It has been found that there is a ready patron response to any stage attraction based on the Memorial Day theme, and aside from the advantages offered with the late spring period, it is a safe subject to consider and equal to any pretentious attraction devised to accentuate it.

The three suggestions which we are submitting this week are varied in their scenic treatment. The accompanying sketches are in line design which will make them simple to be understood without the use of ground plans and accompanying construction data.

"AN ODE TO PATRIOTS"

The setting for this full page presentation is suggested in Figure I. A cenotaph with a base constructed on a triple platform and step in circular design surrounding it. The monument effect may be easily constructed with platforms and boxes. The entire framework covered with canvas and painted to represent stone work or a metalline drape may be adjusted to the frame and lend a glistening effect to the outline.

This treatment may be used for a semi-tableau and to introduce an appropriate song number. Girls dressed in costumes to represent the Spirit of the Colonists, the Spirit of 1800 which should be the "Blue and the Gray," and the Spirit of Democracy. The characters may be grouped in the positions indicated in the sketch, with the singer dressed as Liberty standing up center.

An artistic background for the setting may be to use a sky cyclorama and operate a sunset effect upon it. Small fountains may be placed in the various landings of the steps approaching the cenotaph.

"MEMORIES OF THE COMBAT"

The setting for the scene is illustrated in Figure II. Some jagged, gnarled trees bearing some light green foliage and a few flowers is cut out and hung in one, in silhouette against a green-blue sky, with a rose flush at the base. A small ground row at extreme left masks a raked platform upon which two soldiers appear, one a Frenchman and the other an American. They should be dressed in torn and tattered uniforms and slowly appear as the muffled drums are heard off stage. A song number may be introduced if desired, although the tableau would be more effective. A cut drop, a half circle, should be hung at the curtain line with a scrim in front of all to lend a subdued effect.

"VOICES AND MEMORIES"

A cameo setting is designed in Figure III. A cut drop is hung in one with a circular opening. A platform placed back of it and masked with a rounded ground row. A flat painted to represent a section of a fortress is placed at left. A deep blue sky drop, with a water row at the base. Some stars may be hung in front of the drop. Use this setting for the introduction of an appropriate song number.
Moving Picture World
May 22, 1926

MARK STRAND FROLIC
(Week May 9th)
Produced by Jos. Plunkett,
Mark Strand, New York City

The Frolic this week is particularly well done. It is devised with the idea of "balance" and works up to an excellent finish. All of the elements for a well rounded bit of stage entertainment has been put into it by Mr. Plunkett, and judging from the applause the patron comment it is the type of revue show they want in motion picture theatres.
Four units comprised the routine.

(a) EMILY DAY, SOPRANO
Miss Day was presented in a special setting programmed as "Famcous Painting Series No. 2," which was the subject "Mother" after the painting by Whistler and introduced in commemoration of Mother's Day. A large gilt picture frame was hung on a dark drop in one. The painting was done on a scrim. As the song theme was introduced, the lights back of the scrim were brought up revealing a character dressed as the Mother in the picture, in light position and background. The lighting treatment was in blues and orange, with a white, which highlighted the singer's face from off right. As the song ended the lights were dimmed, leaving the scene in the manner it was introduced. The song was one of the haunting melodies of Dvorak.

(b) "PORCELAIN STATUETTES"
This unit was in two parts. Edward Alban, dressed in a white silk, gilt embroidered, Louis costume, appeared in front of the gold close-in curtains and sang "Serenade" by Schubert. As his song was concluding, the curtains slowly opened revealing the Farm Ballet and three principal dancers on a revolving stage backed with a black plush drop. The girls were dressed in colorfully designed costumes of the French colonial period, the costumes made an excellent effect with the excellent giving the costumed figures the appearance of being made of porcelain. The girls left the revolving stage and did a very pretty little Minuet routine. This was followed with a brief number of Mile. Klemova, assisted by M. Dalke. The ballet was well performed for the finale, the entire ensemble and principals returning to their original positions on the revolving stage, the stage slowly set into motion as the curtains gradually closed.

(c) MARK STRAND MALE QUARTETTE
This popular quartette were heard to advantage in two numbers, opening with "In My Garden with the Clouds." A tab drop was hung center, masked on either side with plush drapes. A typical Venetian scene was printed on the drop, with a large gondola painted in the foreground. Four men were also painted as being in the boat. There were cutouts where their faces would appear and the heads of the members of the quartette were protruded through the opening. The men were made up as Italian types.

(d) BROOKE JOHNS
A full stage set was introduced for the first time in a picture theatre, Brooke Johns, singer and banjoist, assisted by Goodie Montgomery, a late model dancer, and the Oklahoma, eight boys who know how to play, all appearing in a program of popular numbers.
A half circular cut drop was hung in two.

From the center of this drop a large cut-out figure of a jazz musician was attached, the long legs forming an inverted V-shaped opening under which the musicians were grouped. The space between the outline of the drop and the cut-out figure was filled with a scrim upon which musical notes and symbols were painted in black and orange. A metallic drop was hung in three-as a backdrop. Brooke Johns, dressed in a tuxedo, sang songs, played the banjo and sold himself on the strength of an excellent personality rather than his ability as a singer. Miss Montgomery did two very good jazz dance numbers, and the orchestra did good work also, ending the routine with a banjo ensemble.

WENGER EXHIBITING PAINTINGS
John Wenger, the well-known stage designer has announced that he will give an exhibition of his recent paintings and screens together with certain stage settings at the Ferrar Galleries, 37 East 57th Street from May 10-22 inclusive. The showing will be open to the public daily. We particularly call the attention of all producers and exhibitors who are interested in the best of stage and scenic art to not overlook the opportunity of viewing Mr. Wenger's work on exhibition. Since his return to New York he has designed the setting and official curtain for Raquel Meller, the noted Spanish dancer at the Empire Theatre, New York.

RIVOLI MUSICAL FEATURES
An excellent rendition of the Grand Fantasia from "Madame Butterfly" (Puccini) was played this week by the Rivoli orchestra under the direction of Irvin Talbot. We have noticed a marked improvement in the rendition of the various overtures by this orchestra since the return of Mr. Talbot to the Rivoli.

Henry F. Murtagh is a welcome addition to Broadway's entertainers. He has demonstrated that you can get 'em to sing if you only go about it in the right way." He evidently has the key, because the audiences are singing at the Rivoli and that is unusual. Murtagh's personality counts for much; then he is a good organist and knows all of the tricks of the console.

Booking Problems Concern Presentations
(Continued from page 354)

and is accepted in the terms of a special production. Along comes a vaudeville act all regaled in a special set with a few lighting effects and offered as a presentation. If drastic changes have not been made in the vaudeville routine, it is safe to say that the unit will suffer of vaudeville from beginning to end in spite of its scenic or presentation investire. This has been particularly noticeable with "name" acts, and attractions which have held to the tricks which were polished in vaudeville. But the question of finance raises a point with a vaudeville act presentation.

A certain manager cited an instance of a recent booking of a presentation unit which was developed around an established vaudeville act. The unit was booked to him for four hundred dollars, a small unit, built to play the houses with medium stages. In looking over his books he found that he had played the act at his theatre a season previous at half the figure. The presentation in spite of its scenic effects was not worth the extra two hundred to the manager or the audience and the result was that this manager decided it would be cheaper for him to play the straight acts without the presentation embellishment. Result—off the circuit, loss of booking and investment to the producer. This is a trivial example, but let us read between the lines. A straight vaudeville act will encounter these obstacles, and the average agency or organization made up or influenced by vaudeville agents will constantly inject the vaudeville idea in its productions and activities. It is certain to be more beneficial to the motion picture theatre owner to book such attractions as may be known to be specially produced presentations.

Grading of Productions Necessary
Another phase vital to a successful booking system for presentations is to grade productions to meet the physical requirements and limitations of the various houses.

We may for convenience sake classify the theatres into the A, B and C group. The "A" houses are the de luxe theatres with adequate stages. The "B" houses embrace the houses in the smaller centers, the houses in neighborhood districts, with medium sized stages. The "C" houses are the small theatres.

It is not policy for a production department to devise presentations in a manner to be booked in the houses of the various groups. First of all, a large presentation unit cannot be bought by a house outside of the "A" class. There must be a limit to cost and size of the unit if a "B" house books it. And it is evident that the "C" house are not to be considered with such attractions.

Each group of houses should have a particular group of presentations. Each group may embrace all types but the method of producing them should be altered. It is possible to give the "C" house the same type of presentation in proportion to its financial and stage capacity as the "A" house. It is simply a question of adjustment. This adjustment must come in the selection of subject matter and devising the units to permit of a satisfactory production. The adjustment cannot come afterwards without entailing unnecessary cost. With the grading of productions comes a revaluing of the selling price. This is sure to bring about more business and the proper functioning of the circuits.

Our next and last article of this series will be a review of information received by us from reliable sources relative to the plans for next season in presentation production and booking.
Spring Into Summer Without a Fall!

SHUT UP ABOUT SHUTTING DOWN! I'm your theatre. I guess I've got a right to talk up at you—Lord knows there's been plenty of times you've spoken your kind thoughts about me—mostly when business was bad!

And first thing you know you'll be standing out here by my old-fashioned ticket window and saying, "Lookit them cars scooting by! Lookit the picture I got today and everybody's ridin' off to a picnic or to the beach—or to the next big town."

Then you'll use language on me—the theatre that you used to swear BY instead of AT.

Just because I don't loosen a few bricks and knock down some passersby and use a couple of my girders to scoop them inside with!

Ever stop to think maybe you could do something to help me be as full as a Volstead addict—all summer?

That hit you under the balcony, didn't it?

It's the Gospel truth, too!

Do you suppose I like to stand here with the hot sun blazing down on me and with nothing to do to make me forget it?

Well, I don't! And neither do you!

Now I've been a good little theatre to you in the past.

I can be a good little theatre in the present and the future. I'm ready to do my part. I'll hold all you'll be able to sit and stand in my innards.

You can get them in—THIS SUMMER!

Now's the time to start!

And THIS IS WHAT TO START WITH.

Better projection pays!

Get that painted on a card and take it up into your projection room.

Stick it onto my wall with glue! Then tell your projectionist—"That means that if you give my patrons better projection it will bring more patrons and that will eventually push more dough into your pay envelope."

Then, when he says, "Boss, I need—" DON'T FLY OFF THE HANDLE! If he can show you wear in projector parts—get new ones that fit—get them from the manufacturer of the projector so you'll be sure they fit!

Then see that your screen is in good shape to take the picture, and call the attention of your audience to the improvement in projection. It will stick in their minds till summer!

Make your music harmonious, and as the hot weather comes along, cool down your music!

Cut out the jazz and hot stuff, and make the musician at the organ, or your orchestra leader, understand that music can keep people cool as much as anything else.

Take part of your lobby to start telling the people who are coming NOW—it's going to be cool here this summer!

Get yourself a trailer that has some icy mountain peaks, and so on—and a strong message about the cooling devices you have, how you have planned everything to make my interior as cool as an ice-box, but by no means as damp.

Rib up a fake fat man in your lobby as the hot spells begin to loom along. Fix him with one arm on an eccentric that will make the arm swing to and fro, and put a fan in the hand on that arm, to swing past his face. Then rib up a way to make heads of water for perspiration on his face and running down, and slap a sign over him—"Yes, it's hot—out here!"

Then get yourself a big thermometer and replace the mercury column with some colored liquid that will stand at whatever is the inside temperature of my innards—don't forget it's your theatre speaking—and put that under the proper sign, in by the ticket sales salon.

Make your interior lighting soft and cool in tone.

Get your draperies in harmony with the psychology of the season—make the place LOOK cool.

Then see that you have a real cooling system to back up the trailer, the promise, the lobby display, the tone of the interior you give me for the hot spell.

I don't have to tell you what kind of pictures to pick for the summer. The way you show good judgment in that makes me wonder why you ever forget to pull the same line of gray matter in the matter of summer equipment.

Make sure your ventilating arrangements will take the fetid air out of my innards so the air will be fresh and not stuffy.

Then holla the equipment that will enable a patron—a slate of patrons!—to sit in cool comfort and enjoy well chosen motion picture entertainment under soft lights and with soothing, nerve-quieting music.

Better projection pays—yes, sirree! And better summer conditions in your theatre's interior—you hear me shout!

I know one fellow who thinks a lot of his theatre—expects it to support him the year round.

Well, right now he's distributing little cards—"DON'T PUT YOUR FURS IN STORAGE!"

There's some smaller type under that.

It says, "You think you can get along without your furs in the hot weather—but you won't be able to get along without your Rialto—and it will be so cool in here this summer you may want those furs!"

I'm the same sort of theatre that fellow has—ready and eager to keep going all summer!

Give me a chance to spring into summer without a fall!

Want to know how to make your theatre cooler—better ventilated—for the summer? Send YOUR EQUIPMENT full interior measurements, present cooling system, seating capacity, and sketch of auditorium plan, side elevation and cross section—and let's see if we can't get an expert to help you chill the summer slump into a seat-selling season.
THE ONLY TIME the finely equipped Loew's Cameo will have its lobby, and stage, and seats, as empty as you see them here will be when the Cleveland, Ohio, audiences are all gone to bed.

Cleveland Cameo Makes Ninth in Loew's Big Ohio Theatre Chain

It's Equipped For Patronage, Too!

EUCLID AVENUE, Cleveland, has a new motion picture theatre operated as a unit in the Loew Chain. The new playhouse has been built on the site and out of the shell, which for nearly a half century has been known as the Star Theatre. In its new dress it is called the Cameo, and in every respect measures up to the standards established here with the opening of the other Loew houses.

The Cameo is the ninth and newest motion picture theatre operated by Loew's Ohio Theatres, Inc. in Cleveland. While all of the other eight houses are modern in every detail, and offer the best facilities for the accommodation of their patrons, interest centers about the Cameo because of local sentiment for the house that originally stood in the same location. The Star Theatre, as it was called, was built over forty years ago on what was then "Upper Euclid Ave," meaning that part of Euclid Avenue which is between the Public Square and East Ninth Street. The Star was the home of burlesque. It was operated by Messrs. Frank Drew and Charles Campbell. It has been a burlesque house from the time of its opening until the Loew people leased it, tore out everything but the four walls, and transformed it into one of the prettiest houses in the city.

Transformation
A Real Feast

The transformation was effected by the W. S. Ferguson Company of Cleveland, construction engineers, at an approximate cost of $100,000. The re-building of the theatre was a feat of engineering. The original theatre had a floor with a very deep pitch. An entirely new floor had to be constructed, with a moderate pitch. The original proscenium arch was built according to old fashioned ideas, and to build a new arch, new steel columns had to be inserted, and new girders something quite unusual in engineering. As the theatre now stands, the auditorium has a floor space of 2,700 square feet, allowing for about 820 seats. The balcony has 3,700 square feet with 430 seats, making a total of 1,250 seats available. The proscenium arch measures 30' x27'6". The stage has been reduced from its original size of 40 feet to 30 feet. The theatre is steam heated, has a modern fan belt ventilation system, and has standard illumination, with emergency lights and telephones.

The decorations of the Cameo carry out the name of the theatre. The centre of the velvet drape under the proscenium arch displays a beautiful cameo. In the lobby brilliantly illuminated by double bracket lighting fixtures and mirrors, artistic cameos are featured in each panel. The color scheme is tan and rose. The plaster walls are tinted a soft tan. The lights all have silk shades and cast a mauve glow over the house. The heavy velvet stage curtain is a rich brown. The carpets are contrasting, being a pale green. The male ushers and the cashier are all uniformed and lend dignity to the theatre. A two manual organ is installed in the Cameo Theatre. May McGraw and Arthur J. Pugliese are the singing organists. Both of them sing, their own illustrated songs a novelty which has proved a popular attraction.

The projection is entirely new. In fact, it had to be built on extra, so it has both light and modern conveniences. Three Simplex machines with Peerless lamps were installed by the Exhibitors Supply Company of Cleveland. The throw is about 120 feet. Bremkert dissolving stereopticons are also installed. Art Ayres and Joe Gray alternate as projectionists.

Music Quality Assured

A Wurlitzer organ costing $30,000 is a feature. It is similar to the one now installed in Loew's State Theatre.

While the original Star Theatre was something of a venture by being so far uptown, its successor, the Cameo, is listed as being located on lower Euclid Avenue. It is in the very heart of the retail shopping district. Nothing remains to remind one of the old theatre. The present elevation of sand stone is of strictly Gothic design, has no resemblance to the old extir. The retaining walls are virtually all that remain of the Star Theatre. The Cameo can, in every sense of the word be called new, for it fills every modern want in equipment, service, comfort.
Programs in Line With Best in Equipment Says Palace

Most theatres have been opening with a lot of exploitation of the programs offered. Down in Cisco, Texas, where the old Broadway has been completely rebuilt and re-equipped, as the Palace, Messrs Robb and Rowley got a new twist into the appeal for public favor by including in their advertisements for the opening on April tenth, this boost—"Programs in keeping with its modern equipment."

Except for the side walls the former Broadway is no more, and the new Palace, rising in its place, has everything to make it one of the most modern and attractive theatres in West Texas. Messrs Robb and Rowley can justly be proud of their faith in equipment and their modern business method of making it an asset instead of merely a necessity, as their message to the public shows.

The 680 seats are of the most modern type, in an auditorium that provides comfort and roominess for the patrons. Light is provided by four immense chandeliers, provision for the desirable light that does not detract from the picture being also arranged for by wall fixtures of a modern, indirect illuminating type.

The new organ is a Reuter, the $6,500 type, with the installation made along that company's usual adroit lines.

At the formal opening of the new Palace, Mayor J. M. Williamson praised the splendid aggressiveness of the theatre owners, Messrs Robb and Rowley, and commended the new theatre venture which patrons agreed would "get their money."

2,000 Workmen Crush Alfalfa as Big F.-N. Studio is Begun

A Current construction was started last week on the new First National Studios at Burbank, California.

What was a vast area of alfalfa land, is today a scene of intense activity as 2,000 workmen are speeding to completion the $1,500,000 studios that will be the largest and best equipped in the world.

C. P. Butler, in charge of the building of the new plant, returned from the East several weeks ago, carrying with him the approved plans for the studio. Immediately upon his return, the Austin Company of California, which has been given the contract to erect the studios, started work. Day and night shifts have been placed on the property.

"None of the plans originally mapped out have been altered to any great degree," said John McCormick, in charge of First National's production activities on the West Coast. "We will be housed in the new plant this summer as scheduled and will start one of the biggest production programs of the year. Forty films are scheduled to be made and many of these will find production within the walls of the new studios at Burbank."

According to Mr. Butler, occupancy is promised First National by the end of July.

Kansas City Territory On Deck With New Equipment

Many remodeling plans are being made in theatres in the Kansas City territory.

The Cantwell Theatre, Marceline, Mo., will be enlarged and the seating capacity increased to 500. The Colonial Theatre, Alhna, Kas., has been re-opened by W. E. Thowe and a Blizzard type of cooling system installed.

A new Soloray electric flasher screen has been installed at the new Oak Park Theatre, Kansas City, by Jay Means, vice-president of the M. P. T. O., Kansas-Missouri. The Hippodrome, Joplin, Mo.; new Madrid, Kansas City, and the Baier, Kansas City, have installed new organs.

A Motograph projector has been installed at the Gayety, Kansas City, while the Palace Theatre, Hoxie, Kas., has been equipped with the Blizzard cooling system, according to Mrs. J. F. Menafee, manager. New Simplex projectors have been installed in the Royal Theatre, Atchison, Kas., a Universal house.

Germantown, Pa., Spreading

They're going to spread themselves in Germantown, a suburb of Philadelphia—a new thousand-seater will soon be going after the patrons—and getting them with adequate equipment of the finest type, when plans drawn by Abel & Gogert, architects, are transformed into a theatre. Gobler will erect the new house at a cost of $220,000. It will be built near Ogontz avenue.

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This Came Direct From Marks Bros. Theatres
And It's a Tip!

EXHIBITORS are taking a live interest in YOUR EQUIPMENT—exactly what the department is here for—and no better proof can be found than the following straight tip sent in from Marks Brothers Theatres, of Chicago, Illinois, by their Mr. H. S. Canfield. Read it. Remember it!

"Here's a tip on farsight: when building a theatre, consider auto parking space, or your creditors will get you if you don't watch out." The tip comes, free of charge, from Marks Bros. Theatres, Inc., of Chicago, where probably traffic congestion is unequalled by any other community in the country.

Investigation of weeks made by the Marks staff was convincing. Figures revealed monthly thousands lost to houses without adequate parking spaces.

Now, each of the four Marks theatres under construction and the sites of other playhouses projected by them, is protected by the leasing of vacant property for parking. The Granada Theatre, which will be the first to open, is on Sheridan Road, a boulevard under regulations of a strict special parking commission. Across from the Granada are three vacant acres. Even at their immense valuation, the lessors forsee a profit both to the theater and from the nominal parking fee.

California-Equipment
Both Pulling Strong Together

WALTER G. PREDEY, 187 Golden Gate Avenue, San Francisco, Cal., has returned from Vancouver, B. C., which he says was for both business and pleasure. He found much interest being taken by exhibitors in his reflector arcs and in the Moviograph projection machine, for which he is now distributor.

Chester Braden, who will shortly open a new theatre at Menlo Park, Cal., is having this equipped throughout by Walter G. Predey. The projection room equipment will include two Moviographs and Predey reflector arcs.

Otto Roeder is making some extensive changes in the projection room of the Bay View Theatre, San Francisco, Cal., and is installing two Moviographs.

The new house of Sam Perlin, Oakland, Cal., is nearing completion and two Moviographs will be installed in the projection room.

J. E. Bailey, for several years with the Robert E. Power Studios, has been placed in charge of the San Francisco office and has moved here from Los Angeles. One of his first large contracts will be the complete decoration of the new Harding Theatre of Samuel H. Levin at Hayes and Divisadero Streets.

Niagara Theatre
Corporation Opens Their Fine New Capitol

THE NEW CAPITOL has been opened in Niagara Falls. This attractive 1,400-seat house is located on Niagara Street, near Thirteenth and is owned and operated by the Niagara Theatre Corporation of which Thomas De Santis is president and treasurer, and Peter Paonnessa, vice-president and general manager. There are 1,000 seats on the lower floor and 400 in the balcony, including the lofts. The house is heated by the Trane vacuum system.

The stage is 78 feet wide, 25 feet deep and 50 feet high. The switchboard controls a $20,000 electrical system. The Becker Theatre Supply Company of Buffalo, furnished the booth equipment which includes two Simplex projection machines, with Peerless Low-Intensity arc lamps; a Herter Transverter, Superlite lenses, spotlights, rewinding machines, etc.

A system of electric ventilators completely changes the air of the interior every ten minutes. The proscenium arch is of classical design, being highlighted in antique gold, rose and blue and blending with the lavish use of gold leaf. The general scheme of the auditorium is a modern adaptation of the Corinthian style. The policy is high-class motion pictures and two acts.
Moving Picture World

Constructive

W. E. Green, vice-president in charge of sales for International Projector Corp., has been instrumental in the advancement of P. A. McGuire from the post of advertising manager for Nicholas Power Company to advertising manager for International Projector Corp. "Mac" has written constructive projector advertising—with broader scope he will justify his appointment and his slogan—"Better Projection Pays!"

Settlement Permits Progress on Capitol

An announcement has just been made from the Butterfield offices in Detroit of the settlement of a law-suit which has been pending for some time, in relation to the clearing up of the title to the property in Flint upon which the new Capitol Theatre is to be built, and work will commence in the next month.

Orange, N. J. Embassy Opens

There is a crowd of at least 2,500 people in Orange, New Jersey, ready to attest that equipment in the modern theatre is something marvelous—though they may not put it that way, being fans who attended the Embassy Theatre opening. Nevertheless, their enjoyment of the splendid program offered at that time—and to be followed by quality right along—was largely due to the perfect equipment which the Embassy boasts.

Mr. Projectionist

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Likes the Projection Department

SANTORELLI, projectionist, New Playhouse Theatre, Dover, N. J., hands us this one:

Congratulations, Mr. Richardson, upon the department for "Better Projection," which certainly is instructive as well as interesting. My only regret is that the World is not a daily (Ave a 'cart man, save a 'cart Ed.). I'm not a subscriber, but receive the World through my employer, and you may bet your bottom dollar that I await the arrival of the postman on "World day" the same as looking forward to pay-day.

I note your campaign against the film punch fiend, and sincerely hope the day will come when thus mutilating film will be considered a crime punishable by a nice long ride on a rail—with a coat of tar and plenty of feathers on the side inside.

I take great pride in making a smooth changeover very often but it is all spoiled by one of the holes of the bone-head "machine attendant" that has been missed, or that I have not had time to cut out. And thus my work is injured by the act of some man too shiftless or lazy to do his work right.

However, no who has some excuse, because it is likely that if he ever used his brains a headache would result.

I have to admit that some of the Bluebook School questions, and even the answers are too difficult for me, and I'm not ashamed to admit that fact, although I've been working at this job for ten years past, doing my own repairing on the ten-year-old simplex, now equipped with Morellite light sources. The lamps are old style, of course. Also the projectors—various bores done a three-shows-a-day for ten years, are "not so good."

It is surprising how many of our men consider themselves projectionists after only six months to two years' experience. I say it can't be done.

Experience Is What Counts

In that last you are not quite right, Brother Santorelli. Many a man who two years ago did not know a motion picture projector from a chicken coop is a far more competent projectionist today than other men who have projected pictures for ten or more years.

How can that be?

The answer is simple. "Experience is a very necessary thing, but it is comparatively quickly acquired. Give a man a fair intelligence six months in a projection room, especially if divided between three or four different projection rooms, and he has acquired the bulk of possible things to be learned through experience.

Of course he may learn more—quite a lot more—but he nevertheless is, from the practical experience viewpoint, a competent man. BUT if during that six months he has studied nothing dealing with the technical side of projection, at the end of the time he still is a mere child in projection matters. He knows next to nothing at all except the mere operation of the projector—the "machine."

Also, if he keeps up that gait, at the end of ten years he is still almost entirely devoid of all knowledge which will enable him to use his equipment efficiently, or to cope with the many optical problems incident to motion picture projection. At the end of ten years he is he what I would term an "upgraded machine attendant, or continued "operator."

Knowledge Plus Experience Producers Efficiency

On the other hand, the man who has had six months' practical experience, and during that six months has STUDIED HARD and along intelligent lines, has had all the "experience" the other man has, PLUS an excellent rounding in knowledge, which will, if he continues his study, in a comparatively short time, make of him an efficient, expert motion picture projectionist—a man able to handle his equipment well, and be able to put high grade results upon the screen, and put them there efficiently.

BUT, brother, this last means real WORK, and the worst part of it is that for a long while it almost always seems to be work which the "boss" is very loath to appreciate. In fact, I've known very stupid fellows to say that they would sneer at and discourage that sort of thing.

Mean Just Exactly What I Say

And mind you, when I name the boss who does that sort of thing STUPID, I mean just exactly that very thing. He IS stupid, for he is discouraging intelligent, efficient work by his own employer.

But anyhow, you are in error in this way: one object in forcing the term projectionist upon the industry was to give men projecting motion pictures something to look up to and LIVE UP TO. Man after man has adopted the term projectionist, with the ascension that while he feels himself then unworthy to call himself by that title, still he proposes to BE a projectionist, if hard work and study will accomplish it. So you see the term is a sort of yeast, which is working and producing very real results.

Another thing, brother, don't you think you ought to give the paper that is serving you your individual support to the extent of your own individual subscription? I do, though we will serve you just as efficiently if you don't. I just sort of think it is RIGHT that you men show your appreciation of the work we try to do to that extent, without any intent of criticizing if you don't.

We appreciate your friendship in any event, but feel we ought to have your active support as well, and—there you are.

Your management will do well to replace those old projectors. Ten-year-old projectors are very far out of date.

The Limit And Then Some

ERNEST GANN, St. Paul, whom I presume to be a projectionist in that city, hands us what is the limit in a change-over "signal." Several times I have declared some "signal" to be the limit, only to have something worse bob up, but this, I guess, really is it, for it can be made no worse, except some wooden-head chops the film entirely in two.

Gann says:
Dear Rich.—Attached find a specimen of change-over "signal." How can any man—if such a person may be called a man—expect an OUTRAGE like this to go through his projection room. There are thousands of varieties of change-over "signals," but this one—well, use your own judgment in naming it.

What ought to be the punishment meted out to the CRIMINAL who pulls such a stunt? Show this to the "boys" and let their wrath rise as mine has done.

It seems strange that even the most careless inspection by the most careless inspector could possibly let this get by and be sent out to a theatre by an exchange, as was evidently the case since the thing was in the film when Brother Gann received it.

I would amend the question of Gann to read this way: "What ought to be the punishment meted out to the CRIMINAL who did this thing, AND to the CRIMINAL in the exchange who permitted it to go out to a theatre, thus setting up danger of fire and therefore danger to the audience of that theatre? Personally I would give the one who did it a good, sound HORSEWHIPPING, and the exchange cheerful IDIOT a thirty-day term in JAIL.

Rough talk? Yes, but is it half as rough as the work we see here? I think one cannot speak too roughly of such things as this, or deal too roughly with the people who do them, and the exchanges which either do not inspect at all, or else only make repairs when the film is torn entirely in two.
Watch your Theatre grow young again between Midnight and Morning —

How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics “ring up” on the night’s program of putting in new seats. From midnight till morning the work goes on — methodically — rapidly — efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed — perfectly — to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night’s work and in the end — new seating throughout — not a night lost or a single patron turned away.

The Roll Call

American Seating Company

NEW YORK 640—119 W. 46th Street

CHICAGO 4 E. Jackson Blvd.

BOSTON 77-A Canal Street

PHILADELPHIA 1211-L Chestnut Street
Society of Motion Picture Engineers Holds Big Spring Meeting
In Washington, D. C.

By F. H. Richardson

The Society of Motion Picture Engineers held its regular spring meeting at the Lee House, Washington, D. C. May 3 to 6 inclusive. It was the general opinion of the hundred or more members and women guests present, that the program contained a greater assortment of both instruction and entertainment than that of any previous meeting in the history of the Society.

The attendance, as above indicated, was fully up to the standard in the matter of numbers. Many of the members were accompanied by their wives or daughters and the program provided for the amusement of the ladies was quite ample.

Among those present we noted the following prominent names: L. A. Jones, Past-President, S. M. P. E., of the Eastman Kodak Company Research Laboratories, C. Francis Jenkins, "Dad" of the whole works. J. G. Jones, of the Eastman Research Laboratories. W. E. Greene, general sales manager of the Simplex Division of the International Projector Corporation. "Charley" Urban, whose name has long been one of the landmarks in the motion picture industry. Carl Dennis, supervisor of projection for the Loew theatres in Washington. Mr. Isaacs also has charge of projection at the White House. J. C. Krosen, of the Edison Lamp Works, Harrison, N. J., L. C. Porter, past president of the S. M. P. E.; Arthur Gray, projectionist, of Boston; George Edwards, Editor American Projectionist. Henry Phelps Gage, Corning, N. Y. K. (D.) Hickman, Herbert Griffin, General Sales Manager, P. MacGuire, general advertising agent, and S. R. Burns, Vice President, all of the Nicholas Power End of the International Projector Corporation. And so I might go on at great length, setting forth only names of men who are recognized as able engineers and very capable workers in the various branches of the industry.

Colonel Bell Opens Meeting

The meeting of the Society was opened by an address by Col. J. Franklin Bell, of the Engineering Department of the University of Columbia, who welcomed us to the National Capital, which, incidentally, also is now the Capital of the world. Colonel Franklin very carefully advised us that Washington was the home of the Volstead Act. I, for one, am very glad he advised us of the fact. I will leave you to guess why.

The address by President Cook was extemporary, and a very excellent one. Incidentally I pay only a well deserved compliment when I say that President Cook handled a very difficult situation splendidly. When I say "difficult situation," I mean that it was difficult because of the fact that the program was badly congested. There were really too many papers, all of them excellent, for the time allotted to the meeting. President Cook kept things moving, and by the use of remarkable diplomacy, "sat down" quibbling paper and grievous offenses on all of us who delayed matters with too much talk.

Projectionists Invite Society to Dinner

I have already published the program in a previous issue, which was carried out in full. It was perhaps, taking everything into consideration, the best the Society has ever had. The meeting gave ample evidence that the Society of Motion Picture Engineers is very rapidly advancing in importance, and is beginning to secure that recognition from the industry generally, to which it is justly entitled.

In this connection let it be said that a truly remarkable thing occurred. When local Union 224 of the Washington Motion Picture Projectionists I. A. T. S. E. and M. P. M. C. invited the U. S. & C. was advised that the Society would hold its spring meeting in Washington, it issued an invitation to the Society to be the guest of the local at a dinner and entertainment to be provided on one of the evenings during the session. This invitation was accepted. It is the first time in all the ten or more years' history of the Society of Motion Picture Engineers that any organized body of men connected with the theatres in any of the many cities in which the Society has held meetings has honored and recognized the Society by such action.

This action on the part of the Washington projectionist union was enormously to its credit, and it is further to the credit of the local that the affair was planned and carried out so splendidly.

At midnight on May 4 the entire membership of the Society present at the meeting foregathered in the main dining room of the Lee House, and, as guests of Local 224, partook of a really fine banquet, with all the trimmings, usual and unusual. The dinner was followed by some very excellent entertainment and by short talks from a considerable number of the Union officers and their invited guests. President Cook voiced the hearty appreciation of the Society for the action of the Washington projectionists in giving the dinner.

William Green, President of the American Federation of Labor, was present. He addressed the assemblage briefly, complimenting the Washington men on the progressive-ness of their action in inviting the Society to be the guests of the Local. He laid particular stress upon the value of the action as evidencing a spirit of advancement, cooperation and friendliness between the men of science, who must supply or evolve the scientific data, and the workers who must make that data effective by putting it into use efficiently and intelligently.

Harry Sherman Was Present

Harry Sherman, assistant president of the I. A. T. S. E. and M. P. M. O., was present, having traveled down from New York in order to represent International President William Cannavan, who was in the West, and therefore unable to be present. D. L. Omer, business representative of the Local, acted as toastmaster.

At the guest table were the following: William Green, President American Federation of Labor, Willard Cook, president of the Society of Motion Picture Engineers, Thomas A. Reed, president of Local Union 224, L. A. Jones and L. C. Porter, both past presidents of the S. M. P. J. A. Summers, Secretary and Wm. C. Hieb, treasurer L. C. Porter, also past presidents of the S. M. P. E. and F. H. Richardson.

Roger Hill, of the Army Motion Picture Division, gave us a very genuine surprise by rendering some of the most beautiful and impressive Hawaiian music imaginable.

I have heard much Hawaiian music on the stage, by radio and in phonograph records, but nothing superior to the rendition by friend Hill.

Compliment Union
On Its Method

Limitation of space forbids further mention of this particular function, but I want to most heartily compliment the Washington projectionists on their action, and upon the manner in which it was carried out. I can truthfully say that this was the sentiment expressed by the entire membership of the S. M. P. E. present at the affair. It lasted until 2:30 A. M., and although we were all very tired, the fact remains that every one was well pleased and thoroughly satisfied with having been kept up until that late, or early hour.

On Tuesday evening the members of the Society were the guests of the Crandall Metropolitan Theatre, one of Washington's best motion picture playhouses. One does not like to "look a gift horse in the mouth," but I am, nevertheless, going to say that

(Continued on page 366)
ADVICE

on buying replacement parts for Simplex Projectors

WHEN you fit a replacement part into your Projector you either restore that portion of the machine's mechanism to its original state of perfection or you further cripple it by aggravating the forces of friction and wear and hasten the Projector's irreparable ruin. You choice of parts is the deciding factor.

Your Simplex Projector is made up of finely proportioned and precisely aligned pieces of machinery. Some of them are as delicately balanced as the needle of a compass and as minutely correct in measurements as the movements in a good watch.

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We cannot assume responsibility for the proper functioning of any Simplex Projector unless fully equipped with genuine Simplex parts.

SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York, N. Y.
(Continued from page 364)

in my judgment, and in the judgment of the several able motion picture projectionists who were present that evening, the Metropolis would get a decidedly better result if the size of the picture were appreciably reduced.

The picture was well projected by J. A. Pratt, Chief, and J. W. Jefferson, Assistant Projectionist, using Powers projectors and G. E. high intensity lamp, using 110 amperes. However, the projection room is located very high, and the angle of projection is such that the distortion of the screen image is very bad indeed. The picture is white and brilliant, but would be even more so were its size reduced, and in the reduction of size the distortion, would be appreciably decreased.

Aside from the distortion, and the fact that the picture was, in our judgment at least, too large for the house, the screen result was excellent, and the theatre very beautiful. I compliment Mr. Crandall on the excellence of the work in general, but do most earnestly suggest that a smaller picture be tried out.

The editor visited Loew's Palace Theatre, which has a very fine projection lay-out, and will describe it in a separate article later.

Wednesday last week there was the usual S. M. P. E. banquet, addressed by Secretary Hubbard, of the Bureau of Standards, who made a most instructive and interesting talk, the same going "on the air" through WCAP, Washington's big radio broadcasting station.

All in all the meeting was I believe one of the best and most successful the Society has ever held.

Daughter Nellie and I went down on Nancy Hanks, the Go Divil No. 15. Coming back we visited Frederick, Md., where Barbara Fritchie waved her flag at Stonewall Jackson and told him to gwan 'n shoot her, etc., went to Gettysburg and once-overed the battlefield and then visited relatives in Plymouth, near Wilkes Barre, Pa.

Said "relative" is foreman in a great coal mine which is on fire and he took us down to see how it is done. Suffering pink-toed prophet but it was HOT. Finally he took us through three sets of bulkhead doors. After each one the temperature increased until water just poured off our faces. Then the foreman opened the last one, which led into the actual space where the fire was—though some distance away—and went in to "test the air." We crouched there and peered at his retreating form. Presently his light dimmed down and went almost out, which meant that if he went any further he would never come out—"black damp."

They are generating it to smother the fire. And all this took place twelve hundred (1,200) feet under ground. Believe me I was not sorry to hear the last of those bulkhead doors close behind me on our way OUT.

J. H. Hallberg Still In the Ring

J. H. Hallberg, well known to all old-timers as one of the pioneer motion picture supply dealers, is still supplying replacement and repair parts for the Hallberg economizer and Hallberg motor generators. His address is 445 Riverside Drive, New York City.

"J. H.," as we all knew him in the old days, may re-enter the supply business. If he does we will welcome him, for Hallberg is and always was a live wire.

This Man Is Positively Lazy!

ROM R. J. Williams, of the Pastime Theatre, Johnson, Nebraska, comes this evidence that men are men out there, and refuse to do anything at all except just a few odd jobs and chores. But listen to friend Johnson's explanation as to why he hasn't answered the Bluebook School questions:

Dear Sir and Friend: I call you friend because any one who fights for better projection as you have done is a true friend to every projectionist in the world, be he good or bad in his work. Some of them may not admit it, but it is gospel truth, nevertheless.

I have been following the book school for nearly two years and have learned a lot from it. Doubtless you are saying: "Why don't you send in answers?" so I will answer that question for you.

I am Light and Water Commissioner for the village of Johnson, with nine and one-half miles of 12,500-volt transmission line to look after, as well as the distribution system in the village. I read the 112 meters, do all the light and water bill collecting, keep the 40,000-gallon tank full of water and look after something like 10½ other sides and ends which come up from time to time.

Then, too, I have my own electrical and radio business to look after, in evidence of which one of the letter heads is attached, and last but NOT least, comes the theatre, of which I am projectionist manager, janitor and, sometimes, ticket seller until time to start the show. In fact I try to keep the whole thing running as smoothly as possible, but you may see that I just can't spare three or four hours for inspecting films before each show.

And now, friend Richardson, I want to ask you if, in all your long and eventful career, you have ever seen a worse bunch of trouble come in ONE REEL than the company. It was put out of use, then in use, of the Universal "Daring Chances." Such things make the words "exchange inspection" a joke. If it were coming to me I'd not kick, but usually their films are returned in better condition than when received. Kindly return them, as I want to send them to the exchange along with a good strong protest.

In closing let me add that I am with you, friend Richardson, until they repeat that little saying "Ashes to ashes" over one of us. Your ink never freezes up.

Universal Will See Samples

Man dear! Why don't you take on a dry goods store and be postmaster just to fill in your spare time and keep yourself from being lonesome? I shall retain the samples, show them to Universal high-up officials (That is the only company of importance in which one can get past a "Private Secretary," and lay matters before men of real authority—that and Pathé Exchanges through Mr Elmer Pearson. Both Mr. Lammla and Mr. Cochran of the Universal can always be seen by a man of anything like the industry, and Mr. Pearson can, too. Neither of these gentlemen have set up a "Private Secretary," past whom it is to all intents and purposes impossible to get), meanwhile asking you to send me the name of the exchange you received these films from. Afterward I will, if you still wish it, return you the samples.

The samples consist of (a) a piece with sprocket holes ripped out on both sides. The film would certainly stop over the aperture. DANGEROUS. (b) Another exactly the same. DANGEROUS. (c) One piece where sprocket holes are ripped out on both sides and one frame burned out above. A fire did start here. DANGEROUS. (d and e) The same thing—sprocket holes ripped on both sides. DANGEROUS.

Candidate for Jail

The exchange which sent out films in which in ONE REEL there were FIVE places where fire danger was automatically set up, and the audience endangered FIVE TIMES, should, in my opinion, have a taste of just plain JAIL. And that is that.

Your words of friendship and kindly appreciation of the work I have tried to do are deeply appreciated. My words concerning your activities are, of course, in jest. In a village one must often do many things in order to provide oneself and family with the comforts of life and I'll wager real coin that, many as are your duties, they are all done well.

MOTION PICTURE ENGINEERS ON VISIT TO PRESIDENT COOLIDGE MAY 13

May 22, 1926
*Box office value*

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house *expects* it.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
Dorothy Phillips
in
"The Bar C Mystery"

with Wallace MacDonald, Philo McCullough
and Ethel Clayton

A RANCH in the mountains, left by will to a girl in a big city, with no Western experience, no knowledge of the conditions she faced or of the people to trust.

Cattle rustlers running off her cattle; persons who pretended to be her friends in reality plotting to profit by her downfall.

A crew of cowmen made up of ex-bandits and desperados, yet hired by a foreman whom it was impossible not to like and trust.

Stampeding cattle, fights with rustlers, the clash of wits, chases, adventure, Romance!

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We believe star names draw the money so in M-G-M's
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Every week
Big star names
For your
House-front
They draw
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GISH, Gilbert
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The Parade of Hits
Gives you
Big star attractions
PLUS great pictures
CAST with all-star
FEATURE names.
WHAT a line-up!
M-G-M believes
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The Top of the Industry
COMPARE!

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WITH
the long run stuff offered elsewhere for picture houses this fall

Paramount's
Stars like Lloyd, Gloria Swanson, Meighan, Dix, Bebe Daniels, Raymond Griffith, Gilda Gray, MacLean, Menjou, W. C. Fields, Pola Negri, Eddie Cantor, Florence Vidor, Esther Ralston, Beery and Hatton, Clara Bow and more

WITH
any other company's roster of box office names

Paramount's
Showmen-Directors like Cruze, D. W. Griffith, St. Clair, Von Stroheim, Neilan, Frank Lloyd, Dwan, Sutherland, Brenon, Beaudine, Tuttle, La Cava and Big New Ones to be announced soon

WITH
the production brains operating at other studios

Paramount's
method of doing business face-to-face as exemplified by the recent 40 round-table meetings attended by over 2,000 exhibitors

WITH
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Compare?
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Paramount Pictures
THE GREATEST SHOWS ON EARTH
BROADWAY GOES PARAMOUNT!

RAYMOND
GRIFFITH

"WET PAINT"

AT THE
STRAND
NOW

GILDA GRAY

'ALOMA OF THE SOUTH SEAS'
MAURICE TOURNER PRODUCTION

AT THE
RIALTO
NOW

THE BLIND GODDESS

with
JACK HOLT, ERNEST TORRENCE, ESTHER RALSTON, LOUISE DRESSER
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AT
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Pulitzer Prize Drama
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"Hell Bent for Heaven' is sure-fire movie stuff."
New York American

"Possesses fine dramatic quality and stirring suspense."
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ELL BENT FOR HEAVEN

From the play by Hatcher Hughes, based upon the stage presentation by Marc Klaw, Inc. under the direction of Alonzo Klaw with

PATSY RUTH MILLER

JOHN HARRON

and a superb cast including Gayne Whitman, Gardner James, James Marcus, Wilfred North, Evelyn Selbie.

Directed by

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WARNER BROS. PRODUCTION
THEY’LL FLOCK IN FROM MILES AROUND TO SEE IT!

The Thrilling, Magnificent Epic of the Great West. A Sweeping, Powerful Audience-Gatherer, Crammed With Action and Showmanship!

A UNIVERSAL SUPER-PRODUCTION
Presented by
CARL LAEMMLE
With a Marvelous All-Star Cast, including
HOOT GIBSON
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An EDWARD SEDGWICK PRODUCTION
The parade has started—and FOX leads as usual

BIG doings from FOX this year

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we lead ~ others follow!

Fox Film Corporation
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."

HANDBOOK OF PROJECTION
for Theater Managers and Projectionists

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by F. H. RICHARDSON

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This superb and scintillating little artiste will make Six Action Melodramas illumined with young romance and booming comedy!
Her platform is PERFORMANCE—expressed in terms of money in the tills of contented box-offices!

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More than 1000 exhibitors asked for George O’Hara and here he is! The clean-limbed, fine-looking young fighting hero of our memorable “Fighting Bloods”, “Pacemakers”, “Go-Getters”. In 6 SMASHING FAST ACTION SHOWS stiffened with a frequent wallop of two-fisted melodrama!

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In Six Whizzing Bombshells Of Youth!
Lifted gloriously to the Crest of Stardom by the verdict of exhibitors themselves! What a box-office bet she is!

BOB CUSTER
In 8 Western Smashers
Bob Custer stands to-day one of the sweetest box-office bets in the Western field! On the threshold of new and greater triumphs!

TOM TYLER
In 8 Humming Westerns
In a single year Tom and his Pals—brand new idea in Western showmanship—have landed solidly in the money! Watch him go in 1926-27!

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In 4 Thundering Outdoor Stories
Watch for Ranger, the new Wonder Dog of the Screen, Majestic Monarch of a hundred show arenas! With the smash of vivid melodrama

WHIRLWIND COMEDIES
Gales of Laughter
12 Amazing Novelties
They’ll yank laughs from a Yak! They’ll turn the Sphinx into a Roaring Kewpie! Produced by CHARLEY BOWERS
Astounding tricks to amaze the industry! See the chicken eggs hatch Ford Cars! See oysters dive into the soup and enjoy a swim!

ALICE COMEDIES
26 Rib-Ticklers
A marvelous combination of Cartoon and Live Characters filled with long, lingering laughter!
A dazzling gleam of newness in their makeup!

KRAZY KAT COMEDIES
Twenty six of ’Em!
Suggested by George Herriman’s famous character!
The Kat with a World-wide reputation!
A hurricane of hilarity!
Filmdom’s funniest feature!

Drawn by Walt Disney
Produced by Winkler Pictures, Inc.
Charles B. Mintz, Pres.

26 Rib-Ticklers
A marvelous combination of Cartoon and Live Characters filled with long, lingering laughter!
A dazzling gleam of newness in their makeup!

Drawn by Bill Nolan
Produced by Winkler Pictures, Inc.
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For this season—THE HAPPIEST BOX-OFFICE RETURNS TO YOU—with the Industry’s OUTSTANDING PRODUCTIONS—THE DOMINANT 16.

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2 from MARY PICKFORD
her first
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her first
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1 from CHARLIE CHAPLIN
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his first
"The Vagabond Lover"

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HENRY KING Production
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HENRY KING Production
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and it's a natural for Decoration Day!

with DOROTHY MACKAILL in

"RANSON'S FOLLY"

A SIDNEY OLCOTT PRODUCTION

Presented by Inspiration Pictures Inc.,

A First National Summer Hit
De Mille Drops Plans to Film “The Deluge”

“The Deluge” as Warner Brothers is Cause

After spending over $50,000 in research work Cecil B. De Mille has decided not to produce the film. A companion piece to his “The Ten Commandments,” in explaining his decision to cancel his announced plans to film “The Bible Spectacle,” Mr. De Mille said: “I learned that Warner Brothers had registered plans with Will H. Hays of the Motion Picture Producers and Distributors of America, Inc., for ‘The Deluge.’ I was not aware of this, as Warner Brothers had made no public announcement of their intentions. It was only after a thorough study of its features and the project of Noah and the Ark, I have halted all work on the production rather than make a film similar in any way to one made by another producer or to interfere in any manner with a contemporary motion picture company.”

Robert E. Welsh With Universal

Robert E. Welsh, until this week, Assistant to the President of Associated Exhibitors, has been appointed by Carl Laemmle Advertising Manager of Universal Pictures Corporation. George Brown has resigned to go with another company.

Mr. Welsh has a splendid background of experience and accomplishment to bring to the position of advertising manager. He worked out the details of his career. He had a thorough schooling in the newspaper business. From newspaper work he graduated into the moving picture business in the old Kalem Company, having served there as advertising manager. From that post he became news editor and eventually managing editor of the Motion Picture News.

He left the News to join Wilddunning in his distribution company and then assumed editorship of Moving Picture World, which post he left for Associated Exhibitors. Welsh will assume his new duties May 24. It is reported that Mr. Griffith Welsh’s assistant at Associated will succeed him there.

Contract Clauses Withdrawn by Distributors at Meeting

Both Sides Apparently Satisfied as Result of Conference at Hays’ Office

At a meeting held last week at the Hays office attended by representatives of all national and regional distributors and the exhibitors advisory contract committee, the added clauses of the Standard Exhibition Contract suggested by various distributors for the purpose of carrying out their particular distribution methods, were voluntarily withdrawn by their sponsors, except where they were not in violation of the spirit and letter of the contract.

Where these special provisions were not in conflict they were adopted with the provisions that the attention of exhibitors will be specifically drawn to them. Following the meeting the statement appended below.

New Pathes Managers

General Manager Harry Scott of Pathé Exchange, Inc., has announced the appointment of new branch managers at Albany and New Haven. George T. Ames, formerly branch manager at Albany, becomes branch manager at New Haven. E. J. Hayes, formerly a salesman in the Cleveland office, becomes branch manager at Albany, succeeding Ames. Both changes are already in effect.

Injured in Fall

John H. Boswell, 47 years old, suffered a concussion of the brain when he slipped on a wet sidewalk last week in New York and fell just outside his office at 200 E. 58th Street, where he was manager.

Canuada Wants U. S. Pictures, Says Brady

The Canadian motion picture public will never sanction the bill under discussion in England for the licencing of British-made pictures, according to Tom W. Brady, Canadian representative of the Producers Distributing Corporation, who has just returned from the Producers Distributing Corporation International Convention at Los Angeles.

“Shoulders of Canada have tastes in entertainment very similar to those over here,” Brady declares, “and they have a decided preference for American pictures. This is not an expression of disloyalty, but Canadians have discovered that pictures made in this country are superior to those manufactured in their mother land, and they favor them as a result.”

F. N. at Fine Arts

Because of the necessity for allowing Famous Players-Lasky to take over the recently purchased United Studios, First National has leased the Fine Arts Building to D. M. Cormanick, general manager of West Coast productions. Two productions will be made here before the First National unit begins to occupy their new studio, now in course of construction at Burbank.
Brown Honored

David A. Brown, national chairman of the annual Jewish campaign, was tendered a testimonial lunch and the presentation of a check for $1000 by members of the motion picture and theatrical profession this week in putting on this charity drive over the nation. The New York motion picture division has been subscribed to by $875,000 and considerably over two thirds of this figure has been subscribed.

Industry on Sane Basis, Says Kennedy

"The motion picture industry is an ably financed, efficiently organized and economically operated business any other business, public or private, to the contrary," Joseph Kennedy, of F. B. O., told the members of the A. M. P. A. at its weekly meeting held at Hofbrau, New York, last Thursday.

"When I came into the industry actively, Kennedy added, "I found that an entirely erroneous idea prevailed outside the business as to its financial responsibilities and the manner in which its business was conducted.

"Instead of extravagance in cost, there is a productive waste in advertising and selling, inflated salaries and slapdash methods of accounting. I was able to conserve one of the main factors, efficiency in management and economy in handling of finances.

"The motion picture industry is run as sensibly as any car-fully as any business, and I have seen that the greatest possible care is taken to reach mathematical ratio of expenditure.

"I am safe in saying that the motion picture industry does not have to take a back seat in this respect to any other form of enterprise. This may surprise the outsider, but it is indubitable."

Hope Hampton Sails

Hope Hampton will board the Leviathan on Saturday bound for Paris, where final arrangements will be made for the production of "A Marriage Under Sail." This picture will be made in full color, starring Miss Hampton and the studio is now under construction, being specially equipped for the Technicolor process.

Crukshank Promoted

Herbert Knight ("Herb") Cruskshank has been promoted from associate editor to editor of "Cinema Art."
Inspection Tax Fails in Bay State

(Special Dispatch to Moving Picture World)

Boston, May 19

The Massachusetts State Legislature has defeated the bill carrying a tax for a tax of five dollars on a theatre every time that it is inspected under the various laws of the state for the proper inspection of picture houses.

The bill was sponsored by Col. L. L. Few, the head of the Department of Public Safety.

Many theatres in the state are inspected from one to four times a year for various causes, such as fire protection, sanitation, etc. If the bill had carried the picture theatres of Massachusetts would have been paying heavily to the state.

Albany Board Elects

The Albany Film Board of Trade, at its usual meeting last week, re-elected A. J. Herman as president and Messrs. J. R. Halloran and Jane Halloran as vice-presidents. It was decided to consolidate the offices of secretary and treasurer, and John J. Halloran was elected. Miss Halloran has been serving as secretary and treasurer, since the office of treasurer had been filled by Herman for the past two weeks ago when he resigned, and went to Brooklyn. The Board of Directors will elect the president and vice-president, together with J. H. MacIntyre, L. H. Greene and Theodore Schmertz.

Clarke with Fox

William Clarke has joined Fox Film Corporation as a special representative. Clarke has been in the film business a long while, formerly working under James R. Grainger as a special representative of the Cosmopolitan Company.

Clarke Fox

Second Week

Universal's revival of "Outsiders," starring Lon Chaney in support of Princess Ilean, at H. S. Moss Colony Theatre, New York City, was held over for a second week starting Sunday May 16th.

Albany Club Finds Films 99% Passable

(Special Dispatch to Moving Picture World)

Calgary, Alberta, May 18

The guest of honor at a general meeting of exhibitors of Alberta under the auspices of the Famous-Lazyk Film Service Limited, at the Palliser Hotel was Mr. C. D. Douglas of Douglas Distributors, chief moving picture censor for the Province.

Mr. Douglas declared that moving pictures today were less in need of censorship than at any time in the history of the moving picture industry. He spoke from experience in this respect, he said, because he had practically grown up with the business. Only a small percentage of films reviewed for the Province of Alberta were condemned last year and there was consequent general improvement in the calibre of the films.

Albanian Film Season Ends

"Movie Season" Campaign Books Issued on June 1

Austria Adopts "The Contingent"

An Austrian decree establishing an import contingency for foreign films was published on May 15, to become effective on September 3, 1928, for a two-year period. Corresponding to the amount of domestic film produced or purchased, Short films, cultural, and special films will be exempt from import restrictions until further notice.

In order to determine whether a domestic film submitted as a "contingent" certain forms privileges as suitable, as described above, and whether an applicant for importation of a feature film, privileges, a Film Control Committee will be formed, to be composed of specialists of the state committees and representatives of the Austrian film industry.

Clauses Withdrawn

(Continued from page 1)

The various distributors for putting into effect the Standard Exhibition Contract adopted in the Standard Exhibition Committee, the distributors and the exhibitors, found that such contract being intended as a vehicle for the agreement between distributor and exhibitor that the pictures contemplated the insertion of special terms peculiar to the distribution of films in the interest of each company. Thus, changes have been made in the standard clauses of the Exhibition Contract.

Certain forms of language having been suggested by the distributors for the purpose of carrying out the various section of the distribution methods, these clauses were discussed with the Advisory Committee and each proposed clause was constructively altered.

According to provisions of the Standard Contract they were either voluntarily or upon the advice of the Advisory Committee withdrawn by the distributors. In other instances, wherein the special provisions were not in conflict with the Standard Exhibition Contract, but were designed to express the particular terms of the kinds of arrangements proposed by distributors, these provisions were discussed and on the suggestions of the Advisory Committee were adopted in such form that the attention of the exhibitors is directed to the special terms of each contract.

"Furthermore, there were accepted by the distributors at the Advisory Committee's meeting the following constructive suggestions of the Advisory Committee:

"The establishment of a one-year exclusive licence for complying with the assertion of state claims before Boards of Arbitration for necessary purposes for those which have arisen within one year;

"The arrangement whereby Boards of Arbitration are given equity to settle disputes of the anticipated breaches of contract by distributors or other exhibitors.

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14 Texas Houses in New Combine

(Special Dispatch to Moving Picture World)

DALLAS, May 18—Edward F. Braden, president of Jack Pickens and R. M. Smith, Texas theatre owners, representing fourteen houses in various cities of the state, have formed a new circuit, known as the Allied Theatre Corporation. The circuit has been organized as the Rio Grande Valley Theatres, Inc.

The theatres listed by the company reach a quarter of a million dollars. The theatres operated by the parent organization will operate are located in the following Texas cities: Brownsville, San Benito, Harlingen, La Feria, Mercedes, Westlake, McAllen and Mission.

Stars in "London"

"London," the title of the film in which J. D. Williams will present Dorothy Gish, Thomas Durand, and Edmund Souhami is under way at the British National Studio under the direction of Herbert Wilcox.

Leatrice Joy Here

Leatrice Joy, Cecil B. DeMille's leading lady during his New York last Monday on a visit of three weeks before her next starring picture, "The Paramount," has been visiting various parts of the United States, and has started under the direction of William C. de Mille.

Mayor Walker Lays Paramount Cornerstone

(Continued on page 1)

their voices throughout the half-built lobby of the theatre, which is an extension of the Allied Building.

Into the cornerstone went steel engraving of Zukor, Jess-Lasky, Sidney R. Kent and prominent names of Fancifuls Players-Lasky Corporation, together with current names, Auf Deutsch, H. C. de Mille, and money coined in the year 1926. All along the layer of the corner stone representatives members of the Allied circuit, and heads of other film companies as well as executives and department heads of Famous Players-La-Salle, have been left.

Studio Club

A Studio Club is being formed to provide a suitable home for girls employed in motion picture industry in Hollywood, has been formally opened. A committee of prominent women newspaper women under the leadership of Mrs. De Mille, has been largely responsible for the home.

In a letter of congratulation to Mrs. de Mille, Will H. Hayes, president of the Motion Picture Department of Alton, Inc., said: "Appropriately enough, many women have had the leadership in this movement—you for women of Hollywood, in making it a success— and those other fine women of the front ranks of parts of the country. You all may well feel proud of your accomplishment."

Gustavus Rogers Quits Fox Film Corporation

Gustavus A. Rogers, former general counsel of Fox Film Corporation, William Fox Theatre Enterprises and Lasky Film Corporation, has disassociated himself entirely from these corporations and enterprises.

Rogers, his brother, remains in his present position as vice-president and general counsel.

Gustavus A. Rogers will be recalled for his activities not only as counsel for Mr. William Fox and his enterprises, but as having been very active in litigation on behalf of the Fox Film Corporation, and occasionally for others.

It was he, as counsel for the industry, conducted the litigation on the Sunday situation affecting the theatre and Fox Film Corporation, and, related to others. It was he, as counsel for the industry, conducted the litigation on the situation affecting the theatre and Fox Film Corporation, and, related to others. It was he, as counsel for the industry, conducted the litigation on the situation affecting the theatre and Fox Film Corporation, and, related to others. It was he, as counsel for the industry, conducted the litigation on the situation affecting the theatre and Fox Film Corporation, and, related to others. It was he, as counsel for the industry, conducted the litigation on the situation affecting the theatre and Fox Film Corporation, and, related to others.

Labor Loses in Vancouver Strike

(Special Dispatch to Moving Picture World)

Vancouver, B. C., May 18—Organized stage employees, musicians and employees of the independent plotters here have been confronted with a picketing situation handled down by Justice Gregory from interfering with the business of the exhibitor. An injunction has been speedily served upon the defendants being the local members of the union and members who were specifically named.

The action arose over the picketing of the theatre after the plaintiff had first reduced the number of union employees. When the staff was cut down, some men on the staff either walked out or were called off. Parades were held in the Istine theatre and on the sidewalk at the theatre gates.

The court reported the situation as it is unfair to organized labor.

Wilson III

Harry D. Wilson, western publicity director for First National, is in a Los Angeles hospital as a result of a sudden illness.

Miss Marjorie

Nineteen-year-old Marjorie Schwichtenberg, niece of Dorothy Schwichtenberg, has been named an employee of the company.

Incorporation

The biggest week thus far in motion picture companies incorporating in New York state, resulted in eleven companies raising capital of $200,000,000. These companies are represented by J. B. Bachman.

Columbia in Alliance With British F. B. O.

When F. A. Enders, manager of the Booking Office of the British Film Company, Limited, of England, visited this country recently, he was in almost constant conference with the executives of Columbia Pictures Corporation, and it became quite evident that a contract between Columbia Pictures and the English company was likely. It has been revealed that the latter will distribute twenty-four Columbia Pictures in Great Britain, and (Continued) Germany. Enders also represented H. & W. Limited of England and secured a similar franchise in the Continent of Europe for 1926-27.

Unhappy in their present position, Enders set in motion a plan for the acquisition of the most successful local franchise in each of the countries on the Continent. This plan, with a chain of British releasing offices, will eventually internationalize the Columbia Film Company.

Enders and the Columbia executives also have discussed and are now considering the actual step of having the producing and distributing interests of Columbia with the producing and distributing facilities of the Film Booking Office, Limited, in England and the franchise hold-ers on the Continent. This plan, with a chain of British releasing offices, will eventually internationalize the Columbia Film Company.

"U" Chief Builds

Carl Lacombe, president of Universal Pictures Corporation, who has built a $200,000,000 office building on the northwest corner of Hollywood Boulevard and Vine Street, in Hollywood, Calif., announced this effect was made this week by Mr. Lacombe's real estate representative, A. W. Keinholz-Jürgen. The building, he said, will be three stories high and contain offices for permit the addition of more stories as the need arises.

Mr. Lacombe has owned this property for several years, and this project is the first of a series of big real estate deals planned by this great producer, who plans to invest several millions within the next few years.

Negotiations are under way for the acquisition of other property and Mr. Lacombe will build on these according to Mr. Keinholz-Jürgen.

New Series

The one-reel series of twelve pictures, featuring the famous stars, is being released by the Brothers American Pictures Corporation. Ralph H. Straub is the producer.
The Empire of Los Angeles

Tyre and Sidon, bustling, lusty maritime cities of ancient Phenicia; Ninevah, the magnificent, three hundred mile wide Assyrian capital; Babylon, the old, luxurious, vicious crown of Babylonia; Athens, the graceful, the rare, the highest civilized and cultured city of antiquity; Rome, crumbling on the fervid banks of the Tiber, bidding bravely for past glory; all these exalted, hoary municipalities have been ground into dust by the heavy heel of forgetfulness.

Today a new mistress rules the world.
Los Angeles!

In Los Angeles, vivid, sleepless, colorful lies the empire of the age. Westward the course of empire has certainly taken its way. From China it has moved across a continent, hurdled an ocean, and in the short span of the past two decades leaped across another continent to California.

No scholar can question the influences of the older civilizations upon ours. Yet in vitality they seem powerless to creep across the forgotten ages. Our children refuse to grasp them. They are but scarcely recalled visions, tottering behind their crumbled, vine-covered walls.

Our children's thoughts do not climb to the waterlogged galleys of Phenicia, to wide swathed Ninevah, to Babylon, or Athens or Rome. They reach out to Los Angeles, to a comedian with shuffling feet; to a young man whose earnest humor breaks the ribs and widens the mouth; to the goldenhaired sweetheart of all the world; to pirates and cowboys; to the queens and kings and jesters and court chamberlains and chimney sweeps of filmland.

The only vital force to which the universe clings today is the motion picture. Los Angeles is at this moment truly the mistress of the world. A single actor, a single producing executive touches and influences more lives today than any emperor of yesterday. The little worlds over which Athens and Rome held sway could be tucked away in a corner of the world enlivened, gladdened, enriched by one good motion picture.

The empire of Los Angeles is the whole wide world. Its sceptre is made of celluloid, studded with the jewels of laughter, encrusted with the gems of romance, gleaming in the sunshine of human understanding.

How will Los Angeles wield this sceptre in ever widening power? How will it carry this burden of art, of civilization, of culture, of literature and science? How will Los Angeles revivify the glory too heavy for the brilliant cities of Tyre and Sidon, Ninevah and Babylon, Athens and Rome?

The empire of Los Angeles will last because it is built on the foundation of human impulses that never die. Entertainment is the eternal light that beats upon Los Angeles' throne.

The men who rule the destinies of Los Angeles must never let that light grow dim or murky. And the exhibitors—who make the destinies of Los Angeles—must keep that light shining brightly in fit houses.

Exhibitors who go to Los Angeles for the coming convention must be serious, and zealous, and wide awake. No conclave of Roman governors within the Seven Hills of Rome ever meant more to the destinies of humanity than this gathering within the Seven and Seventy Studios of Los Angeles.

William J. Reilly
## The Amusement Stock Market

**By Erwin L. Hall**


### Daily High and Low—Per Share

<table>
<thead>
<tr>
<th>Year</th>
<th>Low</th>
<th>High</th>
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<tr>
<td>1925</td>
<td>835</td>
<td>3134</td>
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**Par Values**

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<tr>
<th>Stock Name</th>
<th>Par value</th>
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<tr>
<td>Balaban and Katz</td>
<td>25</td>
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<tr>
<td>Eastman Kodak</td>
<td>100</td>
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<tr>
<td>Famous Players Common</td>
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<tr>
<td>Preferred</td>
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<tr>
<td>(b) International Projector</td>
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<td>Loews, Inc.</td>
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<tr>
<td>Metro Goldwyn, Pref.</td>
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<tr>
<td>(d) Stanley Co. of America</td>
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<tr>
<td>(b) Trans-Lux D. P. Screen</td>
<td>13</td>
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<td>Universal Chain Theatres</td>
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<td>1st Pref.</td>
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<td>Warner Bros. &quot;A&quot;</td>
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</table>

### Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

- **Balaban and Katz—**Pfd. (quarterly) $1.75 payable July 1. Holders of record June 14th. Books will not close.
- **Eastman Kodak—**Com. (quarterly) $1.25 payable July 1. Holders of record May 18th. Books will not close.
- **Eastman Kodak—**Com. (extra) 75c payable July 1. Holders of record May 28th.
- **Eastman Kodak—**Pfd. (quarterly) 1 1/4 per cent payable July 1. Holders of record May 28th.
- **Famous Players Canadian Corp.—**1st Pfd. (quarterly) $2.00 payable June 1. Holders of record April 30th. Books will not close.
- **Famous Players—**Com. (quarterly) $2.60 payable July 1. Holders of record June 14th. Books will not close.
- **Pathé Exchange—**Pfd. (quarterly) $2.90 payable June 1. Holders of record May 11th.
- **Metro-Goldwyn-Mayer—**Pfd. (quarterly) 1 1/4 per cent. payable June 15. Holders of record May 28th.

### International Projector Corporation

For the year 1925, the earnings of the business acquired by the corporation was $756,666.16. This compares with $605,619.29 for the year 1924.

**Statement of earnings for year 1925 follows:**

- **Sales** $2,115,448.87
- **Manufacturing, Sales and Administration Expenses** 1,385,518.84
- **Selling Profits** 728,930.03
- **Other Income** 27,736.13

Total Income before Interest, Depreciation, Federal Taxes, etc., $756,666.16

The Balance Sheet as of Dec. 31, 1925, shows Current Assets of $1,543,708.75 and Current Liabilities of $244,130.22. This gives a Net Working Capital of $1,299,578.53, and a Ratio of over 6 to 1. The corporation has no bank loans and its goodwill is carried on the nominal figure of one dollar.

### Motion Picture Capital

The recent issue of $2,000,000 5-year 6% debentures of the above company have a convertible privilege operating as follows: Into Common Stock at any time up to maturity or in the event of redemption at any time up to ten days prior to redemption date. The conversion into Common Stock may be made until April 1, 1927, at a valuation of $27.50 per share; until April 1, 1928, at a valuation of $30 per share; until April 1, 1929, at a valuation of $32.50 per share until April 1, 1930, at a valuation of $35 per share; until April 1, 1931, at a valuation of $37.50 per share.

The Company filed a Certificate on April 29 at Dover, Del, increasing its authorized Common Stock (no par value) from 200,000 shares to 300,000 shares.

### St. Louis Amusement

The "A" Stock of the St. Louis Amusement Company was quoted on May 14 at $10. Sales for the week amounted to 305 shares. The price of this stock has varied during this year from 9 1/4 in January to 46 in April.

### The Market

As far as turnover in stocks was concerned the market was much more quiet than last week. In fact the turnover in Famous Common last week nearly equaled the total sales of all stock this week.

In connection with the small amount of sales, Amusement Stocks showed a sagging tendency. Four new lows for 1926 were recorded:

- Film Inspection to 3 5/8 from 4 3/8
- First National Pfd. to 96 from 97 1/4
- Pathé Exchange "A" to 45 3/8 from 47
- Trans-Lux Screen to 6 3/8 from 7 1/2

Even Stanley Company of America which has been active for the last two weeks, eased off. The closing price on May 19 was over four points under the high established last week.

The market in general is tending downward. Occasional recoveries never quite equal the last previous high, and recovery is less prompt. The entire list seems to be falling, and evidently is carrying the picture stocks along with the general movement. This condition exists in the face of continued dividend payments and extra and increased dividends in many cases. The market is worth watching carefully and also the money rates.

### Universal Chain Theatres Corp.

The above Company reports for 16 weeks ending April 3, 1926, net earnings of $246,945 after charges but before Federal taxes.

**Eastman Kodak**

An extra dividend of 75c a share has been declared on the Common Stock in addition to the regular quarterly dividend of $1.25. An extra of like amount was paid on $125 of the Common Stock in each of the following previous nine quarters.
What’s New?

By Bill Reilly

WHEN H. A. Cole, President of the Motion Picture Theatre Owners of Texas, extends the right hand of co-operation in M. P. T. O. A. matters, with the possibility of his taking a keen, personal and permanent interest in the welfare of all the showmen in the United States—that’s NEWS.

Colonel Cole has just been re-elected president of the Lone Star State organization; is a super-power personality throughout the South and recognized nationally for his activities along purely showmanship lines. He was one of the first of the big men to see the tremendous value of Greater Movie Season. He grabbed Laugh Month and put it to work—obtaining from Governor Ferguson a proclamation amending “January is Laugh Month,” and he leads the exhibitors in his State. When he says yes, it’s yes. And when he says no, it’s no. Texas stands back of him.

* * *

A DELEGATION of Texas theatre owners will attend the Los Angeles Convention of the Motion Picture Theatre Owners of America, and if it is shown that “one man control” no longer exists; that all of the delegates and each of them, has an equal voice on the floor of the convention; that it is “a working organization,” Colonel Cole will seriously consider taking Texas, hook, line and sinker, into the national organization, and work for the things the national organization needs.

This is GOOD NEWS. We have heard statements that the convention will be all that Colonel Cole wants it to be. We feel that this will prove the fact. With Texas in, several other States may make a definite announcement of their stand. It would seem that 1926 is the year to put a 100% M. P. T. O. A. across.

* * *

LOUIS B. MAYER, producing head of the Metro-Goldwyn-Mayer organization, this week predicted the passing of vaudeville. That will be news, to many.

At the testimonial luncheon tendered Mr. Mayer at the Hotel Astor on Tuesday last by Samuel Eckman, Jr., M.-G.-M. division manager for New York, Boston, Buffalo, Albany and New Haven, he said his respects to the immorality prevalent on the stage in the Metropolis; pointed out that motion pictures will play the most important part in national, State and municipal affairs, and demonstrated that it is the picture in the big theatre that brings in the money—not stage presentations alone.

* * *

“MOTION pictures will put vaudeville out of business in a few years,” Mr. Mayer said. “The limited number of all-vaudeville theatres now operating cannot survive motion picture competition. This also is partly due to the continuous repetition during past years in vaudeville, of the same personalities in the same acts. The theatres which show vaudeville and pictures at popular prices will continue to have a large following but even this type of entertainment will, in many cases, give way to pictures with stage presentations, such as have been in vogue in recent years.”

“Stage presentations,” Mr. Mayer asserted, “in picture theatres will continue to boost the low water mark of weekly box-office receipts. However, the feature film will more than ever be the deciding factor in establishing high grosses. For instance, at the Capitol Theatre, Major Bowes, through his presentations has added considerably to the weekly receipts of that institution. Yet the fact remains that the business of that great theatre fluctuates between $40,000 and $75,000 on the week, depending upon the drawing power of the feature film he shows. This is true of every motion picture theatre in the country, in proportion to its seating capacity.

“Stage presentations are, therefore, great for picture theatres from the standpoint of establishing institutional prestige and making regular patrons, but the feature film production will always be the backbone of the theatre.”

* * *

The M.-G.-M. plan of production, Mr. Mayer pointed out, has brought other producers to establish permanent residence in Hollywood to supervise their productions. He lauded Irving Thalberg, referring to him as “the greatest mind in motion picture producing today.”

Referring to the stage plays in New York City, Mr. Mayer said:

“No self-respecting motion picture producer would attempt to screen the type of story now prevalent in Times Square. The success of these plays is built on shifting sands that will ruin the legitimate theatre in due course if something is not done to clean the American stage.”

Mr. Mayer gives you something constructive, here, and he also gives you something to think about.

The “Infant” Got a Birthday Present

By Nyberg—Moving Picture World Staff Artist
West Coasting
With . . . Larry Urbach

On the face of it, there are two important touches to the production of "Carnival," as the picture is known, that should be noted. The first is the fact that it is the first picture to be made in Technicolor at the Academy of Hollywood, and the second is the fact that it is the first Technicolor film to be made in a western studio.

WILLIAM Y MERRICK, the head of the new company, Carnival, has recently signed a contract with Universal to produce two pictures a year, and will make a total of twenty pictures this year. The company has already engaged two directors, Edward Leonhard and Edward Le Mesurier.

BUTTERFLIES IN THE KISS
Edward Le Mesurier has started production on "Butterflies in the Kiss" for the director of "Andorra," Edward Leonhard.

Eddie Le Mesurier, who returned last year from New York, plans the first scene of the production, and wants to make it in a very important role. "Butterflies in the Kiss" was adapted to the screen by Elmer Clancy and is a story of sweet English society life.

NEW STORY FOR COLLIER
This summer has proved an important year for the popular radio show "A Slight Mist Happened," as it has been cast during the past year. "A Slight Mist Happened" is now being cast in Hollywood, and will be made up in Technicolor.

LOCK AWAY SIGNS WITH UNIVERSAL
John Russe, who won the Chicago beauty contest last season, has been named as the director of "A Slight Mist Happened," and will be Picard of the production. Russe was Picard of "The Girl in the Kiss," which was made for Universal, and Picard of "The Girl in the Kiss" was made for Universal.

RED Anderson Signs WITH UNIVERSAL
John Russe, who won the Chicago beauty contest last season, has been named as the director of "A Slight Mist Happened," and will be Picard of the production. Russe was Picard of "The Girl in the Kiss," which was made for Universal, and Picard of "The Girl in the Kiss" was made for Universal.

EMILY WALTSON IN OLD BOOTS
Emerge Waltson, who played in "Old Boots," is now appearing in a Technicolor picture, "Old Boots."
years ago this organization was established by Watterson R. Rothacker. Today—everywhere—Rothacker Prints are recognized as the utmost in screen brilliancy and security.

Rothacker

Look Better—Wear Longer!
Every Hour on the Hour—Then Some

BUSINESS PROGRAM OF THE
SEVENTH ANNUAL CONVENTION OF
MOTION PICTURE THEATRE
OWNERS OF AMERICA
LOS ANGELES, CALIFORNIA
JUNE 1-5, 1926

Monday, May 31
9:00 p.m.—Meeting of the National Board of Directors and Executive Committee.

Tuesday, June 1
1:00 p.m.—Rounding of America, led by Jos. Geuding.
1:05—Introduction of Glenn Harper, chairman, Convention Committee, secretary of the Motion Picture Theatre Owners of Southern California.
1:10—Introduction of Mayor Geo. E. Cryer, and his address of welcome.
1:15—Response by Eli Whitney Collins, president, Motion Picture Theatre Owners of Arkansas.
1:30—Address of screen celebrities.
1:45—Opening address and annual report of national president, R. F. Woodull.
2:00—Roll call of States by national secretary, George P. Aarons.
3:00—Report of the chairman of the Administrative Committee, A. Julian Brylawski.
3:30—Appointment of committees on: Credentials, Resolutions, Auditing, Ways and Means, Constitutional Amendments.

Wednesday, June 2
1:00 p.m.—America.
1:15—Address by screen celebrities.
1:20—Presentation of resolutions.
1:30—Report of Playdate Bureau by Harry Davis, chairman.
2:00—Report of Contact Bureau by E. Thornton Kelly, chairman.
3:00—Address on working conditions in Motion Picture studios by Fred Beetsion.
3:30—Report of pictures sold but not delivered, by Joseph M. Seider.
4:00—Discussion.

Thursday, June 3
1:00 p.m.—America. Roll call.
1:10—Addresses of screen celebrities.
1:20—Contract Committee report by Joseph M. Seider.
1:35—Discussion.
2:35—Nomination of members of Board of Directors.
4:00—Address on Tax Free Music by Henry Waterson.
4:30—Report of Music Tax Committee by A. Julian Brylawski, chairman, and discussion.

Friday, June 4
1:00 p.m.—America. Roll call.
1:10—Addresses by screen celebrities.
1:20—Discussion on Overseating, Overbuilding and Encroachments.
4:30—Action of the report of the business manager.
4:30—Election of Board of Directors.

Saturday, June 5
1:00 p.m.—America. Roll call.
1:10—Addresses by screen celebrities.
1:20—Discussion with producers on product.
2:20—Address on Cooperative Insurance by Clinton Weyer.
2:30—Report of Resolutions Committee.
3:30—Report and action on Constitutional Amendments Committee.
4:00—Announcement of election of officers, installation and administering of the oath of office.
4:30—Selection of Convention City for 1927.

Hunter & Logan Head
Cast of Big Film
By Bachmann

GLENN HUNTER and Jacqueline Logan have been chosen by J. G. Bachmann, president of Famous Attractions Corporation, to head the cast of players who will be featured in "The Romance of a Million Dollars." Hunter has just terminated a successful season's engagement on the New York stage in "Young Woodyt" while Miss Logan has arrived in New York following a winter of busy studio activity on the coast.


ELEANOR BOARDMAN
M.-G.-M. star, with WAMPAS Gold Cup which she won for consistently excellent acting during past four years.

Announces Product for
Next Season

A. J. Moeller, president of the American Cinema Association, announces from Detroit, the home office of this newly organized national producing and distributing organization, a program of twelve feature productions and a series of twelve two-reeler comedies, for the season of 1926-27. The first production will be released August 15 and it is further announced that of the contemplated productions four are already completed and three in the course of production.

Fox's "Married Alive"
Delightful Picture

"Married Alive," a delightful story of the adventures of a modern bluebeard and a serious minded professor of philosophy, adapted by Gertrude Orr from Ralph Stran's clever novel, is the latest Fox Films production to be directed by Emmett Flynn. Lon Telegen, Matt Moore and Margaret Livingston have principal roles.

Besides the leading characters, the all-star supporting cast includes Claire Adams, Gertrude Claire, Marcella Daly, Charles Lane and Eric Mayne.
Unique Double-Feature Premieres Score Triumphs in New York and Hollywood

Newest Fairbanks and Pickford Films at Grauman’s Egyptian and Two Prod. Dist. Corp. Specials at Times Square on Broadway

By Larry Urbach

WITHIN a few days of each other two significant events which combined mark an epoch-making departure in motion picture showmanship and presentation took place independently of each other and separated by the entire width of the continent two “win-premieres” each offering double-feature programs with special presentations for first-runs. In Hollywood at the Egyptian, Sid Grauman presented on the same bill two United Artists productions, the premiere performance of Mary Pickford in her latest picture “Sparrows” combined with the West Coast premiere of Douglas Fairbanks’ “The Black Pirate.” In New York the Times Square Theatre, a house usually devoted to the spoken drama, was the scene, under the auspices of Hugo Riesenfeld of the first showings of two Producers Distributing Corporation productions entitled “Sparrows” starring B. Warner adapted from a recent stage hit and the film version of the famous Mary Pickford in “Sparrows.”

Fairbanks in “Black Pirate”

THE OPENING PAGE of the beautiful program-booklet given to the guests and patrons on the first night of the big duplex premiere at Grauman’s Egyptian, Hollywood, of the latest Pickford and Fairbanks films tells the story that will fill a new page in motion picture history. It reads as follows:

“Sid Grauman takes pride in presenting, for the first time ‘in history on the same program, the two most beloved stars, Mary Pickford in her supreme triumph, “Sparrows,” and Douglas Fairbanks in his latest masterpiece, “The Black Pirate,” each with its own distinctive prelude.

And well may that master showman, Sid Grauman, take pride in what will go down in history as his biggest, as well as the biggest motion picture show ever given the theatre-going public.

Congratulations are in order, and the ones to be congratulated are Sid Grauman, Mary Pickford and Douglas Fairbanks.

This premiere of premiers, or twin-premiere, as Mr. Grauman prefers to call it, presented on the evening of May 14 to a representative audience of motion picture stars, directors and picture folk, scored a positive triumph that will be hard to excel in years to come. It seemed that all Hollywood turned out to witness this spectacle, or get a glimpse, from the outside looking in, at the celebrities that attended this gala function.

The evening’s program was started by a brief preliminary talk by the master of ceremonies, Fred Niblo, who said that Doug liked it so well when he presented his pictures at the Egyptian that he brought his wife along this time. Mr. Niblo then presented the kiddies who played with Mary Pickford in “Sparrows,” all of whom were received with deserved applause.

The prelude to “Sparrows” consisted of three scenes, and marks an innovation in prologues. The first scene was “Hollywood’s Most Picturesque Character,” a perfect reproduction of the front of the Egyptian with the Egyptian sentinel walking to and fro on the wall above the entrance of the theatre. The second scene was “Egyptian Forecourt,” representing the outer court of the theatre lined up with the public anxious to get a look at some of the stars coming in to see the first night screening. Masked players, wearing lifelike masks of screen celebrities were then presented to the dummy audience. The players represented were Marion Davies, Norma and Constance Talmadge, Mae Murray, Buster Keaton and Ernest Torrence. Scene three was the attle scene from the picture “Sparrows.”

Mary Pickford triumphed in “Sparrows,” which is by far the best work she has done in her picture career. Her characterization of a little girl who plays mother to a score of maltreated children on a baby farm shows Mary at her best, and capable of handling a dramatic role with perfect control.

“Sparrows” has a human appeal that will reach far in the hearts of motion picture patrons. The box-office angle, of course, is evident; but there is more to “Sparrows” than just another Pickford picture. There is more to “Sparrows” than just another Pickford picture.

Almost immediately following the showing of “Sparrows” the prelude to “The Black Pirate” was presented. The scene was “Fair’s rendition of his song for “Pirateship,” in which colorful duels dances and pirate songs prepared one for the picture. This latest picture of Doug’s has already made its mark at its New York premiere, and is due for a long run at Grauman’s Egyptian.

“Prince of Pilsen” Shares Double Bill with “Silence”

By A. Van Buren Powell

COMBINING the dramatic intensity of “Silence” with the humor and charm of “The Prince of Pilsen,” Producers Distributing Corp. held a double premiere at New York’s Times Square Theatre on the evening of May 19, and from half past eight till nearly as much after eleven the musical score devised by Hugo Riesenfeld, together with the double feature, held a representative first-night picture audience in an appreciative thrall.

“Silence,” a Rupert Julian Production presented by Pro. Dist. Corp., Co., was used as the first of the two features on the program, with H. B. Warner in the role of Jim Warren, the role which made of the play with the same title by Max Marcin such a powerfully attractive attraction.

In a dual role, Vera Reynolds made a strong impression on the first-nighters, second only to that of H. B. Warner’s striking performance. Raymond Hatton, Rockcliffe Fellows, Jack Mulhall and Virginia Pearson were accorded only slightly less of an ovation at their first appearances, and the final fadeout brought a real storm of applause.

Hugo Riesenfeld conducted an orchestra which rendered his score for “Pilsen” in splendid unity with the moods of the film. After an intermission, the second feature of the program, “The Prince of Pilsen,” was offered. In spite of the near- tragic intensity of the earlier picture, the humor and charm of the always popular musical comedy by Frank Pickley and Gustav Luders, transmuted into screen form by Belasco Productions, caught the audience in its spell and with the additional delight of the well-remembered music worked into an even more harmonious pattern through Mr. Riesenfeld’s adaptation of its many melodies to the picture situations kept everyone laughing until the lights went up for the exit march.

The audience comprised many picture people of prominence, as well as representative exhibitors in plenty.
Box Office Value of

By Cecil B. De Mille

We have reached a new period of crises in the motion picture industry which will raise to new prominence the box office value of individual screen personalities.

At the present time the forces of the old dying stars are in a dead-lock with the new climbing personalities who will replace them within the next few years. As everyone knows, this industry is, in its more important aspects, only a little over twelve years old, and during the past several years the older stars have had their own way. There was but little chance for newer personalities to supplant them and as a result, motion picture interest turned to the development of new effects in lighting; in settings; in photography, both natural and trick. We will, of course, continue to improve in these technical lines, but I do not think we will see any very radical changes during 1926 such as the opening of the Red Sea in "The Ten Commandments," or the splendid chariot race shots in "Ben Hur."

During 1926 and 1927 you will see many new stars and featured players. You will see the passing of a number of stars who have held their position for six, eight, ten or twelve years, but who are now losing their vogue with the public.

It is with the idea that 1926 is the psychological year for the entrance and development of strong new screen personalities that the Producers Distributing Corporation has committed itself to a policy of star development—of educating and bringing forward young people who are on the upward grade. It is easy to see what this means to the exhibitor. Just as the first miner into the Klondike skimmed the cream of that great gold rush, just so will the exhibitor who ties his wagon to an ascending star reap the most profit through the new screen personalities.

Producers Distributing Corporation is offering among its six stars and twenty-one featured players, three new stars this year in Marie Prevost, Jetta Goudal, and Vera Reynolds as well as a number of splendid new featured players who have just been signed. These include: Harrison Ford, Arnold Gray, Phyllis Haver and Kenneth Thompson.

It is unnecessary to indicate the value of Marie Prevost. Her worth...
S. R. O. Highlight's on F. B. O. Lists

Small Exhibitor Important

Major H. C. S. Thomson, president of Film Booking Offices, says that the most marked characteristic of F. B. O.'s place in the motion picture industry is its insistence upon the rights and needs of the small exhibitor. "We have consistently tried to establish an irrevocable contact with him," says Major Thomson, "and each succeeding year more and more of the smaller exhibitors turn to us for their product. While not neglecting or jeopardizing the harmonious business relations we have been able to cultivate and promote with first run houses and big circuit buyers, we have come to regard this smaller film buyer as peculiarly and particularly our own; to be served, fostered and catered to by us.

"That there is a definite need for at least one large producing organization to minister to this clientele is amply attested to by the enormous amount of business recorded on our books which is credited to the smaller towns. As a matter of fact the bulk of the entire industry's support comes from the small town, the village, the lesser city, and the more congested parts of the large metropolis where the influence and prices of the big theatres do not reach—in fact, where the smaller exhibitor flourishes.

"This man being, therefore, the solid support of the motion picture producer, we feel that in arranging a type of product suitable principally for his requirements, we are doing not only a service to ourselves, and to him, but to the entire industry."

Not One "Weak Sister"

Joseph I. Schnitzer, senior vice-president of Film Booking Offices, believes that with the greatly increased capital behind the organization, and the moral as well as financial support of Joseph P. Kennedy and the group of financiers he represents, F. B. O. is justified, in looking forward with untroubled vision to a year which should be far and away the greatest in the company's history.

"The past season has in many ways been remarkable," says Mr. Schnitzer. "But that of 1926-7 undoubtedly will eclipse it in every way.

"Plans already are in preparation for additions to the studio, both stage and office space, to handle the coming year's program of fifty-four pictures. Our stories are by authors with names to conjure with. They will be backed up by the best casts, the most able directorial brains, and the best adaptors obtainable; and with every story carefully checked to make certain of its box office values, we are in a position, I believe, to promise instead of merely hope for performance for the theatre owner.

"We can go all through the list and analyze entertainment possibilities without finding a 'weak sister.' That is as it should be, for this is a poor day for weak sisters! Last year we promised and delivered, and we promise and guarantee to deliver again this year. I strongly advise that no exhibitor commit himself to anyone's product without first becoming thoroughly familiar with our lineup."

Public Sways Production

Colvin W. Brown, vice-president of Film Booking Offices in charge of distribution, says, "In the final analysis film production is largely a matter of support by the great audience of the public, expressed or withheld through its representative, the exhibitor. The natural aim of every producer is to make pictures that will appeal to as wide a class as possible, and the public's reactions to these pictures can be taken as a barometer with which to determine future policies.

"It is the good fortune of Film Booking Offices to have a sales and distributing force in closer touch, perhaps, with the exhibitor, and through him, the public, than that of any other film company," says Mr. Brown, "and it is largely due to this nearness of contact that our last year's program was so uniformly successful, both for the exhibitors and for ourselves. Co-operation, desirable in any business, is particularly essential in the film industry, and it is with real gratitude that I look back on the splendid assistance and constructive suggestions embodied in the reports and letters from theatre owners throughout the country.

"The outlook for the coming season, the fourth in our history, is most promising. With a more compact organization, with control transferred from British to American interests, with a notable list of stories from the country's best-known authors, with an even better and more efficient distributing system, the F. B. O. production, schedule is certain to be a gold mine for the exhibitor, and the advertising lines, 'S. R. O. with F. B. O.' a fact as well as a slogan."

Films Invite Comparison

Says Lee Marcus, general sales manager for F. B. O., "Never since the inception of F. B. O. have there been so many advance inquiries from our exhibitor friends, as to what F. B. O. would have to offer for a new season, as there are at the present time. We realize that this condition exists—and exists solely because F. B. O. made good last year—100 per cent.

"We are enormously gratified that in return for this exhibition of good will from our friends, we can invite them to sit down now and carefully analyze our product, picture for picture.

"Frankly speaking, I am so enthusiastic about our new lineup that I must say that 1926-7 will see Film Booking Offices zooming across a product absolutely the greatest ever offered an exhibitor by any company. Our twelve Gold Bonds for the coming season are going to be the talk of industry. And our four super-Thomsons are going to elevate this popular star onto a plane of dignity and supremacy not shared by any Western star in the business.

"We invite, nay, we challenge, comparison with any company in the business on the quality of author's names and works represented in our Gold Bonds. This group has given universal satisfaction in the past, and so jealous are we of the tremendous popularity these productions have earned for themselves, that F. B. O. is unconditionally sold on the proposition, that there is no subject or author available too prominent or too expensive in acquisition for this group."
First National Offers Big Array of Pictures for Summer

Releases Surpass Those of Previous Years

With pictures presenting its most popular stars and other productions of high box office value, First National Pictures offers a fine array of summer attractions for exhibitors. A number of weeks ago, a sales campaign was started to defeat the summer slump and to show exhibitors that they could make money even in the dreaded dull season. To back up this campaign the production department supplied a list of pictures that would be exceptional for any season and as a result bookings for the summer months are far surpassing those of any previous year.

The production schedule is now definitely set for the remainder of May, June, July and the first three weeks in August. It includes two Colleen Moore pictures, and one from each of the following stars: Corinne Griffith, Richard Barthelmess, Milton Sills, Johnny Hines and Conway Tearle. Other productions with all-star casts also guarantee box-office value.

The Robert Kane production, "The Wilderness Woman," which opened to big business at the New York Strand this week, is the release for May 16, with Aileen Pringle, Lowell Sherman and Chester Conklin in the cast. It is conceded to be one of the finest Kane pictures. Frank Lloyd's "The Wise Guy," said to be the best picture of its kind since "The Miracle Man," is the release for May 23 with James Kirkwood playing the title role and others in a strong cast numbering Mary Astor, Betty Compson, George Cooper, Mary Carr and George Marion. For the last week in the month, Richard Barthelmess in "Ranson's Folly," an adaptation of the famous Richard Harding Davis story, will attract the attention.


"Ella Cinders" promises to be one of the brightest pictures Miss Moore has ever made. It is based on the cartoon strip designed by William Councilman and Charles Plumb and directed by Alfred E. Green. "Sweet Daddies" is a combination of adventure, melodrama, and comedy. In "The Sporting Lover," Mr. Asher offers a thrilling melodrama, whereas "Miss Nobody," an adaptation of "Shebo," offers Miss Nilsson a role which promises to be her best since "Ponjola."

For July, the schedule promises "The Savage," "Puppets," "The Brown Derby" and "Senor Daredevil." "The Savage" is an Earl Hudson production adapted from a story by Ernest Pascal with Ben Lyon and May McAvoy in the leading roles. The entire company, under the direction of Fred Neymeyer, was taken to Florida in order to get atmospheric backgrounds for the action. "Puppets" is the first production made under the management of A. L. Rockett with Milton Sills as the star. It is an adaptation of the popular stage play by Frances Lightner and presents Sills in what he has declared to be his strongest characterization since "The Sea Hawk." Charles C. Burr is the producer of "The Brown Derby," starring Johnny Hines, a picture which promises to be a worthy successor to "The Live Wire" and "Rainbow Riley."

"Senor Daredevil" with Ken Maynard, and his horse, Tarzan, will be ready for release the last week in June. According to reports, Charles R. Rogers has produced an extraordinarily fine picture for the first of the Ken Maynard series. It is a western story in a western setting, but does not follow the conventional methods of so-called western productions. The Maynard pictures are expected to be highly individual in substance and treatment.

The first week in August will bring "Pals First," an Edwin Carewe production, featuring Lloyd Hughes and Dolores Del Rio; "Into Her Kingdom," starring Corinne Griffith, August 8, and "Delicateans," starring Colleen Moore, August 15. During midsummer, First National is giving exhibitors two of its strongest stars in productions of the highest quality.

May McAvoy Has Lead Role

May McAvoy, announced Irving G. Thalberg, associate studio executive at the Metro-Goldwyn-Mayer studios, has been signed to play the leading feminine role in "The Fire Brigade," now being directed by William Nigh, under the leadership of Hunt Stromberg.

Griffith's New Leading Lady

Raymond Griffith, Paramount's irresistible star comedian, has been given a new picture and a new leading woman. As announced by B. P. Schulberg, associate producer, Griffith's next laugh venture will be "You'd Be Surprised," and the leading woman that goes with it is the refreshing red-haired beauty, Clara Bow.
LOUIS B. MAYER, Vice-President in Charge of Production for Metro-Goldwyn-Mayer, predicted the passing of vaudeville theatres in a few years, in an address delivered on Tuesday last at the luncheon tendered to him in the Hotel Astor, New York City, by Samuel Eckman, Jr., M.-G.-M. Divisional Manager for New York, Boston, Buffalo, Albany and New Haven.

More than three hundred exhibitors from this division attended the luncheon.

Mr. Mayer, in part, said:

Motions pictures will put vaudeville out of business. The remaining number of all vaudeville theatres operating cannot survive motion picture competition. This also is partly due to the competitions during past years in vaudeville, of the same personalities in the curtain and civic affairs since war.

Stage presentations in theatre will continue to wear the low water mark of weekly box-office receipts. However, the feature film will continue to be the deciding factor in establishing high grosses. For instance, at the Capitol Theatre, Mayor Bowes through his presentations has added considerable to the weekly receipts of the institution. Yet the fact remains that the budgeted theatre fare is going to be over a million dollars between $40,000 and $50,000 on the week depending upon the drawing power of the feature film. This is true of every motion picture theatre in the county, in proportion to its seating capacity.

Motion pictures from the standpoint of establishing institutional prestige and making rentals is big. The feature film production will always be the backbone of the theatre.

Motion pictures during the coming year will play the most important part in government and civic affairs since war.

Producers have learned the true value of the screen from the standpoint of rentals. They have been able to make such effort financially profitable. Metro-Goldwyn Mayer have signed a contract to lead the U.S. Navy in "The Midshipman." The production turned out to be one of the most successful financially, annually, during the past year. During the coming year we are going to make a picture furthering the cause of the United States Marines. "Tell it to the Marines" will star Lon Chaney. It will be produced from the standpoint of entertainment yet it will carry a distinct message in behalf of the Marines. It will be produced under the supervision of that branch of the government service. "The Fire Brigade" will do for the firemen of this country and Canada what "The Big Parade" did for the soldier. It will carry the message of the underpaid and unappreciated. It is at the request of 50,000 firemen in this country and Canada. Part of the profits of this production will go to the treasury of the Associated Fire Chiefs organization to be used in fire prevention work.

Want Good Pictures From All

Another big production will be "The Flying Ace" which will benefit the air services of the U.S. Navy. Similar takings will be launched by M. G. M. during the coming year. The greatest achievement of the motion picture producer can attain is the rendition of the distinct service to his country. The fact that such service has been found highly profitable will stimulate this field of endeavor.

We have discovered a tremendous stimulus in the realization of better pictures during the past year. The achievement of our company in the way of exceptionally good pictures has made every producer in the industry strive to improve his product. We of M. G. M. would like to see every producer make good pictures. This is nothing more than a selfish thought on our part. We cannot make enough pictures to appear in every theatre every week.

Our pictures must follow pictures of other producers week after week at the theatres. If the other fellows' pictures are good box-office attractions, M. G. M. will benefit. The answer to the question of whether our pictures follow a poor picture in a theatre we never reach the returns we do when our pictures go into a theatre which the week preceding played to tremendous crowds. It therefore is not only a matter of talent to look good pictures week in and week out but it helps us if he does so. Every showman knows the effects upon an attraction that follows a failure.

Reasons for Seven Broadway Shows

There has become evident a wild scramble to adopt the so-called Metro-Goldwyn-Mayer producing system. Producing heads of practically every big company are now moving to the West Coast to actually take charge of production. The M. G. M. system is now the thing of the month in producing circles. However, it takes more than a system or a method of producing to make good pictures. We anticipated the present situation two years ago. We have been quietly building our organization. It takes brain power to make pictures such as we have made. In addition to system, we believe we have cornered the producing brains of the industry and believe that there is a real reason for the fact that we have played as many as 85 different attraction on Broadway simultaneously.

We have in Irving Thalberg, the greatest mind in motion pictures today. We have in Harry Rapf the most capable showroom man in producing circles. To these I have added Harry Cahnman, another youthful producer of consistent box-office hits; Ber-
Sam E. Morris Months Proving Successful Beyond Expectations; Sales Force Enthusiasm Grows

APRIL AND MAY, proclaimed Sam E. Morris months by the field organization of Warner Bros, as a tribute to the General Manager of Distribution of the company, have proven successful beyond the fondest hopes of all concerned. Play dates have been filled to the bulging point during those months and the field men are so enthusiastic the drive will probably continue right through to the Summer months.

Mr. Morris returned last week from a five weeks' trip that took him all the way to the Coast. He presided at sales conferences in New York, Chicago and Los Angeles. He spent considerable time at the West Coast studio and he came back all enthused at the way things were lined up for the coming season, but he was even more enthusiastic over the way activities were being conducted in connection with Sam E. Morris months.

Every salesman out of all of the branch offices, each of the branch managers and the Division Managers, together with Lloyd Willis, Special Home Office Representatives, and C. W. Bunn, in charge of special sales has bent every effort to make a success of these Morris months and they have succeeded beyond expectations. They started with the idea of packing play dates and keeping every print in the branches in continuous service and they have succeeded in doing just that. They succeeded so well that they decided they could continue to do so right on up to the Summer. An actual segregation of the returns has not yet been made, but the friendly rivalry among the branches is as keen as though each knew it was but a step behind the leader.

Rockett Starts on His First F. N. Production

"Paradise," Ray Rockett's first production for First National, has been started at the Cosmopolitan studios, New York, with Milton Sills in the starring role and Betty Bronson featured in the leading feminine part. Irvin Willat is directing.

Rockett has secured an unusually brilliant list of players for this production. Besides Sills and Miss Bronson there are Kate Price, Charlie Murray, Lloyd Whitlock, Ivan Simpson and Noah Beery.

Rogers to Visit Coast

Budd Rogers, vice-president of Lummis Film Corporation who has been making a tour of exchanges in the South and South West will culminate his trip at the Los Angeles studios of Gotham Productions where he will spend a week or two in conference with Renaud Hoffman, West Coast supervisor of Productions, relative to closer co-operation between the producing and distributing branches of the organization.

Constance Talmadge in "Duchess of Buffalo;" First National

CONSTANCE TALMADGE, First National star, will have long hair, thirty-eight inches long, in "The Duchess of Buffalo," her next picture. Constance sets the fashion in bobs, so Norway had to supply her long tresses.

In this latest picture, from the story by Han Kraly, who also wrote her last picture, "Her Sister from Paris," Miss Talmadge has the role of an American dancer in Russia.

Miss Talmadge's leading man is Tullio Carminati, who made a tour of the world with Mme. Duse, and he has played in the very theatre in Russia from which these scenes in "The Duchess of Buffalo" were taken.

Others in the cast will be Edward Mandel, Rose Dionne, Chester Conklin and Martha Franklin.

More Than 200 Theatres Play "Ella Cinders" Simultaneously

Upwards of two hundred leading theatres will play Colleen Moore in "Ella Cinders," on June 6 according to the latest report from the distribution department of First National Pictures. This is the national release date of Colleen Moore's newest starring production and exhibitors are getting behind it with a country-wide exploitation drive to make it the biggest box office draw of all the Colleen Moore pictures. Present bookings indicate that "Ella Cinders" will surpass even the high mark set by "Irene" in early first run bookings. The demand for playing time for the Colleen Moore pictures is greater than it ever has been in the past. According to reports, "Ella Cinders" is an even stronger attraction for the star than was "Irene."
Elaborate Presentation Given
De Mille's Special Production
"The Volga Boatman" in London

CECIL B. DE MILLE'S second personally directed production, "The Volga Boatman," which was given its London premiere at the Capitol Theatre, Haymarket SW1, was staged with a very elaborate prologue, presented by the Blue Sarephane Singers.

The main interest was centered in the rendering of "The Song of the Volga Boatman," which was admirably done in the original Russian. The setting faintly showed the famous Volga River in the background, and through a blue gauze cloth the boatmen were seen harnessed to their cumbersome craft. The picture itself "faded in" as the last notes of music died away. At moments throughout the picture the song was heard again faintly, but synchronizing perfectly with the action of the drama.

The English papers all praised the production, saying in part: "The reputation of Cecil B. De Mille will certainly be enhanced by this latest film, 'The Volga Boatman,' which is being shown for a fortnight at the Capitol."—Morning Advertiser.

"Cecil P. De Mille's eagerly awaited super-production 'The Volga Boatman' exceeds all expectations as a dramatic entertainment."—Norwood Weekly.

"The Volga Boatman' is an example of the high technical standard achieved by Cecil B. De Mille."—Gloucester Herald.

"There is no denying the beauty and intensity of 'The Volga Boatman'—Reynolds.

"The Volga Boatman,' the new film at the Capitol is packed with thrills."—Slayd's Weekly News.

"The big film attraction in London this week is 'The Volga Boatman,' the new personally directed De Mille special, which was inspired by the world famous song. Judging from its reception by a crowded house when it opened on Monday at the Capitol, the film is going to earn the same international fame as the song."—Brixton Free Press.

Vera Reynolds Starts
Second Starring Feature

William Sistrom, general manager of Cecil B. De Mille Studios, set cameras turning upon the second Vera Reynolds' starring vehicle, "Risky Business," an adaptation by Beulah Marie Dix of Charles Brackett's magazine serial, "Pearls Before Cecily."

An exceptionally noteworthy cast is featured with the new star. Ethel Clayton, Zasu Pitts, Kenneth Thomson, Ward Crane, Louis Nataux and George Irving have important roles. Alan Hale is directing.

Haines in "Marines"

William Haines, following the enormous furore he created in the title role of "Brown of Harvard," has been assigned the romantic lead in "Tell it to the Marines," it was announced last week by Irving G. Thalberg, associate executive at the Metro-Goldwyn-Mayer studios. Lon Chaney is starred in the character lead of this big production, which is to be made in co-operation with the United States Government, and will be directed by George Hill.

Put old man gloom back
into the Mothballs

Here Comes ~

GENE TUNNEY

A real money star in a
PATHESERIAL
“The Last Frontier” Started;
Seitz and Company on Location

Fifteen Hundred Indians in Exteriors

Actual production of the long promised “The Last Frontier” has been started at Gap Trading Post in the Navajo Indian reservation under the direction of George B. Seitz. Traveling in two separate units; the first consisting of John Rohloff, business manager, with one hundred carpenters, electricians and studio technicians; the second with cast, director and cinematographic staff, “The Last Frontier” company on two special Santa Fe trains have arrived at Tuba City, where they are now established.

Fifteen hundred Navajo Indians have been engaged and the members of the cast representing such famous historical figures as Wild Bill Hickok, the West’s most remarkable gunman and peace officer; General Custer, the hero of the Little Big Horn massacre; the Pawnee Killer, famed Indian Scout and the immortal “Buffalo Bill” will be introduced during the action that Seitz will film before he returns to the Metropolitan Studio.

William Boyd and Marguerite De La Motte are cast in the featured roles. Gladys Brockwell, Frank Lackteen, Junior Coghlan, Mitchell Lewis and J. Farrell MacDonald have important parts, and the role of “Buffalo Bill” has been assigned to Jack Hoxie, who will impersonate the frontiersman during the period of his greatest historical achievements.

The picture revolves about the hardships of the builders of the Missouri Pacific Railroad as they forced their way through the West despite the warring Sioux Indians.

Will M. Ritchey, who adapted this Court- ney Ryley Cooper story for production, has prepared a screen version that borders almost entirely upon authentic data of the birth of the great West, and Director Seitz, with the aid of government agents and commissioners has been promised cooperation in bringing the picture to the screen.

Charles Schoenbaum is in charge of the photography.

Goetz Buys Kann Product

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corporation, and Charles R. Goetz, president of Dependable Film Corporation, 855 Pearl street, Buffalo, N. Y., have just signed a contract by the terms of which Dependable Film Corporation will distribute the twelve Sterling and the six new Banner Productions to be released by Ginsberg-Kann during the season of 1926-27. The territory covered is upper New York State.

‘Speeding Venus’ Completed

After traveling a total of eight thousand miles along California roads to get the proper climatic and topographical conditions existing along the highway from Detroit to Los Angeles, director Robert Thornby completed the Priscilla Dean starring picture, “The Speeding Venus” this week after filming an automobile crash through a plate glass window and securing several accidental shots of spectacular thrills that were not written in the script.

Some ermine wrap! Fit to enhance the charm of Peggy Hopkins Joyce, the Associated Exhibitors star, who wears it.

Close Contracts For
New Series of
Gotham Films

Budd Rogers, vice-president of Luma- Film Corporation, who is now en route making a tour of exchange centers in the South and West, wires that he has closed distribution contracts for the entire Luma output of twelve Gotham Productions and eight Camera Pictures featuring William Fairbanks with Jack Adams of the Home State Film Company of Dallas, Texas.

This deal covers the states of Texas, Oklahoma and Arkansas. In addition to the above mentioned territories Mr. Adams has also been assigned to Gotham for Louisiana and will open an additional branch in New Orleans, which combined with his offices in Dallas, Little Rock and Oklahoma City will cover a very extensive area.

Before proceeding to Dallas, Mr. Rogers visited St. Louis and settled a pending arrangement whereby the product of his company will be handled in the St. Louis territory by Jack Weil, who, as a point of recognition to the producer, is re-naming his exchange Gotham Pictures Exchange of St. Louis.

Sam Sax, producer of Gotham Productions and president of Luma Film Corporation, a flying trip to Pittsburgh last week and closed contracts whereby the Gotham and Fairbanks productions will be distributed in Western Pennsylvania and West Virginia by Harry Grele of Supreme Photoplay Company of Pittsburgh.

Sheffield with Lyon

Reginald Sheffield has been cast to play in “The Great Deception” with Ben Lyon. This is a Robert Kane production for First National.
Moving Picture World

Associated Selects “Flames” As Their First “Gold Medal” Release

Forest Fire Sequence a Big Hit of Production

ASSOCIATED EXHIBITORS, INC., have pinned the Gold Medal of Merit on “Flames,” originally scheduled for inclusion in their product for the current season and have advanced this spectacular Lewis H. Milestone production to head the first group of their series of Gold Medal productions to be released during the coming year.

Since “Flames” was completed some months ago, several offers for it have been made by distributors willing to pay heavily for the privilege of releasing this exceptional play. All these offers were turned down, however, and the wide interest the picture aroused in producing circles fortified Associated in their belief that they possessed one of the surest box-office bets of the year.

“Flames” takes its name from the roaring forest fire which climax the production. Natural color enhances the beauty and dramatic effect of these scenes and gives the blazing forest a startlingly realistic effect. More than two months of preparation preceded the filming of the forest-fire sequence which in itself consumed only a single day of shooting time. No amount of advance preparation could have insured the astonishing success of these scenes, however, were it not that weather and wind conditions were ideal on the day of filming and Milestone, who personally planned and directed the picture gives as much credit to “the breaks” as to the careful planning which preceded the starting of the fire.

Although the forest-fire scenes take prominence because of their sensational nature, this sequence is only a part of a remarkable production that abounds in romance, humor and action. It is described as a thrilling outdoor picture of the Northwest and was filmed entirely in Oregon, where the Milestone forces have their headquarters. At the head of its invariably able cast are Virginia Valli, Eugene O’Brien and Jean Hersholt, Bryant Washburn, Cissy Fitzgerald, George Nichols and Boris Karloff are most prominent of the large supporting cast.

Judging from past performances of pictures of this type, Associated are justified in expecting to set new box-office records with “Flames,” which is said to pack a greater punch than any similar picture. Universal staged a clean-up with “The Storm” when that spectacular production was released some years back and Metro did similarly with “Hearts Aflame,” which proved one of the greatest money-makers they ever made.

Associated have in preparation an extensive campaign of advertising and exploitation to familiarize exhibitors and moviegoers with the outstanding entertainment value of their first Gold Medal release.

“Burning Bridges”

Pathe announces that Charles R. Rogers will start production this week on his third Harry Carey feature Western, “Burning Bridges,” from the story by Jack Boyle.

ANNE CORNWALL
Who has signed a contract with Christie to be featured in several Christie comedies.

Wally Wales to Begin “Twisted Triggers” His First for A. E.

WALLY WALES, one of Lester F. Scott’s trio of western stars, will shortly commence his first production for release by Associated Exhibitors, Inc. Under the direction of Richard Thorpe he will appear in a screen version of “Twisted Triggers,” one of the most promising action stories of the year.

Elaborate preparations for the filming of “Twisted Triggers” are now being made by the Lester F. Scott staff at the Associated Studios in Los Angeles. Director Thorpe, who recently completed “The Dangerous Dumb” with Buddy Roosevelt, is collaborating with Betty Burbridge on the continuity.

In order to invest the production with the proper exteriors, Director Thorpe has already completed arrangements whereby the entire supporting cast and technical staff will be transported into the Sierra Nevada Mountains, situated between the Pacific Ocean and the Mojave Desert in Southern California. This location was chosen because of its particular adaptability to the background of the original story. During the two-week interval that the company is on location, a force of technicians will be busy constructing the many interiors at the studios in Los Angeles.

Writes Song for F. B. O. Film

“Just For You,” a new song which is making a big hit in the Los Angeles supper clubs and dance halls, was written especially for Film Booking Offices’ new Gold Bond production, “A Poor Girl’s Romance.” It was written by Russell Colombo, a nineteen year old composer who organized his first orchestra at the West Coast when he was but fifteen and who has some forty-two compositions to his credit. The song will be published by the Foster Company, of Chicago. Colombo is now working on the score for a musical comedy.

A climactic moment—and the three featured players in Lewis H. Milestone’s “Flames” which will be Associated Exhibitors’ first Gold Medal release—Jean Hersholt, Virginia Valli and Eugene O’Brien.
Eleven Big Productions Are in Work at Fox West Coast Plant

The making of pictures for release during the coming theatrical season is now in full blast at the William Fox West Coast Studios, Hollywood, under the active management of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation.

The studios have cameras grinding on eleven productions. Two are in the cutting room and two more are in preparation almost ready to start.

"Fig Leaves" is in the cutting room. This is an original story by Howard Hawks, who directed from a script prepared by Hope Long and Louis Leighton. George O'Brien and Olive Borden have the leads and an elaborate Garden of Eden set was constructed for one sequence.

"Dead Man's Gold" is also in the cutting room. Lou Seiler directed Tom Mix from L. G. Rigby's script of J. Allan Dunn's novel of the same name. Eva Novak has the feminine lead.

"Pigs" is in production. It's a screen version of John Golden's stage hit by Anne Morrison and Patterson McNutt. Irving Cummings is directing Janet Gaynor and Richard Walling in the principal roles from a script by Alfred A. Cohen.

"The Family Upstairs" is on its way into film. It is from Harry Delf's play. J. G. Blystone is directing from L. G. Rigby's script. Virginia Valli, Allan Simpson and J. Farrell MacDonald have the principal roles.

"The Lily" is before the camera. This is a screen version of David Belasco's great stage success. Victor Schertzinger is directing Belle Bennett and Ian Keith from Eve Unsell's script.

"What Price Glory" has just started on its way to the screen. This a film version of the sensational stage success. Raoul Walsh is directing Victor McLaglen, Edmund Lowe and Dolores Del Rio in the principal roles from J. T. O'Donohue's scenario.

"Married Alive" is well on its way. It is a film version of Ralph Straus' novel. Emmett Flynn is directing Margaret Livingston, Claire Adams, Lou Tellegen and Matt Moore from L. G. Rigby's scenario.

"Womanpower," a film version of Harold MacGrath's story, "You Can't Always Tell," is on its way under Harry Beaumont's direction from Kenneth Clarke's scenario. Katheryn Perry and Ralph Graves have the leads.

"Less Work, More Pay," Peter B. Kyne's Cappy Ricks story, is in production. Albert Ray has Mary Brian, Charles Rogers and a big cast in San Francisco shooting water scenes from Rex Taylor's scenario.

"The Complete Life," an O. Henry story, under Robert Kerr's direction, is nearing completion. Ethel Syke and Frank Butler have the leads. Andrew Penniman wrote the scenario.

"Lafayette, Where Are We?" is nearly finished. The story and script are by Henry Johnson and Gene Ford. Max Gold and Alfred Davis are directing Ernie Shield and Jean Arthur in the leads.

"The Swimming Instructor" is well advanced. It's a Van Bibber comedy with Earle Foxe and Florence Gilbert in a Richard Harding Davis story. Sidney Lanfield and J. Walter Rubens prepared the script.

"The Return of Peter Grimm," a film version of David Belasco's stage success, is in preparation for John Griffith Wray's direction. Bradley King has prepared the scenario for an all-star cast.

Use Fordham Football Organization in "Kick-Off"

In making some of the football scenes for "The Kick-Off," the big George Walsh special which is being produced by Excellent Pictures Corporation, the entire football organization of Fordham University in New York was used.

All of Fordham's famous team, the coach, trainers and the entire football paraphernalia of the big university was employed in the scenes. It was the consensus of opinion among the university group that Walsh ought to drop his movie career and enroll as a student at Fordham. They said they would sweep the world with him on the team. He is a white, there is no disputing that.

The production is proceeding apace under the valuable direction of Wesley Ruggles. The speed of the action communicates itself to the production itself.

To Direct "Midnight Lovers"

Upon completion of his present directorial effort, "Don Juan's Three Nights," John Francis Dillon will direct "Midnight Lovers" for First National, according to an announcement from John McCormick, general manager of First National's West Coast production.

This production, which will be started soon, is Carey Wilson's screen adaptation of J. E. Harold Terry's play, "Collusion." Wilson will also act in the capacity of editorial director on the picture. Lewis Stone and Anna Q. Nilsson have been signed to play the featured roles.
Selling the Picture to the Public
This Department Was Established September 23, 1911 by its Present Editor.
Epes Winthrop Sargent

This Layout for The Merry Widow Has Room for the Lesser Features as Well

Here is the last layout in the series on The Merry Widow planned by Arnold S. Rittenberg, of the Fulton Theatre, Jersey City. This was laid out for the Saturday display and is the first of the series to offer the smaller features.

The basis of the space is a single column cut from the plan book, which has been pasted into the upper right hand corner. This cut includes the script at the top. A regular signature has been pasted in, and this time the signature rises to the top to ride with the “Final presentations” set just below. In the other examples the signature has dropped to the bottom, but with the run drawing to a close the “last times” is the big sales point and properly should come first and it is, of course, advisable to tie the house to this fact.

THE LAST OF THE SET

To avoid repetition there is the general direction in the upper right to “Center space all lines,” meaning that each line rides in the center of its space. This is partly offset by the direction on the left to “Square up in again in bold caps” the matter just below the signature. Mr. Rittenberg has sketched in his copy so that each rides in the line for which it is intended. This is because he has used about the same size letter as the printer has employed. All of the other lines are center spaced with the single exception of the “Orchestra Organ” at the bottom. Here the two words ride at opposite ends of the line, but this is clearly shown in the copy and offsets the general direction.

For the title he again resorts to the use of capital letters. He prefers a condensed letter, spaced, to an extended letter set solid because he knows that in that space the extended letter would completely fill and be less prominent than the spaced letters. It will be noticed that in the panel Mr. Rittenberg even marks in the dashes and specifies the lengths. If this were more generally done we would see fewer layouts with cutoff rule instead of dashes, but we like better marking in pica ems instead of fractions of an inch. Mr. Rittenberg calls for half inch and quarter inch dashes where “three em” and “two em” dashes would be better for the printer, since most of this material is cut to em widths.

If you will remember that there are six pica ems to the inch, you can get about the same results without cutting the material. As a matter of fact he gets em sets, for while the half inch called for is just a half inch, or three ems, his quarter inch dashes really are two ems wide, or slightly over the quarter.

This is the last of the series of layouts supplied by Mr. Rittenberg and probably the last we shall reproduce since we believe that these six examples will show you how to lay out practically any style you may desire. If you will clip out these six examples and staple them into book form with light card covers, you will have a series of charts that will save both you and the printer much trouble.

Hart Had a K. P. Behind the Front

Here’s another topper from Edgar Hart, of the Colonial Theatre, Portsmouth, N. H. Edgar wanted to see how much money he could get on Behind the Front without turning too much over to the advertising account, so he hired an ex-service man to do kitchen police on the sidewalk. All he had to do was wear a tin hat, sit on a box and peel potatoes all day.

Borrowed the Spuds

But at the present price of potatoes the stunt promised to run into money for property, so Edgar arranged to lay off this cost and hold his investment to a flat salary.

He contracted with the restaurants to have his bally peel their spuds each day, the man moving from place to place. He booked up a route that kept his K. P. amply busy, but he advertised that if the man had any spare time he was at the disposal of any housewife.

Like all Hart stunts it cost very little and brought in the largest possible returns. It may be too late to help you on this picture, but there will be other military plays along. Save the idea.
Beauty and Brains for Girls With “Sandy” Tresses

Had Two Contests For Sandy Boosts

Two contests, each with a $100 prize, put Sandy over at Loew’s State Theatre, Cleveland. Both were based on the allegation that Sandy insisted that red-headed girls were not only the most shapely but the most beautiful.

The contests were for the most shapely red-headed girl and the most beautiful rusty blonde. The Cleveland News was sold the idea and took over the dual contests, with daily cuts of the entrants in the beauty contest and the measurements of the “shape” section.

From this data the selection of the semifinal winners was made. These made an appearance at the theatre and the applause determined the final clincher of the titles.

With newspaper backing, the stunt aroused real interest and pulled a big opening business for the picture.

As a side line the plugger song was put on the air each evening for a week and scores were supplied the orchestras in restaurants and dance halls. Each band was given a display card reading “Sandy,” dedicated to Sandy, now at the State Theatre, for display when the number was played.

Vincent Lopez and His Orchestra on the stage and “The Greater Glory” on the screen were the “Big Two” of a program which did not have room for much of anything else because of the extra length of the feature celluloid drama. As it was the complete show ran four minutes over the customary two-hour limit, with one hour and thirty-eight minutes of that time going to “The Greater Glory,” eighteen minutes to Lopez and his aggregation, and eight minutes to the Topical Review.

As an opener for each of the four de luxe performances of the day the Famed Mark Strand Orchestra of thirty-five pieces, directed by Harold Stern, played through a brief introduction which had amber lights from the dome flooding the musicians and the cyclorama drapes which closed in the small production stage. This introduction went right into the musical score for the Mark Strand Topical Review.

Following the Review came the Lopez presentation, in an elaborate garden set backed up by the azure blue drop and a high wall upon which twined floral decorations. A circular platform 18 inches high, covered by grass mats, served to elevate half of the Lopez band. A piano for the pianist of the band was on this platform, and another piano, for Lopez’ solo, was on the stage floor, to the left. The lights for the opening selection, “Honeybunch,” included x-ray footlights and borders to match the hedge rows in the set; overhead spots of magenta and flesh pink focused on the flowers dropped over the wall; eight light blue box lamps on the floor shooting up on the azure blue drop; one flood of green from the dome over the entire set, and small steel blue spot on Vincent Lopez; steel blue spots from the bridge on the band.

With these colors predominating, minor changes were made for the various selections.

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

The girls were put into overalls with “Mike is Coming” and went out to learn useful trades from being traffic cops to carpentry and electric engineering. Theoretically each girl put in one union hour day of eight hours and ate her lunch in the window of the Metro-Goldwyn exchange. You can see from the pictures how hard they labored.
Helping the Band Was a Real Help to a Theatre

HOW KRESS PUT OVER THE BLACKBIRD IN KNOXVILLE
The compoboard bird was hung from long cords so that it swung freely and seemed about to dive into the Riviera Theatre. The inset shows an outline that was parked at the curb all over the city. Both were strong sellers.

Helping the Band Helped House, Too
Massillon, Ohio, has a band. That's nothing out of the ordinary. The band needed money. That's an old story, too. Generally the town council made an appropriation for this band, but it failed to set aside any of the town money this season, and people felt that something should be done about it.

But when The Johnstown Flood was booked into the Grand Theatre, Manager Nordkin figured that he could put the picture over in an extra large way and get a little good will, to boot.

He arranged with the band to exploit the picture in return for a percentage of the receipts, which was to be used for new uniforms and some needed instruments.

As the band was news, the local paper gave a big daily story, and urged everyone to help the band and see an extra good picture at the same time.

The band played the house in each afternoon and twice in the evening, and Mr. Nordkin was well content to give the band its share since he had made more for the house than he could have taken in through any of the usual channels of advertising.

And, above all, there is the lasting thought in the minds of the townfolk that the Grand helped "Our Band." That has a cash value that will show at the box office for a long time.

The Life of Riley
For Rainbow Riley all the Ryels in Austin, Tex., were invited to the guests of the Queen Theatre. There were additional passes for the oldest and youngest and the largest Riley family. They all came and they all went on and boosted.

Copied New York
W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn., repeated the painting, The End of the Trial, used on the front of the Criterion Theatre, New York, for The Vanishing American. He used the drifting cloud effect from a stereopticon. As the painting covered the building above the marquis it made a fine splash. It was hand painted.

Trip to Hollywood Was a Venus Prize
Howard Jameyson, working with a Paramount, put over The American Venus at the Miller Theatre, Wichita, Kansas, with a noise like a ton of coal falling on a tin roof.

Arrangements were made with a local paper to send a beauty contest winner to Los Angeles, with entertainment while there and five stores provided a costume for the five runners-up, all of whom appeared on the stage at the Miller wearing the costumes.

More than 500 girls tried to see how close they would come to the measurements of Fay Lanphier, and for three weeks the town could think and talk nothing but Venus.

Earl Cunningham, the Paramount, staged 15 similar contests in his territory, but the Wichita stunt pulled the boots off the other fifteen because of the value of the prize.

We are glad to learn that Jameyson is still at it. It's been a long time since he has kicked in to this department. He used to be a regular guy.

Bucked Follies
Because The Greenwich Village Follies was in Evansville, Ind., it seemed to be up to Charles Swedon, of the America Theatre, to crowd on a little more steam. He did.

He put out a large man on a small donkey with a sign reading, "Go West, but before going west see Buster Keaton in Go West at the America."

The other was a sealed envelope reading "Unusual offer to Evansville. A trip to the golden west. Particulars inside." Inside you were told you could take the trip without leaving town by going to the America. The two stunts helped to save the box office record.
Jazzing Pittsburgh for The Kellys and Cohens

Used Amplifiers on Cohens and Kellys

Taking a leaf from Harold Lloyd exploitation, the Cameo Theatre, Pittsburgh, had a three-microphone loud-speaker installation made for the run of The Cohens and Kellys. One mike was in the orchestra to get the music, the second was midway in the house, to get the laughter, while the third was sent out from the office over a third. It not only stopped the passers-by, but it brought them in. You could stand in the lobby and see the stunt earn its money.

An old wagon, loaded with empty barrels and covered with a cloth declaring that there was a barrel of fun in the play, was partly paid for by an additional streamer announcing that the Cohens and Kellys ate at a certain restaurant. This was held on the streets for several days at practically no cost.

But the star stunt was an offer of a theatre party to the first Cohen or Kelly to enrol in the Marine Corps during the run of the play. This was a theatre party and not just a free ticket, and the marines covered both sides of their tents and the front with posters.

Another effective idea was a bathtub in a plumber's window with cutouts of Sidney and Murray with "The Cameo Theatre invites you to have a splashing good time with the Cohens and Kellys in a Fort Pitt Supply Co. bathtub."

It made for a constant capacity business.

Reaching Heaven

The tallest building in Peoria, Ill., is the twelve-story Lehman Building which stands next to a two-story structure. Appreciating the display value, C. W. Bedell, of the Apollo Theatre, plastered the side with a nine-story banner reading merely "For Heaven's Sake!" After the opening, a second streamer was placed alongside with "Apollo. All Week!" though most of them did not need directions.

Midnight Matinee Helped Two Days

All through the Southeast the midnight matinee is used by Publix managers to signalize the better than usual attraction. In Chickasha, Okla., the midnight matinee has been used only on New Year's Eve until Clayton Tunstill wanted to put over "Phantom of the Opera" for a two-day run at the Rialto Theatre.

The feature was to open Monday and the laws were strict against Sunday shows, so the feature was advertised to commence at 12:15, and the sale was not started until one minute midnight. The S. R. O. sign went out before starting time.

All of the advance advertising was framed to appeal to the love of mystery with such lines as "Don't let any black cats cross your path on your way to attend the midnight matinee at the Rialto. You'll know why when you have seen the show."

The presentation was made with only the red exit lights on. Otherwise the house was in total darkness, and when the chandelier fell a bucket of glass dropped back stage almost pulled the patrons out of their seats.

The net result was that the regular performances for the two days were to capacity, and the midnight show, which brought this result, was practically all velvet.

It played to a sell-out with only the usual advertising campaign plus the matinee. The matinee turned the trick.

Holed Out

H. C. Farley used two punch holes in the cards on which he mounted his supply of Venus pencils for The American Venus at the Empire Theatre, Montgomery, Ala. Other managers have used slits, but you will find round punches easier to work than cutting rule.
Commercial Setting Hurts This Display

This is a full-sized reproduction of a single column ad from a Newark paper for a neighborhood house. It shows what is apt to happen when the printer is left to his own devices.

**SAVOY THEATRE**
Springfield at High
Four Days Only
Starting Today—The

**"COHENS AND THE KELLEYS"**
Starring George Sidney, Charles Murray, Vera Gordon and Kate Price.

Biggest Laugh Hit of the Year
No Advance In Prices
Come to the Matinee and Avoid the Evening Crowds

A Universal Release

**LACKING IN DISPLAY**

Evidently the copy was merely written out and not marked for display. The printer has done the best he could, but his best gives display only to the title. There is practically no display to the star names, because they are all run in.

Cutting those names down to a 10 point and staggering them would have given the full value to these names, all of them useful. Even better would have been something like this:

George Sidney
The Cohens

Charles Murray
The Kellys

Kate Price

That would have given a much better idea, for then you could have visualized the players in their roles. As it is the run-in style deprives these lines of any display.

And the printer has evenly spaced, as he has been taught. He does not divide as a showman would, but evens up his space.

In amusement work it is better practice to draw the address directly under the house name. Then the "Four days only, starting today" could have been made a second bank, and this would have given a better space above the "Cohens."

Below the title the "Biggest laugh" line could have stood, with the "No advance" in a bolder face and the matinee appeal in italic. This would have given an appeal to each of the three lines that is lacking where the same face is used for all.

The printer does not know this. He is not supposed to know it. He is a printer, not an advertising man. It's his business to set type, not to plan your displays for you.

It's your business to know what you want and to be able to communicate your ideas to the printer. If you just write out the words, you must take what you get.

If you sent over a grocer for a dozen of eggs and got only nine you would be quick to complain, but you are taking nine to the dozen from the printer when you expect him to do your work for you. Study your display, mark your copy properly, and then, if you do not get results, kick. But you have no grounds for complaint unless you tell the printer what to give you.

Probably the house and title were the essentials to this space, but if better display would have sold ten more tickets to those who would not be sold on the title alone, the extra time would be well repaid.

**Writes a Book for Cohens and Kellys**

Using a six tens, Alexander Frank, of the Plaza Theatre, Waterloo, la., tells a lot about his offering, and yet tells it in such a way that if you do not care to read you are apt to be sold on the display lines alone.

This cannot be done with every title, but with The Cohens and Kellys the cuts suggest the contrast between the two clans, and the cut virtually tells the story.

Just to make it international, Mr. Frank has added "Echoes of Scotland" for a stage attraction and thrown in "Beautiful Waterloo" for a screen special.

This was his St. Patrick's Day attraction, and if he had done it to the limit it was not his fault. He certainly put all he had on the ball.

From strictly theoretical angles this space contains too much copy. In theory the excess of type scares the eye from the spade. In theory the prospect will refuse to read so much copy.

The theory generally is right, but Mr. Frank has made this so easy to read, and has phrased his appeal lines so well that we think most of those who came to the space hung around for a while unless they were in a tearing hurry to get along to the sporting page or the dry goods ads.

Clearly there is too much copy — too many words to be read, but you don't have to read it all to get the idea. That stuff below the Kelly family is a sales clincher in itself, and you don't have to go through the matter that hovers over the heads of the Cohens. If you read that, too, you are more than ever convinced that this is a show you really must see, but you have been sold the idea already.

Mr. Frank adds Has Anyone Here Seen Kelly for a community sing. It is an old timer, but still remembered, and if you have not yet played the picture, you cannot do better than to add this song, either in community form or as a solo.

We think that Mr. Frank has produced an exceptionally good display both as to copy and layout.

**Plenty of Sales Talk But Strong Display**

The moment your eye hits this space of the New Theatre, Baltimore, you know that it is an advertisement of Loni Chaney in The Blackbird. You do not have to hunt through the space to find out what it's all about. You get the entire message at the first glance.

From this angle the space is close to ideal. A great deal is said and much of this is told in large letters, but the big type is held to light line which is conspicuous without...
Moving Picture World

Good All-Type Layout Sells The Johnstown Flood

being so black as to kill off the more important essentials.

If you want more, there are two banks of sales talk. One tells you of the local and the general nature of the story. The other helped you to convince yourself that you really should see it.

And there are two cuts that illustrate without obscuring the big idea. The character sketch of Chaney is done with Benday, to get a half-tone effect with line printing qualities. The other is a slight scene sketch done with an economy of line that is not always to be found in line cuts.

This is set mostly in a point in a rather too wide measure for that size, but it sells the idea of an important announcement so well that we do not believe that the column width militated against the reading of the entire space.

THE BEST SELLER

The first paragraph revives memories of the famous flood, with the second starting off with the announcement that Canton will see it first. The third paragraph deals with the bursting dam, while the last treats of the immensity of the production.

This does not equal the display value of the "See—" lines on the opening day, and yet it is written with a sincere enthusiasm that probably made the sale before the splash advertisement came out.

The last paragraph deals with the need for patronizing the matinees, if possible, which always is a good appeal.

In general the sensational style is the best on this picture, and the really good advertisement should read like a circus herald, but for the world premiere we think this opening approach is even better.

Much of the success of the advertisement is due to the white margin. Set solid it would not have possessed the same appeal. It is worth noting that this is put over with a very small cut. This cut is much better than the larger size.

Gets Good Space

For Sales Talk

This First National cut is planned to give a good space for the sales talk, and the Rivoli Theatre, Baltimore, has made good use of the opportunity, though it would have been better had the smaller lines been set in Roman instead of a full face. Roman would have been more prominent than the black, and would have been easier to read. This also would have given a change in pace that would have been helpful.

Most of the First National plan book cuts carry too much illustration. They do not allow for the setting in of type copy. Here

the trees bordering the road serve merely to separate the type from adjoining spaces, and this is one of the best designs the F. N. art room has turned out of late. More than that, it is so planned that the trees can be cut out to yield a useful three-column cut only a little more than three inches high, if it is desired to cut down the space.

This offers rather more description than the average display, but the title is rather

Revolved the Models

Staging a fashion revue at the Vivian Theatre, Daytona, Fla., Harry Vivian enlisted some thirty society girls to wear the dresses provided by a local merchant.

He borrowed his stage ornamentation from the Daytona Art Gallery, and built this up with floor lamps and rugs. Each girl came down a stairway to a turntable on which she stood for a complete revolution, to give the effect from all angles. This proved one of the hits of the show.

Thirty-day passes were given all participants, as they could not be offered the usual model fees.

It made a big immediate business and has helped the general attendance.

Tell us what you did for Decoration Day so others can do it next year.
Hal Roach Discusses Comedy Production

HAL ROACH has started many innovations in the making of his comedies for Pathé release. He has brought big stars to the short comedy field and he has brought the mounting and production, as well as the stories of his short features, up to big feature level.

That Hal Roach is one of the keenest makers of films today was brought out in an interview with a representative of this paper while the producer was attending the Pathé Convention in New York. Mr. Roach gave the writer one of the most thorough and comprehensive discussions of two-reel comedies ever presented by a film executive.

He opened his discussion with an outline of his plans for the coming season which will include four series, each a distinctive type of comedy. They are Our Gang, the Charley Chase Comedies, the Mabel Normand Comedies and the Hal Roach Star Comedies. With reference to the Hal Roach Star Comedies, Mr. Roach pointed out that this series marks a further advance in comedy production than has ever been attempted in the motion picture business and the bringing of such important names as Lionel Barrymore, Theda Bara, Mabel Normand and others into the two-reel comedy field has established and will continue to establish a prestige enjoyed now only by the more lengthy feature productions.

"My purpose of these Star Comedies," Mr. Roach said, "is to create an attraction so important in name value that no exhibitor would consider playing them without exploiting them. His recognition of the box-office value would be so great that he would recognize immediately the folly of putting them on his screen without putting them in electric lights in front of his theatre."

In connection with the stars, Mr. Roach named numerous well-known players who would be featured during the coming season. Some of the contracts are already signed, others are being negotiated, and the names read almost like the blue book of the motion picture industry.

"The motion picture business must progress in all its branches or it must go backward," said Mr. Roach. "It cannot stand still and this is what we are endeavoring to do to advance the two-reel comedy productions in keeping with the march of progress in other lines of business."

One of the important things that Mr. Roach pointed out was that an exhibitor must have harmony in his program; that is only folly for him to present an excellent feature production filled with big names, mounted in a lavish manner, well directed and produced, and then follow it with a shoddy comedy. This makes for incongruous entertainment and reflects upon the entire program.

"We are not competing with other comedy makers," Mr. Roach said, "but with feature makers and it is upon that basis that we expect the Hal Roach comedies to be sold and presented to the exhibitor and the public."

Pathe Short Feature Program Week of May 30

"OUR GANG" in "Uncle Tom's Uncle," "Muscle-Bound Music" with the Mack Sennett comedians and Ralph Graves in "A Yankee Doodle Dude," all two-reel comedies, head the Pathé short feature schedule for the week of May 30, which also lists such fine screen entertainments as "Songs of Central Europe," one of the Famous Melody series; "R. P. M." a Granland Rice Sporlight; "The Bumper Crop," one of Aesop's Film Fables; chapter six of "The Bar-C Mystery"; Pathe Review No. 22; Topics of the Day No. 22 and two issues of Pathe News.

"Uncle Tom's Uncle" is a Hal Roach two-reel comedy directed by Robert McGowan. Joe Cobb, Mickey Daniels, Mary Kornman, Jay Smith, Jackie Condon, Johnny Downs and Farina are the actors of the film masterpiece.

"Muscle-Bound Music" is a Mack Sennett two-reeler directed by Alf Goulding. Billy Evans heads the cast which includes Natalie Kingston, David Morris, Patsy O'Byrne and Kewpie Morgan.

"A Yankee Doodle Dude" is a Mack Sennett two-reeler with Ralph Graves, supported by Ruth Taylor, Dale Fuller, Patsy O'Byrne, Marvin Lobach and Thelma Hill. Charles Lamont directed.

"Against Desperate Odds" is the sixth chapter of the Patheserial "The Bar-C Mystery," starring Dorothy Phillips. This is a C. W. Patton production.

"Songs of Central Europe" is one of the Famous Melody Series featuring Peggy Shaw and produced by James A. FitzPatrick. "R. P. M." is a Granland Rice Sporlight produced by J. L. Hawkins. "R. P. M." is the abbreviation for "revolution per minute" and refers, of course, to the speed of motors.

The public will not accept a lesser quality. We must go forward! No, we are not satisfied with our product and I never will be satisfied, for I am going ahead every month—one year—to make my comedies better, step by step, and keep pace with the progress of the industry.

"With the Hal Roach pictures we are delivering box-office value," said the Pathé producer in his concluding remarks, "and the exhibitor is going to declare dividends upon them if he takes advantage of their box-office possibilities. I'll con, as I am doing, give to the exhibitor a definite name and attraction in each comedy. I am giving him something to advertise. With the two-reel comedies such as I am making, and a feature picture, he has not one thing to advertise, but two—attractions to put in electric lights—two attractions to reach a great audience."
Reviews of Little Pictures with a Big Punch

"Uncle Tom's Uncle"
(Path—Comedy—Two Reels)
"Our Gang" herewith presents its own version of "Uncle Tom's Cabin" and without doubt it is one of the most hilarious of this popular series. Mickey is Simon Legree, Joe Cobb is Uncle Joe and Farina is Topsy. The high point in the comedy is, perhaps, Eliza crossing the ice pursued by a variety of dogs, each with hot water bottles draped over his head in lieu of the flapping ears of bloodhounds. A rival gang attempts to break up the show by pelting the performers with various kinds of ripe fruit including that from the hen. But the show goes on. Uncle Joe is hauled to heaven by a block and tackle hitched to a donkey. A bee stings the donkey and Fatty soars up and down between the barn floor and the roof at a high rate of speed.

Rome McGowan who, previously, has directed this comedy for Hal Roach, has not stinted in any way in respect to the introduction of gags. Each one is effective. It is a worthy number and one that will steal the thunder from the feature unless that part of the program is extraordinarily good.—Peter Milne.

"Wild America"
(FOX—Variety—960 Feet)
One of the very best of the interesting Fox Varieties is this reel which shows some of the most beautiful and awe-inspiring spots that dot the wild sections of this country. Many of the shots were taken in the sections that are being preserved in their natural beauty by the government as national parks. Among these are scenes of Yellowstone Falls, vast herds of reindeer in Alaska, the remarkable Rainbow Natural Bridge and never-before-used pictures of the monument-like masses of stone in Monument Valley in Utah, an almost inaccessible point.—C. S. Sewell.

"The Pelican's Bill"
(F. B. O.—Cartoon—One Reel)
In the Latest of the Bray series of Unnatural History Cartoons a little boy is seen stealing jam and his mother tells him the story of the pelican that aided a monkey in stealing everything in sight. The monkey was punished by having to make little rocks out of big ones and the pelican had a padlock put on his bill. This is an imaginative and humorous number that ranks well up with the others in the series.—C. S. Sewell.

"The Bumper Crop"
(Path—Cartoon—One Reel)
Barneyard burlesque is the subject of this latest of Paul Terry's Aesop Film Fables. The farmer, the cow, the pigs, the mice and the cat consistently violate all laws pertaining to such inhabitants of the farm. With this fact that "The Bumper Crop" is an entirely amusing number of the series.—Peter Milne.

"Honeymooning With Ma"
(Universal—Comedy—Two Reels)
This CENTURY COMEDY featuring Charles King, is built up on the familiar idea of the unwelcome, bossy mother-in-law who comes for a visit and proceeds to abuse the young husband. There is a camping trip with the tent blowing away and other mishaps with Charlie as the goat, but he finally gets satisfaction when "mother" goes out in a canoe and it overturns. It is of average amusement value with several gags that are good for laughter from the slapstick fan.—C. S. Sewell.

"The Planting Season"
(Path—Spotlight—One Reel)
This Grantland Rice Spotlight instructs youth, the springtime of life, is the time for physical development. He shows how sport ideals—the desire for strong bodies—are cultivated among the boys and girls of America. Some of the best scenes deal with tiny tots diving and swimming in Florida waters.—Summer Smith.

"Outlaw Love"
(Universal—Western—Two Reels)
Josie Sedgwick is starred in this Mustang Western which deals with the attempts of the heroine to exonerate her father from the suspicion of having murdered the former sheriff. She aids an injured man and arouses the enmity of Borden, leader of a gang and the present sheriff. Finally the injured man lights a fire and the gang find him. This proves to be a ruse and a neighboring sheriff captures the whole crowd arresting Borden for the murder, while the injured chap decides that he wishes to marry Josie and she is entirely willing. There is plenty of action including a scene where Josie unhorses the villain, and it is fully up to the standard of the average two-reel western. Josie displays some excellent horseplay. He is seized by four "doctors" who should prove good entertainment for the fans.—C. S. Sewell.
Fox's $5,000,000 Comedy Program for New Season

GEORGE E. MARSHALL, boss of the Fox Comedy lot, is not dismayed by the current production schedule he has been assigned, and which will cost the company in round figures $5,000,000.

His first report to Winfield R. Sheehan, general manager now engaged solely in supervision of the gigantic Fox output, is that everything is going as smoothly as he could desire.

Six of next season's releases are ready and others are in the course of production. Those completed include the first of a series of eight Animal Comedies, a new feature of the Fox Short Subject program. These comedies are expected to be a notable hit because of their distinct novelty.

The other comedies completed embrace: Two Imperialts, "It's a Pipe," and "Lafayette, Where Are We?"; two O. Henry's, "A Complete Life" and "Babes in the Jungle," and a Van Bibber, "The Swimming Instructor."

The comedies in work include the first of an eight-reel series, "Helen and Warren Married Life," pictures based on the celebrated newspaper stories by Mabel Herbert Urner; two Imperials, another O. Henry, a Van Bibber and the second of the Animal Comedies. One of the Imperials, to be titled, "The Steeplechase," is almost finished.

Working with him on these comedies, Mr. Marshall has the pick of directors, who know the art of making the best moving, genuinely funny films: gagmein, who have the knack of injecting natural and original humorous situations, and titwriters, many of whom are nationally famed wits.

There are five releases between now and August, when the new year begins, and all are in film except "A-1 Society," an Imperial, which will be completed within a few days.

"She's My Cousin"

a Colony Repeat

SHE'S MY COUSIN, the first of the 1926-1927 Stern Brothers Comedies to reach the screen, had its premiere last week in the Colony Theatre, New York City, and proved a popular audience picture, drawing almost continuous laughter. It is the first of the "Excuse Maker" series, one of the high-class 2-reel series being made by the Sterns for release by Universal next season.

The "Excuse Maker" series features Charles King, with various leading women, in stories dealing with the predicaments and escapades of a young lady-killer before and after marriage. In "She's My Cousin" the leading feminine role is played by Constance Darling, long a favorite in Stern Brothers Comedies.

Although "She's My Cousin" is not due for release until next fall, the Colony presentation was arranged as a try-out for Broadway audiences. The "Excuse Maker" series is being produced as a high-class series for first-run houses. The reception this two-reeler is receiving from the crowds filling the Colony would indicate that the Stern Brothers have hit the ball on the nose for the first-run of the season.

All are of the lightest and swiftest humor, particularly suitable for the summer season, as Mr. Marshall planned.

These pictures are "Rah, Rah Heidelberg," a Van Bibber, starring Earle Foxe; two O. Henrys, "A Luckenlover Lover," with Hallam Cooley and Gladys McConnell; one of the "Helen and Warren" series, "The Family Picnic," with Kathryn Perry, Mr. Cooley and Art Hhausen; the Imperial, "Matri mony Blues," with Lige Conley, Mildred June and Dot Farley.

Fox Films Animal Comedies Promise Fun Galore

A GANDER—some dogs—a jackass—a horse!

That an all-star cast is no novelty on the Fox comedy lot at Los Angeles is emphasized by this presentation of a galaxy of famed comedians and the announcement that Brian Boru, the intellectual Celtic Gander, Pal the Smiling Dog, Purp the Presumptuous Understudy, Mike the Home Rule Democrat, and Primna Donna the blonde Filly have all been put together in a dazzling aggregation that will make "rib-ticklers" for laugh-lovers.

To attain fame in "Movie Land" the player must be either bright, brave or beautiful. Though many Foxites possess all these attributes that cannot be claimed for ALL of this newest comedy unit because Brian Boru, the philosophical Gander, is merely brave and bright. His birth proves him bright. Italian geeze saved Rome by warning the guard that enemies were approaching. Nobody would claim that an Italian goose was as intelligent as an Irish gander.

Pal, the Irish dog, has the speed of Tom Mix, the magnificent development of a George O'Brien, the pathetic voice of an Alec B. Francis but nobody would credit him with the beauty of an Edmund Lowe. But Pal has a wealth of experience. He is an old-timer. He knows every camera trick. He thinks! He sees! He's an actor, is Pal.

And Mike the Jack (it's a slander to call him mule) is a rare find. As the symbol of the political party that wins each Blue Moon but which gives Uncle Sam all his statesmen, Mike stands for human liberty and broad thinking. He is destined to attain a high position in the cinema world.

Last we come to Primna Donna, blonde as a Dakota wheatfield in October, sleek as a fresh dipped eel and richly equipped with youth, beauty, and brains. She may be said to be the equine Sandy of the screen.

A singularly fine cast—all richly equipped to do that for which they were engaged; make more comedians of sucilic merit that the fame of Fox will go faster and further to all places where humor is appreciated and laughter is recognized as a gloom destroyer.

Fox's $5,000,000 Comedy Program for New Season

Clarke Returns from Visit to Canada's Censors

W. F. CLARKE, General Manager of Cranfield & Clarke, Inc. and William Cranfield, returned from Canada after surveying the Cranfield & Clarke four new exchanges, and inaugurating their 1926-1927 sales campaign. While there, they visited the Province of Quebec Censor Board, and obtained their views on censorship, and what eliminations were necessary before American pictures can be shown in Canada.

The chief eliminations necessary are: divorces, the eternal triangle, nudity, infidelity and fighting with knives or fists.

NOW BOOKING 4-SINGLE REEL LESSONS IN THE BALLROOM CHARLESTON Featuring NED WAYBURN and FOLLIES GIRLS CRANFIELD & CLARKE, Inc. 729 Seventh Ave., N. Y. C. 44 Church Street, Boston 1314 Vine Street, Philadelphia 2020 Stout Street, Denver 27 Prince William St., St. John, N.B. 12 Mulberry St., Toronto 21 Dundas Street East, Toronto 402 Film Building, Winnipeg
CAREFUL PLEASE, (2 reels), Star, Lloyd Hamilton. A good two-reeler with a number of "peaceful" features, "Harem" is still satirical and sassy and the ladies seem to like him all the more. R. A. Freuss, Arvada Theatre, Arvada, Colorado.

CUPID A LA CARTE. (Fox Comedy). A very good comedy for high-class audiences, but as a rule, does not have enough slap-stick, especially for small town. Is really a two-reel program picture. Tone, okay. Appeal, 90 per cent. Working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

CURSES, (Educational Comedy). Star, Al. St. John. This one was a good burlesque on a serial. It brought quite a few laughs out of our audiences. It is different from the general rule. Tone and appeal good. Better class, tone. Admission 10-25. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.


THE FEUD, (Fox-Comedy). Star, Earle Fox. Pretty good episodically, but the Van Vicker series. Find that this series, so far, has not been as good as the series made for the 1924-25 release. Tone O. K. Fair appeal. Draw mixed class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


FIGHTIN' INDIANS, (Pathé "Our Gang" Comedy). An "Our Gang" comedy that pleases everyone. Some say they have been done for some time. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FOX VARIETIES. These are real good fillers-In. In all shows and are not too long. Buy these right and use them. They should please. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

FROM THE CARRYS' SEAT, (Fox O'Neill). Just a punk comedy from Fox's laboratories, but people forgot its "puniness" when they saw the "Lost World." Fox has been on same program. Tone, fair. Sunday, yes. Special, no. Weak appeal. General class town of 1,500. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


GOING GREAT, (Educational Comedy). Star, Eddie Nelson. This pleased the youngsters and we had a lot of them to see. Plenty of fast action which brought up plenty of laughs. Tone and appeal, good. Better class. town of 4,500. Admission 10-20. C. A. Angle- mire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

GOOSELAND, (Pathé-Comedy). Star, Albee.

Herrick

By Charles Edward Hastings

Moving Picture World

May 29, 1926

Herrick


RUN TIN CAN, (Educational Comedy). Star, Arna Burch. This comedy has been running quite a while. It is the subtitle, where the girl tells Neal on the 'phone,'I'll be over to see the little puppies you have in your town.' It is one of the funniest comedies we have had in a long time, and the audience such as we cater to do not grasp the humor in vulgar titles shown in public. Let's at least keep comedies clean. No tone, Maybe suitable for Sunday. Good appeal. General class town of 1,500. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOOTIN' INJUNS, (Pathé Comedy). "Our Gang." Not much Indian shooting, but when the kids go into an electrically run model of a house for an amusement park thriller they are the type of situations that will get a laugh from the crowd. Play up the Mystic House stuff if you can. Also, the little puppies, H. H. Hedberg, Henry W. Nauman, Moose Theatre (800 seats), Elizabethtown, Pennsylvania.

SKY JUMPER, (Fox Comedy). Star, Earle Fox. Well, boys, if you want a clean, thrilling comedy this is the one you are looking for. I find this to be a good class of goods. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Reiney, Prescott Circuit (250-270 seats), Union, Maine.


Herrick is doing as much as any second man, perhaps, to make the little feature a permanent attraction in motion picture theatres. He selects his stories with care, and works over his two-reelers with all the painstaking effort a director bestows on a colossal special. For he knows that the "short" dramas can be made to hold out a strong appeal, if the story, cast and direction compare favorably with the best the big feature affords. Herrick demands the best stories, a wise discrimination in his casting, and settings that bring out and sustain his story; sometimes lavish in their beauty.

Herrick's achievements in the field of "shorts" will make interesting reading in any chapter on "dramatic featurettes" to be written hereafter.
A N OUT OF THE ordinary type of picture and one that is difficult to classify is the Paul Sloan production "Eve's Leaves" adapted from the Harry Chapman Ford play of the same title. It is a combination of modern romance-comedy, drama with situations improbable enough to border on farce, while prominent in the story is a pompous Chinese bandit and his cohorts which introduces an element suggestive of extravaganza or musical comedy. The story is essentially one of romance, handled with a facetious and somewhat whimsical touch, a close second. Altogether, while decidedly improbable and not intended to be taken seriously it contains a number of amusing situations and will probably prove pleasing entertainment. Eve, the heroine, is the daughter of the captain of a freight ship. Notwithstanding his efforts to the contrary which include dressing her in boy clothes, Eve proves very romantic and headstrong. While in a Chinese port she spies Bob and sets her cap for him but he kids her thinking she is a boy. Through a ruse she shanghaies him and Chinese bandits swarm aboard the ship. Dressing in extravagant feminine togs she at first amuses and then interests Bob and when the bandits take him to their castle, she hides in a chest and goes along. She finally succeeds in vamping the chief and tying him hand and foot. She then frees Bob and suddenly spying a minister among the captives, she gets him to marry her and Bob just as they are released by the capture of the bandits by the native soldiers. Leatrice Joy who is starred, gives a vivacious and pleasing performance while William Boyd capably handled the regular hero man role of Bob. Walter Long gives a good performance in the picturesque role of the bandit chief while Sojin and Nambu add to the weird oriental atmosphere as his slaves.

“Why Girls Go Back Home”—Warner
Patsy Ruth Miller and Clive Brook Featured in Good Comedy with Unusual Plot Treatment

Reviewed by C. S. Sewell

CAST:
Marie Davenport, Patsy Ruth Miller, Cliff Dudley, Clive Brook, Jane Winton, Sally Short, Myrna Loy, John Ross, George O’Hara, Joe Downey, Joseph Downing
Scenario by Catherine Byrde
Directed by James Flood

The actor tries to resume the friendship and she laughs at him but later repents. He follows her aboard the train home and she confesses she loves him and answers the question of the title by saying she is going back home to chew the handsome husband she has picked out.

“The Phantom Bullet”
Universal
Hoot Gibson Scores in Boob Comedy Role in Production with Extra Strong Plot Interest

Reviewed by C. S. Sewell

CAST:
Tom Furlane, Hoot Gibson, Jane Tereill, Eileen Percy, Dan Barton, Allan Forrest, Bill Haynes, Pat Harmon, Zack Peters, Nelson McDowell, Judge Terrill, W. H. Turner, Tom Furlane, Sr., J. T. Prince, Short, Peeewe Holmes, Doleros, Rosemary Cooper
Based on novel "Click of the Triangle T" by Oscar Friend
Scenario by Curtis Benton
Directed by Clifford Smith

Hoot Gibson’s newest starring vehicle "The Phantom Bullet," a Universal-Jewel production, adapted from a novel, "Click of the Triangle T," is the story of a young westerner who, called home as the result of his father’s murder, poses as a boob and a sily tenderfoot and eventually fathoms the mystery.

This picture is a "Western" and contains all of the elements that make this type of production popular, but there is more drama and characterization and less of the essentially melodramatic than is frequently the case, and the story is marked by well-knit plot development that holds the interest and at times becomes absorbing.

The situation on which the story hinges and which gives the picture its title, is based on the fact that the hero’s father was mysteriously murdered and the only clue is that the bullet was fired from an automatic. Hoot Gibson has an unusual type of role for him and to see this popular western star, one of the finest horsemen on the screen, giving a perfect imitation of a greenhorn at the game, adds to the interest and is good for a number of laughs.

The supporting cast give good performances. Aileen Percy appears as the heroine with Nelson McDowell giving a good characterization of Hoot’s eccentric comic puncher pal. Allan Forrest, usually seen in heroic roles, acquits himself well as the villain.

There is less action than is usually found in Hoot Gibson pictures, more attention being given to the story development and to the comedy, the result is an enjoyable picture that should please the Hoot Gibson fans. His admirers will thoroughly enjoy seeing him in the role and get a lot of laughs out of his performance as a boob and inveterate camera hound, and when he unmasks and appears as his true self, there is added punch to his performance.
"Ranson's Folly"—First National
Richard Barthelmess in a Romantic Military Drama Based on Richard Harding Davis Story

Reviewed by Peter Milne

CAST:
Lieutenant Ranson ........ Richard Barthelmess
Mary Cahill ............... Dorothy Mackaill
Cahill ............. Anise Randolph
Lient. Crosby ............. Win. Norton Bailey
M. Pat Harrigan .......... Billie Bennett
Col. Holland ............. Col. O. G. Smith, U. S. A.
Mrs. Bolland ............. Pauline Neff
Mrs. Trudale ............. Mrs. Trudale
Chief Standing Bear ...... Chief Big Tree

Based on story by Richard Harding Davis
Directed by Sidney Olcott

"The Isle of Retribution"—F. B. O.
Vigorous Melodrama of Hardship and Cruelty in Far North Provides Virile Entertainment

Reviewed by C. S. Sewell

CAST:
Bess Gilbert ............... Lillian Rich
Ned Cornet ................. Robert Frazer
Doomsdorf ................. Victor McLaglen
Lenore Hardenworth ...... Mildred Harris
Her Mother ................. Kathleen Kirkham
Godfrey Cornet ............ David Torrence
Sindy ...................... Inez Gomez

Scenario by F. K. Myton
Directed by James Hogan

Doomsdorf, a Russian, sore on the wealthy class because of his persecutions at home. He determines to get even and abuses both the women and Ned, making them slave for their food. Lenore and her mother soon show their true colors and betray Ned and Bess, who escape. Ned in the meantime has developed great strength and when Doomsdorf overtakes them he lures him into a bear trap, and then fights him, an avalanche of snow finally buries Doomsdorf. Ned returns to the States with Bess as his wife. Robert Frazer is cast as Ned.

"Early to 'Wed'"—Fox
Pleasing Human Interest Story of Newlyweds with Matt Moore and Kathryn Perry Featured

 Reviewed by C. S. Sewell

CAST:
Tommy Carter ............... Matt Moore
Daphne Carter ............. Kathryn Perry
Mrs. Hayden ............... Julia Swaine Gordon
Hayden ................. Albert Gran
Mike Darby ................. Redmayne Hilderbrand
Mrs. Dugan ............... Zsa Pits
Art Nevers ................. Arthur Houseman
Mrs. Nevers ............... Beula McKaye

Based on novel "Splurge" by Evelyn Campbell
Scenario by Kenneth B. Clarke
Directed by Frank Borzage

Little story and it has been well brought out by Director Frank Borzage who is especially fine when it comes to themes where this element is strong. Matt Moore and Kathryn Perry are congenially cast and both do excellent work as the young husband and wife respectively and there are some amusing comedy situations and several interesting and appealing as well as humorous touches of married life, which seem very real.

The outcome of the story is easily forecast and there is consequently practically no suspense, also the extent to which the wife is able to go in putting over her bluff, even borrowing a full dinner and a bedroom suite seems rather far-fetched and weaken some of the force of the story; "Early to 'Wed," however, has much to recommend it and should prove pleasing entertainment for most patrons, especially the married ones.
Switching the Spotlight to the Exhibitor

San Francisco's Harding Opened By Levin

Moving Picture World
San Francisco, May 14.

THE Harding Theatre, the seventh neighborhood house of Samuel H. Levin's chain, and one of the most palatial of the group, was formally opened on the evening of May 8, with Colleen Moore in "Irene" and Ben Black and his band the initial attractions. This new theatre, which has a seating capacity of about 1,500, is of Venetian-Gothic design. "Nearest the Home" is the slogan adopted for the Levin theatres, all being located in residence districts.

2,000-SEATER
J. S. Mallick is erecting a moving picture theatre on Pollk street, between Green and Union streets, San Francisco. This which will be completed in August, will have a seating capacity of more than 2,000.

AIRDOME
E. V. Cook, who operates the Exeter Theatre, plans to close this house in May and to make use of the air-dome during the summer months.

GOOD BUSINESS
Harry Pontana, of the Gladie Theatre, Lindsay, has transformed his air-dome into an open-air dancing pavilion and opened this the middle of May. He now has a cooling system in his theatre, doing away with the necessity for making use of the air-dome for the showing of moving pictures during the summer months.

VISITORS
Among the recent visitors on San Francisco's Film Row have been Sam DuBois, of Los Palos, and C. C. Flagg, of Chowchilla, Calif., who has the Leviathan stock. Mrs. F. H. Dimm, who has been brought in on the account of San Francisco businesses, has also been here.

COHEN COMING BACK
Joel C. Cohen, president of the Consolidated Amusement Co., Honolulu, T. H., is expected back at his San Francisco headquaters at an early date from a business trip to the islands.

BLUMENFELD'S HOUSE
Max and Joe Blumenfeld, of San Fran cisco, have taken over the Stockton and Strand Theatres of Stockton. The Blumenfeld interests will operate a fine new theatre at Roseville, Cal., late in May.

NEW MENLO
A large crowd from San Francisco at tended the opening of the Menlo Thea tre at Menlo Park on May 8. Boyd Braden is owner and manager of this small but highly attractive house.

Better Business
The Theatre at Visalia, at Visalia, is now offering continuos performances on certain days of the week, with the result that business has increased to quite a noticeable degree. Fred Miller, who recently assumed the management, is a former circus publicity agent and has introduced some new ideas in advertising.

DuBois' NEW HOUSE
Sam DuBois has opened the Riverdale Theatre at Riverdale, operating this in con junction with the theatre at Los Palos.

ADVERTISING WINS
The advertising signs of West Coast Theatres, Inc., will not be removed from the ears of the Key System in Oakland, despite an ordinance passed by the City Council in April prohibiting signs of this kind. An injunction to prevent the city from enforcing the ordinance has been granted by Judge Warren V. Tryon. The judge ruled that the signs were not detrimental to the public health, safety or comfort.

VISITOR
Frank Atkins, Jr., of the Lyric Theatre, Modesto, recently returned from San Francisco's Film Row a visit. While still a little pale from his hospital stay, the young man is feeling fine and is taking more interest in business than was the case a few weeks ago.

Cleveland Wants "Extended Runs" Defined

ONTROVERSY exists between local exhibitors and the Film Board of Trade regarding the interpretation of "extended runs" as stated in the zoning plan. The exchanges contend that "extended runs are understood to be runs of more than seven consecutive days." Exhibitors contend that "extended runs are understood to be runs of longer duration than runs under the regular policy of the theatre."

A case in point was brought before the Joint Board of Arbitration last week. The picture under contention was "Kiki." The case was brought by the Ohio Amusement Company, which contended that "Kiki" should have been available for general booking six weeks after the close of the first run at the Stillman Theatre. First National claimed that the six-week protection clause does not apply to extended runs, and "Kiki" played an extended run at the Stillman. On the other hand, the Ohio Amusement Company claims that because the Stillman Theatre plays a regular policy of more than seven days, it is not to be judged as an extended run. The result of the Joint Board hearing was a tie vote. The Ohio Amusement Company has asked for a seventh arbitrator, someone outside the film business, and someone who has sufficient prestige in the business world to give an unbiased verdict.

ACQUIRE RIVOLI
The Rivoli Theatre in Defiance has been acquired by the Standard Film Service Company. The house is being all fixed up and will be opened sometime late in May.

PATIE CONVENTION
Pathe held a central regional convention in Cleveland at Hotel Statler last week end. Stanley B. Walser, general division sales manager, and his assistant, R. S. Shradar, pre sided. Representatives from the Cleveland, Cincinnati, Indianapolis and St. Louis exchanges were present.

NEW ZONING PLAN?
Gabriel Hess was in town last Tuesday to confer with local exhibitors in regard to working out a new and satisfactory zoning system. The zoning system, which had been in operation for two years, was recently thrown out by the Film Board of Trade.

Two New Theatres for Indiana

Moving Picture World
Indianapolis, May 15.

THROUGH the courtesy of A. C. Zaring, of the Zaring Egyptian Theatre, and the Child's Conservation League, more than 200 girl scouts of Indianapolis viewed the Four reel, Manhattan Girl Scout film depicting camping and troop activities of the organization.

NEW MUNICIPAL THEATRE
It has been announced that the Municipal Theatre Realty Company, recently incor porated, will build a $500,000 house at Adams and Mulberry streets in Muncie. The com pany has taken a ninety-nine year lease on the lot and the building will be started in the near future.

START IN AUGUST
The $1,000,000 motion picture house to be built on West Washington and Illinois streets by the same company will be started in August, according to the latest announcement. The building plans provide for a bowling alley, billiard parlors and dance hall thus establishing a high-class amusement center. The theatre will seat 4,000 persons when completed.

BETTER BUSINESS
The Theatre at Visalia, at Visalia, is now offering continuos performances on certain days of the week, with the result that business has increased to quite a noticeable degree. Fred Miller, who recently assumed the management, is a former circus publicity agent and has introduced some new ideas in advertising.

LEFKOWITZ SELLS
Max Lefkowitz, who operates and manages a chain of some dozen local motion picture theatres, sails May 19 on the Roosevelt, for a summer abroad. His wife and two sons will accompany him on the trip which will include all the leading countries of Europe.

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STAYS OPEN
George A. Langan announces that the Allen Theatre, of which he is manager, will not close this summer. In fact, the Allen will put on bigger and better shows. Big stage presentations will be offered. The high class specialties that have been featured under the Langan management will be continued.

SUMMER POLICY
Keith's Palace Theatre will inaugurate its summer season Sunday, May 21, at which time the straight two-day vaudeville pol icy will give way to vaudeville plus photo plays minus some of the admission prices, with three shows a day. This was the summer policy at the Palace last summer, and a successful policy. This year the policy of the season will be The Volga Boatman.

SELLS TWO
The New, Grand and Liberty Theatres in East Palestine, O., operated by Sam Epstein, have been sold to Abe Cohen of Youngs ville, Ohio. Cohen has interests in the building, land and all. He announces that he will continue the Liberty and New Theatres, both downtown houses, but that he will close the Grand.

Moving Picture World
Bureau, Cleveland, May 17.

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Nuns Are Guests of J. Berinstein in Troy

The State Theatre in Glenn Falls had one of the biggest days in its history recently when all the Boy Scouts in the city were the guests of Manager J. Berinstein.

JUNE WEDDING
Harry Berinstein, of Elmina, well known in Albany, will forsake the ranks of bachelorhood on June 30, when Miss Beatrice Wells of New York City, will become his bride. The ceremony will be performed at the Hotel Ritz. The couple will sail on July 1 for Europe, where they will spend three months.

FREDERICKS IN TOWN
Claude Fredericks, who owns the Capitol Theatre in Pittsfield, was in town last week, driving over for the day. Mrs. Fredericks came along and enjoyed the trip.

SEVEN YEARS
After being run for seventeen years without so much as a single change, except, perhaps, an occasional coat of paint, the Albany Theatre in Schenectady, will close on May 30, and during the two months that will follow, the house will be extensively repaired.

FILMS VS. DRY GOODS
A. W. Goodman, of the Orpheum in Utica, was in Albany last week on his way to New York. He plans to devote his entire attention to his theatre, as he has practically disposed of his dry goods business.

BOY'S WEEKEND
The manager of the Schenectady, which is one of the few with Colonial and Palace and, as a result, every person employed by Mr. Berenstein in Albany and Troy will enjoy a two weeks' vacation.

NEW NAME
Captain Brooms, who recently took over the Grand Theatre in Scotia, has changed the name of the house to "The Grand Strand.

NOT MUCH TIME
Isaiah Perkins, of Speculator, who drifts into Albany and along Film Row about once a year, showed up the past week and did a bit of booking for the coming season. Perkins doesn't depend upon his theatre by any means, for his livelihood, for he runs a boarding house, a taxi business, has a lumber mill, camp for hunters, and also does a little guiding.

AFTER 17 YEARS
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Detroit Managers Warned Against Fires

So many fires have occurred in theatres in Detroit during the past few weeks that H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, has issued a general warning to theatre owners concerning conditions in the projection booths.

The number of alarms turned in from theatres has been appalling and while none of them turned out to be serious, a continuation, he points out, will place the theatre-going public in a panic frame of mind.

CLOSED FOR SUMMER
The Orpheum Theatre at Grand Rapids, playing vaudeville and pictures, will close for the summer on June 1.

CHICAGO IDEAS
Lou and Ben Cohen of the Colonial Theatre Enterprises, were in Chicago for several days last week to look over some theatres there with a view of gaining ideas for their newest movie deals. One of which is to be erected at once on Port street near Ferdin- dard avenue.

KUNKY BACK
George W. Trendle, general manager of the Kunky Enterprises, was confined to his home for several days last week owing to a slight operation. He has now fully recovered and is back at his desk.

VISIT NEW YORK
W. S. Butterfield and Edward C. Beatty, his general manager, were in New York to attend the Vaudeville Managers' Protective Association banquet.

HANSON APPOINTED
Mayor John W. Smith honored the film industry last week by appointing Oscar W. Hanson, manager of the Exchange, as an additional member of the mayor's traffic committee to work out the city's traffic problems.

MANAGERS CHANGE
Changes in theatre managers: George Goethals, formerly manager of Kunky's Strand, joins the Koppin organization as manager of the Highland Park Theatre. Tom Hungerford, transferred from the Norwood, now takes over the management of the Ramsa Pavilion for Koppin.

Dayton Theatre Benefits by Rabbi's Sermon

MANAGER BLAETTNER, of the Colonial Theatre, Dayton, reports that he received some unsolicited letters from the rabbi of the Temple, which picture was being shown at Blaettner's house at the time. The playwright was publicly endorsed from the pulpit.
Tackett Plans Third House for Coffeyville

Kansas-Missouri exhibitors are being warned in bulletin letters of the impending detrimental legislation, principally a threatened 18 per cent. amusement tax. Both in Kansas and Missouri there is brewing adverse legislation and theatre owners are being bucked into the ranks in an effort to thwart any unfair movement against the industry.

PREPARE FOR CONVENTION

It is possible that a special car will be chartered by Missouri and Kansas exhibitors when planning to attend the M. P. T. O. A. convention in Los Angeles. Exhibitors in the M. P. T. O. Kansas-Missouri are now being advised by C. E. Cook, business manager, to notify the M. P. T. O. Kansas-Missouri office if they plan to attend the national convention. At the recent convention of the Missouri State Theatre Association, P. H. Blechene was authorized to attend the national convention.

LUBLINER & ORPHEUM

The Alamo Theatre, one of the better suburban houses of Kansas City, has been purchased by E. E. Webber, who also owns the Broadmoor. Webber will continue to operate both houses. K. L. Darnell, from whom the Alamo was purchased, has not decided upon his future plans.

OUT-OF-TOWNS

Among the out-of-town exhibitors trying

Tackett Theatre, Coffeyville, Kas.

NEW THEATRE

The following announcements of new theatres, improvements and changes in management in the Kansas territory have been made: C. E. Mallory will open a new theatre at Brewster, Kas., on May 15; new theatre in Waldo, Kas., to be opened by C. A. Finklebinder, May 15; Opera House, Mound City, Kas., now under management of Tackett Theatre, Coffeyville, Kas.

OPEN JUNE 1

The new Balier Theatre, Twenty-seventh street and Troost avenue, Kansas City, will be opened about June 1, according to L. J. Lehman, who is to be manager. The house will have a 5,000 Wurlitzer Hope-Jones organ, and an Arctic-Nu Air-cooling system.

NEW HOUSE

The Lyric Theatre, Goodland, Kas., will be one of the best small first-class theatres in Kansas when remodeling plans are completed, it is said. E. E. Sprague, owner, announced that remodeling work will be completed about August 1.

L. & T. and Ascher Open Chicago Houses

Another new theatre that was opened last week was the Highland Theatre of the Ascher circuit, located at 79th and Ashland avenue on the far south side of the city. This house, 2,000 and will be run with an exclusive picture and musical program. An elaborate newspaper campaign was put on by the Ascher circuit for the opening of the new theatre.

ANOTHER FOR COONEYS

The National Theatres Corporation, of which Cooney Brothers are the managers, have added another theatre to their string of houses, having closed the Imperial at 53rd and LaSalle street. This is circuit's new house taken over by the Cooney circuit during the past few weeks, the other being the Jefferson at 31st and Jefferson avenue. Cooney, president of the circuit, bought the property at the northwest corner of 39th street and Paxton avenue on the south side for $45,000 and the new location may be the site of another house for the firm in the near future.

ORPHEUM CHANGES

With the opening of the new Tower Theatre by the Orpheum circuit on the south side, several changes have been made in the personnel of the circuits. Roy Brown is at the Tower installing the new Orpheum system in that house. C. W. Ellis has been named manager of personnel at the Big State Lake Theatre and Harry Fetterer has gone to the Riviera Theatre on the North Side for the circuit. T. H. Hasley has been named as treasurer and assistant to manager Hasley of the Tower Theatre. Another house will be opened for the circuit as the new Northshore Theatre on Howard avenue is ready for opening. It will seat 3,000 and will be operated jointly by the Balaban and Katz circuit and the Orpheum circuit.

"NATIONALITY NIGHTS"

L. L. Grossman, managing director of the Riviera Theatre, a centre of this circuit, started something new with a "Nationality Night," the first being an Irish night that went off well with the people.

L. & T. BONDS

A mortgage of $900,000 has been placed on the Senate Theatre of the Lubliner and Trinz circuit and the mortgage bonds are being offered to the public by the American Bond and Mortgage Company. The house seats 3,200 and is leased to the Lubliner and Trinz Theatres, Inc., of which company Harry M. Lubliner is president and Harvey Bala-

CARNIVALS BANNED

The theatre owners at Joliet, Ill., were behind the movement to abolish carnivals in that city, so the city council has passed an ordinance shutting them out from the city limits.

CONGRATULATIONS

The boys in the trade are extending congratulations to Aaron Jones, Jr., manager of the Woods Theatre, on his forthcoming marriage to Miss Charlotte Johnston of Marion, Ohio.

CLOSE HOUSE

Moyer and Horwits has closed the Clark Theatre, at Willow and Clark street, for the season and will make some improvements in the building and lay off the employees for the fall.

DE LUXE TO REOPEN

The DeLuxe Theatre at Hammond that was seriously damaged by fire last month, has been repaired and manager Will Kloie has reopened the house this week with a big program.

NEW HOLLYWOOD

The new Hollywood Theatre that is going up at Greenview and Fullerton avenue is expected to be ready for opening next month and Sam Fischel, has charge of the presentations and musical programs of the new house for the Hollywood Theatre Company.

NEW WARNER MANAGER

Max Slott has returned from the West Coast and is now manager of the Orpheum Theatre, the Warner first run house in the loop. He succeeds Joe Marks who has returned to New York.

TEPLETZ MANAGER

A. Tepletz has been named as manager of the Biltmore Theatre succeeding J. Kramer. C. R. Eisele has been named as assistant manager of the house.

REVIVALS

Manager Al Bachman of the Randolph Theatre in the Loop is changing the policy of the house for the summer months and will run popular priced renewals of old time pictures that have been the hits of the past.

LARGER QUARTERS

The Great States Theatre, Inc., have moved to larger quarters on the 11th floor of the Butler building on North State street. J. P. Dromey has been named as assistant booker for the office.
New House Records Set by F. & R. Managers

Moving Picture World
May 29, 1926

F. & R. CONVENTION
Managers of the Finkelstein & Ruben circuit are laying elaborate plans for their semi-annual convention which will be held in Minneapolis July 12, 14 and 15.

Harris Chain Adds
Another Link

Moving Picture World
May 15.

THE Harris Amusement Company, which operates a chain of theatres in Pennsylvania, Ohio, Michigan and Delaware, has taken over the Tarentum Opera House. The house will be remodeled and reopened on Labor Day. The Harris's have also purchased controlling interest in the Palace and Regent Theatres, Washington, Pa.

NEW RIALTO

The latest addition to the picture houses at Huntington, W. Va., is the Rialto, owned and managed by L. G. Mantho. The Rialto was opened on May 6 and seats 500 persons.

EVANS ON TOUR

R. J. Evans, owner of the Grand Theatre, Donora, leaves in a few days for a three-months' vacation trip. His first stop will be at Denver, Colo., where he will attend the Round-Up from June 8 to 16. Mr. Evans is president of the Rotary in Donora. He will then drive to the West Coast, and Mrs. Evans will accompany her husband on the trip.

K. & F. MOVE

The K. & F. Amusement Company, operating a chain of a dozen theatres in the Denver territory, has removed its headquarters to Boulder. It has leased rooms in suite 401 Guardian Trust Bldg., and are in charge of Frank Fairchild, one of the officers of the company.

Ames Company Plans
New Iowa Theatre

Moving Picture World
May 15.

THE Ames Theatre Co., Ames, Ia., has announced plans for a new $75,000 theatre on Main street. The building will be of brick and crushed rock front, trimmed with marble. It will have a seating capacity of 1,100 on the main floor and 305 in the balcony. Space is to be provided for a pipe organ, and an orchestra pit is planned for a twelve-piece orchestra.

NEW ARRIVAL

Morris Smith, manager of the Hippodrome Theatre, Sioux City, Ia., is receiving congratulations on the arrival of a baby boy at his home.

PARAMOUNT GUESTS

Nebraska and western Iowa exhibitors to the number of seventy-five were guests of the Paramount Exchange at Omaha recently at the ballroom of the Hotel Fontenelle. The Paramount salesman were also in for the convention. Mr. Dillenbeck and Mike Lewis of the home office were present; also A. W. Nichols district manager, and C. F. Rose, branch manager. Ex-Governor Samuel R. McKelvie was one of the speakers.

TO BUILD

Stephen Dorce, owner of the Star Theatre in Bazine, W. a., will open a new theatre having a seating capacity of 1,000 in that city. The Star will be closed upon its completion.

MANAGER BRANHAM

Charles Branhm, of the staff of Greater Amusements, has deserted the fourth estate to manage the Strand Theatre.

JORDAN'S NEW JOB

Bert Jordan is the new manager of the Sturct Theatre at Wausau, Wis. He formerly was manager of the Majestic Theatre at Memphis, Tenn.

SCHMIEK TO BUILD

Ben Schmike, who owns the Gem Theatre at Phillips, S. D., will build a theatre at Midland.

NEW TERRITORY

Shelburn, Ia., has its first movie theatre. Carl McCulley is owner of the recently completed house, which has a seating capacity of 250.

SUNDAY BLUE LAWS

Sunday theatres are a lively issue in Man-

son, Ia., and U. L. Stewart of the Cee Bee Theatre is leading the fight against the blue laws. He was fined $5 for operating his theatre on Sunday. He was not in his programs, preferring to pay the fine each week. He was elected to the school board this week and has thrown down the gauntlet to a Manson minister who is out to put teeth in the blue laws.

THEATRE CHANGES

West & Son have temporarily closed their theatre at Diagonal, Ia., Mr. Cramer has closed his theatre at Kel- lerton, Ia., for the summer months.

The old Orpheum Theatre which the Orpheum Circuit has shown its vaudeville for many years in Omaha, was formally closed when the curtain was rung down the night of April 24. Considerable ceremony attended the closing, as workmen began the next morning to tear it down to make room for a more elaborate Orpheum Theatre. The old Orpheum began operations here thirty-one years ago, and a few persons in Omaha were present at the closing who were present when the curtain first went down. C. E. Williams, president of the Moving Picture Theatre Owners' Association and Western Iowa has gone to Arizona to spend about three weeks before he attends the national convention at Las Vegas.

Howard Varling has sold the Royal, Spirit Lake, Ia., to A. M. Leitch. W. H. Cling has sold the Sodiie Movie at Riverside to W. H. Moore. P. G. Hild has sold the Sterling at Fairmont, Neb., to D. Siders. C. F. Knoll has sold the Star at Sandyria, South Dakota to the First National Bank of that place. H. T. Berry has sold the Tivoli Theatre in Sioux City to South Dakota to W. R. Jenison. Maynard & Janish have sold the Empress at Cody, Neb. to M. W. H. Laughlin. Community Theatre at Elliott, Ia., to the Commercial Club. W. Bredlin has sold the Grand at Omaha to J. C. Votch. Floyd Thompson has sold the People at Poloo, Neb., to Frank Hutchinson.
Associated Exhibitors

YANKAN CONSUL. (6,145 feet). Star, Douglas MacLean. A dandy. Can’t say too much for this picture. It is the first I have run that makes well. Her pictures have all been good so far, the “gang” can make a mistake in buying these pictures. T. O., Special, no. No. Appeal, ninety per cent. Town 500. Draw mixed. Admission 10-15 and 15-35. R. W. Hines, Hines Theatre (350 seats), Loyalton, Oregon.

COLUMBIA

WHO CARES? Star cast. Fair program picture that pleased the majority. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

F. B. O.

BROADWAY LADY. (5,500 feet). Star, Evelyn Brent. This is a fine program picture and pleased all my patrons. Miss Brent is a good type, and makes well. Her pictures have all been good so far, the “gang” can make a mistake in buying these pictures. T. O., Special, no. No. Appeal, ninety per cent. Town 600. Draw mixed. Admission 10-15 and 15-35. W. C. Snyder, Cosy Theatre (355 seats), Loyalton, Oregon.


NIGHT PATROL. (5,058 feet). Star, Dick Talmadge. Talmadge always draws for me and this one is as good as any of the rest he has made. Talmadge’s makeup as the Prisco Kid was good. Tone, good. Sunday and daily, yes. Special, no. Small town class town of 2,500. Admission 10-25. C. Porter, Dreamland Theatre (350 seats), Alma, Kansas.


PARISIAN NIGHTS. (4,978 feet). Star, Tellegen. This is a dandy picture and went over in good shape. Had several good compliments. This picture should go over everywhere. Worth about half a Bow Bond special from F. B. O. and they have all been good. Tone, fine. Sunday or special, yes. Appeal, one hundred per cent. General class. Admission 10-25 and 15-35. W. C. Snyder, Cosy Theatre (355 seats), Loyalton, Oklahoma.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. Everyone knows that Miss Brent is a good picture. All the same there is a crock picture and she’s good. My audience had been looking forward to seeing this for some time. Tone and appeal, good. Sunday, yes. Special, no. Small town class town of 300. Admission 15-25 and 15-35. Mitchell Conery, Conant Projection Service, Menands, New York.

SPEED WILD. (6 reels). Star, Letty Fury. Picture from different angle. P. B. O. of a little different type from the usual Western. This picture should take well most any place. I went over five towns here and pleased my patrons, and I had to turn them away and I feel that you will not be disappointed. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 10-15 and 15-35. J. W. Snyder, Cosy Theatre (260 seats), Loyalton, Oklahoma.


TOUGH GUY. (5,254 feet). Star, Fred Thomson. Just another good P. B. O. Western. Can’t tell you much about the P. B. O. pictures as they are all good and buy them if there is a good one. Tone, good. Sunday or special, yes. Appeal, good. City: 14,000. Draw working class. Admission 10-25. J. W. Snyder, Cosy Theatre (250 seats), Loyalton, Pennsylvania.


WHEN LOVE GROWS COLD. (6,500 feet). Star cast. Valentine’s ex-wife plays in this picture. She takes a poor part and her acting is weak. Perhaps Clive Brook’s acting makes a fair picture out of it. Through curiosity I did some business the first day. Sunday, yes. Special, no. Appeal, forty per cent. Town 8,000. Draw farmers and towns’ better class. Admission 10-25-30. R. A. Herring, Rylander Theatre (800 seats), Americus, Georgia.

First National

COLUMBIA

CLASSIFIED. (5,927 feet). Stars, Corinne Griffith. Murray. The best Corinne Griffith picture to date. Murray is fine. Tone, fair. Sunday, yes. Special, nearly. Advertisement picture. This town is very small and we pleased our patrons. Kane generally injects some good showmanship angles into each show. Shows the latest, Moon Theatre, Yankton, South Dakota.

ETERNAL FLAME. (3 reels). Star, Norma Talmadge. This is a very good picture, acting is a perfect good, but this kind of a picture don’t take with my patrons here. Don’t go too strong on this one unless your patrons like costume pictures. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five cents. Small town class town of 300. Admission twenty-five cents. Mitchell Conery, Conant Projection Service, Menands, New York.

IRENE. (4,060 feet). Star, Colleen Moore. Flopped in Quincy. No better picture than “Sally” or “Desert Flower.” Don’t be kidded about the title of these pictures. It will not worth any more than her other pictures. Domestic class town, town 1,500. Admission 10 to 50. John Jome, Washington Theatre, Quincy, Illinois.

IRENE. (4,060 feet). Star, Colleen Moore. One of the best pictures of the year. Colleen Moore, Lloyd Hughes, Charlie Murray and Kate Price very, very clever in their respective parts. Well drawn and color pictures and other Color Pictures, but will say that there is not one of them that can begin to compete with the colored fashion show in “Irene.” Boys, buy this one and step on it and make your money. Why worry about big Chains and “amalgamations” when you give pictures like “Sally,” “Desert Flower” and “Irene.” In our estimation she is the biggest box office bet in the business today. H. Tammen, Moon Theatre, Yankton, South Dakota.

JOANNA. Star cast. Gave free tickets to sappers and had little better house than usual. Good, up-to-date, fall-of-life picture. Messrs. Garrett and Jerignan, Lock Box 97, Austin, Texas.

JUST SUPPOSE. (7,111 feet). Star, Richard Barthelemy. Just fair; this not be recorded again. Barthelemy has really failed in this this one. We lost $200 over him any more. No comments. H. Tammen, Moon Theatre, Yankton, South Dakota.

LADY WHO LIED. (7,111 feet). Star, Lewis Stone. An excellent program picture some of the best photography seen on our screen for some time. Films in per-
feet condition and we watched this picture from beginning to end without saying a single word. Sunday, yes. Special, no. Appeal, good. Town about thousand. Draw farmers and laborers. Admission 15 and 30, J. M. Patterson, Little Gem Theatre (260 seats), Hunter, Arkansas.


Moving Picture World

May 29, 1926


Thunder Mountain. (7,508 feet). All star cast. A very good picture with a little of old John Hi. Eh's man in the audience. He did almost twice the business Gloria Swanson did last Friday and Saturday before getting McGee's picture Monday. Appeal, eighty per cent. Town 8,000. Draw farmers and town's better class. Admission 10-20-30. A. R. Herdman, Hylander Theatre (800 seats), Americus, Georgia.

Dancing Mothers. (1,619 feet). Star, Special, and Davis, 2,500. Draw fair. The story may be a little weak, but it has action, comedy and class. Messrs. Garrett and Jernigian, Lock Box 97, Abbeville, Louisiana.

Behind the Front. (5,553 feet). Star cast. Do something to get them in on this one, and they will certainly be good. We've failed to push it as we should. Tone, good. Special, no. Messrs. Garrett and Jernigian, Lock Box 97, Abbeville, Carolina.

Behind the Front. (5,553 feet). Star, Wallace Heery. Famous Players sure put one over on this one when this picture comes out. It is absolutely the best comedy I ever saw. Here's hoping Lassie will keep up with them. Co-star them and they will be up with Lloyd in drawing power. Tone, good. Sunday, no. Special, yes. Admission, one hundred per cent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.


Jeserth Gold. (6,500 feet). Stars, Shirley Mason and Robert Frazer. Rental too high for this small town, but we have a wonderful sandstorm and huge slides from mountains very thrilling, but cast poor. Shirley Mason and Robert Frazer but the type for this picture. They helped to weaken what might have been a master piece. Tone, good. Sunday or special, yes. Appeal, good. "Town" 1,600. Draw the merchants. Mrs. J. B. Travclle, Placerville, California.

Enchanted Hill. (6,236 feet). Star, Jack Oakie. Very good picture, but cast poor. New West. This will please the whole family and is a real picture. Promise your patrons one hundred per cent entertainment. Tone, good. Sunday or special, yes. Appeal, good. "Town" 1,600. Draw the merchants. Mrs. J. B. Travclle, Placerville, California.


Flower of the Night. (6,574 feet). Star, Pola Negri. Just a very ordinary program picture that will not get money nor will it please those who come expecting an exciting entertaining picture of passion. It is a very poor picture even for this star and that is saying a lot, for she has given the public more than eighty per cent. Town 6,000. Admission 10-25. L. G. Davis, Virginia Theatre, Hazard, Kentucky.


Golden Bed. (6,384 feet). Star cast. Too lavishly produced, but is an interesting picture, but just cannot get them out to see these De Mille pictures. We went in with a little of this one. H. V. Hitter, Globe Theatre, Savannah, Missouri.


Goose Hangs High. (6,198 feet). Star cast. Best all around picture I have shown in a long time. Has everything to please the public. Story may be a little weak, but it has action, comedy and class. Messrs. Garrett and Jernigian, Lock Box 97, Abbeville, Louisiana.

Mary Alden. Scores her greatest success as the fighting mother in the 'The Earth Woman,' an impressive Mrs. Wallace Reid Production released by Associated Exhibitors.
ASSOCIATED EXHIBITORS
Kind of Picture Review Feet
Back to Life (Patty Ruth Miller) Drama Feb. 31, 5,628
Manhattan Madness (Dempsey-Taylor) Action melodrama Aug. 1, 5,589
Under the Tree (Deanna Durbin) Romance Jan. 5, 5,295
His Buddy's Wife (Glen Hunter) Sentiment drama Aug. 1, 5,256
Headlines (Alice Joyce) Action Aug. 1, 5,600
Fifty-Fifty (Hampton-L. Barrymore) Drama Aug. 1, 5,541
Keep Smiling (Monty Banks) Comedy Aug. 1, 5,400
Camille of Barbary Coast (O. Moore-Bush) Drama Aug. 1, 5,308
Never Weaken (Harold Lloyd) Reissued comedy Aug. 15, 5,200
The Skyrocket (Peggy H. Joyce) Drama Jan. 23, 5,700
Counsel for the Defense (Clayton) Action melodrama Feb. 13, 6,622
Punch Hitter (Glen Hunter) College baseball drama Feb. 20, 6,250
Lovers' Island (Hammerstein) Action melodrama Feb. 27, 6,000
Hearts and Fists (John Bowers) Log cabin camp melodrama Mar. 6, 5,438
North to the Strongholds (Mollie Bowers) Dog melodrama Mar. 6, 4,751
Shadow of the Law (Bow) Crook melodrama Mar. 20, 4,526
White Man's Country (Manuel) Western Aug. 17, 6,055
Broadway Bow (G. Hunter) Comedy drama Apr. 3, 6,983
Nut-Cracker (Horizon-Bush) Parody Comedy Apr. 17, 5,786
Two Can Play That Game (Bowers) Drama Apr. 24, 5,465
The High melodrama May 8, 5,395
The Big Show (O. Moore-Bush) Comedy May 9, 4,515
Galloping Cowboy (B. Cody) Western May 22, 4,639

CHADWICK PICTURES CORP.
Man of Iron (L. Barrymore) Drama July 5, 6,200
American Fluck (G. Walsh) Action melodrama July 5, 5,900
The Belts (B. Moore) Action melodrama July 27, 4,927
Blue Blood (G. Walsh) Action romance July 20, 4,800
Paint and Powder (H. McCullough) Comedy Aug. 27, 4,722
Some Punkins (Chas. Ray) Rural comedy-drama Dec. 26, 6,550
Perfect Clown (Larry Semen) Feature comedy Jan. 2, 5,700
Prince of Broadway (G. Walsh) Price ring drama Jan. 9, 5,800
Front of Broadway (Peck T. Moore) Knuck melodrama Feb. 27, 4,754
Transcontinental Limited (all star) Railroad melodrama Mar. 6, 6,400

COLUMBIA PICTURES CORP.
Danger Signal (Kovak) Railroad melodrama 5,546
Upright Law (Hammertime) Drama 7,445
Stenpin' Out (Revier-Stirling) Comedy 5,271
Little Dog (G. Walsh) Comedy 4,567
Lure of the Wild (Nobles-Lightning) Dog melodrama 5,700
Ladies of Leisure (Hammertime) Drama 5,770
Screen Snapshots 1,000

Waldorf
Enemy of Men (Revier) Drama 5,909
Price of Success (Revier) Western 5,900
Sealed Lips (Revier) Drama 5,613
When Husbands Flirt (Revier) Comedy 5,670
Fate of a Flirt (Revier) Comedy drama 5,793

Perfection
Fighting Youth (W. Fairbanks) Melodrama 4,781
Speed Mad (W. Fairbanks) Racing melodrama 4,465

A $ Spent Means An Error Saved
In an effort to make this Quick Reference Picture Chart just as accurate as human carelessnes can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us, even regarding the changed footage.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

EDUCATIONAL FILM CORP.

Kind of Picture Review Feet
Tourist Tusciano Comedy Aug. 1, 5,200
Hedge Podge Tusciano comedy Aug. 1, 5,000
Be Careful (Addams) Christie comedy Aug. 23, 3,000
Penny Pincher (Conley) Comedy Aug. 26, 2,000
Jinx Reissued comedy Aug. 29, 2,000
Felix the Cat Tribes with Time Sullivan cartoon Sep. 1, 5,000
Jinx Reissued comedy Aug. 29, 2,000
Pumps and the Spirits Pen and Ink Vaid Sullivan cartoon Sep. 1, 5,000
Wild Beasts of Borneo Animal special Sep. 12, 2,000
Fox and the Hare Comedy Sep. 20, 2,000
Fair Warning (St. John) Comedy Sep. 29, 2,000
The Humanoids (Hammerstein) Comedy Oct. 1, 2,000
Felix the Cat Trips Thru Toyland. Cartoon Oct. 1, 2,000
Dash the Cat (Fairbanks) Cartoon Oct. 1, 2,000
A Misfit Sailor (Bowers) Comedy Oct. 1, 2,000
Dog Daze (Bowers) Comedy Oct. 1, 2,000
Felix in the Countryside Comic Oct. 1, 2,000
Who's Afraid? Comedy Oct. 10, 2,000

FILM BOOKING OFFICES OF AMERICA

1925
East Male PACEMAKER May 30, 2,000
Texas Bearcat (Bob Cotler) WESTERN DRAMA May 9, 5,550
What Type of Production Will Dominate Presentations?

Third and Last Article in Series on Presentation Situation

By Colby Harriman

During the interval we have been seeking information relative to this presentation situation which seems to have gripped the entire industry we have heard from many sources that aside from the booking problems and the organization of circuits that the chief concern is and will be the type of productions to stage.

Naturally the presentation is the all important thing to the theatre patron as it is the only thing he recognizes. With the addition of a score of producers recruited from all branches of the show business it will be a very wise move on the part of managers and exhibitors to try all of the ideas offered.

The Popular Types of Productions

In making a hasty review of the various experimental presentations which have been offered in our Broadway theatres and in the larger theatres in our cities, it seems that the type of stage attraction which has established itself this season and met with patron approval is the so-called "frolic" type and the "cameo" subjects.

The Frolic type of presentation has been sponsored by Joseph Plunkett of the Mark Strand Theatre, New York City. It has been given a fair test and has proven a good stage medium for theatres featuring presentations. It is better than the so-called revue type of features as it expresses and embodies all that a revue has with more added. A Frolic can be staged as lavishly or as economically as the producer desires. It can be constructed to meet all audience angles. It offers comedy, burlesque, classical and jazz music, dance in all forms, routine that is a true showmanship, pretty costumes, beautiful scenes, novelty, etc.

The Frolic type will perhaps be the most popular type of presentation in our theatres next year.

The Cameo type of productions, relate to those bits of artistic stagecraft which are woven around a song, a dance, a bit of pantomime. The rich stage masterpieces or classics, which are well done and carry with them full entertainment value. These features are usually inexpensive to produce, and consequently the selling price can be lower.

Where Revue Types Fail

The revue types of presentation which have been offered to us during this season are usually too expensive for general consumption. When the revue acts in a musical comedy are gathered together and offered en masse in one show the effect is better than when a single act is offered as the principal stage attraction. Now and then we find that certain subject matter has been well handled and the presentation in all of its lavishness plus gorgeous costuming and the other attributes has been successful from the audience and the box office angle, but these successes are exceptions and the experiment is costly.

We doubt the wisdom in specializing in pretentious revue acts for presentation house consumption. If the theatre is financially able to stand the extra expense then the thing will not be so hard to take.

Vaudeville Acts As Presentations

This phase of production work is going to be the hard nut to crack. Not only from the booking angle which we discussed in our last article, but from the matter of preserving the value of the act and at the same time making it appear as a different thing. We usually select vaudeville acts for what they can do along a certain line. The act has certain characteristics which attract us and we immediately try to conjure ways and means whereby the act can be used. Unless routines are changed completely, unless a new face and a new garb is given the act, the whole thing is going to savor of vaudeville, the very thing we have been getting away from, the very thing we have disregarded in building up this new art. The presentation business will either rise or fall according to the measure such acts are handled.

New Ideas Now Appearing

From reliable sources we have learned that next season will see a number of tabloids or miniature Grand Opera companies, dramatic and musical organizations dominating our presentation stages. It is planned to take an established operetta or a musical comedy or dramatic success, make a tabloid version of it, cloak it in the habiliments of a first-class presentation and set it forth to entertain and get the money.

This experiment will be an interesting one as it will bring us in closer contact with the legitimate theatre—the link of the drama with pictures.

Then we have the organization of the prologue stock company in various centers with the visiting stars, in this instance the "name act" variety. The prologue stock company has been tried out in various centers and found a suitable medium.

The trend of all producers is to do the spectacular thing. This is not absolutely necessary. The productions will be judged on their merit and their entertainment and artistic values, not according to scenery, costume or pretty forms of more or less clever maidens. A survey of the wrecks along the coast of presentation production is advised the new producer in this field. Find out what it is all about and then get busy. The public, fortunately, know a presentation when they see it. It would be laughable if it were not so lamentable that the producers have not seemed to get the importance of the fact.

Our next season should be a banner one and one of profit to the theatre owner, the producer and the players. Produce carefully. Make haste slowly. Don't try to do too much but what you do be sure that it is worth doing and done well.
SUMMER novelties are the chief concern of producers these days. There are a few standard attractions which always meet with a ready response from patrons, such as Summer Fashion Shows, Bathing Beauty Contests and kindred subjects, but novelty in summer garb is the thing we are all striving for.

One exhibitor told us recently that he found that success in his summer stage attractions came if he didn't try to give the patrons too much, but what he did present was artistic and colorful. That is a good maxim for this period. It has been our experience that stage presentations for the summer months should be easy to look at, so novel in treatment that they claim the undivided attention of the audience, and colorful in the lighting and scenic treatment, with the "rainbow tints" predominating.

The subject we are offering this week is a small and inexpensive idea which can be practically worked on any stage. It can be as pretentious as desired or may be produced on a small scale and still retain its effectiveness.

This presentation is a semi-pantomimic number with song and dance predominating.

The routine may be briefly stated. The scene opens in one in front of gold or silver curtain. A large card table is placed at left stage with five chairs placed around it. Four men are at the table, one is dressed in tuxedo, another in sports clothes, another in white Palm Beach suit, and the fourth in a riding outfit. A girl in a very chic bathing suit occupies the fifth chair. A song is introduced with a dance routine following in which the girl offers her troth to the man who wins her in the game. Each man emphasizes his right to preference, the man in riding togs does a clever eccentric dance, the one in sports clothes a dance routine with a tennis racket or golf stick, the man in tuxedo sings a love ballad and the character wearing the Palm Beach suit does a short song followed. The Charleston which is used to act as the introduction of the girl in a pretty dance routine. The men return to the card table and start the game. The curtains slowly open revealing a cast set on a platform masked with a ground row against a deep blue sky cyclorama. From out of the tiny door of the castle suddenly appear characters who are dressed in costumes representing various cards. A dance number follows with the King and Jack bidding for the Queen. Suddenly another King and Jack appear and the dance routine becomes animated when suddenly the man in the Palm Beach suit jumps up and acclaims himself as the winner. He rushes to the girl, they embrace, and the finale uses all characters in the presentation. The lights on the castle in the background dim down as the gold or silver drapes close, finally the regular close in curtains close on the spirited finale.

The castle in the set can be constructed out of beaver or compo board or may be painted on a drop. The little windows should be cut out and transparency cloth or paper inserted to permit lights to appear in the openings. The costumes of the various characters may be made out of crepe paper or made of heavy material and the design painted or fastened on the costumes.

The presentation should be given a soft tone with the lights, the foreground, on the gold or silver close in, should be light green and rose flood with an orange amber spot on the men at the card table and a pink spot for the characters during their individual numbers. The full stage set should be toned a rose and canary in the foreground with a blue green sky and a cloud effect operating upon the background.
Fine Projection Installation in Washington

While in Washington attending the S. M. P. E. spring meeting the editor, by invitation of Lester E. Isaacs, supervisor of projection of the Loew chain of theatres in Washington, visited the projection room of the Palace Theatre. Brother Isaacs was evidently quite proud of his projection room and its equipment. He has every reason to be. The room is of goodly dimensions, has a ceiling of quite sufficient height, good ventilation, a rewinder room at one end of the main room and a rheostat room and workshop at the other end.

The walls are painted olive green, with black trimmings. The floor is a rich red, well varnished, all of which makes the room not only efficient from the projectional viewpoint, but also pleasing to the eye. The lighting of the room is well done. One particular feature of the lighting arrangements I must describe in some detail. Immediately over the front end of each projector lamp-house a brass rod carrying an incandescent lamp is attached to the ceiling by means of a flexible tubing about one foot long at its upper extremity. The lamp itself is in a deep opaque shade, which permits the rays only to escape straight downward. The effect is that within the range of movement of the supporting rod—which is considerable,—the lamp may instantly be placed in any desired position, where it will remain until again moved.

The observation ports are excellent as to height, though they might be a couple of inches wider. However, the width is not bad, and I am not criticizing them. They are very much better than the average. On the wall in front of the projection lenses are "strong" automatic change-over devices, which stop the lens port down to the actual diameter of the light beam. These devices are quick acting and are highly recommended by brother Isaacs.

On top of each projector magazine is a "J. C." automatic film indicator, which also is highly recommended by brother Isaacs as being simple, fool-proof and very accurate in the matter of registering the exact amount of film in the magazine at all times. This device may be set to ring a buzzer, thus giving an alarm for change-over at any desired distance from the end of the film. On the rear wall, immediately back of the projectors, is a small push button switchboard by means of which all lights in the auditorium are controlled. At the left of the main room is a small rewinder room equipped with a table, a film splicer, a geared-down rewinder, a film cleaner of the cotton flannel cloth variety, and two trailers used in the Loew Theatres; the other, a rather large but very shallow metal receptacle in which trailers which are removed from reels are hung up until again wanted.

There is a wash basin, etc., and a very neat cabinet located at the rear of the projectors in the main room. This cabinet was designed by Mr. Isaacs, and

is so arranged that it holds a large number of both negative and positive carbons, but permits only one carbon at a time to drop out at the bottom. When this carbon is removed, another one drops into its place, so that a single positive carbon and a single negative carbon are at all times displayed, and ready for use.

At the right of the projection room is another room containing a work-bench and a very complete assortment of tools. Also there is a small desk and typewriter, while near the ceiling the rheostats are located.

This is not a complete description of Mr. Isaacs' very excellent equipment at the Loew Palace Washington Theatre. Time did not permit me to examine carefully, and make as complete a record as I would like to have done. The lamps were high intensity, using 115 amperes. The screen illumination was white and brilliant, the projection distance is 174 feet and the picture 18 feet 2 inches wide.

In addition to having general charge of projection in the Loew Washington theatres, Brother Isaacs has charge of projection in the White House. At the banquet tendered the S. M. P. E. by Local 224 he was called upon and spoke briefly, laying particular stress upon the fact that he was NOT a machine operator, but a motion picture projectionist, which same, he declared, was true of all the members of the Washington local.

As to Exchange Co-operation

Frank Jones, who is, as I understand it, shipper in the Warner Brothers exchange in Detroit, Michigan, makes the suggestion that the projectionist who wrote to Warner Brothers headquarters direct concerning the poor condition of prints received from one of their exchanges (see page 824, Feb. 27 issue) was in error in taking such a course, because it is only by the projectionist and exchange working together that anything like good film service will ever be accomplished. He also remarks that projectionists should take a hint from the winner of the "Protect the Prints" first prize, Fred K. Legler, who uses a report card setting forth the condition of every print.

I hold friend Jones to be entirely correct in this, from the theoretical point of view, but not entirely right from the practical viewpoint. My reasons for that last statement are as follows: First, there are many exchanges still doing business who either just plain ignore any protest made by a projectionist (who is to them merely the (Continued on page 438)
Note—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to enable the reader study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Moving Picture World

Bluebook School Answers—Questions 473 and 474

Question No. 473—Name the acceptable forms of projection room wall and ceiling construction. Tell us which you regard as best.

C. H. Hanover, Burlington, Iowa, Harry T. Dobson, Toronto, Ontario, E. Fergodo, Box 637, Livermore, California, W. C. Budge, Springfield Garden, Long Island, H. M. Talbot, London, England, Charles Oldham, Norwich, Conn., (who is invited to drive over to Point O’Wood, South Lyme, Conn., and visit with the editor most any time now that he feels like it), Louis Reit, Louisville, Nevada, Frank Fairmont, Fairmont, West Va., W. C. Dobc, Chicago, Ills, and Lawrence and Bell, Sackville, New Brunswick, all did at least fairly well on these two questions, and some did very well indeed.

And say, friend Bennwitz, you’ve had a long vacation from this gang. We’re all looking for you to come back and be “wit” us again; which same goes for Fell and several of the other boys. It is oh when, is Paducah—echo answers; where I believe brother Doe has sent what is perhaps the best answer, everything considered, to question 473. He says:

In building a projection room there are several things to consider within the materials which demand consideration. First we MUST comply with two things, namely: (1) The fireproofing and fire retarders requirements. Second, there is the matter of total weight, which may or may not be a serious matter, according to conditions. Third, there is the matter of absolute fire resistance of the materials used, and fourth the item of cost enters.

As to the ceiling, there is first of all, ability to support the weight under conditions, and ability to resist heat to be considered. Available there are, so far as I can remember, the following: wood, brick, stone, concrete, asbestos mill board and sheet metal, all of which must be used in the correct location and locality. All conduit should be recessed into the walls, ceiling and floor of the room. There should be a switch board carrying switches and fuses for all circuits in the room. This board and the conduits leading to and from it should all be recessed into the walls of the room.

The circuits supplying each motion picture projector, stereopticon or spot should be carried in conduit built into the floor, with its proper grounded lead, and in the correct location to be most convenient to the projector it is to serve.

The projectionist should examine the plans carefully when they are being drawn up, and see to it that everything is at it should be, and that the thing is omitted, has no offense done, with result that the walls are cluttered with unnecessary conduits which should never have been there at all.

Messrs. Lawrence and Bell, reply thusly:

All projection room wires must be in conduit, must comply with underwriter’s and local rules and the projection room feeders must be decideed. It is considered the combined capacity load of every current consuming device in the room is to be determined, all circuits without which will be called upon to do so. All circuits must be carefully planned, and the outlets exactly located before projection room construction is begun. If the construction be of hollow tile, brick, stone or other material which may be used in the wall—becoming, in fact, a part of it.

If the current consuming devices are all to be protected by a type of fuse, then the fuse transformer or mercury are rectified, then the projection room feed wires need only be of the same type of wire as the primary amperage used by all the apparatus which may be in use at one time. The projectionist should figure out the circuits necessary to avoid excessive voltage drop in the line.

If the room be fed by a 3-wire circuit, every effort should be made to have the load evenly distributed as possible. Since the projection room feeders are themselves protected by fuses on the main switchboard, it is best to install the projection room main fuses on the load side of the projection main feed circuit. This will be dead when the switch is open. Each projection room circuit must, of course, have its own fuse.

There should be a conveniently located socket, alive at all times, to which the projectionist may attach any trouble lamp. There should be a test lamp installed with one side attached to a known resistance, so that the same may be instantly available at any time to test for grounds.

The terminus of the projector circuits, including the stereopticon, spot and any other apparatus, should be protected by fuses from the floor immediately under the lamp house of the apparatus it is to serve.

Shorts constructed in projection room lighting, or any switch which is to be used with projection in progress, should be so placed that it may be operated from working position as either motion picture projection or otherwise.

All switches and fuses should be inclosed, or protected in some manner, to the end that they cannot be destroyed in short-circuiting and consequent fuse blowing.

Doe says:

First, the circuit over which the projection room is supplied should be of sufficient size to accommodate the amperage capacity of all current using apparatus in the room. It must be so sized to carry the current normally used, with not of exceed the voltage, unless the voltage delivered to the projectionist have decided upon as best under the conditions. The supply circuit should terminate in a conveniently located switchboard, built into the wall so that its face is flush therewith. This box should have an iron door, or doors, secured in closed position by means of a suitable latch.

The board should carry the main projection room fuses, located on the load side of the main switch by preference. It should contain suitable fused switch branch blocks for room individual projection room circuit. From it conduct containing the various circuits (lights, etc.) should be run, their various outlets being properly loaded, and the conduit itself emerging in the walls, ceiling and floor, as the case may be. All conduit must be thoroughly grounded.

Outlets for the various projectors should be at proper height from the surface of the floor, immediately beneath each lamp house.

All circuits must be of rubber covered wires approved by the manufacturers. It is not an easy task, but it must be done. Each and both wires of a circuit should be run in one conduit.

The location for the various outlets, lamp sockets, etc., will of course depend upon the size of the installation, but incandescent circuits which are, in the main, without projection in progress should have a controlling switch so located that it may be
Moving Picture World

May 29, 1926

Bran’ New

Movie Bride

Hey! Whatta y’ think? Bennewitz, of Sioux Falls, South Dakota, way up an’ out in the open spaces (If you’d see Sioux Falls you’d grin at the “open spaces” part of it) has gone an’ went ‘n got him all married up ’n everything.

No wonder he’s played hookey from the Bluebook School. Been too darned busy writin’ verses to ‘is lady love, moonin’ out in th’ moonlight ‘n takin’ th’ ONLY girl auto ridin’, etc., etceta.

C’mon, Old Timer. Can th’ bull an’ get back with th’ gang where y’ belong.

As to Exchange Co-operation

(operator of a machine, and nothing else), or actually try to make trouble for him by replying NOT to him, but to his employer, not infrequently suggesting the advisability of getting rid of a man who protests against the condition of the film received. Oh yes, that sort of animal is still with us, and in considerable number too, and under this condition is what is left for the man to do but write headquarters.

I have seen many, many, many protests accompanied by cut-outs of bad splices, etc., to head of producing corporations, invariably with the notation that the name and location of the projector must NOT be divulged to the exchange, not knowing what type of manager the exchange might have.

Secondly, I hold that there should be no reason for the projector to have to protest to anyone. The exchange sells SERVICE and for that condition for projection is NOT service.

Fried Jones is one who will, I think, give co-operation, and doubtless if all exchange men were like himself, what he says would be just fine. However, unfortunately they are NOT, and projectors have found, to their bitter cost, that any attempt to co-operate with some exchanges is very much worse than useless.

Those are, unfortunately, the conditions, but this is true, viz.: if the exchange will co-operate, then co-operation is the right, sensible thing; also the report card is good. It has been advocated by correspondents of this department for YEARS. You will find dozens of them printed in these columns during the past ten years, always with the commendation of this department. So friend Legler (who, be it noted, made no suggestions of any sort until there was at least the possibility of twenty-five bucks in it for him) made no new suggestion, but merely reiterated a very old one, but nevertheless a good one.

A One-Sided Contract

I HAVE just, with much interest, read the document known as the “Standard Exhibition Contract.” It is a most interesting contract, insofar as concerns the projectionist, who is offered absolutely no protection of any sort whatsoever. I quote one of its many clauses.

“DELIBERATION OF PRINTS: Eight: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second hereof (During the terms of the contract. (Editor) a positive proof of such pho- toplay in time for exhibition, as the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the distributor at the distributor’s exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereunder.”

You will see that under this contract there is absolutely nothing said concerning the physical condition of the prints. Under such an agreement a print with ripped spoolcot holes, with mis-frames, and even with the films completely torn in two in half a dozen places would be quite all right, in the sense that the exhibitor would have to receive them and use them—even though they be in absolutely unprojectable condition.

And mind you, that little thing is done in hundreds of cases (NOT an exaggeration at all) EVERY DAY IN THE YEAR.

The distributor rightly protects himself pretty thoroughly. WHY DOES NOT THE EXHIBITOR PROTECT HIMSELF AND HIS PROJECTION ROOM FORCE by requesting the above quoted clause between the words “for” and “exhibition,” and in good physical condition, making the words read: “A positive print of such photoplays in time for and in good physical condition for exhibition at the said theatre, etc.”

But here is the joke of it all. In the tenth clause it is decreed that immediately after the last exhibition of a print in any theatre it shall be returned “IN THE SAME CONDITION AS WHEN RECEIVED BY THE EXHIBITOR, reasonable wear and tear due to proper use thereof excepted.”

The projectionist should be advised of this clause, since, in many cases it doubles the INSPECTION AND REPAIR WORK HE IS FREQUENTLY COMPELLED TO DO ON THE PRINTS IN ORDER TO PUT THEM INTO SAFE AND DECENT PROJECTABLE CONDITION. Under this clause, as it reads, you men who have spent time, sometimes hours, cutting out mis-frames, ripped spoolcot holes, mending loose splices, etc., must, before shipping the films away, PUT THEM ALL BACK AGAIN. According to this contract if a splice is loose when you get the prints you must see to it that it is loose when you send it back.

If there are mis-frames, they must remain. If the print is torn in two, you may splice it, but must tear it in two again before shipping.

Now, Mr. Distributor, don’t get fussed up. I didn’t make the contract. You did that, I guess, and that is exactly the way it reads. Why not be fair? You have to depend upon your faithful care and expert skill of the projectionist for the placing of your projections before the public. WHY NOT GIVE HIM A SQUARE DEAL and protect him by inserting into your contract the words I have suggested, or their equivalent, obligating yours and other exchanges to deliver prints in good condition (which is for YOUR OWN INTEREST as much as for any one’s else), whereupon this department will be glad to any possible thing to enable you to collect damages and generally raise ** with any projectionist who does unnecessary damage to prints.

IF WHAT I HAVE SAID IS IN ANY DEGREE WRONG OR UNFAIR I WOULD LIKE TO HAVE YOU SHOW ME IN JUST WHAT WAY THAT IS SO? I would suggest that, since the organized exhibitors and producers deal together in this matter of contract making, it would be only right, decent and proper that the exchange representing the men who will have to handle the films be also called into conference.

Red Apples or Those of Golden Color

ESTER VAN BUSKIRK, projectionist, Frolic Theatre, Midland, Michigan, joins the Bluebook School and accompanies his first contribution with this:

I am an interested reader of the Bluebook, which I bought of a young fellow who was not unlike me. I use it often and know that will please you, for you don’t want the Bluebooks to just lie around to act as book ends.

Recently you told Brother Doe he might bring teacher a red apple. Well, I think teacher deserves one of gold, and I’m asking Brother Doe if he does not agree. We shall badly need our friend Mr. Richardson, when he is gone, or when he has leave to write for us each week.

Well, I’m not gone yet, brother, though the 25th of next October I’ll have reached the proverbial “three score,” and that’s “getting along” for a fact. Sixty years! Gosh! Oh well, it can’t be helped. I made a mistake early in life. I formed the habit of getting older and have been absolutely unable to break myself of it.

As to the golden apple, why I’d very much rather have the true friendship and co-operation of you boys than all the golden apples you could pile on a city block and while that statement may sound exaggerated, I nevertheless mean it exactly as it reads. True friendship is the real gold of life. It is a thing which gold absolutely cannot buy.

I have tried hard, through all the years, to deserve the friendship and co-operation of all true men in the business by doing what I believed to be RIGHT, oftimes regardless of results which might appear unpleasant. Brother VanBuskirk means well, bless him, but it’s your friendship I want, and a red apple from the hand of a friend is better than one of the other sort without friendship.
**ONE view and**  
**TWO angles on**  
**THREE PROJECTORS**

THREE OF US—look us over! three projectors. The forces that pump the life-blood of your show through the heart of your theatre! Not just one of us—to pump and stop, pump and stop. Not just two of us, to pump alternately and continuously—until something goes wrong and there’s no pul­motor in sight!

Three projectors. A reserve force! One to be running. One to be getting ready. AND ONE TO SAVE THE SHOW when something snaps.

We've been after the champions of our cause for sometime, but it has taken some of them a good while to come back with replies. But here are two—one from a representative theatre manager of the highest type, and the other from the supervisor of projection in theatres where things DAREN'T GO FLOOEY!

---

**From a Money Making Theatre Manager**

In reply to your inquiry, we are glad to co-operate with you, and give you our reason for having three projectors in our theatre. One reason is that our machines must be overhauled every six months to keep them in proper condition, for that reason we keep an emergency head; another reason is that one never can tell when the inter­mittent movement is liable to bind up, and what would a manager’s predicament be, if he did not have an extra head in the house. It is always essential that every theatre be equipped with an extra head, for one can never tell when you need it.

Respectfully,

GEO. DAVIS, Mgr., Reade Theatres.

---

**From a Man Who Keeps Big Audiences Interested**

In reply to your inquiry as to our reasons for installing three (rather than two) projectors in the RIVOLI, the RIALTO and the CRITERION Theatres’ projection rooms, I beg to say that projection at the RIVOLI, RIALTO and CRITERION THEATRES is considered of sufficient importance to require the undivided attention of the projectionist while the picture is on the screen.

Obviously, he can not give this attention if, because of some accident, it becomes necessary to replace or repair a part of the projector during the performance. Such a replacement or repair would also have to be made hurriedly (while the second projector was in use). Such work is not conducive to the best results and it was, primarily, to prevent just such a situation that the third projector was installed.

The third projector may also be used for special effects, equipped with a specially cut aperture for use in connection with stage drops—used with three-wing shutter for film which must be projected slowly—or used to try out, under working conditions, any new devices, light-sources, etc. Using a special film, the projector may be turned on it’s pedestal thus flashing the picture across the entire front curtain and obtaining a realistic effect of motion.

HARRY RHIMIN Supervisor of Projection.
Announcing

Every studio executive, laboratory head, cameraman and all the chaps working with them for better motion picture practices will be interested in a forthcoming series of talks on "The Importance of Chemistry in the Motion Picture Industry," which will appear in consecutive issues of Moving Picture World, in YOUR EQUIPMENT—beginning next week!

Through the kindness of the Research Laboratories of the Eastman Kodak Company, and with the co-operation of Mr. J. I. Crabtree and Mr. Glenn E. Matthews, of that splendid organization, we are able to offer these talks on modern chemical practice.

Every point, from the inception of chemistry in connection with motion pictures, through the whole series of steps that conduct to perfect film, perfect development, fixation, washing, tinting, toning, preservation, renovating—even splicing!—is covered in a way that cannot fail to interest and serve the industry.

St. Louis Won't Sweat
In Theatre This Summer

Installation of a gigantic system for the St. Louis Theatre, Grand boulevard at Morgan street, St. Louis' largest theatre, has been completed. The plant insures a temperature of approximately 70 degrees no matter how torrid is the atmosphere outside.

The plant, which is operated by electricity, cools the air by passing it over refrigeration coils. It is then pumped into the theatre through mushroom openings under the seats.

PLAYS UP EQUIPMENT TO
PUBLIC BEFORE IT IS INSTALLED

WIDE-AWAKE is a term that fits the Colonial Theatre Company of Sioux Falls, South Dakota. A. K. Pay is president and M. A. Pay is secretary-treasurer, and those boys send YOUR EQUIPMENT a note concerning their expansion policy, already put into operation with the taking over of the Royal Theatre in addition to their original holding, the Capitol.

In the course of the next five years the Pay organization intends to expand rapidly by acquiring and building more theatres.

The big punch of the story is the fact that the newspaper stories given out concerning the acquisition of the Royal took less space to tell of the facts of the remodeling of their newly acquired house than to tell of the plans for installation of New Equipment!

"New fireproof projection room and complete equipment," is the way Mr. Pay tells his public about the forthcoming improvements in the Royal that will feature the latest type Mutoscope de luxe projectors, similar to those installed last year in our Colonial.

"New art lobby frames and displays will enhance the charm of the remodeled lobby. "The same high class programs, presented in the same high-class fashion, with similarly fine equipment environment, that has made the Colonial so popular, will be our policy in the Royal when we reopen it to welcome you into its beautified auditorium."

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.

And it is just that added power—the ability to guarantee Perfect Projection—that is earning projectionists the most money today.

Price $6.00 Postpaid

At Your Dealer's or
CHALMERS PUBLISHING CO.
516 FIFTH AVENUE
NEW YORK
Rio’s Odeon Equipment Rivals That in America

THERE was opened recently in Rio de Janeiro the “Novo Odeon,” the newest “movie” house of the Companhia Brasil Cinematographica, according to a report to the Department of Commerce from Assistant Trade Commissioner R. C. Long, Rio de Janeiro. Though the building in which the theatre is located is not finished the opening of the picture house took place on schedule time.

The new theatre is considered by authorities to be the finest motion picture theatre in Brazil, and possibly in South America. The interior is finished in a very pleasing manner, and is comparable to some of the best theatres in the United States. The seating capacity is around 1,000, and is divided between the orchestra family circle with boxes, and a balcony, and the prices of seats range from approximately 75¢ to $2.85.

A new development in the Brazilian film industry is the practice put into effect in recent weeks of presenting prologues to the pictures, and the interests controlling the largest moving picture houses in Rio de Janeiro have spent a considerable amount of money in furthering that innovation. Showings are to be made soon of pictures produced in Brazil by domestic companies, of which there are two or three making active efforts in production at the present time.

World Ticket Moves Into Larger Quarters for Bigger Business

THE World Ticket & Supply Co. of New York City has moved their offices to larger quarters in the same building, 1600 Broadway, and are now on the third floor. The increase in business they have enjoyed has made it necessary for this move.

They have just added to their sales force Jerry Wilson, who has been in the film industry for some twelve years and has additional facilities ready for taking care of their general increase in business.

They have a very attractive display and are showing the latest model Simplex Ticket Register. Simplex Ticket Registers are showing a big increase in sales in the eastern territory and have met with great favor amongst the theatre owners.

Mr. J. C. Enslen is president of the World Ticket & Supply Co. and announces that the number of theatres installing the new model Simplex Ticket Register is very gratifying and that the move to larger quarters also brought about a big increase in the sales.

San Francisco Territory Buying Equipment Busily

L. G. DOLIVER, manager of the Western Theatre Supply Company, San Francisco, Cal., has returned from an eastern trip made for the purpose of looking over recent improvements in moving picture theatre equipment.

This concern has been very busy of late installing new and improved equipment in Pacific Coast theatres, with sales of both projection machines and mirror arc lamps unusually heavy.

The New Mission and New Fillmore Theatres, San Francisco, and the Santa Cruz house of Louis R. Greenfield Theatres, have been completely re-equipped, the installation including eleven Simplex machines and eleven Peerless Mirror Arc lamps.

The houses of the Consolidated Amusement Company, Honolulu, T. H., in which Louis R. Greenfield, of San Francisco, is interested, are coming in for their share of attention in the matter of improved projection and fourteen Peerless Mirror Arc lamps have been shipped for installation there.

S. H. Levin, who conducts a chain of neighborhood theatres at San Francisco, has become convinced of the value of Peerless Mirror Arc lamps and has had these installed in four of his houses, the installation having been made by the Western Theatre Supply Company.

Typhoon Cooling insures added profits

Despite coal strikes and the high cost of fuel you would never think of running your theatre in winter without heat. Now isn't that exactly the way you should look at the matter of COOLING your theatre during the hot weather?

You might have the best show in town—but—if your theatre is uncomfortable your patrons will stay away.

That's where TYPHOON COOLING in summer—like coal in winter—acts as an aid in playing to full houses.

The cost of NOT cooling your theatre with TYPHOON BREEZES is like stealing from yourself—it PROFITS you nothing.

NOW is the time to send for Booklet W-2

TYPHOON FAN COMPANY
345 West 39th Street New York City
Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house expects it.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
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°.
9. 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.
IS HE THE
"SEVENTH BANDIT"

CHARLES R. ROGERS presents

HARRY CAREY

in

"THE SEVENTH BANDIT"

He's real. He rings true.

He's a great Western star because he knows. He's been prospector, miner, cattleman, rancher. He owns a big ranch today where he lives the same sort of life he plays.

Do you wonder that the public feels the reality of his dramas?

"The Seventh Bandit" has a new slant. It's intense, strikingly dramatic, with a situation you'll remember for a long, long time.
Los Angeles Capitulates to M. P. T. O. A.

MOVING PICTURE WORLD

VOL. 80, No. 6  JUNE 5th, 1926  PRICE 25 CENTS

IF YOU FEEL LIKE THIS

it's because your opposition has booked PARAMOUNT'S 15th BIRTHDAY GROUP
ALL SMILES!

NO wonder he's happy.

ON every Film Row

THE smiling chap

IS the wise bird

WHO has landed

THE parade of Hits

FOR 1926-1927

THE PARADE OF HITS

Announcements Will Be Made Shortly Concerning BEN-HUR and THE BIG PARADE


THE FIRE BRIGADE. The epic of fire heroes. Director, William Nigh. May McAvoy, Charles Ray, Tom O'Brien, Woodruff, Holmes Herbert, etc. In cooperation with Fire Chiefs of America, and other organizations. A Big One.


OLDER HEIDELBERG. Ramon Novarro in big special. Famous stage play by Meyer Foster, of a young prince and fellow students with thrilling and romantic background. A mammoth production.

ANNIE LAURIE. Lillian Gish, John S. Robertson, director. Author, Josephine Lovett. Miss Gish in a big dramatization of Scottish Highland romance. An exploitation tale! The greatest star's greatest role.

THE COSSACKS. John Gilbert in a slashing romance. From Tolstoy's drama, 350 daring Cossacks have been imported to take part. One of the most stupendous of screen undertakings. Legitimate theater calibre.


THE MAGICIAN. Rex Ingram. By Christopher Isherwood, author of "The Glassbottom" and "The Glassasylum," and "The Promise." Paul Wegener. Large scale production. This is Ingram's most dramatic production of the year.

FAUST. A big UFA special. Featuring Emil Jannings. Directed by Europe's greatest, F. W. Murnauer. A soaring epic of spectacular effects ever seen. Produced at a cost of $2,000,000 G-M-G.


3 LON CHANEYS. Lon Chaney, box-office king of "The White Sister," "The Blackbird," "The Road to Mandalay" and others, will have three big starring productions that you'll be delighted with.

ROMANCE. Ramon Novarro in Joseph Conrad's classic of action on land and sea. Note: There will be an additional RAMON NOVARRO picture. Title to be announced.

THE WAINING SEX. Norma Shearer, star; Robert Z. Leonard, Director. A fine funny, courageous flapperish vehicle. Plus, Lew Cody, Renee Adoree, Sally O'Neill. A brilliant follow up, success to "His Secretary."


POLLY OF THE CIRCUS. Norma Shearer, star. Tod Browning, director. Margaret Mayo's famous drama.

UPSTAGE. Norma Shearer, star. Monta Bell, director. A dramatic comedy of vaudeville life by Walter De Leon. A richly humorous and human starring production for beautiful Miss Shearer.

ALTARS OF DESIRE. Mae Murray, With Conway Tearle. Director, Christy Cabanne, Maria Thompson Davies' story now running serially in American Weekly (6,000,000 circulation). A great play. A theme said nationally in advance to the public.


SHOW BUSINESS. Mae Murray, Thysa Samler Water's best selling book. The inside story of show-girl life with a dramatically alive cast. Great cast and newly produced. There will be another MAE MURRAY picture. Title later.

THE RED MILL. Marion Davies, star. This is Marion Davies' most famous musical comedy success. Rich in comedy and thrill. A Cosmopolitan production for M-G-M. Nationally promoted for your box office.

POPPY PREFERRED. Marion Davies, star. The stage success by Guy Bolton and Lew Fields at the hands of the screen's greatest comedienne. Exploited nationally. A Cosmopolitan production for M-G-M.


THE UNDERSTANDING HEART. By Peter B. Kyne. Now running serially in Cosmopolitan Magazine. Will appear as novel this fall. An all-star cast produced on spectacular Cosmopolitan scale and nationally exploited.


THE WALTZ DREAM. Another and merrier "Merry Widow." A big UFA special based on the internationally famous stage comedy hit. Plus the beautiful Oscar Strauss musical score. Box office.

BATTING BUTLER. Buster Keaton's most important comedy of entire career. Directed by himself. With Sally O'Neil and strong cast. Based on stage hit. Watch it beat all Keaton's records!


HERE YOU ARE. Conrad Nagel, Edith Roberts, George Fawcett, etc. A sad story of a commoner in a crown. A new idea educational.

SHUT UP GIRL. Fredric March, Frances Dee, Helen Hayes, etc. Written by Robert Nathan. A new idea of a man and woman's relationship. A new idea in love and marriage.

I CAN DO IT. Max Marmor, famous Russian and American Loew's profit picture. (400,000 copies of first edition, 300,000 copies of second edition) of the eight years. A production of the year.

HEAVEN ON EARTH. Renee Adoree, Conrad Nagel, director, Philip Rosen. By Harvey Gates. Renee Adoree is playing a part similar to her French girl of "The Big Parade" and is a knockout.

WOMEN LOVE DIAMONDS. Director, Monte Bell. By Carey Wilson. Most unusual story of years. Romance, action, adventure, mystery! From the Kimberly Mines to Broadway! Great!

'FRISCO SAL. Edmund Goulding. Bus-office record, now gives you a thrilling drama of San Francisco's Barbary Coast, the Apache-land of America. A cast of notables in a great box-office feature.

SHADOW LAND. Written and directed by Edmund Goulding. To be published as novel. A powerful drama of the American home that is positive box-office sensation. A typical M-G-M money cast.

TIN HATS. Owen Moore, Claire Windsor, Ben Beres, in a comedy of the Rhine after the War. Edward Sedgwick, author and director. A money-getting laugh-play of the year.


THE TAXI DANCER. Robert S. Law's story of a small town comic's adventures in New York night life being nationally serialized. A big dramatic picture that has read-made audiences everywhere.


THE NIGHT SCHOOL. It will be one of next year's surprise sensations. A new idea typical of M-G-M dating. It is essential to maintain secrecy right now, but watch for details!
No summer worries for Paramount Exhibitors!

WITH "BEHIND THE FRONT" . . . and "FOR HEAVEN'S SAKE" . . . and "THE BLIND GODDESS" . . . and "DANCING MOTHERS" . . . and "THAT'S MY BABY" . . . and "THE VANISHING AMERICAN" and "LET'S GET MARRIED" . . . to name only a few . . . out there getting the BIG DOUGH . . .

And with "THE RAINMAKER" . . . and RAYMOND GRIFFITH in "WET PAINT" . . . (another "BEHIND THE FRONT" as sure as fate) . . . and W. C. FIELDS in "IT'S THE OLD ARMY GAME" . . . and RICHARD DIX in "SAY IT AGAIN" . . . and ZANE GREY'S "BORN TO THE WEST" . . . to name only a few . . . coming between now and the 15TH BIRTHDAY GROUP . . .

Paramount exhibitors will be sitting pretty . . . While the opposition gets the summer worries . . . PARAMOUNT EXHIBITORS WILL GET THE COIN!
WARNE CHALLENGE

to give exhibitors a group of titles that can com

The greatest array of sure-fire box-office titles and produc

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

26 INDIVIDUALLY SPECIALIZED WARNER W
TITLES!

R BROS.

THE WORLD

productions with box office pare with these!

tions ever assembled on any one producing schedule!

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

INNERS for 1926-1927
UNIVERSAL'S GREATER MOV

A Dimitri Buchowetzki Production

Scintillating!

Glittering!

From the story by Laurids Bruun

The Midnight
VIE LIST WAY OUT AHEAD!

Magnificent!

Starring
Laura
La Plante
With Pat
O'Malley

A Universal
Super-Produc-
tion
Presented by
Carl Laemmle

Brilliant!

ght Sun
When the ablest showmen in the world think of FBOs, they think of FBO's.

Story by LAURA JEAN LIBBEY
triumphant group of Gold Bond Specials for 1925-26 have blown PERFORMANCE records to atoms!

And right up with the winners is this great love drama by the greatest love writer of all time.

Summer hits are booming from F. B. O.'s big production guns!

Performance records go blooey under the assault!

Now another great summer show—patterned expressly for hot weather exhibition! How it's clicking while Old Sol heats the nation!

Distributed by

1560 Broadway
New York, N. Y.

With CREIGHTON HALE and GERTRUDE SHORT
Directed by F. HARMON WEIGHT
BIG NEWS IN THE AIR! FEEL IT! THE WHOLE TRADE SAYS THE SEASON'S SURE HIT IS "THE WISE GUY"

Studded with stars! Enacted in the lurching caravans of the old medicine shows! Tonics to sell, pockets to pick—spielers and hulas and holy frauds!

Now is the time for a drama, a theme, a box-office power even more irresistible than "The Miracle Man." Frank Lloyd has delivered that!
Highlights

The Stanley chain, swelled by the addition of the Mark Strand, Rowland and Clarke and Fabian circuits, is now reported as being interested in extending its holdings to across the continent, with the further possibility of acquiring a west coast chain. A Stanley move in the South may take the form of acquiring an interest in Colonel Fred Loyo's Kentucky circuit of 49.

Thirty theatres came into the Universal fold during the month of April, bringing the number of houses now controlled by that company to a total of 350. 500 is the autumn goal.

It appears to be definitely settled that Mal St. Clair, and not D. W. Griffith, will direct Theodore Dreiser's "An American Tragedy." St. Clair will do it following "The Show Off" on which he is engaged now and Gregory Kelly will play the lead.

David Sarnoff, vice-president of the Radio Corporation of America is of the opinion that motion picture distribution will be accomplished by radio, the printing effected in the same manner as still photographs are now sent through the air. Dr. De Forest, an expert in the talking picture line, while seconding Sarnoff's opinion, doesn't see how this state of affairs can come about in the present generation.

Carl Laemmle is in New York for a short time before his summer European trip.

Gilda Gray in her Paramount picture, "Aloma of the South Seas," broke all records at the Rialto, New York, during the first week of the engagement. Her personal appearance act, which dents the weekly gross to the extent of $.000 Is a big draw.

MOVING PICTURE WORLD

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NO. 6

OUR OWN WEATHER REPORT
The Los Angeles rainy season has been mercifully mild. Rain clouds are reported to be gathering in sunny southern California.

Standard Contract Looms as Paramount Question for Los Angeles Convention

Seider's Attack After Advisory Committee's Okay of Document Brings Strong Answer From Steffes

(Special Dispatch to MOVING PICTURE WORLD)


Agitation against American films is once more in the spotlight here. The adverse press criticisms accorded "The Big Parade," despite the fact that the public is flocking to see it, have crystallized the anti-American sentiment.

A trade council, composed of exhibitors and distributors meets Friday to discuss British production which is not much farther along today than it was a year ago. Philip Lister, president of the British Board of Trade, was assured the trade council could, put its house in order over a year ago, but the council admits its inability to do so.

Agitation aboliing "blind" booking it practically certain of adoption.

There is also talk of quota legislation again.

Quota Law Talked in England Again

(Special Dispatch to MOVING PICTURE WORLD)


Clarke President

R. T. Cranfield, who has recently been appointed Managing Director of the London and British Dominion offices, has resigned as President of Cranfield and Clarke Incorporated and has been succeeded by W. P. Clarke.

William Brotherhood and Mr. George P. Merrell have been appointed Vice Presidents.

Al Steffen, head of the Allied group in the Northwest, has roundly criticized Sared for neglecting to himself duties which, he says, are not in "calling the contract off," Steffen points out that Seider is not a member of the Advisory Committee and that his statement was made "in private." He failed to promote the convention.

Both Seder and Steffes will make no further offers for the purchase of the contract until the conclusion of the convention. Each has announced this. Steffen has warned exhibitors to sign no contracts, not to buy any pictures, until after the convention.

Clarke President

R. T. Cranfield, who has recently been appointed Managing Director of the London and British Dominion offices, has resigned as President of Cranfield and Clarke Incorporated and has been succeeded by W. P. Clarke.

William Brotherhood and Mr. George P. Merrell have been appointed Vice Presidents.

Los Angeles, May 26.

There is little doubt that the main issue at the M. P. T. O. convention here will be, for the majority, the matter of the Standard Exhibition Contract and whether it will be accepted as the instrument through which organization members may deal with distributors, an issue that has been rejected.

Joseph M. Seider, by his action in "calling the contract off," has projected the issue into the spotlight of importance on the convention floor.

London Stirred

(Special Dispatch to MOVING PICTURE WORLD)


George Bernard Shaw recently announced "The Big Parade," now on view in London, is a splendid pacifist argument, but the newspapers, without exception, severely criticize the producers for omitting to show British and French soldiers in the film. "Was America Won the War?" is one headline with "In the Film" in small type beneath it. Despite the wave of harsh criticism the publicity is heavily patronizing "The Big Parade." As to artistic and technical finishing both press and public promise the picture perfect.

Warner Brothers Get Manhattan Opera House

The Manhattan Opera House, which is on street near New York City, was leased last week by S. L. Warner for the Vitaphone Corporation subsidiary, Warner Bros., which controls the Vitaphone, a new musical synchronizing device used with the presentation of motion pictures.

Thus the onetime home of Olsens, Hammerstein and his grand opera company is to make a further contribution to music bybecoming the studio for science's latest musical invention. The Vitaphone is the instrument recently announced by that company, the Western Electric Co., the American Telegraph and Telephone Co., and the Bell Laboratories.

Warner stated that his company was now ready to proceed with the preparation of plans to synchronize, for screen purposes, musical comedies and operas through the Vitaphone.

Boye Smith Here

J. Dovis Smith, General Manager of Inspiration Pictures, Inc., has gone to New York to meet the company.

Another for Moss

The Strand Theatre at Far Rockaway, N. Y., has opened with Keith-Albee vaudeville and pictures. It is under the B. S. Moss management. The Strand seats 2,000 people.

First in Columbus

A large plot of ground, known as the old City Hall property, in Columbus, Ohio, has been purchased by Marcus Loew for the erection of a theatre with a seating capacity of 2,500. Work will start in the next sixty days. More than $1,098,000 will be involved.

Joins U. A.

Al Lichtman has joined United Artists as special field representative.
Chain of 20 Projected By United Artists Theatres

Schenck, Lee Shubert, Grauman, Pickford and Fairbanks to Operate Pre-Release Houses

With the formation of the United Artists Corp., Inc., United Artists Corp. has stepped into the ranks of the great distro-ducers with twenty pre-release theatres in many cities in the United States.

Joseph M. Schenck, Lee Shubert, Sid Grauman, Mary Pickford and Douglas Fairbanks have organised the company, a picture-producing corporation.

Shubert, who, with his brother, controls the largest group of picture theatres in the country, is in the United Theatre Circuit because he knows theatre operation and in him Mr. Schenck, executive, Schenck says, that the theatres will be in charge of Grauman, who is president of the corporation. The former will be Grauman's Chinese Theatre, already in construction in Hollywood. Admissions will range from $1.00 to $1.65. United Artists' releases will be shown simultaneously in each of the 20 theatres.

Schenck states that a New York site has been offered the corporation at Broadway and 66th Street. This is probably the Most lucrative offer with which Mr. Schenck is inclined to favor the Eighth avenue district south of 42nd street in New York City.

Local capital will be sought to supplement the corporation's investment in each city. It is not likely that any of the Shubert chain of road theatres will be converted to the United Theatre Circuit. Schenck insists on strictly film houses, built to produce the exhibiton of films in view. Over 1,000,000, eight hundred seats will be the average capacity, as this size house has been found to be ideal for run shows. This is the capacity of Grauman’s Egyptian, the most successful long run house in the country and the only one strictly operated on this basis.

In his statement Schenck said that sites were being considered in Detroit, Philadelphia, Washington, Pittsburgh, San Francisco and St. Louis. The companies believe that exploitation of their project is more expedient when handled by the proper people. Mr. Shubert will handle the East and South and Mr. Sid Grauman, the West and Midwest.

Pre-release showings benefit first-runs, rather than second-runs. The company has decided to issue the kind of picture that has been circulating in the trade. It does not believe in holding up the release for a second week at a theatre until the Capitol, so great is its confidence in its picture. The group will be released at 7 per cent. In the first week, preferred stocks will be offered by Seligman, Co. & Co., and Spencier, Trask & Co. Each share of preferred stock will carry 100 votes in the hands of one share of common stock. The preferred stock is cumulative at the rate of 7 per cent per annum. Application is to be made to the New York Stock Exchange.

Lloyd's Director

Through arrangements completed with the directors of the Harold Lloyd Corporation and Jack M. Mitchell, of Chicago, the last picture of the late director, a 75 minute length in color, will be directed by Mr. Mitchell. The material is being turned over to Mr. Lloyd with the approval of the Lloyd estate.

U. S. Films Lead

According to figures just made public, the lead in pictures by United States producers is held by United Artists, whose eleven releases are now in distribution. The companies have 800 prints of 150 titles. This week all the major companies are producing pictures for the Christmas season.

Benedic to Journal

A. Jules Benedic, for some time correspondent in Dallas, Texas, for Moving Picture World, and for five years state editor of the Dallas Morning News, has been appointed both positions to become associate editor of Motion Picture Journal. Benedic has been on the staff of the Jewish Daily Herald for several years. His appointment was made on the recommendation of the Dallas Morning News.

Smiths Switch

Frederick James Smith, who is executive editor of Classic and Motion Picture Magazine, has resigned his present position as editor of Photoplay Magazine as editor and associate editor.

Chaney's Son Weds

Creighton Tull Chaney, son of Lon Chaney, was married last November in New York to Dorothy Hinckley, non-professional.

Special Showing

The latest Hal Roach production, "I'll Hold My Horse," starring Rex, will give a de luxe invitation to the Junior League's annual benefit. Wood Jackman's greatest dream will come true when the Grand Hall Room of the Hotel Roosevelt, New York City, is the setting on Tuesday, June 1, of Barrett McCormick, director of the Junior League's publicity, will have direct supervision of presentation.

Corp. Counsel Warns

Windy City Builders

(Special Dispatch to Moving Picture World)

Chicago, May 26.

It will be safer for theatre owners to consider that the consent of owners of adjoining property in restricted zones before building new playhouses, advises Leon Hornstein, assistant counsel for the Chicago Association of Theatre Owners, who points out that the city has no authority to compel builders of theatres in restricted zones, and that the consent of owners of adjoining property, while such consent is necessary before the building may be operated as a place of amusement. He mentioned an example a venture on the South Side which was denied a permit to operate because of the objections of a church congregation. The place was closed six months, which cost the owners $10,000.

Publix Books U. A.

Hiram Abrams, president of United Artists Corporation, and Sam Katz, president of Publix Theatres Corporation, have just closed a deal by which Publix Theatres and allied groups will exhibit films of Mary Pickford, Douglas Fairbanks, Rudolph Valentino and Samuel Goldwyn players. Katz has bought all the available September releases of the United Artists Corporation.

Baggot Directs Jackie

King Baggot has been engaged to direct "Hey, Hey, You're it," a romance story written especially for the youthful star by Gerald Beaumont.

Norma Shearer’s Next

"Polly With a Past" has been chosen as a starring vehicle for Norma Shearer for M-G-M-Gold

Ways-Mayer.

Schlesinger Buys

(Special Dispatch to Moving Picture World)


R. W. Schlesinger, one of the leading buyers of British amusement fields, has bought into the British National Theatre Co., which is a substantial figure. British National is the company operating the Royal Variety and the New Theatre in London. It is building a large sta-

Schlesinger's interests include international Variety and Theatrical Agencies, Ltd., and South African Films, Ltd.
Bausback of Uta
And Will Hays
Call for Amity

German Film Chief Surveys Industry Here

Dr. Ferdinand Bausback, managing director of UFA of Germany, many of whose pictures will be seen in this country next season, through the three-cornered agreement between that company, Famous Players-Lasky and Metro-Goldwyn, was tendered a luncheon by Adolph Zukor at the Ritz, New York City, last week, prior to his return to Berlin.

Dr. Bausback made it plain that henceforth UFA would endeavor to combine the demands of economic conditions with the requests of culture in its product.

This statement may be interpreted that UFA will manufacture films left with the emotional appeal in the future, though they will still retain the cultural aspect.

Will Hays, in his speech, complimented Dr. Bausback on having one of the keenest minds in Europe. He told of the part the doctor played in the restoration of Austrian cinema. He also stated that Dr. Bausback was the first visiting European producer who understood American conditions and progress with an open and receptive mind.

Dr. Bausback has made a brief tour of the eastern part of the United States, inspecting the chief theatres of the leading cities. His tour was not only in the territories of UFA, but of the entire German industry, inasmuch as he occupies a position at the head of producers in Germany somewhat similar to that which Hays holds here.

Other speakers at the luncheon were Adolph Zukor and Sidney K. Kimmel of Famous Players-Lasky and J. Robert Rubin of Metro-Goldwyn.

Both Hays and Dr. Bausback declared the international animosity that it is within the power of motion pictures to create.

"Who are the real leaders in this industry can be best judged by the success of the film in winning public appreciation for the finer pictures," Dr. Bausback said. "The film alone speaks the unheard language understood by all. Let us regard the wording of this language to an instrument of common understanding as one of our duties. Only when the film has completely developed in this enormous field will there be no Versailles, and Geneva and Locarno can be dispensed with."

Exhibitors Win in Chicago

The theatre owners of Chicago won a victory against the city authorities when the Archer Terminal Theatre Corp., which operates the new Archer Terminal Theatre on Lawrence avenue, secured an injunction against the Fire Commissioner, who had issued an order against deeper in the Chicago theatres. The Chicago Exhibitors Association through Jack Miller, business manager, made this a test case and won.

133 Exhibitors Form Booking Circuit in N. Y. C.

Will Control More Than 300 Playing Dates

One hundred and thirty-three exhibitors in New York City representing over one-quarter of the total theatres in the city, have combined to form the Film Service Corp, which will function as a booking office.

New York exhibitors have discussed such a booking combine for some time. A few years ago they gave it a practical tryout in the Associated Booking Corp., but distributors refused to do business and it ceased to function.

The plan of the Film Service Corp. is to tax members 5 per cent of their gross for the purpose of operating expenses and pay dividends. The distributors with whom the combine will do business are expected to pay in another 5 per cent, tax on gross business.

The combine results in a circulation, bigger than what is to be seen on Keith's in New York. Between 300 and 400 booking days are reported.

Charles O'Reilly of the T. O. C. C. stated that the purpose of the Film Service Corp. is to permit independent operators to operate under the present booking system.

No distributor has yet admitted or announced its intention of lining up with the new booking combine.

Each member of the group will be obliged to buy at least 40 features, it is said.

Weiss on Tour

Louis Weiss left New York May 23 on his semi-annual selling visit to the interests of Art Class Pictures Corporation. His itinerary will take him into the language centres of this country and Canada, including Pittsburgh, Chicago, Detroit, Omaha, Cleveland, Des Moines, Milwaukee, Minneapolis, Salt Lake City, Denver, Seattle and Portland with Hollywood scheduled as his finishing point. On the Coast he will spend two weeks in conference with West Brothet, who have under their control three producing units which will supply Artclass with part of the comedy series units of its program.

Beehan to Coast

Charles Beehan, scenario editor for Producers Distributing Corporation, left for the Coast today. Barret Kiesling, publicity director, whose headquarters are on the Coast, accompanied him.

Cohn in Charge

Sam W. B. Cohn is acting as publicity director for the M. P. T. O. convention in Los Angeles. His headquarters are at the Ambassador.

Johnson's Next

Julian Johnson will supervise Richard Dix's next starring picture for Paramount, "The Quarterback."
C. E. Cook Would Aid Small Town Theatres

(Special Dispatch to Moving Picture World from Kansas City, May 24

Within the last few weeks, the thirty-three small town theatres in western Missouri and Kansas have been forced to close their doors. There is promise that many more will have to follow suit. The Independent theatre men are convinced that the opinion of C. E. Cook, businessman of the M. P. T. O. Kansas City, Missouri, is evidenced by the activities of the most desired type.

"A mesh-work of concrete roads in the vicinity has made this town patrons out of small town theatre-goers," Mr. Cook said. "Of course no one man and fault with improved means of transportation. It remains for the tasks of the local remedies lies within the power of the film companies and exchanges. Where there are few exhibition within a short radius of Kansas City who could do little more than break even during the summer if they had their film given to them. Yet—and I say 'yet' because these are matters of life and death—there are films available that these exhibitors to pay fancy prices for.

Montreal Exhibitors Ask Tax Reduction

(Special Dispatch to Moving Picture World from Montreal, May 24

Exhibitors have placed before the civic administrative council a plea for a reduction of the municipal seat tax of 5 cents per week. In addition to paying this levy to the civic administration, Montreal exhibitors are called upon to pay the Quebec Provincial Government another 5 cents per seat per year, making an annual tax of $1.35 per seat. This was considered very dear, particularly for the many of the other Federal, Provincial and civic taxes now being levied, with on films, property, business profits, posters, dividends, electricity, and so on. What with the tax on admission tickets which is an additional 10 cents per admission ticket, the projectionists are asked to the parlous state of the industry in many branches in the political arena.

Morrow on Tour

Ralph A. Morrow recently appointed assistant manager for W. J. Morgan, P. D. C. officially took up his new executive duties this week by starting on a trip to the southern and midwestern branch offices.

Ash Broadcasts

Halabita and Katz have made a deal with the Chicago Tribune radio station WGN to broadcast Paladin programs from the new Oriental Theatre every Friday night in the city, the Palace at Norwich, Conn., Theodore Gutman, Celia Schorr and Alex Stern, N. Y., are stockholders in the corporation, which is capitalized at $60,000, with $15,000 paid in.

Court Settles Playdate Issue

(Special Dispatch to Moving Picture World from Cleveland, May 23

A battle between the Ohio Amusement Company and the local National exchange came to a close abruptly on Saturday when Judge Pearson issued a permanent order restraining the distribution of 'Irene' to the Southern Theatres. Both the Dennison Square Theatre, which is a member of the Southern Theatres, booked the picture for Sunday, May 23rd. Because the Dennison Square Theatre is a First National franchise holder, its owners demanded that it be given protection over a competitive house.

It is understood that 'Irene' was sold to the Dennison Square Theatre with the regular franchise agreement. Although it is listed as an open market picture, Demanding its protection according to the First National stated that the Southern Theatres would follow the Dennison Square instead of playing simultaneously, although it is expected to be sold to both theatres for the same date.

Acquire Lease

The Connecticut River Valley Producing Corp., which has an interest in the Capitol in that city, has obtained a franchise of a twenty years' lease of the Palace at Norwich, Conn. Theodore Gutman, Celia Schorr and Alex Stern, N. Y., are stockholders in the corporation, which is capitalized at $60,000, with $15,000 paid in.

Oscnr 23d. is giving the premiere screening of 'The American Way,' with Howard Petison, Nathan Raff and Leonard R. Goldenberg, the Municipal Theatre, New York City.

Billie Dove Signed

Columbus Pictures Corp. has signed Billie Dove to appear in "Love's Alibi." The contract was signed by Bert Lytell, Assistant General Manager, and Bert Lytell. It is an adaptation of the late New York writer, Louis Joseph Vance.

Foreign Dept.

Associated Exhibitors, Inc., is expanding its activi-
ties to include a foreign department, which will give it universal representation for its members.

Owen Price, president, is confident that his firm will have a chance at the foreign exhibition short-
time. "So much new blood is entering the industry, and it is entering the business in foreign countries," he said, "and from the success we have already attained it is evident that the future is that of the most desirable type."

Seymour L. Stone, director of the Universal foreign de-
partment, has been placed in charge of the foreign division.

"Red" Film

(Special Dispatch to Moving Picture World from Berlin, May 25

The Proctor film, "Red," which has created a new standard for the industry, will be offered to the American trade. The newspapers have adversely criticized the picture, but the Common-wealth will issue it, but the dailies have praised it. The still picture is expected after the release of the picture. It is the story of the New York Daily News, considered expressedly produced.

Rothstein Enters Universal Studios

Not Rothstein, who recently rejoined Universal, leaves for Universal City, June 2, to under-
take the supervision of angles into Universal pictures before they are put in production, directed by Harvey B. pottery, and in cooperation with the foreign sales force, personally representing Mr. Lautten.

Larger Offices

W. J. Morgan sales manager of P. D. C. has announced that ow-
ingen offices of the company's branches would move to larger quarters on June 15th. The Minnesota branch is located in the Commercial building and the Chicago office is at the 733 Lake St., Chicago. The Cincinnati branch is Broadway Film Building and the Los Angeles office is at 7527 Hollywood Blvd. Both offices are being relocated and new office space is being leased. The St. Louis office is being moved to the Kansas City, Mo., location.

Obituary

Minneapolis and St. Paul movie men are mourning the death of Ray Goodman, chief booker for Pickelstein & Ruben, who died in a Minneapolis hospital following a long illness. Mr. Goodman had served as a booker and agent in the industry for many years. He was a member of the F. & R. organization for 15 years, serving for a time as representative of the New York Theatre in St. Paul and later taking charge of the booking department for the F. & R. circuit. He is survived by a wife and two children.

Professor Leo Gerechter, aged 55, who served as district manager for Pathé in Pittsburgh territory, passed away at the Passavant Hospital. Professor Gerechter, who was born in Hungary after a week's illness of a com-

Incorporations

Four companies incorporated at the Albany Bank are: S. and L. Productions, Inc., 

of New York City; the 111 E. Janies Avenue Corpo-
r

radar, law and account in the 111 E. Janies Avenue Corporation, capitalization not spe-

ified; J. M. Feury, O'Shaughnessy and L. Zim-

man, New York City; the Demgo Theatre, Inc., Memphian, the Demgo Theatre, Inc., $1,000, with some incorporators: E. F. Weigel, N. S. Cohen, L. Edenbaum, New York City.

Kennedy Under Contract

Tom Kennedy, the hard-boiled 
persuader who "ran the army" in "The Menace," is being placed under long-term con-
tact by Paramount, according to an announcement by B. F. schulberg and Hector Turnbull.
WILL ROGERS declares that the Democratic Party lost the last election for want of an Issue. All they had was a candidate and a platform with a lot of knots in the planks.

No such lack confronts the convention of the Motion Picture Theatre Owners of America, for the booking contract looms large. It is the issue of issues, and if the Convention does no more than thresh out this subject, it will have been well worth the while of the delegates to make the long and somewhat tiresome journey to our western coast.

There are conventions and conventions. Some are chiefly productive of headaches, physical and moral. Others lead to better things. The various State organizations have sent to Los Angeles the master minds of these lesser bodies. It is an assemblage truly typical of the exhibition end of the industry. And on other hand, the big men of the production side of the business are on the ground or at least within reaching distance, even though that distance be telephonic.

It is a wonderful opportunity to bring to bear upon the renters the combined weight of exhibition opinion upon the moot clauses in the contract.

It is the fundamental requirement of any contract that it shall be equitable. The difficulty lies in deciding just what is to be considered equity. The legal fiction of absolute justice to both sides is seldom maintained in any contract. It would be a miracle of the ages were the Standard Exhibition Contract regarded with equal favor by both contractual parties.

Naturally each side seeks to claim for its own everything in sight and is prone to regard as detrimental and unfair everything which yields advantage to the other side. Moreover many producers have sought to void the "uniform" by making private additions of their own to correct what they regard as abuses. The Uniform Contract already has ceased to be uniform.

But in the present convention will be found a forum for the frank and open discussion of each phase of the contract; each paragraph, each sentence. Concessions must be made by both sides, for a contract entirely satisfactory to one party cannot possibly be wholly satisfactory to the other. In concession may be found the solution to the problem.

The M. P. T. O. A. is sitting as a body of the whole for the first time since the contract has been offered. The various State units have offered their criticisms and suggestions, but there has been no previous opportunity for unanimous and concerted action. Next week the theatre owners of America will face the picture producers as a body. If they present a united front they can win many points; correct many abuses. If they are willing to make some concessions they should be able to carry a majority of their demands.

Production heads realize that the good will of their clients is essential to the best business. They know they cannot ride roughshod over the concerted opinion of the majority in spite of the rapid increase in the number of producer-owned theatres. They want to give the exhibitor a contract that will be acceptable if not wholly satisfactory, but an effort to make them give up too much is apt to result in no gain whatever.

Each side must give if it expects to take. Bitter personalities and aggressive threats will get neither side anywhere. Under the able general-ship of Joseph M. Seider, the organization may be trusted not to give up too much. The real question seems to be are both sides willing to give up enough?

If they are in the right frame of mind—both exhibitors and producers—the Standard Contract should become precisely that—a standard and a contract based on equity. Get together.
The Amusement 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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Sales per Week

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Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.


Eastman Kodak—Com. (quarterly) $1.35 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 3$ per cent payable July 1. Holders of record May 29th.

Famous Players—Com. (quarterly) $2.00 payable July 1. Holders of record June 15th. Books will not close.

First National—1st Pfd. (quarterly) $2.00 payable July 1. Holders of record June 15th.


Universal Chain Theatres—8 per cent Pfd. (quarterly) $2.00 payable June 15th. Holders of record June 1.

HIGHLIGHTS

The Security Market this week exhibited a much better tone. It pulled itself out of the rut and showed some signs of life and activity.

The Film Stocks caught the spirit which resulted in two new highs for 1926 being recorded. Balaban & Katz touched 734 on a turnover of 3,000 shares. Over the counter sales Universal Chain Theatres touched 102, a gain of 2 full points over the previous high.

Famous Common showed the greatest activity of the month with sales of $8,700 shares. The range fluctuated from 123% to 135.

Loew, Inc. was also in demand, with sales aggregating 18,400 shares.

Weekly Price Range

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| 80   | 79  | 77   | 75   |
| 72   | 69  | 66   | 63   |

Average High for 1925

| 54   | 52   | 50   |

We believe it will be of interest to our readers who closely follow the Amusement Stocks, to have recorded each week the average price of the ten most active Film Stocks. This week we publish a chart showing the variation in the Amusement Stocks since April 8th. This chart will be published in the first issue of each month. In the intermediate issues, the average price number will be published, so that the exhibitor who desires to plot his chart may do so. We would be glad to know if such an innovation appeals to you.
What's New?

The Preliminary Campaign for Greater Movie Season is taking hold throughout the length and breadth of the land, and if the month of August, 1926, coupled with the thirtieth birthday of the art-industry, measures up to the high standard now set for it, this particular Greater Movie Season will be used as the standard by which to measure and plumb future campaigns.

Exhibitor co-operation with the efforts of the producers to "put it across" is more intensified, this year, than ever before. And with the twenty-four page, newspaper size pressbook on the campaign before them, no showman will fail to make liberal use of the many suggestions therein contained. The task for the exhibitor is materially lightened by this exceptionally complete pressbook.

The pressbook in question was prepared by Jerome Beatty, Assistant to the President of the Motion Picture Producers and Distributors of America, Inc., and Will H. Hays, the President hereinafter alluded to, may well be proud of the finest product. The staff of exploitation experts, under the chief wizard, Mr. Beatty, share with their chief the appreciative comments of those who have studied the book. The basic idea back of any pressbook is to assist the exhibitor. The aggressive, fighting showman will go out and assert his individual capacity for putting "advertising, publicity and exploitation" to work for him, but he has the pressbook to assist him, if he cares to fall back on it. And this pressbook is as complete as any we have ever seen.

The producers have splendid pictures available for booking for Greater Movie Season, and in addition to the feature productions now ready, the producers of short features are "set to go." The remarkable success of "National Laugh Month—January, 1926," focusing the attention of showmen and playgoers alike on the value of shorts from the monetary and amusement viewpoint, is fresh in the memory. The producers of "shorts" will share in Greater Movie Season this year as never before.

With two months in which to lay the foundation for Greater Movie Season success, every showman will be on his tip toes until August 1. Then, shoot the whole works!

In order to insure the type of pre-release showings they require, Joseph M. Schenck, Lee Shubert, Sid Grauman, Mary Pickford and Douglas Fairbanks have incorporated The United Artists Theatre Circuit, Inc., under the laws of Maryland, and will provide twenty theatres in as many big cities to carry out their plans. Sid Grauman is president of the company, and Mr. Schenck chairman of the board. The banking interests concerned are J. & W. Seligman & Co., and Spencer Trask & Co. The incorporation is financed for $20,000,000.

Direct contact between United Artists Corporation and its stars and the new company is provided for in a contract, now signed.

United Artists Corporation stars will furnish fourteen pictures annually. This probably will allow these pictures to run for approximately a month, each (in some cases longer), before they go to subsequent runs. Mr. Schenck asserts that pre-release showings do not impair the value of a good picture for the ensuing runs, and to illustrate his point he referred to "Stella Dallas," the Samuel Goldwyn picture, which is scoring a great financial success in its second week in the New York Capitol following a pre-release run of six months in the Apollo Theatre.

Now that the semi-annual announcements have been put out by the various companies, we find that the book form used by Paramount is easily the most unique booklet ever gotten out to advertise a half season's releases.

It is a suede bound collection of loose-leaf color announcements, bound with leathern thongs and so arranged that after you have been sold on the new Paramount series as a whole you can remove the separate leaves and use them to supplement the insert cards, ar, as has been done in the past, to use them for underline advance booking. The individual sheets have a multiplicity of uses in the lobby.

But what wins the recipients heart is the fact that there is a supplemental cover, also in suede, which opens up to a full-sized desk blotting pad that any man will be proud to superimpose upon his glass-topped desk, and which serves as a useful and constant, but unostentatious reminder of Paramount perfection.

No man who gets one of these creations of Russell Holman's brain will let any part of it get nearer the wastebasket than the top of his desk.

Looking for a Word Meaning "Fairness"

By Nyberg  Moving Picture World Staff Artist
Kenton Arrives

For Next Picture

Earle Kenton, the man selected to direct Wallace Beery and Raymond Hatton in "We're In the Navy Now," the successor to "Behind the Front," has arrived in Hollywood to get the production ready for filming.

Kenton recently completed the Florida-made picture starring Bebe Daniels, "The Palm Beach Girl." His other successes have included "The Danger Signal," "Tea With a Kick," "The Small Town Idol," and "Red Hot Tires."

Reed to New York

And Then Europe

Tom Reed, director of publicity of University City, will leave in a few weeks for a ten days' trip to the home office of Universal in New York City from where he will leave for a limited trip to Europe. Mr. Reed will sail on June 23.

During Mr. Reed's absence from Universal Sam Jacobson will take charge of the department.

"Volga Boatman" Opens Carthay Circle

FRANK MILLER'S new Carthay Circle Theatre had a splendid opening on May 18 with "The Volga Boatman," a P. D. C. production directed by Cecil B. De Mille, as the attraction that launched this new and beautiful theatre on its way to the high road to success.

Spanish in design, the Carthay Circle Theatre is a magnificent tribute to the hardy pioneers who founded the glorious State of California.

Jack Laughlin, production manager for the West Coast Theatres, is responsible for the original and pretentious prologue, "Volga," which precedes the feature. Mr. Laughlin is a native of Lestratia one of the most vivacious and sparkling provinces ever designed for the motion picture theatre. Justly was his opus greeted with wild applause by the first nighters at the Carthay house. Mr. Laughlin has staged some of the biggest successes in the country, among them shows for the Shubertis, Nora Bayes and Julian Eltinge.

A representative audience was present to view the opening of this artistic motion picture temple, among them being Mr. and Mrs. Cecil B. De Mille, Joseph Schildkraut, Henry Kolker, Jack Pickford, Robert G. Vignola, May McAvoy, Jeanie Macpherson, William Boyd, Elinor Fair, Robert Edeson, Victor Varconi, Julia Faye, Theodore Kosloff, Anna Q. Nilsson, Jerome N. Wilson, Mr. and Mrs. Paul Sloane, Lenore Coffee, Mr. and Mrs. Sam Goldwyn, Mr. and Mrs. Sol Lesser, Richard Barthelmess, Junior Coghlan and Lew Cody.

Lew Cody acted as master of ceremonies and introduced the players who appeared in "The Volga Boatman.

Fred Miller may well be proud of his new theatre, which will be a point of interest to everyone who visits California.

* * *

"Baited Trap" Near Completion

LOCATION work on "The Baited Trap," a Ben Wilson production, has been completed and production is going forward rapidly at the Wilson Studios in Hollywood. Outdoor scenes were filmed at the headquarters of the Kern River in California.

It was for this picture that Richard Holt, daring stunt actor, rode a pinto pony at top speed for half a mile, dashed his horse off a thirty-foot cliff into the waters of the Kern and, still on his horse, swam the river to the opposite bank.

The picture, a five-reeler, features Ben Wilson, with Holt as the heavy. Glenn Cook is also in the cast.

* * *

Henderson in "Clinging Vine"

COMING into camera range again, after an extended period in the director's chair, Dell Henderson, once a featured player for D. W. Griffith, is now appearing in support of Lestratia Joy in "The Clinging Vine," her current starring feature for De Mille.

Tom Moore, Toby Claude, Robert Edeson and Snizte Edwards are also in the cast of "The Clinging Vine," which Frank Urson is directing.

* * *

Vera Reynolds in "Risky Business"

AFTER completing "Sunny Side Up," her first starring feature for the De Mille Company, Vera Reynolds has started working in "Risky Business."

Kenneth Thomson, the new De Mille "find" recently arrived from New York, has been cast opposite Miss Reynolds as his first assignment under his new long term contract.

The balance of the cast for "Risky Business" includes Ethel Clayton, Ward Crane, Zasu Pitts, Louis Nathaeux, George Irving and Louise Cabo.

Clara Bow Cast for "Kid Boots" Film

Clara Bow has been given one of the outstanding roles in "Kid Boots," the film version of the Broadway, New York, success, which director Frank Tattle is preparing for production at the Paramount studios starting June 14.

Eddie Cantor, star of "Kid Boots," has closed his show in the East and will start for here on June 1. In addition to Miss Bow, the cast will include Esther Ralston, who is now playing in Old Ironsides," and Lawrence Gray, who has just finished appearing opposite Bebe Daniels in "The Palm Beach Girl."

* * *

"Amateur Gentleman" Cast Now Complete

J. Boyce Smith, general manager of Inspiration Pictures, announces that Herbert Grimmood, Gino Carrado, Eric Arnold and John S. Peters have been added to the cast of "The Amateur Gentleman," which Sidney Oclott is now directing at the Tee-Art Studios.

DELL HENDERSON
Distinguished director dons the grease paint, and will be seen in support of Lestratia Joy in Cecil B. De Mille's "The Clinging Vine."

LOIS WEBER
The Universal director, having completed "The Show World," will shortly begin work on Ernest Pascals "Egypt," retitled "The Savage in Silks."
 Paramount Signs Kennedy

TOM KENNEDY, the hard-boiled sergeant who "ran the army" in "Behind the Front," has just been placed under long term contract by Paramount, as announced by Hector Turnbull and B. P. Schulberg.

Kennedy, well known in moving picture circles, once sought fame in the squared circle, and was a prominent contender for the heavyweight championship. Several years ago, while recuperating from an illness in Los Angeles, he essayed working in pictures. So successful was he that he abandoned his career in the fighting ring.

Kennedy has just completed an important role in "Mantrap," the Sinclair Lewis story which Victor Fleming is directing.

M. P. T. O. A. Entertainment Committee

A COMMITTEE to arrange for the entertainment of the 2,000 delegates to be present at the annual convention of the Motion Picture Theatre Owners of America to be held in Los Angeles June 1 to 5, inclusive, has been formed.

M. C. Levee, general business manager of First National Pictures, Inc, was named as chairman of the committee by the Motion Picture Producers and Distributors Association. He will be assisted by Irving Thalberg, vice-president of Metro-Goldwyn-Mayer; Jack Warner, Milton Hoffman and Frank Becton.

Glenn Harper, secretary of the California division of the M. P. T. O. A., is in complete charge of all arrangements for the entertainment of the visiting exhibitors who will begin to arrive in California on May 29.

Among the features of the five-day conclave will be a testimonial dinner to be tendered to Sydney S. Cohen, former president of the theatre owners' organization, and now chairman of its Board of Directors. The banquet will be staged at the Ambassador Hotel on the evening of Thursday, June 3.

New Story for Monta Bell

HARRY RAPF announced this week that "Women Love Diamonds" will be the story assigned to Monta Bell for his next picture to be directed under the M.-G.-M. banner. It is from an original story by Carey Wilson. Willis Goldbeck is putting it into scenario form. The theme of the story deals with the dramatic and comedy situations relating to the wondertings of a famous gem.

Lehrman to Direct Syd's Next

FOLLOWING in rapid-fire succession the addition of Lloyd Bacon and Paul Ludwig Stein to their directorial staff, Warner Brothers announced the signing of Henry Lehrman, veteran comedy director, to direct Syd Chaplin's next production.

Lehrman is well known in motion pictures, having been identified with the business for the past five years. He has made more than 400 pictures and was both Charlie Chaplin's and Roscoe Arbuckle's director. His recent association was with the Fox Film studios as director general of comedies on the West Coast, where he supervised the making of 36 pictures.

Schenck and Feist on Coast

NICHOLAS SCHENCK, vice-president and general manager, and Felix Feist, general sales manager, arrived from New York on Friday of last week to their company's studio, the Metro-Goldwyn-Mayer Studios, in Culver City, for a days' conference with Irving Thalberg, Hunt Stromberg and Harry Rapf. The 1926-27 product will be discussed by the visitors with the film executives at the studios.

Lois Weber's Next Production

LOIS WEBER, who has just finished her directorial job on "The Show World" for Universal, will do "The Savage in Silks" as her next picture for that organization. It is from Ernest Pascal's story, "Egypt," which the author is now putting into script form.

"The Show World," Miss Weber's first picture made under her contract with Universal, is said to be one of the finest productions of the day. The picture features Francis X. Bushman and Billie Dove, and has received praise from its preview.

VERA REYNOLDS

The Cecil B. De Mille star has completed her role in "Sunny Side Up" and has started in "Risky Business."

Bunze In Charge

Of Title Dept

Irving W. Bunze will be in charge of the new title department to be installed on June 1 at the Chester Bennet Film Laboratory. The new plant is now under construction on the roof of the Bennett laboratory, on Santa Monica Boulevard. The new plant will have the latest machinery, including linotype machine for temporary title work.

Von Brincken with

Clarence Brown

William von Brincken, former Captain of the Life Hussars of the King of Saxony and later military atache at the German Embassy, has been engaged by Metro-Goldwyn-Mayer to work as technical advisor to Clarence Brown during the production of "The Flesh and the Devil," filming of which begins in two weeks. The story is localized in Germany and von Brincken's knowledge of German militarism and home life is to be utilized by Director Brown during the making of the film, an adaptation of Hermann Sudermann's "The Undying Past," in which John Gilbert and Greta Garbo are to be featured.

To Write Titles

For Metropolitan

Maude Fulton, known from Coast to Coast as the erstwhile feminine half of the team of Rock & Fulton, and author and star of "The Brat" and "The Humming Bird," has been signed to write titles for Metropolitan Pictures.

MONTA BELL

The director's next M.-G.-M. picture, Harry Rapf announces, will be "Women Love Diamonds."

Hollywood Shorts

Bess Meredith will write the script for "The Heart of Maryland," the famous old Belasco play which will serve as Dolores Costello's first vehicle on Warner Brothers next season's program. Millard Webb will direct.

A courtesy card, good for admittance to a majority of downtown Los Angeles theatres, will be extended to each delegate attending the annual convention of the M. P. T. O. A. to be held here June 1 to 5.

Director James P. Hogan last week shot the final scenes of "Burning Bridges," and is now supervising the editing of this latest Harry Carey starring vehicle for Universal release.

Karl Dane, who created such a success as "Slim" in "The Big Parade," and who also plays an important role in "La Boheme," has been placed under contract by the Metro-Goldwyn-Mayer studios.

Anita Stewart is taking a few days' vacation at her beach residence after completing her latest starring role in the Tiffany Production "Timberweds."

The screen story for Warners' "Private Izzy Murphy," which will serve as the first starring vehicle for the famous Broadway, New York, star, George Jessel, has been entrusted to Edward Clark and Graham Baker. Charles "Chuck" Reisner will direct.
The Unseen Stars

By William Sistrom

General Manager, De Mille and Metropolitan Studios

To the public the stars who actually appear on the screen, are at present, the all-important factor. To the exhibitor who makes and maintains his reputation by purveying good entertainment in an original manner, the unseen stars behind the screen have at least equal; if not greater; values.

The star who shines in singular brilliancy before the eyes of the public, is sustained there by the unnoticed hands of other stars in the professions contributing to picture making. And the box-office success or failure of every production depends in great measure upon the talents of these “unseen stars.”

The intrinsic value of every production is, in its final box office analysis, determined by the genius and skill of its many contributing factors. And exhibitors will find in this fact a new and unlimited source of invaluable exploitation material.

For instance: Under modern methods of picture making, a supervisor has become extremely important. The supervisor’s work starts with the motion picture from its inception as an undeveloped idea. He supervises its writing by a capable author, keeps close watch upon it as it is being directed and finally cuts and titles the picture and makes it a finished product. To properly handle his job, the supervisor must have had long and intensive training in the motion picture business. He or she must be in sympathy with the ever changing inclinations of the public and likewise be able to understand the problems of the director, the actor, and the writer; merging and moulding all these elements for the general good of the picture.

In the De Mille and Metropolitan organization we are fortunate in having an extremely able group of supervisors. Bertram Millhauser, Jack Cunningham, Elmer Harris, Will M. Ritchey, C. Gardner Sullivan, F. McGrew Willis; all of whom have succeeded splendidly during the last year and have been given increased responsibilities for 1926. In addition, Beniah Marie Dix is supervising one picture and Jeanie Macpherson will likewise give her talents in a supervisory capacity to at least one production this year in addition to her regular duties as special writer for Cecil B. DeMille.
Behind the Screen

The work of these supervisors during the past year is the best sort of public recommendation for the pictures that they will supervise this year. Certainly it would seem highly advisable from a box office standpoint to herald the fact that the supervisor of such past successes as "Three Faces East," "Braveheart," "Red Dice," "Silence," "Rocking Moon," "The Prince of Pilsen" and "Hell's Highroad" is the supervisor of the production being shown current in any theatre.

Jeanie Macpherson, who is credited with the writing of over thirty box office successes, heads our list of staff writers which also includes: Rex Taylor, Jack Jevne, Charles Logue, Beulah Marie Dix, Jane Murfin, Harold Shumate, Garrett Fort, Douglas Doty, Lenore J. Coffee, Anthony Coldewey, Gladys Unger, Marion Orth, Margaretta Tuttle and Zelda Sears. Negotiations for the services of other writers equally prominent are now in progress.

The form in which the story is told; the cleverness of each situation; the blending of the pathetic and humorous situations in perfect continuity is the work of this staff of star writers and their names if properly used can be capitalized by the theatre just as the name of authors are exploited by magazines and newspapers.

Then comes the dressing of each production. The settings of a picture contribute a large percentage to box office intake. The pictorial backgrounds allure quite as much as the action and each is a distinct and distinguishing reflection of the individual artistry of an art director. Their names should carry as much weight as the signatures on the most lavish of painted canvases in the art galleries.

In our De Mille and Metropolitan organization we have recognized this in securing the services of such men as Paul Tribe, special art director for Mr. De Mille who has just returned from Paris to assume responsibility for Mr. De Mille's next big picture with Mitchell Leisen as his associate. Max Parker and Charles Cadwallader, art directors at the De Mille and Metropolitan Studios respectively, are as excellent as they are efficient in their calling.

The matter of costuming has an appeal particularly its own. Here there is a tremendous appeal to women and this responsibility is splendidly handled by Adrian, the famous designer who came to us from his successes in "The Music Box Revue" and previously notable cos-

(Continued on Page 470)
Moving Picture World

June 5, 1926

Metropolitan Constructs Huge Sets for "Meet the Prince"

Gobelin Tapestry, 30 by 50 feet, One of the Props Used

THE largest and most elaborate settings in the history of the big Metropolitan Studios have been constructed for the production of "Meet the Prince," under Joseph Henabery's direction.

One of these huge sets is a faithful copy of the reception room of the Grand Duke's palace at Petrograd, Russia, and in order to faithfully reproduce the architectural splendor and elaboration of this single room it has required practically all the floor space on one of the larger Metropolitan stages.

One of the props used in this setting is a splendid Gobelin tapestry, 30x50 feet, imported from Russia, which plays a silent but important role in Metropolitan's latest film spectacle featuring Joseph Schildkraut.

It witnesses, in mute protest, the intrigues of a Russian court; the ominous demonstrations of revolutionists, plotting death and destruction; the bitter fight between aristocracy and democracy and the stolen loves of nobles.

Another massive set is a castle of marble halls with carved bronze staircases, rich tapestries, a wealth of oriental rugs and a million dollars or more in antique furniture. Giant pillars are erected along the boundaries of the Prince's reception hall with carved oaken doorways especially made to pattern after those in one of the former Czar's summer homes.

In sharp contrast to this royal elaborateness, are sets of an old-time Bowery tenement with cheap wall paper, couch, bed and fire escape loaded with milk bottles and groceries.

"Meet the Prince" is an adaptation of "The American Sex," a story by Frank R. Adams, which appeared in Munsey's Magazine recently. The leading role of Prince Nicholas Alexy is played by Joseph Schildkraut, who is eminently fitted for the portrayal because of his long association with royalty while he was one of Europe's best loved romantic actors.

Julia Faye plays the part of his sister, Princess Sophia Alexy; Marguerite De La Motte assumes the role of Annabelle Ford; David Butler is the wealthy oil man; Peter Puget; Vera Steadman is Cynthia Stevens and Helen Dunbar plays Mrs. Gordon McCullan.

George Lewis Rises To Cinema Fame At "U" City

GeORGE LEWIS, who was a strutting extra a year ago, will play the featured role in Universal's big naval drama, "The Big Gun," which will be made this summer.

Lewis also has been signed recently to play the leading role in Carl Laemmle, Jr.'s series of two-reelers, "The Collegians." These stories were written by the son of the Universal president, and their production will be supervised by him.

A year ago an extra, Lewis was discovered by Edward Sloman and played a featured role in "His People." Upon the completion of the picture Universal gave him a five-year contract and promised him great things, a promise which has been kept.

Gibson to Make "U" Film in Cheyenne During Fete

UNIVERSAL has completed arrangements with the Frontier Days celebration committee of Cheyenne, Wyoming, for the filming of a big Western film during the celebration, according to an announcement early this week from Henry MacRae, director general at Universal City.

Hoot Gibson will star in the picture, which will be called "Cheyenne Days." Lynn Reynolds has been chosen to direct it.

The great success of "The Calgary Stampedede" which was made in Calgary, during the Calgary Stampedede, and generally conceded to be the best picture ever made starring Hoot Gibson proved to Universal that the plan, while calling for a high production cost, was well worth the long location trip.

Exhibitors Select Title

The exhibitors of the country are having a direct hand in the choosing of titles for the pictures they will show. Paramount recently changed the title "The Cat's Pajamas," featuring Betty Bronson, Ricardo Cortez, Theodore Roberts and Arlette Marchal, to "The Voice With a Kiss."

Recently the organization held 36 regional conferences of exhibitors throughout the country. At these conferences the exhibitors decided they liked the title, "The Cat's Pajamas" better than the other, so the title was changed back, according to an announcement by B. P. Schulberg, associate Paramount producer.

Next H. C. Weaver Picture Will Be "Raw Country"

Associated Exhibitors, Inc. announce that H. C. Weaver has selected "Raw Country" as his third production for their release. John Bowers, Warner Oland, Frank Cample, Eddie Hearn and Anne Cornwall have been signed to play leading roles in "Raw Country" which will be entirely made at the Weaver Studios in Tacoma, Wash. Associated released "Hearts and Fists" made by Weaver at Tacoma and report that his second production "Eyes of the Totem" is nearing completion at the Northwest studio.

To Collaborate on "Corporal Kate"

The announcement was made this week that Zelda Sears, noted musical comedy writer, has been engaged to write an adaptation of "Corporal Kate" to be produced at the De Mille Studio as a Vera Reynolds' starring vehicle.

Miss Sears recently went to Los Angeles for the purpose of observing the De Mille production of her stage success, "The Clinging Vine," in which Leatrice Joy is being starred. Undoubtedly this abstract association with motion picture work has resulted in her joining the De Mille forces.

Marion Orth, adapter of such screen successes as "Single Wives," "Chickie," "As Man Desires" and "The People vs. Nancy Preston," has been engaged to collaborate with Zelda Sears, and will write the continuity for "Corporal Kate," which is a story of the adventures and romance of a Salvation Army girl during the World War.
The Second Annual National

Greater Movie Season
Celebrating the Motion Picture's Thirtieth Birthday

Twenty-four Page Pressbook Ready

The COLOSSAL TASK of distributing the big 24-page pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., to aid exhibitors in "putting over" the second annual national Greater Movie Season, in August of this year, was begun this week.

Ample time is afforded showmen in which to lay the ground work for a spirited campaign prior to the opening of the season, and many helpful aids will be found in the pressbook to accomplish this end.

In order to meet the influx of questions pouring in on the committee in charge of the campaign for the M. P. P. D. A., the following questions and answers, taken from the pressbook, are reproduced:

Question: What is Greater Movie Season?
Answer: It is a celebration by theatre owners of the United States of the opening of the new motion picture season.

Question: Why did the Motion Picture Producers and Distributors of America, Inc., sponsor the national campaign?
Answer: Because theatre owners in California, Michigan and other localities who knew the value of the local campaigns believed that the theatres of the United States would benefit from a national campaign and asked Will H. Hays to furnish the service that would make it possible for theatres everywhere to take part.

Question: What is that service?
Answer: The complete press book.

Posters, banners, pennants, slides, trailers, buttons, window cards, advertisements, maps, cuts, news stories, heralds, balloons, cut out signs, stickers, snapperjacks, puzzles, bells, novelties and other accessories prepared and sold to exhibitors at cost through the co-operation of the manufacturers.

A national contest, for which national prizes are furnished, to be conducted in the newspapers throughout the United States.

Endorsements from public officials and heads of various organizations.

National tie-ups with various manufacturers.

Exploitation service by mail and through traveling representatives.

National advertising of Greater Movie Season incorporated in the national magazine and newspaper advertising of the producing and distributing companies.

Question: Was the campaign last year a success?
Answer: Decidedly. Five thousand theatres took part. More will take part this year.

Question: How do the theatres start?
Answer: Any exhibitor may call a meeting of all the theatre owners in his community. At that meeting plans as outlined elsewhere in this book should be carried out.

Question: What if all the theatres in town do not want to take part?
Answer: Proceed without them. Only those theatre managers who enthusiastically approve of the plan should be included.

Question: How do a few theatres pay the expense of the campaign. The theatres that stay out will benefit at no cost to them.
Answer: It has not worked out that way.

How to Obtain The Pressbook

Exhibitors desiring the pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., on Greater Movie Season, may obtain the book by sending name and address to

JEROME BEATTY,
DIRECTOR, GREATER MOVIE SEASON CAMPAIGN,
MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.,
NO. 469 FIFTH AVENUE, NEW YORK CITY.

It is suggested, to insure accuracy, that the name and address of the exhibitor be repeated, under the written name, in a printed style.
Byrd’s Polar Expedition

PATHE

By courtesy of Lieut. Commander Richard E. Byrd, Pathe News presents in issue No. 44, released

WEDNESDAY, MAY 26

The First Pictures of the Byrd Expedition

as part of his motion picture record of this great achievement which won for America the honors of the first flight over the North Pole. Byrd’s full and complete story of this epic and thrilling accomplishment will appear as a two reel Special, “With Lieut. Commander Richard E. Byrd, U.S.N., in America’s Polar Triumph,” the official motion picture record of the first flight over the North Pole, and will be released on our Country’s Birthday, July 4th.
The “Norge” In The Arctic

NEWS

Pathe News also presents in the same remarkable issue, released

WEDNESDAY, MAY 26

The First Pictures of the “Norge” in the Arctic

the two subjects making a number of the widest interest and the most extraordinary box-office value, and representing a feat and a triumph of news reel enterprise that is unparalleled.

The photography and the presentation of the subjects are in keeping with their importance.
**Hutchinson Acquires “Come-On Charley” Stories**

SAMUEL S. HUTCHINSON, producer of the Edward Everett Horton comedies for release by Associated Exhibitors, Inc., announced this week that he has purchased screen rights to Thomas Addison’s short story series, “Come-On Charley,” as the basis of Horton’s third starring vehicle for Associated release.

The “Come-On Charley” stories, published in a national magazine, have been sought for moving picture material by a number of producers and bidding for the screen rights was spirited. Hutchinson felt justified in bidding high to obtain the screen rights as the central character of the stories, that of a small town sap who is a willing “come-on” for every manner of shell game presented to him, is ideally suited to Horton and gives him full play for his delightfully droll wit.

Lloyd Ingraham, who directed Horton in both “The Nutcracker” and “Lord Hokum,” will also direct the “Come-On Charley” feature for Hutchinson.

Hutchinson will produce a total of four Horton comedies in his initial series for Associated.

**“Sea Beast” Premiere In Berlin Big Sensation**

EVIDENTLY Warner Bros’ “The Sea Beast” is destined to score as big a success in all parts of the world as it has in the United States. This John Barrymore starring vehicle had its European premiere in Berlin recently and it brought the unanimous commendation of newspaper critics and the capacity audience.

Immediately following the Berlin premiere, Gus Schlesinger, general manager of foreign distribution for Warner Bros. in Europe, cabled the Home Office in New York as follows:

“Thursday’s premiere ‘Sea Beast’ a Warner Bros. triumph. All trade and newspapers unanimous in wonderful criticisms. Entire Berlin today talking ‘Sea Beast,’ Warners, Barrymore and Costello. We have hit the bullseye.”

**Big Cast in “Red Mill” New Marion Davies Film**

With the exception of the role of Governor the cast of “The Red Mill,” starring Marion Davies, is now complete according to an announcement from the Culver City studios where this Cosmopolitan production for Metro-Goldwyn-Mayer is now being filmed. Miss Davies has the role of Tina. Owen Moore is Dennis, George Seigman appears as Willy, George Fawcett as the Burgomaster, Karl Dane as Captain Edan, Tully Marshall as Timothy and Fred Gambold as the Innkeeper.
Margaret Livingston in “Married Alive,”
Fox Film

MARGARET LIVINGSTON, Fox Film star, who has developed into one of the brightest box-office bets boasted by the Fox organization, is working overtime at Fox Hills on her latest laugh-fest film, “Married Alive,” in which she plays opposite Matt Moore.

The picture is full of fine comedy situations and gives the popular actress one of the best chances she has had thus far enjoyed. The role is particularly well suited to her, and she has made the most of it.

Miss Livingston recently spent a brief vacation in New York City after completing “Hell’s Four Hundred.” During her stay she aided in the selection of screen material to be used in the schedule planned for her by Fox.

Complete Studio Work on Preferred Film
“Lew Tyler’s Wives”

HARLEY KNOLES has completed the final scenes for J. G. Bachmann’s first Preferred Picture for next season, “Lew Tyler’s Wives,” based on the novel by Wallace Irwin. Editing and titling are now being done in anticipation of a June release date. This is the production in which the featured cast includes Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing and Lew Brice.

Activity continues at the Tea-Par Studio with work in full swing on the second Preferred release, “The Romance of a Million Dollars,” which Mr. Bachmann is also personally supervising. Tom Terriss is directing with the leading roles filled by Jacqueline Logan and Glenn Hunter.

Ginsberg Closes Deal

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corporation, has just returned from Atlanta, Ga., where he closed a contract with Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, to handle throughout the southern territory the entire product to be released by the distributing company during the season of 1926-27. The deal includes the twelve Sterling Productions in which Ginsberg-Kann have a producing interest, and six new pictures from Banner Productions, Inc.

“Delicatessen” Cast

One of the best casts of the year has been assembled to support Colleen Moore in her present first National starring vehicle, “Delicatessen.” Opposite Miss Moore, Malcolm McGregor is to play the role of Jack Dugan, the boy who disliked delicatessen stores, but bought one to make a living for Colleen.

Jean Hersholt is portraying the typical role of “Pop” Schmidt, Colleen’s father. “Mom” Schmidt is being interpreted by Bodil Rosing, recently imported Danish stage star.

Others in the cast are Dorothy Seastrom and Arthur Stone.

Lloyd Hamilton’s Injury

Lloyd Hamilton’s foot, which became badly infected last year following an accident in which the comedian was slightly injured and which interfered with the popular star’s work, has shown marked improvement during his rest following the finishing of his latest series of Lloyd Hamilton Comedies which were released through Educational Film Exchanges, Inc. The big comedian reports that his foot is now almost as good as ever and that he is in “great shape” to start his new series of comedies which Educational will handle again this year. Lloyd’s schedule calls for eight of the two-reelers this year instead of the six per year he has been making the last few seasons. Lloyd is at present in Oakland, Cal., visiting his mother and giving the injured foot a needed rest.

Extraordinary Bookings

“The Unknown Soldier,” Renaud Hoffman’s latest epic of human interest with a post-war theme for its background, will be given an extraordinary, nation-wide premiere next week, according to a statement from Producers Distributing Corporation to the effect that over 100 prints of this subject have been booked for showings starting Decoration Day.

“Volga Boatman” Scores

Press reports received indicate that “The Volga Boatman,” Cecil De Mille’s personally directed production, is scoring decided hits in every quarter of the United States.

Pathe’s “Round Up” Named
In Honor of Harry Scott

FOLLOWING the institution of Pathe’s new sales policy whereby many of the higher officials will be brought in closer personal contact with the men in the field and with exhibitors, the managers of Pathe’s thirty-four branches have just launched a big summer drive for billings which will be known as the Great Scott Billings Round-Up.

The contest, which will mark the most far-reaching effort of all Pathe’s plans to prove that there is no reason for slack business in the industry during the so-called off-season, has been named in honor of the man who brought about a reorganization of the sales and division managers, showmen and salesmen, in a way that puts them in direct touch with branch managers, General Sales Manager Harry Scott.

The Great Scott Billings Round-Up is to be based entirely on billings. A brand new note of appeal has been hit upon, whereby the contest will be made typical of a fast and thrilling western round-up. To carry out the western idea, the five major divisions of Pathe’s field forces will be known as ranges. The New York branch becomes the New York ranch; the Omaha branch, the Omaha ranch, and so on. Each branch manager becomes the foreman of his ranch, and the salesmen are the cowboys.
Ten First National Productions
In the Studio and Ten in Cutting Room; Units Ahead of Schedule

WITH production plans for the new season completed and releasing schedules set, producing units of First National Pictures are geared to the top notch to bring out the finest array of features ever released by that company.

Although the new studio at Burbank will not be ready for occupancy until the middle of July, temporary arrangements have been made to house some of the companies and there has been no let-up in production in that quarter. At the present time, six pictures are in the process of being filmed on the West Coast and four in the East, whereas ten others have reached the cutting and editing stage. These include the output of First National's own producing units and all allied producers distributing through that company.

Pictures in production in Hollywood are as follows: Colleen Moore in "Delicatessen," a story by Brooke Hanlon, being made under the direction of Alfred E. Green with a cast that includes Malcolm McGregor, Jean Hersholt, Dorothy Seastrom, Bodel Rossinger, Cleve Moore, Arthur Stone and Mary O'Brien.


"Pals First," an Edwin Carewe production based on the story by Francis Perry Elliott. In the cast are Lloyd Hughes, Dolores del Rio, Alec B. Francis, George Cooper, Edward Earle, George Reed, Alice Nichols, Hamilton Mores and Polly Moran.

Harry Langdon in "Johnny Newcomer," his second feature-length comedy for First National. Gertrude Astor appears in support of the comedy star.

"Midnight Lovers" with John Francis Dillon directing a cast headed by Anna Q. Nilsson and Lewis Stone. Others include John Roche, Chester Conklin, Dale Fuller and Pernell Pratt.

At the eastern studios, the concluding scenes are being made for "Men of Steel," the Earl J. Hudson special starring Milton Sills which promises to be one of the really big pictures of the year. George Archainbald is directing with Doris Kenyon, Mae Allison, George Pavia, John Philip Kolb, Victor McLaglen, and Evelyn Walsh Hall in the cast. Work is also nearing completion on "Mismates," directed by Charles Brabin with Doris Kenyon and Warner Baxter carrying the leading roles.

The A. L. Rockett unit, ahead of schedule, is filming "Subway Sadie" adapted from the story "Sadie of the Desert." In the cast directed by Alfred A. Santell are Dorothy Mackail, Jack Mulhall, Charlie Murray, Peggy Shaw and Gaston Glass. Robert Kane, working at the Cosmopolitan Studios, is nearly through with "The Great Deception" a story by George Gibbs, enacted by Aileen Pringle, Ben Lyon, Sam Hardy, Basil Rathbone, Charlotte Walker, Anelia Summerville, Hubert Wilke, Lucian Frival, Lucius Henderson and Mark Gonzales.

Dane Signs New Contract

Karl Dane, who sprang into prominence as a screen comedian with his characterization of Slim in "The Big Parade," has been signed to a new contract with the Metropolitan-Mayer studios, it was announced by Irving G. Thalberg, assistant studio executive.

Highlights of the laying of the cornerstone for the mammoth Paramount Theatre and office building at the "Heart of Broadway." Mr. and Mrs. Adolph Zukor with giant cake which is an exact reproduction of the edifice and New York's mayor, James J. Walker who officiated at the ceremony wearing the smile that got him the nickname "Smiling Jimmie."
Schools Close to Give Children Opportunity to Study Warner's Portable Broadcasting Station

WARNER BROS.' portable radio broadcasting station, the 6XBR, which started from Hollywood May 4 on a transcontinental tour to broadcast local programs from the stages of picture houses, is proving a veritable sensation, according to letters being received by Warners from theatre managers and radio enthusiasts. So big did the stunt go through the California cities that the Board of Education of Red Bluff, anticipating the coming of the station, ordered the schools closed for the day that the children might see just how the radio operated. It was the first time in the history of the thriving Northern California city that the schools were ordered closed for such purpose.

As a part of the official program at Red Bluff one of the schools provided an orchestra which performed over the radio with the result that hundreds of letters were received from the countryside commending the work of the orchestra and the program in general.

Official recognition is being given the 6XBR by city governments and chambers of commerce in every city in which the portable station appears. Frank A. Cassidy, showman and exploiter extraordinary for Warners, who is out in advance of the station, has been called upon to address chambers of commerce and other organized bodies in all cities.

In discussing the exploits of the 6XBR Cassidy wrote:

"This noon I spoke of the chamber of commerce in Red Bluff and got a wonderful reception. Last night at Chico, an organ recital was given together with a speech by a local celebrity. The Sacramento program was a darb, and so was Stockton."

In writing of the visit to the Bay Cities in California Cassidy says:

"It's really uncanny the way the broadcasting works out. For instance, at Oakland Thursday night we sat in the manager's office, which was 100 feet from the stage. Our station was set up at the theatre. We received the theatre special program on our 'mike,' and KGO, whose station is five miles away, picked it up, and those of us in the office got in back from station KGO. Also we got our station KFWB at Hollywood for parts of the program. And got it distinctly. Too. Thousands were doing the same thing, as our program was the best on the air that night."

Following the broadcasting at the Majestic Theatre in Chico, Manager W. A. Crank wrote as follows:

"We want to thank you for sending the portable station to our door to tell the world of our program. It was a sensation and, needless to say, it helped business. The crew with the station are surely a fine lot of men, we having known Mr. Cassidy before, and it is a real pleasure to say these few words of praise for them. We would like to do more. We arranged a ten-minute Chico boost talk by our chamber of commerce president. It went big. Thanks a thousand times for the kind favor which we hope at least partly to repay as we go along."

They called him Redfield. He was the Master Mind. They knew he was among them. Yet who knew him? Who could say he had seen his face?

See "SNOWED IN"

A Mystery Drama of the High Sierras

Allene Ray & Walter Miller

Directed by Spencer Bennet. Story by Frank Leon Smith.
Unseen Stars Behind the Screen

(Continued from page 461)

tuning efforts in Paris and other European style capitals.—Adrian as a designer is one of the most important stars we have who is never seen on the screen.

The most marvelous acting and the cleverest stories can easily be ruined by poor photography and here we also need stars of the photographic profession. My experience in this business leads me to a statement of absolute fact that for Producers Distributing Corporation we have the most adept group of cameramen the business can offer.

Peverell Marley, special cameraman for Cecil B. De Mille has shown his worth in "The Volga Boatman," "The Road to Yesterday" and the Rupert Julian production, "Silence." Arthur Miller proved his worth in photographing "The Coming of Amos." He, too, is one of the great artists in the business. Lucien Andriot came with William K. Howard from Paramount and has splendidly handled the photographic details of the William K. Howard pictures. Norbit Brodine excelled himself in "Paris at Midnight," Charles G. Clark and Joe La Shelle in "Rocking Moon" and other George Melford productions. Devereaux Jennings, Gus Peterson, Alex Phillip, Hal Rothen, Dave Kesson, Georges Benoît, Ray June, James C. Van Trees, J. Badarracco—all these clever cameramen and a number of others contributed their talents to the 1925-26 releases of Producers Distributing Corporation and they will be entrusted with the recording of our 1926-27 group of attractions.

Executive direction of the studio is always an extremely important factor. I am very fortunate in having closely associated with me Louis Goodstadt, assistant general manager, whose wide knowledge of the business of attracting artists to the screen makes him an extremely valuable factor in both De Mille and Metropolitan productions. As general manager of the De Mille and Metropolitan Studios I am very proud of the unseen stars who build the stories which our players later bring into life on the screen.

The skill of the director always has been and always will be of inestimable importance. The director is the alchemist who transmutes the basic elements of script, players, settings and locations into the finished unit of entertainment.

Producers Distributing Corporation is, I feel, rarely fortunate in the directors who have been attracted to its banner. Cecil B. De Mille, of course, needs no introduction. Rupert Julian, Joseph Henabery, William K. Howard, Scott Sidney, Donald Crisp, Alan Hale, Robert Thornby, Paul Sloane, George Melford, Frank Urson, Frank Reicher, are men of real achievements. They are artists whose names are of distinct value. They realize that the most artistic thing they can do is to completely and thoroughly please the public.

Add to Big Cast for Barrymore Production

A number of additions have been made to the cast for the second John Barrymore road show attraction for Warner Bros. for the 1926-27 season. This picture is an adaptation of Bess Meredyth from the famous opera, "Manon Lescaut," and it has already been in production for a number of weeks. The newcomers to the cast are Dick Sutherland, Stuart Holmes and Tom Williams.

Production Started on "Forever After"

Production on "Forever After" started May 25 on the West Coast. This production, adapted from the stage play by Owen Davis, will be B. P. Fineman's initial effort for First National. Lloyd Hughes and Mary Astor have the featured roles.

Coming

the walloping wonder of the A.E.F.

GENE TUNNEY

in a Patheserial

To Direct Evelyn Brent

Eddie Dillon has been engaged by Film Booking Offices to direct Evelyn Brent in "Flame of the Argentine," her next starring vehicle. Work on the new production, which is a flashing story of the South American pampas, will be begun within a few days.

Four more names have been announced for the cast of the Brent picture. Orville Caldwell has been engaged to play the lead opposite the star, while Frank Leigh will have the heavy role. Evelyn Selvie and Dan Makarenko also will play important parts.
Moving Picture World


All Star Units Hop Right After More

With three big special productions already finished, or virtually finished, awaiting release date, the F. B. O. Studio at Hollywood is training its long range guns on the second quarterly quota of twelve Gold Bond Productions, according to the announcement of Edwin C. King, vice-president in charge of the production at the lot. "Bigger Than Barnum's," the circus story directed by Ralph Ince, and "Her Honor the Governor," the smashing drama of a woman who is chief executive of a state, which Chet Withey directed, are entirely completed. J. Leo Meehan has but a few more days shooting on "Laddie," the famous Gene Stratton-Porter novel, which he is transposing to the screen.

"Kosher Kitty Kelly" will be the next picture to start, and a sterling cast, which includes Viola Dana, Vera Gordon, Nat Carr, Aggie Herring, Tom Foreman and Stanley Taylor already has been engaged. Minor parts for the production of this big New York stage success will be filled within a week and a director assigned. Work is to begin almost immediately.

"Breed of the Sea," the Peter B. Kyne story, and "Rose of the Tenements," the photodramatization of John Morosso's novel, "The Stumbling Herd," are scheduled to get under way in the near future. Casts and directors will be announced shortly. Following these two, "Hello Bill," the big Elks picture by Milton D. Gardner and John W. Grey will move up to the starting line to open the third quarter with a bang.

Preparations for the filming of the bigger pictures for the coming year are not delaying the production of any scheduled. Evelyn Brent, Fred Thomson, Lefty Flynn, Tom Tyler and Bob Custer companies are all working at top speed, while the scenario department is lining up product for the new Alberta Vaughn pictures and the George O'Hara features—both additions to F. B. O.'s star schedule for this season. The first Vaughn story tentatively titled "Collegiate," written by Jean Dupont, is in the hands of James Gruen for adaptation and scenario, while F. A. E. Pine is working on the script of "The First Car," by James Henry O'Brien.

Fred Thomson has finished the interior scenes for "The Two-Gun Man," by S. E. White, and has departed, bag and baggage, cam and camera, for the high Sierras behind Bishop, where he is preserving in celluloid some of the most magnificent scenery in the United States. Dave Kirkland is directing.

Evelyn Brent has just begun work on "Flame of the Argentine," a ratling, action-crammed story of the South American Pampas, with Eddie Dillon at the directorial megaphone. Orville Caldwell, Frank Leigh, Evelyn Selby, Dan Makarenko and Rosita Marstini are in the cast.

The sky-rocketing Tom Tyler jumps into his knockout Westerns under Bob DeLacey's direction when "Jerry Settles Down" leaps away from the starting mark. Bob Custer is working on "The Dead Line," a corking dramatic smash with plenty of unusual situations and the real tang of the desert in the story, which was written by Barr Cross. Sam Nelson is doing the directing.

Paul Stein to Direct
"My Official Wife"

Paul L. Stein, new Warner Bros. director, who recently arrived at the West Coast studio from Berlin, where he was signed by Harry M. Warner, has been given his first assignment for the 1926-27 program. He will handle the megaphone on "My Official Wife," an adaptation of the famous drama of a decade ago. The story is by Richard Henry Savage and will be used as a starring vehicle for Irene Rich. Further production details have not yet been announced, but it will likely go into work in the near future.

Morris Gest, noted theatrical producer, on a set for "Paris" at M-G-M. studios, with Charles Ray, Joan Crawford and Edmund Goulding who is the author and director of this colorful production.
Lumas Closes 20 Regional Distribution Contracts for Its Gotham and Fairbanks Pictures

The past week was a busy one with Sam Sax and the Lumas Film Corporation as that organization reports the signing of three more distribution contracts in the past six days, which, added to those previously settled for the 1926-27 program makes a total of twenty distributors already lined up for the coming season.

Budd Rogers, vice-president of Lumas, closed with Eltrabran Film Company of Atlanta, Ga., and Charlotte, N. C., while in Atlanta last week, the contract being a renewal or continuation of a previous distribution franchise held by Eltrabran last season.

Although Tom Branon was one of the last franchise holders signed last year for the Gotham product and consequently started releasing the pictures late, he has met with such prompt response from the exhibitors in his territory that he is now caught up and ready for the new fall releases. The Solid South is now covered for the entire list of Lumas releases.

Another contract renewal was made between Sam Sax and Messrs. Rosenfeld and Levine of Independent Films, Ltd., of Canada, this making the third consecutive season that the Canadian organization has distributed the Gotham Productions. The contract covers the entire Dominion of Canada, which will be handled through offices in Toronto, Montreal and Winnipeg.

A new distribution deal was consummated for the State of Michigan whereby the twelve Goths, the eight Fairbanks pictures and "The Northern Code" will be handled by the American Booking Corporation of Detroit. Mr. Minier of the "A. B. C." previously handled the first six Gotham productions, but was disappointed in not securing the second twelve and he made sure that his office secured the coming season's output by coming to New York personally and convincing Sam Sax that he could obtain the best possible results in the Detroit territory.

Add Cast "Midnight Lovers"

Several of the best known artists in Hollywood have been signed for important roles in "Midnight Lovers" by John McCormick, under whose management the picture is being made by First National. Lewis Stone and Anna Q. Nilsson are supported in their featured roles by Chester Conklin, John Roche, Purnell Pratt and Dale Fuller.

Conklin plays the comic butler role, Roche that of the lady-like man-about-town, Efolliott; Pratt that of Wibley, Stone's adviser, and Miss Fuller that of Heatley, the overbearing maid.

Under John Francis Dillon's direction the picture is shaping into an amusing bit of after-the-war English life. It is Carey Wilson's adaptation of "Collusion," by J. E. Harold Terry.

"Chuck" Charles Reiner, director, and Syd Chaplin, star, in Old Bill, in an off moment during the filming of "The Better Ole," one of the nine gigantic specials that Warner Bros. will produce for the 1926-27 season. Syd is serving as a puppet for Chuck in a ventriloquist stunt.

Additions Made to Cast of "Almost a Lady"

Jocelyn Lee and Majel Coleman have been added to the cast of "Almost a Lady" the Marie Prevost starring vehicle which E. Mason Hopper is directing at the Metropolitan Studios.

Lucille Miller, for the past several weeks a member of the "Patsy" theatrical show now playing in Los Angeles, has also been assigned a small part in this Producers Distributing release.

Harrison Ford has the leading male role in "Almost a Lady" with Trixie Friganza, George K. Arthur, John Miljan and Barney Gilmore in the supporting cast.

Completing "Satan"

D. W. Griffith, at the Paramount Long Island studio, is in the final stages of production on "The Sorrows of Satan," a picture which, according to Paramount executives and to the director himself, will rank as one of the finest in the list of outstanding attractions which Griffith in his brilliant career has made, among them "The Birth of a Nation" and "Intolerance."

Working on "Wings"

With Florence Vidor's first Paramount starring picture, "Love's Magic," just completed, Director William Wellman has started preparation for the filming of "Wings," the roadshow production which will feature the part played by airplanes in the world war.

Fox Finishes "The Lily"

The poignant drama of love and self-denial, "The Lily," written by Pierre Wolff and Gaston Leroux and presented by David Belasco some years ago, is now in film. Director Victor Schertzinger has just completed the screening for Fox Films at the company's West Coast Studios.

A HAND ACROSS THE JAW in "Hands Across the Border," Fred Thomson's new F. B. O. "pippin."
Harry M. Warner in New York
With Print of "Don Juan"; Plans
Elaborate Broadway Premiere

Harry M. Warner, president of Warner Bros., is in New York with a print of "Don Juan." He will remain here until the latter part of July, when he will sail for Europe to complete plans whereby Warners will produce pictures in England, France and Germany. Mr. Warner arrived from the West Coast studios recently. He is here primarily to direct arrangements for the world premiere presentation in New York of the John Barrymore road show attraction, "Don Juan."

Elaborate plans are in a formulative stage for this "Don Juan" presentation, which will be the most pretentious ever given a Warner picture in New York City. It will mark the first time the Vitaphone, the musical synchronization device controlled by Warners and developed and perfected by the Western Electric Company, the American Telegraph and Telephone Company and the Bell Laboratories, has been applied to a picture. The music is now about to be synchronized with the picture at the Manhattan Opera House, just leased by Warners, to be used as a studio for the synchronization of music with pictures.

Just what the further plans are for the presentation of "Don Juan" were not divulged by Mr. Warner. Many of them will be developed at a series of conferences scheduled for the Warner home offices this week. So far it has not been definitely determined to what Broadway house the premiere will be given. Mr. Warner reiterated the recent statement from the Coast that three Warner road show attractions would be playing simultaneously on Broadway this summer. Two of these will be "Don Juan" and Syd Chaplin in "The Better Ole." The third has not yet been decided upon.

Discussing the coming premiere of "Don Juan," Mr. Warner said:
"We believe that in this John Barrymore starring vehicle we have one of the greatest pictures ever made and we intend to give it a Broadway presentation that is in every way in keeping with the production. Parrymore was great in 'The Sea Beast.' You will see an even greater Barrymore in 'Don Juan.' Without a single exception everyone who has seen this production has proclaimed it the greatest work this popular star has ever done and among the very best ever seen on the screen."

"Women Love Diamonds"
To Go Into Production

"Women Love Diamonds," from an original story by Carey Wilson, soon will go into production at the Metro-Goldwyn-Mayer studios, according to announcement yesterday by Harry Rapf, associate studio executive. This is an episodical story of the diamond from its blue clay home to a woman's possession. Comedy, tragedy and pathos are included in the scenario by Willis Goldbeck.

MARCELINE DAY
Wearing her bridal gown for a scene in "The Gay Deceiver," in which M.-G.-M. picture she is featured with Lew Cody, Malcolm McGregor and Dorothy Phillips.

Paramount Features
Do Capacity Business
In Java and Siam

That the roadshow method of exploiting and presenting feature attractions is universal in its business getting results is evidence by the big business now being done in the Straits Settlements, the Dutch East Indies and Siam by two of "The Ten Commandments" road companies operating out of Sydney, Australia. Advices received by E. E. Shauer, general manager of the foreign department of Famous Players-Lasky Corporation, tell of record-breaking business now being done in the above territories on this Paramount attraction.

Two of the 10 roadshow units which have been operating in Australia and New Zealand under the direction of Managing Director John W. Hicks, Jr., of Sydney, were dispatched to the Far East some weeks ago. At the Alhambra Theatre in Singapore the Paramount special was presented for three weeks to the greatest business ever known there. The same company played one week stands at Kuala Lampur and Ipoh to enormous business for those towns and now is breaking records on one week stands at nine other cities of approximately the same size.

One of the roadshows has been dispatched to Java and the other will be operating in Siam.

"Honeymoon Express" Next

"The Honeymoon Express" will be the next of the Warner Bros. pictures to go into production. It is scheduled to get under way during the present week and will be a starring vehicle for Irene Rich, with William Louis playing the leading male role opposite her. As a legitimate stage production "The Honeymoon Express" proved an exceptional attraction.

"A RUN OF ACTION"—it's jam full of that quality, is Hoot Gibson's Universal "bearcat," "The Man in the Saddle."
Fox Delivers All Pictures On Its 1925-26 Schedule on Time

System Is Founding Go od Will and Good Faith

FOUNDATION of good-will and good faith has been set during the current season by Fox Films with its clientele of theatre-owners that should go far in assuring the coming season's product a very kindly reception by the exhibitors.

For Films for 1925-26 delivered every picture as per contract and promise without a single slip-up.

"We are the only firm in the business that delivered as per contract, sales terms and specifications," Winfield R. Sheehan, vice-president and general manager, declares. "It is the founding of good-will and good faith, and I think we are entitled to publicize this to our credit and glory."

That was his closing remark in a letter he dictated in Los Angeles to James R. Grainger, his general sales manager, in New York. The letter is complimentary general to the effectiveness of the Fox forces, and particularly to the sales machine perfected by the sales chief.

The letter of Mr. Sheehan follows in part and is self-explanatory of the accomplishment of his company:

"We sold them (the theatre owners) 35 special pictures one year ago. By July 1, we will have delivered each one of the 35 pictures as contracted and sold, ON TIME. In addition thereto, we have given them "Sandy," one extra release, which they were free to buy or pass up. Therefore, we have kept faith, and delivered pictures in accordance with our contract and promise.

"We sold them seven Tom Mix and Buck Jones' pictures. They were delivered on time as contracted.

"We sold and contracted twenty-six Varieties subjects. On July 1, we will have delivered each one under contract on date specified, and have kept faith in accordance with contract and promises.

"We will deliver 104 issues of Fox News as contracted.

"We sold under contract eight Van Bibber Comedies, eight O. Henry comedies, eight Married Life Series pictures, twenty Imperial Comedies. We have delivered all except one Imperial, which will be shipped next week; and, by June 15, we will have delivered forty-four two-reel comedies which we sold them one year ago under contract for delivery during the year, and we have kept faith, carried out our contract and kept every promise."

Back of this accomplishment prominently looms James R. Grainger, the sales chief.

"The Grainger system" is based on not only expert handling of film through the company's thirty odd national exchanges, but on square-dealing and no rash promises. His word is his bond, in all truth, and has so come to be accepted by the exhibitors.

Esther Ralston to Play Lead in "American Girl"

Declaring that she is typical of everything that is signified by the title of the picture, Jesse L. Lasky and Florenz Ziegfeld in a joint statement announced that Esther Ralston, selected by Ziegfeld himself, will play the leading role in Ziegfeld's "Glorifying the American Girl," soon to be made into a Paramount picture.

Goodwill Pictures Announces New Product

Goodwill Pictures, Inc., a Hollywood production company, distributing on a territorial basis, has announced its pictures for the coming season.

The series include two serials, "The Power God" and "Officer 444," with Ben Wilson and Neva Gerber, six action comedy-dramas with Francis X. Bushman, Jr., six Eddie Bailey Westerns, six Jack Meehan Westerns and one each with Johnny Fox and Peggy O'Day. Others are Jack Mower in a series of four and two specials, "The Valley of Hate" and "The Courageous Coward."

H. E. Dodge is president of Goodwill Pictures.

Gaston Glass Signed for New Bachmann Production

J. G. Bachmann has signed Gaston Glass to play an important role in "The Romance of a Million Dollars," a new Preferred Picture that has just been put into production with Tom Terriss directing. The story is from the novel by Elizabeth Dejeans and in it Glass will play in support of Jacqueline Logan, Glenn Hunter and other well known players who will comprise the featured cast.

Production of "Ashes"

Corinne Griffith is planning to return to the Coast in time to start studio work on her coming production of "Ashes" about June 1st. During her stay in New York, the First National star has found time to make a number of atmospheric shots on the White Star liner Majestic, and in the downtown streets of the city. "Ashes" is a story by Reginald Goode. Richard Wallace has been chosen to direct "Ashes."
Border Town Being Built in Arizona for "The Last Frontier"

Many Prominent Players Are in the Cast

ENCAMPED in a city of canvas numbering over two hundred tents, set up on the sagebrush and sand wastes of Arizona, near Gap Trading Post in the Navajo Indian reservation, Director George B. Seitz and Paramount’s “The Last Frontier” troupe are at work on the prairie sequences of the epic of American frontier days, while one hundred fifty technical experts and construction men are building a faithful reproduction of the old frontier town of Salina, Kansas, where the action of the Courtney Ryley Cooper story is centralized.

The invasion of the Navajo reservation by “The Last Frontier” company was made possible through the efforts of Indian Commissioner Burke at Washington who granted George B. Seitz permission to set up his camp site near Gap Trading Post and authorized the director to negotiate for the services of between fifteen hundred and two thousand Navajo and Hopi Indians encamped on the reservation.

In making arrangements for the employment of the Indians through their white interpreter Parson Smith who is known as “the white God of the Navajos,” Director Seitz discovered that while the Indians do not belong to any trade union or actors’ organization they have a flat price for their services.

The Indians demand three dollars a day for their services, no more and no less, out of which they provide their own lodgings and food. In addition to this the Navajo Indians make one stipulation, and that is that the producing company provide them with one great feast each week. This feast consists of enough barbecued meat to go around, with bread, coffee and tobacco.

The Indians are being used to visualize the warfare waged against the early settlers and Seitz, in reporting to the Studio, states that the red men are proving splendid actors under the supervision of Parson Smith.

Among the featured players that are encamped on the location with “The Last Frontier” company are William Boyd playing the part of “Tom Kirkby,” Marguerite de La Motte as “Beth,” Jack Hoxie as “Buffalo Bill”; and J. Farrell MacDonald as “Wild Bill” Hickok, Gladys Brockwell, Frank Lackteen and Junior Coghlan are also with the troupe in supporting roles.

Director Seitz states that Jack Hoxie by virtue of his long experience in western roles and his physical resemblance to the famous historical character Colonel William Cody, is giving a remarkable performance.

New Fairbanks Film

The negative of the second William Fairbanks production, entitled “Through Thrill and Thin,” has arrived in New York from the Coast.

Although the actual release of this subject is not set until next September prints will be available for the exchanges in June in order that the picture may be screened for the exchanges.

Richard Barthelmess in “The Amateur Gentleman”

With actual production under way for about two weeks, the complete cast for “The Amateur Gentleman,” the Inspiration production starring Richard Barthelmess, under the direction of Sidney Olcott, is announced. First in support of the star in this Jeffrey Farnol story of romance and adventure, is Dorothy Dunbar, a young leading woman who is attracting much attention. Others in the company are Gardner James, Nigel Barrie, Brandon Hurst, Erik Arnold, Edwards Davis, Billie Bennett, Herbert Grimwood, Gino Cerrado, Sidney de Gray and John Peters. The scenario of “The Amateur Gentleman” was prepared by Lillie Hayward. Caryl S. Fleming is first assistant and David W. Gobett is head cameraman.
Alice Day and Clyde Cook share two-reeel comedy starring honors on the Pathé short feature schedule for the week of June 6th. Miss Day appears in Mack Sennett’s “Puppy Lovetime” and Cook in “I He Forgot to Remember,” made by Hal Roach. Other releases of the week are “The Big Idea,” a single reel Roach reissue with “Snub” Pollard; chapter seven of the Pathé serial, “The Bar-C Mystery”; “The Big Retreat,” one of Aesop’s Film Fables; Topics of the Day No. 23, Pathe Review No. 23, and two issues of Pathe News.

“Puppy Lovetime” presents Alice Day with a cast including Eddie Quillan, Danny O’Shea, Ruth Taylor, Mary Ann Jackson, Joseph Young and Patsy O’Byrne. Eddie Cline directed.

“He Forgot to Remember” presents Clyde Cook with a cast including Noah Young, Yorke Sherwood and Blanche McHaffey. Tom Buckingham directed.

“The Big Idea” is a Hal Roach single reel reissue with “Snub” Pollard in one of his funniest comedies.

“Back From the Missing” is the title of the seventh chapter of the Pathé serial, “The Bar-C Mystery” starring Dorothy Phillips.


“The Big Retreat” is one of Paul Terry’s animated cartoon creations of the Aesop’s Film Fables series. Topics of the Day No. 23 presents the latest wit and humor from the press. Two issues of Pathe News complete the June 6th schedule.

New Fox Director

Fox Films have added another well-known director to the comedy directorial staff. Jess Robbins has started work on his first picture, a new O. Henry captioned “Babes in the Jungle.” Robbins has selected Hallam Cooley and Joan Renee for the leading roles.

“The Merry Widower”

Tyler Brooke, whom Hal Roach discovered on the musical comedy stage and engaged for his Pathé comedies, is seen in support of the famous screen favorite, Ethel Clayton, in her Roach comedy, “The Merry Widower,” just completed.

“TOO! TOO!”

“TOO! TOO!” is the title for Ko-Ko the clown’s next cartoon featurette which Dave Fleischer is directing for Inkwells Studios and Red Seal release.

1926-1927

By E. W. HAMMONS

President, Educational Film Exchanges, Inc.

THE season of 1926-27 will begin with the motion picture industry measurably nearer than it has ever been before to the time when pictures are going to be judged by their entertainment value and their quality and not by their footage. This time is sure to come—it must come before motion pictures can offer the public ideal entertainment—but it has not always been possible to recognize unhesitating progress toward this situation.

The persistent efforts of short feature producers and distributors with such special campaigns as Laugh Month and a number of fine exploitation tie-ups have had much to do with the progress along this line during the current season. However, it is a reawakening on the part of the exhibitor himself with a better recognition of the box office and entertainment values in the higher type of short feature that is doing most to move us toward the time when a producer can make a picture in whatever length the story justifies without fear that short length will make it impossible for him to get a fair showing in the theatre presentations and advertising, or a fair return of profit for his efforts.

The pictures in short length that have been released during the current season and the elaborate plans for 1926-27 surely show the short feature stepping out with a more confident stride than ever before. Such pictures, for example, as the Romance Productions in technicolor, show an advanced attitude on the part of producers toward the making of films in briefer lengths. In the words of the Better Film Committee of the National Board of Review, the first of these productions, “The Vision,” illustrates “a serious attempt to make short features of outstanding merit.” No reel showman can fail to see in short classics of this type an opportunity, not only for making money in the immediate present, but for building lasting good-will and future patronage.

These ambitious efforts in short feature production are to be rewarded all along the line in comedies and novelties as well as in such more serious classics as “The Vision.” Surely the exhibitor cannot fail to keep step in his advertising and exploitation.

Cline Directing Burke

Johnny Burke has started his first comedy for Mack Sennett under the direction of Eddie Cline, who has recently been directing both Alice Day and Ben Turpin in their respective starring series for Pathé.

Newspaper Report of Byrd Flight; In Pathe News

The plan of Emanuel Cohen, Editor of the Pathe News, to have a cameraman actually fly over the North Pole to shoot pictures around the northernmost axis of the globe, has been successfully carried out according to a New York Times dispatch from the Flight Commander.


In a copyright story in the New York Times by Liet. Com. Byrd, which followed the headline, he said, in describing the region about the North Pole and the actual filming of the terrain:

“The ice and snow were similar to that which Peary had described, but the ice was not the same as in the Polar Sea. There it is in constant motion. It was slightly rougher here than it had been in his description, but criss-crossed in the same way.

“We flew several miles further, circled and then took some still and motion pictures.”

Mr. Cohen assigned two of his best cinemographers, Carl Frankenstein and Donahue, to accompany Liet. Com. Byrd when he sailed from New York on the Chantier, and the sole motion picture rights for the expedition rested with Pathe.

This is the first time in the history of the world that a camera has been cranked at the North Pole.

Current Sales of Artclass Product

Louis Weiss reports the sale of the entire Artclass short series product for eastern Pennsylvania, southern New Jersey and Delaware to Liberty Film Exchange, Philadelphia, and four series of short length comedy subjects to Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas. Specially has acquired the “Winny Winkle,” “Hairbreadth Harry,” “Izzy and Lizzie” and “Snub Pollard” comedy series. Liberty has bought in addition to those mentioned, the short subject series, “The Scandal of America,” “Popular Song Parodies,” “Screen Star Sports” and the six reel contest series, “Guess Who.”

Van Bibber Comedy

Albert Austin is directing his first Fox Films comedy, “The Swimming Instructor,” the latest Van Bibber. Earle Foxe and Florence Gilbert are playing the leads with Frank Beal, Lynn Bard, Hazel Howell and Jack Donovan completing the cast. “The Swimming Instructor” is the thirteenth Van Bibber to be screened, and is the first of the third series of eight.

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Lunch

Edited by Charles Edward Hastings
Reviews of Little Pictures with a Big Punch

“The Newlyweds and Their Baby” (Universal—Series—Two Reels Each)
STERNE BROTHERS have scored again with another comedy series for distribution through Universal. “The Newlyweds and Their Baby” based on the familiar cartoon strips by George McManus offers thoroughly amusing, bright, clever entertainment and is always getting into mischief, which furnishes the situations on which the series is based. Right here, without disparaging the work of Ted Dooley as the father and Ethylene Clair as the mother, it is the baby that steals the whole show. This little fellow billed as Sunny and apparently about a year and a half old is a marvel, a wonderful little actor, and just a regular little fellow who is always perfectly natural and adorable and seems to thoroughly enjoy himself and adds to the pleasure of the spectators.

A clever touch in these pictures is the fact that each one ends with the baby having fallen asleep in some out-of-the-way place with his parents patiently waiting for him to wake up. There is a lot of good human interest and natural comedy arising out of the situations, in addition, there is a plentiful sprinkling of farce and a good supply of slapstick, with the result that it is well-balanced comedy entertainment, fast-moving, with a laugh in nearly every foot. “Snookum’s Tooth” is built around the excitemnt of the baby cutting another tooth and introduces a sequence in which there is a kidnapping scare and a wild chase ending in the baby being found asleep in his parents’ auto. In “The Newlyweds in Quarantine” Snookums accidentally finds a “measles” sign and the house is quarantined while a party is in progress. Snookums hides in the dumbwaiter and lands on the roof asleep. Father buys so many toy balloons for the baby in “Snookums’ Buggy Ride” that the baby carriage sails away through the air and lands on top of a telegraph pole.

Children will be delighted with this series, and every family that has a baby, in fact everyone who has come in contact with babies will find that while exaggerated there is a lot here that is true to life and decidedly amusing—C. S. Sewell.

“A Social Triangle” (Fate—Comedy—1—Reel)
BASED ON ONE OF O. Henry’s stories, this two-reeler concerns a romance between a rich girl who is about to be forced into an unwelcome wedding and a millionaire whom she mistakes for a chauffeur. The action involves his getting possession of her valet and finally the substitution of the maid in place of the supposed bride. Everything turns out O. K. This is a fast-moving comedy in which more than the usual amount of slapstick found in the earlier numbers of the series, has been effectively introduced. As a result the audience will find it amusing with quite a lot of laughs and good gags—C. S. Sewell.

“A Yankee Doodle Duke” (Pathé—Comedy—Two Reels)
ALPH GRAVES with Ruth Taylor, Dale Fuller, Patsy O’Byrne, Marvin Lobach and Thelma Hill in support, romps his way through this Mack Sennett comedy in thoroughly amusing style. Ralph is a piano player and singer in a low cabaret and chance wills it that he pose as a Duke, during which time he meets the girl of his heart. Later he is forced to go back to his lowly way of earning a living. The girl finds him and after some violent and amusing horseplay in the cabaret they wind up in each other’s arms.

The subject is gagged in the approved Sennett style. There are a few tall and kick agricultural. The Apache dance in which Ralph tosses his partner about to the great danger of the spectators is uproariously funny. The other humorous events fit into their proper places.

This is the little film called “Yankee Doodle Duke” that isn’t highly entertaining—Peter Milne.

“Muscle-Bound Music” (Pathé—Comedy—Two Reels)
MACK SENNETT proceeds along violent slapstick lines in “Muscle-Bound Music.” It is a succession of extreme gags, one bearing little relation to the other but funny in the majority of its scenes. The whole boarding house shakers when the two members of the band practice on drum and bass horn in their room. The professional wrestler from across the hall jerks their door from its hinges to gain admittance and silence them. The same wrestler gives an apt demonstration of the proper way to eat beans from a knife and the entire personnel of the boarding house sweats the food while the landlord says grace. The comedy concludes with a burlesque of the famous musical which Billy Bevan is pitted against Kewpie Morgan, as a professional. Billy wins the bout by stamping on his opponent’s bunions. It is that kind of comedy from first to last and has a definite niche to fill in the majority of picture programs. Dave Morris, Natalie Kingston and Patsy O’Byrne are others in the cast. Alf Goulding directed—Peter Milne.

“Smouldering Tires” (F. B. O.—Series—Two Reels)
AN AUTOMOBILE RACE between the hero and the villain is the center of interest in this installment of the “Fighting Hearts” series. Grant Withers as the villain has a crook put the printing press out of business and to get money for repairs, Larry Kent, the hero, enters the race. Withers has him put out of business, but Alberta Vaughan drives the car and wins the race. While there is very little variation in the story, there is plenty of action. Kit Guard and Al Cooke are rusted contribute some amusing clowning. This time they have a freak car which runs just as well upside down and ends by towing in a string of other cars. This issue is an average installment of the series—C. S. Sewell.

“Sweet Adeline” (Red Seal—Song Car—Tune—500 feet)
FAVORITE male quartettes and the erstwhile “barber-shop” quartets before the bobbed hair fair-sex invaded these emporiums, “Sweet Adeline” is the current offering of Max Fleischer’s Ko-Ko Song Cartoons. The cartoon work in the chorus is, as usual, in a humorous vein and shows a back-fence variety of cat carrying over the words doing various amusing stunts. Well up to the standard of the series—C. S. Sewell.

“Going Crazy” (Educational—Comedy—Two Reels)
LIGE CONLEY is featured in this Jack White-Mermaid Comedy directed by Ben White. He appears as an heir to a fortune which is coveted by an unscrupulous doctor who plans to have him adjudged insane. Lige meets a nurse in the sanitarium and plays right into the villain’s hands by pretending to be crazy so that he will be near the nurse. Eventually everything turns out just right as one of the patients get the goods on the crooked doctor. This is a fast-moving slapstick comedy—C. S. Sewell.

“Neptune’s Domain” (Educational—Hodge Podge—One Reel)
THIS ISSUE of Lyman Hove’s Hodge Podge by means of the usual combination of photography and cartoon work presents beautiful marine views of various portions of the globe, including an Arctic glacier, Swedish swimmers and American and Hawaiian surf-board riders. The cartoon work is an entertaining allegory showing Neptune’s domain under the sea being visited by a little puppy. This is up to the standard of the series—C. S. Sewell.

Any Time
A Red Seal Featurette
Will Make Your Program
What It Should Be

Exchanges—Everywhere

June 5, 1926

Moving Picture World
Greater Movie Season Short Features

Remember that the Greater Movie Season Celebration is for all moving pictures—features, comedies, short features, news reels, novelties, cartoons, etc.

Feature in your advertising your complete show. The short subject has reached a point where it is of real importance and has a genuine box-office value.

Make a special point that every picture you show during the celebration is a shining example of the fine pictures that are coming.

The producers of short subjects are releasing pictures during the Greater Movie Season Celebration that are worth boasting about. They are preparing special Greater Movie Season advertising matter on their short features that will be available at their exchanges.

Advertise your complete show.

Sennett-Pathe Comedy Advertised Over Feature

When Stanley Chambers, of the Consolidated Amusement Co., Wichita, Kan., played the Pathe-Mack Sennett comedy, “Saturday Afternoon,” it was placed over the feature picture on the program in newspaper advertising, publicity stories and theatre-front display. In a letter to S. Barrett McCormick, director of exploitation and publicity for Pathe, Mr. Chambers says:

“My personal opinion and also that of our audiences was that ‘Saturday Afternoon’ was the greatest Langdon comedy we have ever played and we have played them all.

“We featured this comedy over our regular feature and feel that it was well worth the position we gave it. There is no doubt but that it was a box office attraction. All the comments we heard about the show were in favor of the Langdon comedy.”

Miss Brown Appointed

Miss Beth Brown, of the Inkwells' Studios, has been appointed editor and titular of the future Red Seal and Searchlight series of one-reelers which Red Seal distributed. Miss Brown has been associated with the Fleischer organization for almost a year in a direct assisting capacity in this line under M. Fleischer's direction. Miss Brown was with the Vitagraph scenario department and on the Goldwyn staff some years ago. Her experience includes a number of years on the West Coast where she wrote, edited and titled comedies. Her achievements also include published stories in prominent magazines, as well as several published books.

Red Seal Conventions

Harry Bernstein, general sales manager of Red Seal Pictures, is planning a number of regional conventions, following the Cleveland meeting held a week ago. During this later event, Bernstein explained the Red Seal's forthcoming brand new series of releases.

Carrie of the Chorus Production by Red Seal

Max Fleischer, president of Red Seal Pictures and head of the Inkwells' Studios, who is personally directing the “Carrie of the Chorus” series of thirteen two-reel comedies, states that “Making Broadway” is the first title for the incipient release now being made.

A taxi company supplied two dozen taxis for a “chase scene.” Manhattan Avenue, north of 300th street, was the locale. The Police Department gave its sanction. Assistant Director Dave Fleischer arranged with the motorcycle police to detour conflicting traffic during this 'shooting.'

A number of continuities for ensuing issues have been completed, and the second release is to go into immediate production. The interiors are being shot in the big studio at Park avenue and 134th street. Hazel Harmon, Rolland Flander, Ruth Florence, Ray Bolger, Esther Muir and Venda Case are the featured players.

NOW BOOKING 4-SINGLE REEL LESSONS IN THE BALLROOM CHARLESTON Featuring NED WAYBURN and FOLLIES GIRLS CRANFIELD & CLARKE, Inc. 729 Seventh Ave., N. Y. C.

Cranfield and Clarke To Release “Roxy” Pictures

Cranfield and Clarke have signed a contract with the Ontario Government for the exclusive handling for the world of a series of pictures taken in Canada. These pictures were taken when S. L. (“Roxy”) Rothafel and his “Gang” traveled through Canada under the auspices of their Canadian friends and many of the artists appear in the productions. In the first of the series “Roxy” is found broadcasting from the wilds. He then takes you for a trip and gives you a wonderfully interesting time.

These single reels are interesting, amusing, educating and thrilling. Cranfield and Clarke also announce that they have closed a contact with James Montgomery Flagg to make a series of two-reel satires.

First 3 "Newlyweds" Pictures Now in New York

Julius Stern, President of the Stern Brothers' two-reel comedies for Universal release, arrived in New York this week with prints of the first three comedies of "The Newlyweds and Their Baby," the new series of fun-films being made for next year's market. The series is being adapted from the famous newspaper cartoon characters by George McManus.

After seeing the three comedies, Universal executives heartily congratulated Julius and Abe Stern in turning out such high-class two-reelers. The new series, it was predicted, will be even more popular and successful than the Buster Brown Comedies, the series by which the Stern Brothers surprised the cinema world last season.

The first three "newlyweds" brought East by Julius and Abe with "Snookum's Tooth," "Snookum's House Party" and "Snookum's Buggy-ride." The role of Mr. Newlywed is played by Jed Dooley, a long-time vaudeville favorite, especially engaged for this part. This is his first appearance on the screen.

Mrs. Newlywed is played by Ethylne Clair, a southern beauty recruited from the East, where she was an amateur artist and an occasional screen player. She has a striking resemblance to the actress Mrs. Newlywed in the McManus cartoons.

Snookums, the baby, is played by a 7-months-old boy discovered in Hollywood by Julius Stern. His name is "Sunny"—that's all. In this younger the Stern Brothers have a "find." He is always at ease before the camera and is continually up to laughable baby tricks, many of which are, without doubt, voluntary and unprompted.

Short Novelties

Fred V. Greene, Jr., of Red Seal Pictures has several new series of novelty one-reelers in script form, which will be released immediately after they are completed early this fall.
Cranfield and Clarke Announcement

CRANFIELD & CLARKE, INC., have issued an eight-page announcement on their 1926-27 product, indicating a great diversity of entertainment material.

The series includes the "Famous Paintings" series, which Arthur Maude, stage and screen producer, brother of Cyril Maude, the actor, is directing with Bradford James, a popular Broadway stage star, featured. "The Angel" picture, part of the "Famous Paintings" series, was completed. The remaining nine will be equally well

Ned Wayburn's "Ballroom Charleston" is a group of four one-reel expositions of the Charleston, the vogue of the land. Ned Wayburn beauties in some of the fast steps of this popular dance. This series offers exceptional exploitation material.

The International Twelve are single reel featurette showing intimate glimpses of life in wild South Africa and in quiet little Holland, among other foreign lands.

The Novelties featurette includes comedies, cartoons and novelties among the twelve in the series.

F. Herrick Herrick's series of two-reel drama featurette are included in the group of F. Herrick Herrick Productions. These are little gems of dramatic effort, presented with fine settings and recognized stars and players.

Hunting Big Game in Central Africa is offered in a series of four single reel pictures, and it is one of the most thrilling ever "shot" by a camera in Africa are included in this series.

Nell Shipman, screen favorite, remembered as the star of "Back to God's Country," is offered in a series of six two-reel dramas, listed as "Little Dramas of Big Places." These miniature dramas will be of actual feature

VOICE OF THE NIGHTINGALE, (Educational Short Subject) is an educational one subject that should be featured. All in natural colors that's perfect. Can't be beat. Only $10.00 No. Print very good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Artclass Sngb Pollard

A FURTHER step in the acquisition of important short length films by Artclass Pictures Corporation is the announcement by Louis Weiss that he has placed "Schnb" Pollard under contract. The well-known comic of the "paint brush" school has appeared in hundreds of Pathé comedies for seven years, will star in twelve two-reel pictures to be produced on the Coast for fall distribution by the Artclass organization.

Under the provisions of the contract, Pollard, who is at present finishing a twelve months' vaudeville tour, will continue his two-a-day performances in between the new series of comedies to be produced, in order that his newly gained popularity may be made effective for his forthcoming films.

The acquisition of Pollard by Artclasses gives this organization's series of full comedy releases four distinctive types of production—Winnie Winkle, Hairbreadth Harry, Izzy and Lizzie and the Pollard series.
Bomb Wrecks Minneapolis Main St. Theatre

Moving Picture World
Bureau, Minneapolis, Minn.
May 23

THE Main Street Theatre, a neighborhood picture house owned by O. K. Freeman was wrecked last week by an explosion believed to have been caused by a bomb. The explosion occurred at 11:35 p.m., when no one was in the theatre, blew out the front of the theatre, and completely wrecked the interior. Windows in houses across the street were shattered. The explosion was the fourth theatre bombing, or attempted bombing within twelve months in Minneapolis. The Glen Lake Theatre was previously wrecked by a bomb, and two attempts to blow up the Wonderful Theatre have already been made. Police are at a loss to explain the motive for the bombing.

IN HURON
H. E. Rehfeld, formerly of Sioux Falls,
has taken control of the Bijou Theatre at Huron, S. D.

HORACE BROOKING'S HOUSE
Horace Fishback has purchased the Grand Hotel at Brookings, S. D., for a sum said to be $12,000.

SOUTH W. PRESIDENT
The new president of the northwest exhibitor association is James Gilory of St. Paul, Minn. Other officers are: G. M. Fisher, Des Moines, Iowa, vice president; William Koening, Minneapolis, secretary, and C. E. Van Duze, St. Paul, treasurer.

REPLACE HOUSE
A new theatre is to replace the Rex at Coleby, Wis.

GIVES WAY TO STOCK
The Orpheum Theatre at Duluth will discontinue pictures this summer and will be occupied over the Fourth of July.

RE-ESTABLISH

Sells Circuit
J. A. Benz of Driscoll, N. D., has sold his circuit of five picture houses to B. D. Olson. The houses are at Driscoll, Moffett, Napoleon, Braudock and Kyle.

FIRE LOSSES
Two neighboring towns in Wisconsin lost their movie theatres by fire in May. The theatre at Woodford Hall at Woodford and the Opera House at McConnell.

NORTHOME MANAGER
A. M. Larson of Eagle Grove, Ia., is now managing the Scenic Theatre at Northome, Minn.

NEW IOWA CITY HOUSE
Iowa City, Ia., is to have a new theatre seating 288. It is being built by J. A. Lane.

RECONSTRUCT HOUSE
It is planned to reconstruct the Enciert Theatre at Iowa City, which was destroyed by fire. It will be completed by November 1, will seat 1,390 and will cost about $100,000.

WEINMAN TAKING CHARGE
William Weinman has taken charge of the Crystal Theatre in Minneapolis, formerly operated by Harr Dryer.

Bomb Wrecks Minneapolis Main St. Theatre

Moving Picture World
Bureau, Kansas City, May 23

RECORD in North Side theatre property rental was established in Kansas City this week. The first ground floor store room in the new Gillis Theatre, now under construction on the site where the old Gills, recently demolished by an explosion, will rent for $7,200 a year over a ten-year period—about $340 a square foot. The lease was obtained by Paul Pruzan from the Werby Realty & Investment Company.

THEATRE TRADING DRINK
Business, as far as the buying, selling and building of theatres is concerned, continues to be lively in the Kansas City territory. The Strand and Empire Theatres of Chillicothe, Mo., were taken over by Glenn Dickenson of the Dickinson Enterprises, Lawrence, Kas., the houses being obtained from the Cuff-Kling Enterprises. Frank J. Cockeoud will have temporary charge of the theatres, which gives the Dickinson circuit control of twelve houses. Whittensley Brothers, Topeka, Kas., contractors, are contemplating the erection of a large first run theatre in Topeka, although detailed plans are not completed. The Liberty Theatre, LaCygne, Kas., has been purchased by P. F. Sterling of the Regent Theatre, Topeka, Kas., has been purchased by P. F. Sterling of the Regent Theatre, Pleasanton, Kas., from E. L. Vance. In the last two weeks Kansas City, has been purchased by G. C. Blackmore from H. Pfingred. The Douglas Theatre, Lees Summit, Mo., has been obtained by J. H. Jankins from J. Buchanan. The razing of buildings at Thirteenth and Wyandotte streets, Kansas City, is virtually completed, preparatory to the erection of the new 1,000-seat J. B. Midland Theatre, to be built by the Midland theatre circuit.

VISITORS
Among the out-of-town exhibitors in the Kansas City market this week were: M. J. Aley, Resident, Eureka, Kas.; E. C. Fisher, People's, Pleasant Hill, Mo.; J. M. Bailey, Bailey Theatre, Waverly, Kas.; Mrs. C. H. Harron, Kansas Theatre, Wichita, Kas.; F. O. Corby, Emporia, Kas.; Herb Thatcher, Abeline, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; W. E. Showe, Colonial, Alma, Kas.; J. J. Hearin, People's, Ossawatomie, Kas.; H. B. Doering, People's, Garnett, Kas.; E. Wilhoit, Jefferson, Springfield Mo.

DAILY CHANGE
The Gayety Theatre, former burlesque house, which changed its policy the other day to feature picture presentation again has amended its policy. A daily change of pictures now is in force at the theatre, which is charging 10 and 15 cents admission.

BUYING TO SELLING
The exhibiting end of the industry in Missouri, Mo., having slowed up a bit, C. H. Maggs, exhibitor, has decided to learn how the selling end works during summer months. He has accepted a position as representative of the P. D. C. exchange in Kansas City.

FIELD SHAKES HANDS
It was a great week of renewing friendships for Milton Fiedl, formerly managing director of the Newman and Royal Theatres, Kansas City, in Kansas City last week. Mr. Fiedl, who went to Los Angeles with Frank Newman when Paramount took over the Newman and Royal Theatres, now is with Publix Theatres.

ADVERTISING SPASH
The Ashland Theatre, suburban house, has gone from one extreme to the other. Until recently the theatre did not advertise outside its lobby area. It now is advertising pictures only at 50 and 10 cents. Then the management adopted small newspaper advertising, five acts of vaudeville—and a liberal story gratis in daily newspapers.

MILDER VISITS
Casually dropping into the office of the Kansas City Star he was recalling when, as manager of the first film exchange in Kansas City, the best films sold for $5 and Kansas City had three motion picture theatres—20 years ago—Mr. Miller, manager of the home office of Fox, was worth a liberal story.

CONVENTION ROUND
The number of exhibitors of the Kansas City territory who are planning to attend the M. P. T. O. convention in Los Angeles is increasing almost daily. It now seems probable that two, instead of one, special coaches may be chartered.

Bandits Get $500
In Terre Haute

Moving Picture World
Bureau, Indianapolis, May 23

BANDITS held up and robbed the box office of the Grand Theatre of Terre Haute, last week, taking all cash on hand which amounted to approximately $500.

HOY SCOUT GUESTS
Several hundred Boy Scouts were the guests of the management of the Regent Theatre on South Illinois Street at a showing of the first episode of a serial picture, "The Radio Detectives," which Boy Scouts of Los Angeles participated.

FREE SHOWS
H. J. Harris, manager of the Sunshine Theatre of Hillborsb, will give free moving picture shows in the streets during the summer. Mr. Harris has announced that only first class films will be shown.
Great States Theatres Opens Joliet House

NY changes have been made in the houses of the Great States Theatres circuit during the past few weeks. The big event was the opening of the new Rubens Rialto Theatre at Joliet, Monday, May 24. At Waukegan and the circuit cities over the Elgin and Orpheum Theatres from the Sussman-Lamm organization and appointed Julius Lamm as managing director for the Waukegan theatres of the company. The Academy Theatre, taken over recently from the owner, has been closed for repairs and new equipment and will reopen as soon as completed with Billy Butts as house manager. Work on the new 2,000-seat movie theatre that is going up at Geneseo and Clayton streets, Waukegan, is under way and local capital will build the house, which has been leased to the Great States circuit for operation when completed.

The Washington Square Theatre at Quincy, Ill., has been closed for the summer months by the circuit and the house will be closed for repairs during the summer months, as well as the Majestic Theatre, in the same city. This leaves the Rialto and Castle Theatres, under the direction of C. E. Irvin, as the only houses open for the summer months in that city. The Rialto Theatre, at Aurora, will be closed for the summer months, leaving the Strand and the Fox as the houses remaining open there, while at Elgin, Ill., the Crocker and the Grove Theatres will remain open with the Rialto Theatre of the city closed for the summer months.

RIDGE SECTION HOUSE
Another new theatre is planned for the Ridge section at Chicago by John Maugel and John Ganzer. The new structure will cost about $50,000 and will be located on the southeast corner of Ridge and Western street. Architect John Nyden is drawing the plans for this structure and completion will be planned for late fall, as work will start in a few weeks.

NEW H. & R. THEATRE
Another new theatre opened last week at 1500 Fullerton avenue under the direction of Hill and Havercamp circuit. It is called the Hollywood, closed previously and was built from plans by K. M. Vitchum and Company. South-Missouri-Western resident, Henry Francis Park, organist. The house will feature pictures and de luxe musical programs.

KRUG'S NEW HOUSE
A new theatre opened for the south side of East 69th street between Indiana and Prairie avenues by E. J. Kroes. This will be one of the finest movie houses in the Park Manor district and will seat 2,000.

R. Levine and Co., will take over the theatre and they expect work to start about May 1 on the structure.

NEW WATERLOO THEATRE
Mrs. Lewis H. Crocker has opened a new theatre at Waterloo, Ill., the Capitol, seating about 500 and will show films exclusively.

Gus Huth has taken over the plan at Plan, Ill., from George Nickels and will make some improvements in the house.

$50,000 THEATRE
Ground has been broken for a theatre to be erected at Marysville that will cost $50,000.

IN THE usual order of events in the moving picture business practice, much editorial and time protection in their bookings of picture unless simultaneous releases are agreed upon. An unusual situation prevails at Sault Ste. Marie, Ontario, however, where the exhibitors are called upon to face a problem of their own in the counter-attractions of theatres across the river in Sault Ste. Marie, Michigan. It makes it rather awkward for an exhibitor in the Canadian city to book a feature only to have it shown just ahead of his dates in the American "Soo.

W. P. McGeachie, manager of the Aloma Theatre, Sault Ste. Marie, Ontario, pointed out that Harold Lloyd's "For Heaven's Sake" went rather flat recently because it had been shown four days ahead of his engagement in the American city, opening on a Sunday at that, when nearly everybody in the Canadian "Soo" goes over to the American side. There are no Sunday amusements in the Canadian "Soo." In this case, of course, the features are booked from two entirely different sources in the United States and Canada, but the exhibitors at border points such as Sault Ste. Marie face the same problem.

"BIG PARADE" IN CANADA
After having its Canadian premiere at the Princess Theatre, Montreal, "The Big Parade" opened an extended engagement at the Royal Alexandra Theatre, Toronto, on May 24 as a road show, prices ranging up to $1.50. The feature will be offered as a road show in several cities before it is given regular presentation in the fall.

PROMINENT PRODUCTIONS
"La Boheme" played two weeks at the Toronto Regent as a special attraction, under the direction of Manager D. C. Brown. The city’s summer shorty engagements and rearrangements are also being made by Famous Players Canadian Corp. to move its attractions from the Hippodrome Theatre, Toronto, to the Uptown Theatre, Yonge and Bloor streets, which has been acquired from Lowel Interests.

BRAGG RETURNS
Thomas Bragg, Toronto, comptroller of Famous Players, has returned home after a three weeks’ rest in Kentucky, where he had gone to recuperate from a prolonged illness.

Another official of the corporation, Clarence Robson, general manager of theatres in Ontario, has been lying ill at Toronto with a painful malady that the doctors have been unable to cure.

WHAT TIME IS IT?
There is a rare old mix-up in Hamilton, Ontario, over "the question of summer time. Famous Players has resisted over the partial adoption of daylight saving by various firms and factories after the city council had rejected the proposal to change the clocks.

MANAGE STATION
Linoindo Freitas, for many years engaged in the theatre business at Stockton, has been placed in charge of the Strand and Spot Theatres in that city taken over recently by Max Blumenfeld.

Doheny Heads $4,100,000 California Co.

THE Mission Playhouse Corporation has been incorporated at Sacramento, with a capital stock of $4,100,000. The directors are E. L. Doheny, Harry Chandler and Benjamin F. Eidehoe, of Los Angeles.

ARThUR VISITS
Harry Arthur, Jr., of the North American Theatre Syndicate, was a recent visitor at San Francisco. He has been spending considerable of his time at Inte in the Pacific Northwest, where the firm now has extensive interests.

JULY OPENING
Work is going ahead in a satisfactory manner on the Mission Playhouse, and the new house will be opened in July. It is of concrete construction and will replace the old Mission, which has been torn down.
Moving Picture World

Cleveland Exhibitor Chief Suffers Hold-up

THE Davis Theatre, home of Keith vaudeville, will on June 7th institute a new policy of feature pictures and vaudeville. At the present time performances consist of ten acts of vaudeville, news reel and comedy film. Upon the inauguration of the new policy, the short subjects will be used in addition to the feature film, and but five acts of vaudeville will be offered. Performances will be three-a-day instead of two-a-day as at present. The house is owned by the Harry Davis Enterprises Company.

Colonel Martin In Cincinnati

B. R. Parsons, of the Grand Theatre, Springfield, Minn., the youngest exhibitor in the State; Otto N. Rath, of the Ideal, St. Paul, chairman of the recent Minnesota convention, and Oliver A. Rowe, State Theatre, St. Paul, throughout, put in new chairs, new equipment, and modernize it as much as possible.

MANAGES OWN HOUSE

Percy M. Tracy, who has been managing the Standard Theatre in Claybeok Falls, has divested himself from the theatre business. R. H. Jones, owner of the theatre, will henceforth appear in the dual role of owner and manager.

CLOSED

A smallpox scare in Holloway has caused the closing of the Gem Theatre in that town. The house will remain closed all summer.

SUMMER POLICY

H. E. Keith's Palace Theatre, Cleveland, introduced its summer combination vaudeville and picture policy last Sunday. "The Volga Boatman" was the first picture shown. Six acts of vaudeville were included in the bill. Manager John Royal announces that prices for the summer will be 35c and 50c for matinees and 75c for evenings. Three shows are presented daily.

THE Rivoli Theatre in Defiance will open on May 29 under the ownership of the Standard Film Service Company. John Nist has been retained as manager and the Rivoli has been closed most of the winter.

TO CLOSE

M. F. Ross, veteran owner of the Ross Theatre, Carmichaela, Pa., was in Pittsburgh recently and reported that owing to poor business he will probably soon be compelled to close his theatre.

Pay Brothers Form New Company

THE Colonial Theatre Co. of Sioux Falls, S. D., has bought the Royal Theatre of Sioux Falls and will make changes and redecorate it. A. K. Pay is president of the Colonial Theatre Co., and Edward St. John is secretary-treasurer. The company already owns the Colonial Theatre at Sioux Falls, and is planning quite an elaborate extension program during which it intends to buy theatres in the leading cities of South Dakota, or at least to affiliate with them in some way. The program of extension is planned to cover a five-year period. A new organization is being formed presumably as a holding company known as the Pay Enterprises, Inc., with all the capital stock already subscribed. This enterprise is to take over the present Colonial Theatre Corporation and its present theatre holdings.

MOVING

H. E. Richfield, who formerly operated the Royal Theatre at Sioux Falls, South Dakota, has gone to Sioux City, where he and his former partner, Mr. Krager, have purchased the Roof Garden dance hall.
ULYS. S. HILL becomes Albany landlord

Catskill Business

Business is picking up these days in the Catskill mountains in anticipation of a busy summer season. J. Spadero, owner of Shadowland in Ellenville, a 669-seat house, is running vaudeville one day a week, along with pictures. M. Girsh, owner of the Circle Theatre in Metchicello, will open on May 25 for the season. Jack Kaplan, of the Rivoli in South Fallsburg, is now running seven days a week, and plans a big summer.

Benton Active

William E. Benton, of Saratoga Springs, owner of the Mabel, a former multiplex in Saratoga, N.Y., is one of the incorporators of a company in Saratoga Springs, designed to aid the industrial development in that city by providing buildings and financial assistance.

Double Size

The Strand in Oswego, which is one of the five large houses in the city, is to be doubled in seating capacity this summer. Louis Schine, of Gloversville, was in town last week, and stated that he hoped that the improvements would be completed in three months while the improvements were under way. Pictures booked for the Strand will be shown in the Michael Theatre, which is also a Schine house. Eventually, the Strand will have a seating capacity of 2,500.

Run Two-Week

Frank L. Asher, of Rhinebeck, owner of the Starr, in that city, is now running but two days a week, and has been operating it to the best of his ability, but he is not worrying to any great extent.

Wolfe Resigns

Ernest J. Wolfe, who has been handling the Bijou Theatre in Lowville, owned by the Schine enterprises, tendered his resignation last week to take effect immediately. T. T. Darn, who is connected with the Schine enterprises in Lowville, handling the house until such time as a new manager can be chosen.

Mallory's Visit

Miss and Mrs. A. T. Mallory, owner of the Star in Cortland, opened a two-week run last week, for the first time in two months.

Troopers Check Up

New York State troopers are keeping a sharp check-up on motion picture theatres in small towns in seeing that they comply with all provisions of the law. As a result, theatres in two villages have recently been closed by the troopers.

Sam Has Hopes

There is an old saying that “with babies comes luck,” and it may prove true with Sam Hochstil, owner of the Star Theatre in Hudson, N.Y. He is now endeavoring to finance a deal that will result in his being able to erect a 1,000-seat house in Hudson. Watching the talks for a few weeks ago and is doing fine, thank you.

Opens Again

"Pop" Linton's fine old face was perhaps flushed a bit more than usual last week, as he received congratulations from friends in his legs of the program of the Olympic Theatre in Utica. Many exhibitors and likewise exchange managers and salesmen have fast ebbed away for physicians and hospital bills. The Film Board of Trade and the Motion Picture Theatre Owners of Michigan are raising a Ford automobile on July 1 and tickets are now being sold on it to the number of 50,000. It is hoped to raise $15,000 for Rowan, who during his regime at Standard was one of the most popular film executives in this section.

Arrival Opposition

Carnivals have made their appearance in Troy, much to the disgust of the exhibitors of that city, who feel their inroads. The first appeared last week, and it is said that there will probably be one each week from now on.

Theatre Dealer

Louis Cappi, who bought the Delaware Theatre in Albany, last week. It was only a few weeks ago that Mr. Cappi closed the Dreamland here and bought the folks in Schenectady, which he sold a couple of weeks ago.

Visitors

Among the visitors in town last week were E. F. Jerome of Maybrook; Louis Schin, of Gloversville; Lew Fischer, of Port Edward, and Moe Ezzell of New York.

Caught

The Rialto Theatre in Massena was burglarized last week, but the burglar was nabbed shortly after. The house is owned by Frank Kuras, and the burglar got about $78 for his pains.

World Titles

Tony Vellier, manager of the Mark Strand in Albany, is busy these days opening letters, for he has been fairly swamped with names suggested for the theatre which the Strand interests are building in Albany, and which will be opened the latter part of August. About 800 letters containing as many names for the theatre, reached Mr. Vellier during the week.

Shriver Rosethal

Jake Rosethal, of the Rose in Troy, will be one of the other attendants of the big convention in Philadelphia, the last of this month. Mr. Rosethal is a life member of the exhibitors. He plans to keep amateur acts on the bill for one night each week during the entire summer.

Will Try Again

Austin Interrante, who opened the Astor Theatre in Troy two or three weeks ago and found that it was poor time of the year to break in, and who closed the theatre and went to Brooklyn, is planning to return to the Colling City and reopen the theatre on August 28.

Closes

The Rialto, in Amsterdam, has been closed until September. During the coming month the house will be considerably improved and thoroughly renovated.

Koppin Increases Detroit Chain to 16

Koppin increases Detroit chain to 16

Moving Picture World

Koppin Increases Detroit Chain to 16

NE more big theatre was added to Henry S. Koppin string last week when the Harmony, a 2,500-seat house on Mack avenue was purchased by the Koppin interests. Vaudeville and pictures, the present policy, will be continued. The Harmony gives Koppin 16 theatres in the city, making him the largest chain theatre owner in Detroit.

Ready in August

The John H. Kunsky-Balaban and Katz Michigan Theatre, which will be Detroit’s largest and most elaborate motion picture theatre, is rapidly nearing completion and will be ready for opening early in the fall. The Kunsky management announces that the Publics are now running at the Capitol will be taken over at the Michigan and that something new and novel in the way of presentation attractions will replace the feature at the Capitol.

West Side Boom

Detroit’s west side is enjoying a tremendous building boom and theatres are keeping pace with other lines. The latest theatre announcement for this section of the city is a 2,500-seat house at Dearborn and Ferndale avenues by the Retty and Staella company. Actual construction of the building, according to the owners, will be ready for opening on Labor Day.

Benefit for Rowan

The Detroit film industry is planning a charitable campaign to assist Robert Rowan, former manager of the Standard Film Exchange, who has been incapacitated for the past year and the funds he has saved during his lifetime have fast ebbed away for physician and hospital bills. The Film Board of Trade and the Motion Picture Theatre Owners of Michigan are raffling a Ford automobile on July 1 and tickets are being sold on it to the number of 50,000. It is hoped to raise $15,000 for Rowan, who during his regime at Standard was one of the most popular film executives in this section.

Bitterfield Closes

Edward Beatty, general manager of the Bitterfield theatres, announces more houses in his circuit closing for the summer months. The latest are the Capitol, Lansing, the Re- cent, Jackson; and the Orpheum, Grand Rapids.

Koppin Home

George Koppin of the Koppin Theatrical Enterprises, returned last week from a west- ern vacation. Mr. Koppin returned immedi- ately to look after his theatrical interests.

Lillian Russell Marries

Miss Lillian Russell, secretary to George W. Tremble of the Kunsky Enterprises, was married last week and left her position. Miss Russell had been with the organization more than nine years, and one year ago was promoted to the secretariat.

Polish Film

Detroit newspapers have been giving up considerable space to a picture called "Halfa," produced by Stephen Gelza, a Detroit, with members of the Milwaukee Pol- ish Opera Company taking leading roles. The star part is played by Therese Novak, a Detroit girl, who formerly operated the cigar stand in the Film Building, and her work in the picture has been praised on all sides by local critics. The picture was made wholly for Polish consumption.
Columbia

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.


This is an extra good star who can give your audience stunts that's thrilling. Enjoyed by all who saw it. Tone, okay. Special, no. Appeal, ninety per cent. No less than the hand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Clovisdale, California.


DREDILLA WITH A MILLION. (7,201 feet). Star, Mary Carr. This is a fine picture and pleased the few who came to see it. They are not going to draw for a small town. However, if you buy it and advertise properly you may get some. Did not have much success. Tone, fair. Sunday, yes. Special, no. Appeal, ninety per cent. Town, 600. Draw general class. Admission 10-25; 16-25, W. C. Snyder, Cozy Theatre (265 seats), Lamenton, Oklahoma.


JUDGMENT OF THE STORM. (5,252 feet). All star cast. This is the one picture which I like. Will please any audience. Tone, okay. Special, no. Appeal, ninety per cent. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Clovisdale, California.

First National

FAR CRY. (6,878 feet). Star, Blanche Sweet. Just a very slow program picture; no plot; no action—indeed, nothing to speak of. Did not please. Tone, no good. Sunday or special, no. Appeal, fifteen. H. Tammen, Moon Theatre, Yankton, South Dakota.

GIRL FROM MONTMARTRE. (5,900 feet). Star, Lewis Stone. This was the last picture from Munk, which is on the same level as the rest over fair for us, but the credit must be given to Lewis Stone, who has a fine holding of patrons. H. Tammen, Moon Theatre, Yankton, South Dakota.

HELENE, MODESTE. Star, Corrine Griffith. Very good show; in my opinion the best Griffith to date. Willillard aids to the cast. All-in-all a very good show that will appeal to movie fans. H. Tammen, Moon Theatre, Yankton, South Dakota.

ONE WAY STREET. (5,900 feet). Stars, Ben Lyon, Anna Q. Nilsson. Just a fair program picture that the audience did not come to see. We had a good crowd out. H. Tammen, Moon Theatre, Yankton, South Dakota.

RECKLESS LADY. (7,324 feet). Stars Belle Bennett, James Kirkwood. Played Friday and Saturday and gave satisfaction to a mixed crowd. H. Tammen, Moon Theatre, Yankton, South Dakota.

ROBERT KANE PRODUCTIONS. We have found all the Robert Kane productions from First National to be very good and pleasing. H. Tammen, Moon Theatre, Yankton, South Dakota.


DIXIE MERCHANT. (5,126 feet). Star cast. Several good compliments on this one. Tone, very good. City, 15,000. Good also. Tone O.K. Appeal, eighty per cent. Yes for Sunday, no as special. Draw farm class, town, 1,560. Widely scattered. R. B. Trout, Liberty Theatre (250 seats), Leonards, Texas.


DURAND OF THE BAD LANDS. Star, Buck Jones. This makes the second picture I have run of Jones and has done good. The first one didn't do so good, but this one went off okay. Tone, good. Sunday or special, no. Appeal, very good. City, 14,000. Working type. Admission 10, 15, 20. G. M. Berling, Favorite Theatre (265 seats), Piqua, Ohio.

FIGHTING HICKOCKO. (5 reels). Star, Buck Jones. Although this is not a western, still it should please, as it has lots of good, real clean comedy and plenty of action. Still, I think that they like him better in westerns. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town, 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Pitts' Theatre, 100 seats, Dewitt City, Connecticut.

FIGHTING HICKOCKO. (5 reels). Star, Buck Jones. Although this is not a western, still it should please, as it has lots of good, real clean comedy and plenty of action. Still, I think that they like him better in westerns. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town, 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Pitts' Theatre, 100 seats, Dewitt City, Connecticut.

French Artists' St. Louis branch office gave us a preview on Douglas Fairbanks' "The Black Pirate"—and unless I miss my guess—lt's going to go over big!

It has everything his past productions have had and, in addition, is by far the most beautiful yet done in Technicolor. J. H. Herman, Arvada. Robinson, Illinois (regularly contributes tips for our Gang).
Moving Picture World

Colleen Moore

As Ella Cinders in First National’s coming film with that title: that's Lloyd Hughes with her.

Metro-Goldwyn


Cheaper to Marry (5,921 feet). Star cast. A picture that might go over big in city, but we would never charge a high price for it. It is a good buy for them, and they need money on it. Appeal, small. Draw all classes. Adm. L. E. Kern, Liberty Theatre, Hartshorne, Ohio.


The ONLY THING. Stars, Conrad Nagel. Excellent program picture. A real one that will please your patrons. At the end of the performance, when the people came out, they said: “It’s the best picture I’ve seen.” Appeal, ninety per cent. No for Sunday or special. Draw laboring class, town 1,000. Admission 10-25. J. C. Leveck, Civic Auditorium (332 seats), Proctor, Minnesota.


PRAPRIE WIFE (6,457 feet). Star cast. Fair story, a good one from the western prairies. A good hit here. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

UNHOLY THREE (7,000 feet). Star, Lon Chaney. An unusual picture with a cast that does not have the chemical relationship. Did not do a good business and only suited about fifty per cent. Tone, good. Special, no. Appeal, fine. Town 412. Draw farmers and small town class. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Matona, Kansas.


Paramount


MIDSHIPMAN (7,498 feet). Star, Ramon Novarro. This is one of the most genuinely pleasing pictures we have had in a long time. Human, intelligent and satisfying. Tone, okay. Sunday, special or yes. Appeal, high. City 14,000. Draw better class type. Admission 10 and 35. E. W. Collins, Grand Theatre (750 seats), Little Rock, Arkansas.

MIKE (6,725 feet). Star, Sally O’Neill. A good enough picture, but just another case of too high rental. I get experience, exchange
Moving Picture World

June 5, 1926

Producers’ Dist. Corp.

United Artists

ANOTHER MAN’S WIFE. (5 reels). Star, cast, Fair program picture. Tone, good, special, no Appeal, five per cent. H. P. McPadden, Reel Theatre, Matona, Kansas.

CHARLEY’S AUNT. (7,245 feet). Star, Syd Chaplin. This may be a good enough picture, but it doesn’t make any money for us. Rental is too high for us on this one. Tone, fair. Sunday or special, no. Appeal, seventy-five per cent. No for Sunday or special. Draw small towns and rural type. Admission 10 and 25. Mrs. S. J. Angell, Phoenix Theatre (206 seats), Neola, Iowa.


EAGLE. (4,571 ft.).Star, Rudolph Valen-

ti no. A very high class picture that pleased every one of our patrons. Fine direction and acting. Best picture Valentine made since the “Sheik.” Tone, fair. Sunday and special, yes. Good appeal. Neighborhood class. L. H. Markum, Dream Theatre (1,600 seats), Indianapolis, Indiana.

EAGLE. (4,754 ft.). Star, Rudolph Valen-

ti no. It is a dandy. The best of his pictures I have seen since the “Four Horse-

men.” It pleased the men besides the women. Tone, okay. Sunday and special, no. Appeal, ninety percent. Laboring class town of 8,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minn.

GOLD RUSH. (6,325 ft.). Star, Charlie Chaplin. They laughed, but did not come.

Producer got about eighty per cent of the gross on this one. Charlie is as good as the past. If you buy it, make ‘em sell it right, for it will not break any box-office records. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 11,000. Admission 10-25. Mr. W. F. Perry, People’s Theatre (250 seats), Cloverdale, California.

LORRAINE OF THE LIONS. Star, Pat C. Scoggin Miller. A real picture good enough for anybody and will suit any house. Get behind
Moving Picture World

Vitaphone

Warner Bros.

Here's a peach of a picture of Marion Nixon who is appearing opposite Reginald Denny in the "Universal-Jewel production "Rolling Home.""


Independents

AHEAD OF THE LAW. (State Rights) Star, Bruce Gordon. This is one of them kind that ought to pay for Exhibitor to run. Star flies away from the law. No Gordon west- erns—they are terrible. It is expensive at any price. Don't run them if they pay you. Town, Sunday, no special. Appeal, none. City 14,000. Draw working classes Admissions are free. W. J. Courtney, Favorite Theatre (184 seats), Piqua, Ohio.


GALLOPING JINX. (Artclass.) Star, Buddy Roosevelt. These are not going so very well, although he is a good. Plenty of action and all, but they don't seem to catch on. Appeal, none. Appeal, none. Town, Sunday, no. Appeal, good. City 14,900. Draw working class. Admission 10, 15, 20, G. M. Berner, Favorite Theatre (185 seats), Piqua, Ohio.


MINE WITH THE IRON DOOR. (Princi- pal) Star cast. You can't afford to let a picture of this type slip by. It is a real pic- ture from every viewpoint. So—my advice is—buy it. Print new. Draw all classes big city, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


SUMMER SPECIALS. All the Sunset specials I have seen in this district, and a very special, haven't come up to expectations; nothing like I expected them to be. Don't con- tend with more than H. H. Clover, Liberty Theatre, Wirt, Oklahoma.

STEPPIN' OUT. (State Rights) Star, Dorothy Bernard. Better keep in step with the sun. Everyone is pleased all and would be glad to get more like it. Natives seem to have been satisfied with it. Tone, good. Sunday, yes, Appeal, sixty-five. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.
Selling the Picture to the Public

J. W. Sayre Shows Advantage of Form
In Preparation of Unusual Displays

WEEK after week you can go over the papers and find just about the same old thing in the way of theatrical advertising. Now and then some minor change will be made, but in the city newspapers about eighty percent of the display is built up around a plan book cut with not the slightest effort made to give the announcement individuality.

There is very little difference between the advertising in the papers on the west coast and here on the Atlantic. They seem to have been built along one general line, and it is only occasionally that there is a flash of originality.

And yet nothing is easier to achieve than something distinctly different. Take a look at this display from J. W. Sayre, of Seattle.

Guess who's at The Liberty Theatre now, but who won't be there much longer?

A SAYRE NOVELTY
This is 140 lines by three columns, or a three tens. The line you cannot read in the reproduction is "Norma Talmadge in Kiki." It is set in six point upper and lower in a white space a little more than five inches deep, and you can't make as many persons read that line by setting it in 24 point, filling around with type.

Of course it would not get over if all displays for the theatre were set in this fashion. Then it would be just another one, but every little while Mr. Sayre thinks that he can sell some extra tickets on a better than usual attraction and he evolves something like this.

Perhaps you will recall Mr. Sayre's single column full in which he ran a twelve point "Just thought you might like to know" across the top and then slid down some sixteen inches of white space to add the address of one of the Jensen & Von Herberg houses. He did not even add the name of the current attraction. He was merely selling the house that time.

Must Be A Star
As Mr. Sayre points out in his letter, the stunt is good only where the star is so well known that practically no sales argument is required, but very recently we gave an example in which Mr. Sayre did use sales argument in an all type and got it over.

He is one of the few advertising managers who does not tear his hair when he fails to obtain a mat. He knows that now and then it is good practice to throw away a mat and go to all type just for variety. He knows that now and then an all type will get more attention than the most attractive illustration ever turned out by a home office or evolved in a local art department.

And he also knows when illustration will be best.

Any printer can help you to work out an odd type design now and then. You will be surprised to note how well it will pull. Try it sometime and you'll make it a permanent addition to your bag of tricks.

Here's Another
Add What Happened to Jones to the list of plays that can be put over with the automobile wreck. The Hyland Theatre, Homewood, Pa., worked it with the usual wrecked car and "What Happened to Jones when he ignored the traffic rules."

Not so good was a load of barrels with "There is a barrel of fun in What Happened to Jones." That belongs to Mike, just now.

The stunts are credited to Lon B. Ramsdell, a Universal exploiter.

Uses Phonograph
For Morning Pull

One of the most effective stunts for working up an early morning business at the Majestic Theatre, Memphis, has proven to be a phonograph concert.

W. B. Allen tied the wholesale Victor dealer to the idea of giving a phonograph concert on the new type machine between 10:30 and 11 a.m., and issuing one cent tickets good only when presented in that half hour.

Three hundred one cent tickets brought out a direct mailing of 4,000 letters and 5,000 heralds as package inserts, and business in the morning has taken a decided upward trend.

Meanwhile Mr. Allen has a useful unpaid artist which he uses in a variety of ways as, for example, a violin record when a news reel showed an old time fiddlers' concert, and selections by world-famous artists.

Out of Style

Remember when you used to stick a hairpin in a card with the advice to use it to hold the hair down during some hair-raiser? It was good in the pre-bob days.

Ernest Morrison got a laugh with it by reviving it for The Bat at the Howard Theatre, Atlanta, Ga. Anyhow it told that The Bat was a hair-raiser.

Earning Your Way

When he played Kiki at the Imperial Theatre, Asheville, N. C., C. B. Stiff lettered a sheet with 450 repetitions of the name, more or less jumbled up and offered a pair of seats to the first ten persons who would count the K's. No one counted all 900, but the ten who came nearest the correct count got the prizes anyway.

A NICE DISPLAY ON BEVERLY OF GRAUSTARK FROM DENVER
The Victory Theatre gets out some very fine lobby attractors, though it is handicapped by an over-high opening. Owing to the color values the name of Marion Davies does not show well in the photograph.
Lloyd Masks Useful in Selling "For Heaven's Sake"

Lloyd Masks Help
For Heaven's Sake

C. T. Perrin made good use of the Harold Lloyd masks for For Heaven's Sake at the Sterling Theatre, Greece, Col. Three hundred of these were given to the boys who attended a matinee a week before the opening, the girls receiving Lloyd dolls.

That was the starter, and the intended use, but Mr. Perrin found that the automobilists liked them for windshield stickers. He did not hand them out, beyond the first few, but the car owners came to the theatre and asked for them, which assured their use. He also used them to decorate the box office during the run and on automobile spares on the taxicabs.

He spotlighted a one sheet in a box the entire week before the showing, and put up an illuminated 24-sheet just across from the Post Office that was worth six in other locations.

Two thousand door knobs, carrying only the title, were put out in advance and these were followed by 1,000 rotos.

Of course he used the Okeh laugh record. The phonograph was in the office and relayed to the lobby via loudspeaker.

Suppose They Had!

To put over Let's Get Married, Warren Irvin, of the Imperial Theatre, Charlotte, N. C., sent out 1,500 Richard Dix visiting cards with "Let's Get Married" written in longhand. These were sent to unmarried women, but not a single one said the coy "Yes," but just suppose that 500 or so had! But it did create a lot of talk that was cashed at the box office.

Another Name

Sam Hammond, of the Egyptian Theatre, Greenville, S. C., has found another new name for amateur night. It is Discovery Night—to discover local talent.

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

Through an arrangement with St. Phoebe Convalescent Home, that organization is disposing of 5,000 tickets at an advanced rate, the theatre getting its regular price and the home getting the balance for its benefit fund. This arrangement holds good for one week. Quite a few benefit arrangements with various organizations are being made now on that basis, and hardly a week passes without one, and sometimes two.

One hour and fifty-three minutes was the running time of the show which had First National's "The Wilderness Woman" as the feature photoplay. The production itself ran one hour and twenty minutes, and the Mark Strand Topical Review took up eight minutes. A novel angle was given the Review by putting a tenor solo about the middle, resuming the scenes afterward. Two stage presentations made up the balance of the show, one running twelve minutes and the other thirteen.

Each of the four de luxe performances of the day was opened by the Royal Accordion Orchestra, costumed in blue silk artists' smocks and caps. For a back drop the black cyclorama was used and in front of this was placed a set piece silver-cloth accordion about eight feet high and fifteen feet wide. The orchestra was seated on chairs, with the leader standing. The repertoire: "Light Cavalry," overture; "In the Middle of the Night," waltz, by Jean Ribera, danseuse, with accordion orchestra accompaniment; medley of popular hits by orchestra, and "Charleston Pack to Charleston," with the dancer, as a big finish. Twelve minutes.

Next came the Review. After it had run four minutes a screen announcement was put on for Irving Berlin's new song, "At Peace With the World." A tenor came out on the apron of the large stage and sang it, under an amber spot, with the fabric draw curtains closed over the picture screen. After the song the Review was resumed, running four more minutes.

Preceding the feature photoplay was the first appearance in Brooklyn of the Royal Welsh Choir of eighteen men. For a setting a huge English transparent window was used as a background, with a cut drop and long, red drapes. English furniture dressed the set. The singers wore Hussar uniforms. The songs were: "March of the Men of Har-loch," "Old Black Joe," "Mother Machree," as a tenor solo; "The Song of the Jolly Roger," "For You Alone," baritone solo; "Blue Danube Waltz," and "Gypsies Laughing Song." Thirteen minutes.

H. L. Postcards

In addition to some more usual stunts, Rodney Bush, of Birmingham, Ala., sent out 1,400 postcards reading: "For Heavens Sake come to 1913 Second Avenue any day next week, H. L." The address was that of the Strand Theatre, but most persons got the idea without looking up the address.

The cards were sent to a club and society list.

They Danced

Just to demonstrate Dance Madness, all who attended the nine o'clock show at the Imperial Theatre, Asheville, N. C., the opening night of that title were permitted to remain and dance in the lobby until one o'clock and the stunt brought out the real fashionables. Punch and cake were served, and the stunt not only put over the picture but created considerable good will.
Peggy Joyce Makes Easy Publicity for Picture

Samples and Fags Help The Skyrocket

Joel A. Levy, of the Capitol Theatre, Reading, Pa., made good use of a press book copy when he played The Skyrocket. He sold a local concern on a reprint of the "Proper Use of Cosmetics" story, which was set to a newspaper proof. At the bottom of the item was: "We are sure Miss Joyce would recommend Glebas product of which a sample is enclosed. For sale at the National Perfumery Stores," with the address.

The enclosure was one tube each of the complexion and vanishing creams and a small box of the powder, all in a glassine envelope. This and the slip were enclosed in a large envelope printed with a portrait cut and with only "Beauty secrets by Peggy Hopkins Joyce." The only house advertising was mention in the story that they could see her at the Capitol.

An even better stunt was landing an entire window of one of the United Cigar stores, with eleven stills and a painting. This came just at the time when Peggy's troubles with her most recent matrimonial venture broke into print, and made her first page news. Naturally the store appreciated the opportunity to hook into the publicity and made a fine display.

Mr. Levy also used the roll of five dollars in dimes, printing up the inside of the wrapper.

Stars the Gang

Nyman Kessler, of the Atlantic Theatre, Atlantic, Mass., is working up a great idea along the local talent lines. He is holding a series of "personal appearances" for the local youngsters. Those who are adjudged the most like the members of Our Gang will be presented later in a little playlet.

This gives him several good nights in addition to the big event and works up a powerful advertisement for the Hal Roach comedies.

It's an idea that is worth following.

Gets Better Space on Sound Argument

Down in Graham, Texas, M. W. Larmour, of the National Theatre, keeps as busy as a bee with insomnia. He has turned up a lot of good ideas, but his last letter encloses an advertisement that runs in the first three columns of the local news; always the most widely read section of any small town paper.

He writes:

"I had a heart to heart talk with the publisher. I showed him where I was his best customer, due to the fact that my ad came in regularly each week without any effort on the part of his solicitor, that I paid my bills promptly and made his paper better by furnishing better ads, that were less troublesome to set because I took the trouble to lay them out properly, and that I was entitled to a better position than the spasmodic advertiser.

There is not a publisher in any town of ten thousand or less who will not appreciate this argument and regard the theatre advertiser in a new light. It got Mr. Larmour preferred position. See what you can get with it.

Mr. Larmour also sends in a photograph of a display he made on Norma Talmadge in Graustark. It is not quite sharp enough to reproduce, but it is an ornamental trellis, apparently about four feet high, built either of lath or 1x2 and painted white. This serves as an easel to which he can affix stills, cutouts or advertising cards. It is not expensive, and it gives a lattice effect at the fraction of what it would cost for a full latticed lobby.

This is the season for lattice work. Try it out.

They All Sang

Guilbert J. Josephson, of the Monroe Theatre, New York, made an event of Charles Ray's showing in Sweet Adeline. He staged a song contest with prizes for the best rendition of the song by solo voices, quartets, married couples, girls and boys. It gave him a big local act at light money, and it jazze business beyond the run of the feature.
Pastry Cook Tied in Uninvited to International

Raffles and Chest
for Merry Widow

Both the Raffles stunt and the treasure chest idea were used by Ed. A. Zorn on "The Merry Widow" at the Stratford Theatre, Poughkeepsie, N. Y. Either would have made a good business, but together they made it capacity.

A novelty on the Raffles idea was the use of hand-written cards announcing that someone had lost the chance to claim the $50 offered by the local paper for her identification. These, of course, can be planted and will make for a greater interest.

Using a clever girl from a nearby town, identification was evaded until the last day, when it was announced that the Widow would mail a letter at the Post Office between half past one and two o'clock. Even then identification was slow, as the crowd was looking for a single woman and the Widow turned up with a companion. She had to hang around until she finally was tagged by a high school student.

As this was the first instance of a local newspaper contest, the affair was productive of more than the usual excitement.

Nine merchants contributed prizes to be locked in the Merry Widow's Treasure Chest. Nine keys fitted the lock, but the merchants were given a large supply of keys to hand their customers. The first one to open the chest had first choice and so on. This gave nine pluggers to supplement the house advertising and was well worth the slight trouble involved.

Added Undies

Using a fashion show to put over The American Venus at the Liberty Theatre, Fresno, Calif., there were two special matinees for women only when underwear was modeled. The interest of some of the San Francisco shops was engaged, and a really big event staged.

Ties Pastry Cook
to Special Week

Guilbert P. Josephson, of the Monroe Theatre, New York, a neighborhood theatre, recently gave an "International Week" when the nightly film program was supplemented by Irish, French, Spanish, Hungarian, Italian and Bohemian entertainers; a combination possible only in the larger cities.

The Irish acts, of course, were used with Meighan's Irish Luck, but the other three titles did not lend themselves to any special treatment and the acts were used without regard for special fitness.

An enterprising pastry cook hooked in to the week with a special program for an "International Pastry Week" with "Miss America" featuring ice cream and "Signor Spumoni" representing the Italian element, Hungarian, French and Danish pastries also were featured.

Scattered through the neighborhood, this unsolicited hook up helped the theatre and the store.

If you cannot get international entertainers, you can at least get international selections and let the baker do the rest.

Newspaper Helped
To Sell Classified

In every section Classified has been successfully tied on to some newspaper, but the Macon Daily Telegraph gave the Rialto Theatre exceptional support in a drive on the classified ads.

For three days in advance of the showing and for the three days of the run each column of the classified pages carried some clever advertisement for the theatre and the want ads. Other and larger spaces were run in the reading pages, and the entire window on the main street was dressed with classified sheets, pictures of Miss Griffith and scenes from the play. This display was arranged with an eye to effect and won much favorable comment.

A single ticket was given each person who placed an advertisement for a week in the classified section. It also sent out some singles to a selected list asking the recipients to see the picture and enjoy the romance of the classified advertising department.

The stunt was worked on a basis of space for tickets, but the space used to announce the newspaper angle was not charged against the house. The space was given in the regular theatrical page and helped to build up what the newspaper donated.

The campaign helped to sell the public on the idea of an unusual picture and brought Montague Salmon an unusually good run.

Had Fifty Pieces

Hiring a university band kept costs down and profits up on the run of "Behind the Front" at the Riviera Theatre, Knoxville. Milton H. Kress got a fifty-piece band very reasonably and paraded them the Saturday before the opening. A small squad of guardsmen followed and they were chased by a realistic tank built of.compo board around a Ford sedan. The tail of the procession was eight negroes in absurd military uniforms and mounted on mules. Two buggies were included.

It stopped traffic all along the line of march and with a special showing to the Legion helped the comedy over to a very nice business.

RUSTIC LETTERS AND FARM MACHINERY FOR LAZYBONES

G. P. Cunniss, of the Fifth Avenue Theatre, Nashville, Tenn., got a nice display from a cutout by framing with farm implements. The cost was very little and it built a large extra business on this Fox release.

A MECHANICAL BANNER FOR CLOTHES MAKE THE PIRATE

Used by the Capitol Theatre, Philadelphia. This sets above the marquee. The shark, on a slow gear, dives and dives, while the ship is caused to rock with the swell of an immovable sea. The effect of the motion was very good.
Packwood is Lucky
And Doesn't Know It

N. E. Packwood, of the Star Theatre, Han- 
nibal, Mo., writes that he has no engraving 
plant in town and must trust to mats and 
the printer. He phrases it: "So I must depend 
on the mats we are able to secure and the 
compositors in the daily plant for the looks 
of my ad as far as I have laid it out as I want it 
to appear."

That sounds as though he thinks he is out 
of luck, but if he lays it out as he wants it 
to appear, he really is getting better re- 
sults than if he were in a position to trust 
the cut to carry an indifferent layout. He 
is fortunate in that he gets good results at 
smaller costs.

Take this example on Mike, for instance.

For the Love of
"MIKE"

Here's the Most
-ROLLICKING
-ROLICKING
-THRILLING
PICTURE YOU EVER SAW

"MIKE"

 Featuring
SALLY O'NEILL
(The Winter Girl of the Rockies)

MONDAY Tuesday and 
Wednesday Star Theatre

A Metro-Goldwyn Release
TELLING ABOUT MIKE

Perhaps that may not look as "pretty" as a 
larger space all dolled up with plenty of 
cut, but Mr. Packwood, knowing that he has 
so many...
Moving Picture World

Novel Placement Gets an Unusual Type Layout

still has plenty of room for the cut and a couple of inches for the vaudeville at the bottom.

There is sub-billing to the effect that this "is a typical Tom Mix picture de luxe," but that doesn't mean much. The name and the action cut are all that really is needed to put the picture over, but the cowboy-cop helps to assure a novelty. This is a better than usual Mix drawing, but it has the common fault of the Fox art department of entirely too much detail in the drawings. This space is about a three fives, which is a trifle larger than the usual Garden spaces, but the cut is deeper than usual.

Uses Two Tongues

For Manila Ghost

Here are two displays for Phantom of the Opera from Manila. One of them is in English and the other Spanish to reach the two major sections of the populace.

Sells Tom Mix in

Only Ten Words

Only ten words are used to put over Tom Mix in My Own Pal in the display of the Garden Theatre, Baltimore, yet this does it very adequately with "Tom as a cowboy-cop in a round-up of crooks." That's enough to tell that it is away from Mix's usual style and to get interest.

A Metro-Goldwyn Release

STRONG FOR MIKE

We do not like that double rule across the top of the cut. That cuts the title too completely from the rest of the space. It would have been much better to have cut that off where it ceases to be the top of the car, letting the panel on the right connect more directly with the space above. No rule should ever completely cross an advertising space. Otherwise this display is unusually good.

Has Novel Layout

On Newark Display

This four twelves from Loew's Theatres, Newark, has a novel layout. From one angle it is a bit careless to put the vaudeville at right angles to the film feature. In this case it seems to have been done to permit the use of a three-column cut without dropping too deep. It looks like the easiest way out of a problem.

A Universal Release

THE SPANISH VERSION

The Spanish announcement gives considerable text with no large display lines other than the signature. Even the title is only about a 24 point, so that it will go into a single line.

The typographical display is unusual in that the panel is not centered. There is a good idea here, for this will save the cost of the top space and still gain plenty of prominence through the other three sides. There is much to be told and so space is saved through cutting off the top margin and also through the use of small types.

A Universal Release

THE AMERICAN VERSION

The Spanish announcement is a two fours, but three fours are used for the American appeal, and here mostly display faces are used. The copy is very simple, but it is to be presumed that there has already been a lot printed about the picture, and all that is required is an appeal to attend something already made known.

Five shows are given daily, the first starting at 11 A. M. and the last at 9 P. M.

This last display is striking in its simplicity, and makes a good appeal.

But for a "just once" this placement will get a lot of attention. It will get more attention than the same cut put at the bottom of the space.

This three-column cut drops nearly the depth of the display. To put the vaudeville below would have added 120 lines to the space bill, and to some extent that reverse strip would have hurt the line display. Putting it on the side gives better display to both factors of the layout, and at the same time it makes it easy to set in the type panel to the right of the fight. The cut was notched and rule work used to square up with, and the result is a fine display for The Barrier and a better attention value for the vaudeville.

Probably it did not suggest a借shift to the lay public and so it's a decidedly good display—for once. A second time it would be plain laziness.

Considered apart from the vaudeville, we think that this is a very intelligent use of the plan book cut. It gives a strong all-type band in the immediate vicinity of the sales cut, explaining the scene and selling a desire to see the outcome. It would be awkward in a three-column length, for it then would be too deep for its width.

Unusually Powerful Drama of Self-Sacrifice, H. B. Warner Gives a Magnificent Performance

POWERFULLY IMPRESSIVE, tremendously dramatic, is the highly emotional interest melodrama of the underworld produced by Rupert Julian and released by Producers Distributing Corporation under the commanding and appropriate title “Silence.”

With an entire absence of preliminaries, the director in adapting this successful stage play has plunged right into the heart of the story, established the atmosphere of self-sacrifice and grim relentless fate sweeping a man on to his doom because he will not speak, and then by means of the fade-back brings the story up to the opening scene putting over a smashing climax, and showing the reason for his silence.

Jim Warren a crook is shown in prison awaiting execution. His lawyer believes him innocent and accuses him of shielding someone. With every noise and movement reminding him of his approaching fate his tortured mind reviews the past. He recalls a day 20 years before when he returned to his sweetheart Norma, who was about to become a mother and prepared to marry her. The bulls trap him, find Norma with money that has been stolen and to save her he agrees to marry Mollie a saloonkeeper. Phil, a faithful friend of Norma persuades her that Jim is helpless and she married him for the child’s sake. Jim escapes and years later locates Norma and her little girl and Jim, wealthy and happy. Years pass, little Norma has grown up and it is the eve of her wedding. Jim confronts Phil and tells him another crook, Silvers has secured letters written before the baby’s birth and is coming to blackmail him. Silvers appears and Phil coming out from in hiding gets the letters. Silvers vows vengeance, and as he is about to slander Norma’s mother she shoots him. Jim takes the blame and is sentenced. As he is being led to his execution Norma appears and tells the truth. Jim to stifle the truth denounces her as a sensation seeker and goes to the scaffold. At the last minute Phil corroborates Norma. Jim is saved and a jury frees Norma.

There are several of the familiar trappings of the old-time melodrama including the weeping ghost walking outside in the snowstorm, and in construction this story is essentially melodramatic for the events have been arbitrarily shaped to bring about the desired effect. But the result is tremendously powerful real, throbbing soul-stirring drama that makes you forget entirely the melodramatic angle and this is strengthened by the fact that the appeal is entirely emotional and there is no exaggerated action or improbable thrill stuff.

Here we have a combination of a really powerful story portrayed by a truly excellent cast with H. B. Warner as Jim giving one of the greatest and most stirring performances ever seen on the stage or screen, and directed by Rupert Julian in a masterly manner; from beginning to end it exhibits remarkably sustained dramatic tension that toys with the emotions and keeps them at fever-heat. By means impossible in the stage play Julian has utilized the camera to establish the mental processes of the doomed man. The blows of the hammer in building the scaffold, the tapping of a pencil on a desk, the tolling of the prison bell, the swelling of the noise and the swinging of a pendulum all in perfect ominous rhythm, and then the confused jumble of all of these sights and sounds is pictured, and the effect is startlingly impressive.

Coming so close to the subject of death, doom, execution by hanging, with even the gallows in evidence and the mounting of the scaffold shown, the story is necessarily grim, but the intense drama robs it of morbidity. “Silence” offers tremendous entertainment for all who appreciate powerful drama and wonderful acting, but it is obvious that it is rather heavy screen fare even though there is a conventional happy ending which should please the general public. It would be well to play up the comedy element in the surrounding bill as is being done by F. D. C. at the Times Square Theatre, New York, where it is being presented on a double bill with “The Prince of Pilsen”.

“The Brown Derby”—First National

C. C. Burr Presents Johnny Hines in a Fast Comedy That Holds Its Own with the Best

C. BURR and Johnny Hines tried out their latest First National feature comedy, “The Brown Derby,” at the Rye Playhouse, Rye, N. Y., last week, for the purpose of getting an audience reaction. The intention, as usual in such cases, was to cut and revise should the Rye gathering show any signs of boredom. But after watching “The Brown Derby” unwind itself before one of the most typical picture audiences it is possible to find, and listening to the gales of innuendo that swept the theatre with the regularity of waves beating on the shore, it only remains to be said that instead of cutting and revising, Messrs. Burr and Hines might add to the present footage of the films and so snare even more laughs if additional length is deemed advisable.

“The Brown Derby” is an excellent comedy. It offers complete satisfaction in its line. It can stand comparison with the best of such subjects that this season has seen and not suffer by it. Incidentally when this test is applied there are few superlatives that can further emphasize the merits of the film.

Hines appears as a plumber. He gets a laugh right at the start by riding to work in a side-car hitched to a bicycle which his colored assistant pedals. The side-car is an old bathtub. A case of mistaken identity propels Johnny into a home of wealth where he is taken for the uncle of a rich and beautiful heiress. He has long admired this self-same girl from her photograph. How he saves her from marrying an unworthy suitor (and saves her for himself) and how he contrives to act as best man to a young couple in an elopement, are lines of action which provide the picture with plenty of story interest.

The Hines gag stuff has done itself proud in the production of “The Brown Derby. (Continued on page 496)
“Rawhide”—Associated Exhibitors
Buffalo Bill, Jr., in Mystery Western Story
That Builds Up to a Thrilling Punch Climax

Reviewed by Peter Milne

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<tr>
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<tbody>
<tr>
<td>Rawhide Rawlins</td>
<td>Buffalo Bill, Jr.</td>
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<tr>
<td>Jim Reep</td>
<td>Al Taylor</td>
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<tr>
<td>Nan</td>
<td>Molly Malone</td>
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<tr>
<td>Strobel</td>
<td>Joe Hickson</td>
</tr>
<tr>
<td>Blackie Crown</td>
<td>Charles Whitaker</td>
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<tr>
<td>Two Gun</td>
<td>Harry Todd</td>
</tr>
<tr>
<td>Queenie</td>
<td>Ruth Joyce</td>
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<td>The Law</td>
<td>Lofe McKeen</td>
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Directed by Richard Thorpe.

Story by Ralph Cummings. Scenario by Frank L. Ingraham.

To accomplish her various purposes the heroine pretends to be blind. Ultimately the ruse is revealed but the young lady’s simulation of sightlessness is quite ineffectual from the audience viewpoint and as a consequence the majority of the scenes in which she appears lack a touch of conviction.

The film, like all the star’s subjects, contains its moments of hard riding and it is enlivened now and then by fist fights of a genuine-looking order. The last of these is patterned in great detail and length and supplies a punch that is entirely satisfactory.

The subsequent chase and rescue of the heroine from the runaway team is a thrill that winds the picture up in fine fashion.

The comedy relief element of the picture, centering in the character of a burlesque “two-gun” man, is rather ineffective. It is forced and bears little relation to the story.

Opposite the star appears Molly Malone. Al Taylor, Joe Hickson and Charles Whitaker are a villainous trio.

“Silken Shackles”—Warner
Irene Rich Again Has Role of a Fascinating Woman of World in Story with Foreign Setting

Reviewed by C. S. Sewell

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<tbody>
<tr>
<td>Beulah Lake</td>
<td>Irene Rich</td>
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<td>Howard Lake</td>
<td>Huntly Gordon</td>
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<td>Lord Fulbright</td>
<td>Niel Harbrough</td>
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<td>Tade Adrian</td>
<td>Victor Varconi</td>
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<tr>
<td>Tade’s Mother</td>
<td>Evelyn Selbie</td>
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<tr>
<td>Tade’s Father</td>
<td>Robert Seabrooke</td>
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<tr>
<td>Knia Psupha</td>
<td>Walter Morosco and Phil Kline</td>
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Directed by Walter Morosco.

as a nobleman and the husband brings his peasant parents on the scene. Result, humiliation and cure of the flirtatious wife and her decision to discontinue her flirtations.

The basic idea of this photo play has seen much service, but as written and directed by Walter Morosco it has been smoothly worked out with some rather unexpected twists such as the unhesitating recognition of his parents by the fictitious count, and there are some sophisticated touches that are amusing.

Miss Rich’s acting is excellent and Huntley Gordon who is featured with her gives a good performance as the husband, but one of the best portrayals in the picture is that of Victor Varconi as the alluring and handsome male flirt, the violinist. His performance of this role should prove alluring to the feminine contingent.

“Silken Shackles” is of the type of society story that will appeal more to higher classed patronage for it is marked by very little action and although the story is skilfully worked out there are times when the interest is inclined to lag.

“Rustler’s Ranch”—Universal
Art Acord Western Is Pleasing Entertainment
with Good Human Interest and Action Aplenty

Reviewed by C. S. Sewell

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<th>CAST:</th>
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<tbody>
<tr>
<td>Lee Baker</td>
<td>Art Acord</td>
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<tr>
<td>Lois Shawn</td>
<td>Art Acord</td>
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<tr>
<td>Elsie Hasbrook</td>
<td>Ezh Bissis</td>
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<td>Duke R. Lee</td>
<td>Duke R. Lee</td>
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<tr>
<td>Bud Harvey</td>
<td>George Chesbro</td>
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<tr>
<td>Mrs. Shawn</td>
<td>Matty Kemp</td>
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<tr>
<td>Glenn</td>
<td>Bull Dozier</td>
</tr>
<tr>
<td>Elsie Scott</td>
<td>Stanton Heck</td>
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<tr>
<td>Scenario by E. Richard Schayer</td>
<td>Directed by Cliff Smith.</td>
</tr>
</tbody>
</table>

The old lady’s property when gold is discovered on it and, of course, eventually marries the girl.

In addition to containing all of the elements which go to make this type of enter- tainment popular, such as plenty of fine riding, fighting, villainy, etc., so skilfully has it been directed that the plot takes on new life and interest and seems more human and less implausible than usual. There are also several good melodramatic punches, including a fall from a balcony during a fight, a leap from a cliff into the water to rescue the girl and a daring leap from a window onto the back of a horse. Added to this is a strong element of mother love and excellent sympathy for the old lady and the appeal of the star himself, his intimate manner of talking to his horse and dog and last but not least, the charm of the leading woman, all combine to make this an exceptionally satisfying and well-rounded Western.
WHERE DIFFERING considerably from the type of feature comedies in which he won his reputation, "Wet Paint," the newest Paramount production starring Raymond Griffith is a humdinger that should keep almost any audience in an uproar of laughter.

The title is of little significance so far as the story is concerned, and in fact the story is very slight and more than once completely perilously near getting lost altogether in the rapidfire action. Griffith is a snappy young man-about-town who finds himself kidded into proposing to his sweetheart before her friends. A woman who has had trouble with her husband mistakes him for another fellow

and continually bobs up every way he turns, to plague him. He kidnaps her by mistake and is chased by her irate husband. They become friends and take a few drinks and Griffith gets hilarious. Before the film ends he has to dodge a fat woman he has asked to marry him, commandeers a fire engine for a joy ride, invades a steam bath thinking it is a fire, but eventually straightens everything out and marries his sweetheart.

Less dependence than usual is placed on comedy arising out of clever situations. There is considerable bright farce in the earlier reels but later the rapidly multiplying gags develops into unadulterated slapstick. Many of these gags are decidedly novel, and all of them are fast and generously amusing. Aided by Griffith's undoubtedly comic ability and inimitable style and by excellent comedy work by Henry Kolker and the others in the cast, the result is a continual round of chuckles and laughs.

"The Broadway Gallant"—F. B. O.
Richard Talmadge Vehicle Has Abundance of Thrills and Typical Athletic Stunts

Reviewed by C. S. Sowell

CAST:
Monty Barnes ............. Richard Talmadge
Helen Stuart ............. Clar Horton
Jake Peasley ............. Joe Harrington
Red Sweeney ............. Jack Richardson
Rita Delroy ............. Cecil Cameron
Hiram Weatherby ......... Fred West
Story and Scenario by Frank Howard Clark
Directed by Mason Noel

SO WELL IDENTIFIED is Richard Talmadge with pictures that are honey-combed with daring thrills and especially with snappy athletic stunts that it is like painting the lily to say that this holds good with his new vehicle for F. B. O., "The Broadway Gallant."

The plot involves a search for a block of bonds that are needed to put over a railroad merger. Talmadge is sent out by his father to find them. He has a row with his sweetheart and she leaves him in a huff. In chasing her he answers a call from a man in distress and finds himself in the hands of crooks who force him to marry a girl who

bind a screen and later, learning he is a rich chap, attempt to blackmail him by passing off another woman as his wife. This, of course, arouses the jealousy of his sweet-

heart. Talmadge finally discovers that not only has he married his own sweetheart, who was kidnapped by the gang leader to get control of her money under a freak will, but that her guardian owns the missing stock. He outwits the villain and gets both the bonds and the girl.

This story offers abundant opportunities for chases, stunts, escapes and melodramatic situations involving fights, etc. As usual, some of the stunts bear evidence of being staged, but they are excellent and filled with punch, nevertheless, and will please the Talmadge fans and all who like fast, snappy action, peppered with romance and villainy.

"A Man Four-Square"—Fox
Good Story and Thrilling Stunts Combined with Snappy Action in Buck Jones' Latest

Reviewed by C. S. Sowell

CAST:
Craig Norton ............. Buck Jones
Polly .................. Marian Jordan
Ben Taylor ................ Harry Wood
Jim Clanton ............. William Lawrence
Polly's Father ............. Jack Hunt
Homer Webb ............. Sidney Bracey
Helen .................. Florence Gilbert
Wallace Roberts .......... Frank Beal
Based on novel by William MacLeod Bovie
Directed by H. William Neill

NO ONE WHO DEMANDS action in photoplays can complain of any lack of it in the newest Buck Jones picture, "A Man Four-Square," a William Fox production, directed by R. William Neill, with Florence Gilbert in the leading feminine role.

Buck is enjoying a holiday among the bright lights when he learns of trouble on his ranch involving the suspicion that his foreman is rustling cattle. Returning to the defense of this chap, who is his pal, he jumps from the train to rescue a girl and soon finds himself suspected by his chum of double-crossing him, as the girl is his sweetheart. To get revenge, this fellow pals with the villain and eventually the truth comes out. There is a desperate fight in an old saloon at the top of a precipice between Buck and his former pal in which Buck saves the other fellow's life and in return Buck is left to find happiness with the girl, the other fellow realizing he is a cad.

There is good human interest, although the role in which Buck appears is rather super-

heroic, and several melodramatic thrills have been worked into the action supplying excellent punch, as for instance when Buck leaps on horseback from a moving train to rescue the girl, another rescue from a forest fire and the fight which has already been mentioned.

The star and his support handle their roles effectively and this picture should prove a good attraction for theatres with "western" clients.

"Brown Derby" (Continued from page 494)
The titles, by Jack McGowan, are fine. The incidental pieces of business are original, smartly introduced and at all times effective. Then there are big bids for laughs, such as Johnny's pursuit of his Derby when it lodges on a croquet ball and rolls about the streets, and his wild chase, part of which takes place on roller skates, to catch the steamer on which the villain hastempted the heroine. Both these chase sequences are heavily dotted with laughs.

Diana Kane makes a most attractive heroine for the star. Ruth Dwyer and Harold Foshay enliven the clomping episode with a brace of spirited performances and the supporting cast is competent in every respect.

Brown derbies have been the cause of jokes for many years. But all these jokes, placed end to end, would fail to equal the pack of laughs that Johnny Hines has tucked away in "The Brown Derby."
**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 and from Current Film.

Exhibitors Who Want Accurate Information—This Chart Is Built for You

**ASSOCIATED EXHIBITORS**

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<tr>
<td>His Buddy's Wife (Glen Hunter)</td>
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<td>Headlines (Alice Joyce)</td>
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<td>Fifty Fifty (Hampton-L. Barrymore)</td>
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<td>Keep Smiling (Monty Banks)</td>
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<td>Two Can Play (Clara Bow)</td>
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<td>The Highlights (W. T. Tilden)</td>
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<td>Galloping Cowboy (R. Coley)</td>
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**CHADWICK PICTURES CORP.**

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<td>Paint and Powder (E. Hammerstein)</td>
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<td>Some Funkins (Chas. Reay)</td>
<td>Rural comedy-drama</td>
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<td>Perfect Clown (Larry Semon)</td>
<td>Feature comedy</td>
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<td>Front Page (William H. Daniels)</td>
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<td>Count of Luxembourg (G. Walsh)</td>
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**COLUMBIA PICTURES CORP.**

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<td>Screen Snapshots</td>
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**Waldorf**

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**Perfection**

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<td>Speed Mad (W. Fairbanks)</td>
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**EDUCATIONAL FILM CORP.**

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<td>Careful (Adams)</td>
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<td>Fleets (Bones)</td>
<td>Howdy)</td>
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<td>Watch Out (Vernon)</td>
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<td>Soup to Nuts (Neal Burns)</td>
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<td>Quick Service (Bowers)</td>
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<td>Stories of Kindness (Bowers)</td>
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<td>Fit for a King (Ch. Bowers)</td>
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<td>Stepping Out (Johnny Armitage)</td>
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<td>Hot Doggie (Himes)</td>
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<td>Eats Are West (Felix-cat)</td>
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<td>Bachelors' Babies</td>
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<td>What's Up (Ch. Bowers)</td>
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<td>Weak But Fancy Free</td>
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<td>Yes, Yes Babbette (Vonne)</td>
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<td>Felix the Cat at Rainbow's End</td>
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**FILM BOOKING OFFICES OF AMERICA**

1925

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<td>Fast Male</td>
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<tr>
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**A $ Spent Means An Error Saved**

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds M. N. or ERROR on a wide variety of prints on the screen, or other evidence on a feature or features that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on users of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between what we claim to come to the best of our research and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot assure exact footage on all Short Subjects and so the general term 1,000 or 2,000 feet is applied, broadly, to one or two reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.
Moving Picture World

June 5, 1926

Review Date: Where It's Readily Accessible

PREFERRED PICTURES

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<tr>
<td>Count Your Blessings (Peggy Hopkins)</td>
<td>Dance-drama</td>
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<td>Faint Perfume (Seena Owen)</td>
<td>Romance drama</td>
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<tr>
<td>The Lady's Love (Clara Bow)</td>
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<td>Parisian Love (Clara Bow)</td>
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<td>Who Wouldn't Work (Debra Pock)</td>
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<td>The Other Woman's Story (Calhoun)</td>
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TIFFANY PRODUCTIONS, INC.

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<td>The Lodge in the Wilderness</td>
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<td>The House of Mirth</td>
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<td>The Tramp's Cup</td>
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<td>1925</td>
<td>The Wrong Cost</td>
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<td>1925</td>
<td>The Dumb Head</td>
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<td>1925</td>
<td>Out of the Storm (Logan's Run)</td>
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TRUART FILM CORPORATION

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<td>Dollar Down</td>
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<td>1925</td>
<td>Where the Worst Begins</td>
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<td>Romance Road</td>
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<td>The Fighting Cub</td>
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NOVELTY SERIES

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<tr>
<td>1925</td>
<td>Three in Exile</td>
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<td>Pals</td>
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<td>The Silent Witness</td>
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UNITED ARTISTS

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<tr>
<td>1925</td>
<td>America (Griffith prod.)</td>
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<td>1925</td>
<td>Waking Up Town (J. Pickford-Shawer)</td>
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<tr>
<td>1925</td>
<td>Sally of the Sawdust (Dempster)</td>
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<td>1925</td>
<td>Wild Justice (Peter the Great)</td>
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<td>Eagle (Rudolph Valentino)</td>
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<td>1925</td>
<td>Stella Dallas (star cast)</td>
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<td>1925</td>
<td>Tumblerrums (W. S. Hart)</td>
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<td>The Street of Small Things</td>
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UNIVERSAL

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<td>Ace of Spades (Desmond)</td>
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<td>Nursery Troubles (Elena Marian)</td>
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<td>Hidden Loot (Hixie)</td>
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<td>A Taxi War (Eddie Gordon)</td>
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<td>Rustlers From Boulder Canyon</td>
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<td>M'Llybey's Again (Puffy)</td>
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<td>Beware of Your Relatives</td>
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<td>Arizona Sweepstakes (Hoot Gibson)</td>
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<td>Forget Heart (R. Schenkkan)</td>
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<td>Love My Dog (Arthur Lake)</td>
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<td>Call of Hazard (Humes)</td>
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<td>Going Good (Wanda Wiley)</td>
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<td>The Leap Year (Lair)</td>
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<td>1926</td>
<td>Still Alarm (star cast)</td>
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<td>1926</td>
<td>Blue Blazes (Rex Lease)</td>
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<td>1926</td>
<td>Six Shooting Romance (Hoxie)</td>
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<tr>
<td>1926</td>
<td>Buster's Best Up</td>
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The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

“The Maid of Mystic Persia”

A Moving Picture World Presentation Devised by Colby Harriman

The Persian theme is always appealing. Perhaps this may be attributed to the fact that poets, lyricists, composers and romantic souls have associated this age-old country with a lore embodying all of the mysteries and glamour of ancient peoples. Even today we find the word Persia producing a charm and suggesting all of the elements we generally associate with romance and adventure.

The presentation suggestion this week is general in its development. We are not attempting to link it to a specific picture, nor are we limiting its development to a set routine. It is more of a scenic suggestion and producers will find that it affords an ample opportunity for varied routines either in song or dance.

We believe that the combination of an introductory song, sung, let us say, by a man dressed in tattered garments of a street mystic. As he sings the song, the dancer is revealed in the full stage set. Her routine may be augmented with many dancing girls all garbed in the colorful Persian costumes.

Our reason for concentrating on the scenic suggestion is that its treatment offers a couple of features which are more or less new and also very effective. The scenic ground plot itemizes the various scenic units of the two scenes as shown in the accompanying sketches, I and II.

The scene opens in one. A metallic drop hung in one should be draped around a cut-out arch of distinct Persian design. The arch mounted on a two or three-step unit wide enough to cover the opening at the base. A scrim should be placed in the opening and fastened to the sides of the arch, so that the surface is taut and free of folds.

A light colored drop curtain should be placed on a track on the set of lines next to the ones holding the arch.

In the opening of the arch, a glistening ornament is hung. This must be in front of the drop curtains and back of the scrim. It should be covered with spangles or given a silver metallic finish.

As the song progresses, the light blue tone on the drop curtains, which is achieved with two olives placed right and left, changes from a deep blue green to a purple and finally to a rich orange amber. This tone dims to a deep purple-blue as the drop curtains are slowly opened revealing the full stage set, all being visible through the archway.

A platform is placed center, high enough to meet the top of the step unit, and wide enough to fill the opening of the arch. Large candles should be placed in the wall of the arch. Large candles should be placed at a row in the foreground, leaving an opening wide enough to permit the dancer to be seen. Another unit of candles should be placed at the back of the platform, up center. A large cushion placed at center is used by the dancer at the opening of the routine. This unit may be very colorful and consist of several metallic fabrics formed in a huge cushion.

(Continued on opposite page)
Moving Picture World

MARK STRAND FROLIC
(Week May 16th)
Produced by Jos. Plunkett,
Mark Strand Theatre, New York.

J OSEPH PLUNKETT has the best presentation on Broadway this week. These Frolics are getting to be a real attraction as far as the public is concerned and that is all that is necessary. There is a certain amount in stage architecture which carries with it a particular note of novelty and judging from the way this feature is applauded it can easily stand another week, if such demands were heeded by the management.

There are five units in this week's presentation and each one is distinctive and well staged.

(a) "THE LOVE CALL"
A stage and screen novelty featuring the "Indian Love Call" from "Rose Marie," and introducing Emily Day as the featured soloist assisted by the Mark Strand Male ensemble. Curtains open on a large circular screen that is projected. As the first scene of a particularly attractive scene is projected, the lights back of the scrim drop up while this screen is attached, are brought up and the audience is seated in a woodland scene. Heavy, cut out foliage borders are hung at right with a ground row pantomined and cut out to give the effect of trees on a sloping hillside planted at stage left. A deep blue, beautiful semi-circular woodland scene with a border of orange at left is used to back the soloist dressed in Indian costume is discovered at right center. During this song, the film is projected on the circular screen in the foreground and has which the appearance of being suspended in air. This ensemble work off stage.

(b) "ON THE KEYS"
This number introduced two talented pianists, Mariel Pollack and Vee Lawnhurst. They were seated to two large grand pianos placed end to end so that the pianists faced each other. A gold fabric curtain was hung on the side of the back. Two numbers were played by the duo.

(c) "IN DUTCH"
A full stage scene suggesting a Holland motif and introducing Mr. Klenova and M. Daks with the Mark Strand Ballet corps in a pretty dance routine. The set consisted of a drop hung in three with a large circular opening in which a cut out windmill was placed. The design of the windmill was slightly modernistic, and the Dutch type effect in the drop was also given a cut out treatment. Flower rows marked the sides. The ensemble was costumed as Dutch boys and girls in very attractive costumes and the principals did their characteristic work—which is always good.

(d) "A CUP OF COFFEE"
Another novel treatment for the introduction of the Mark Strand Male Quartette. The set consisted of a section of a lunch counter with five stools in front of it. Everett Clark and the members of the quartette dressed in comedy costumes of a policeman, street cleaner, hobo, laborer and Bowery habitue, were seated on the stools, apparently eating at the counter. Back of the counter appeared Pauline Miller dressed in the white costume of a counter girl. The song presented was "A Cup of Coffee, A Sandwich and You."

(e) "THE DANCING BEE"
The flash unit of the presentation was the finale. Pauline Miller dressed in a charming after-dinner suit with a short front of dress, of the close in and sang the introductory song. The curtains opened and the set was represented a huge bee hive placed at center and masked and draped with a beautiful green scrim fabric that extended from the base of the fabric, right and left of the hive. This unit introduced a very clever sextette of dancers—The Tivolli Girls—in a Tiller routine. Sammy Lewis and Nita Ver- nille did dance specialties, more or less accentuated, and the balance of the large bee hive revolved and from out of it stepped the members of the ballet dressed in gold costumes cut and designed to represent bee's bodies. The closing movement was swift and the entire presentation finished to a big hand.

THE PROLOGUE
Produced by Leni and DeRosa Colony Theatre—New York City

An unusual atmospheric prologue devised by Paul Leni and produced by him with the aid of Jerry DeRosa has created much comment during the three weeks of the feature picture "Outside The Law," a Universal review.

The production is not unusual in the presentation of a new idea of stage craft, but the mounting of an old idea which has almost been lost to the present generation of theatre-goers. It belongs to the days of the "black art" which modern stagecraftsmen are resurrecting to more practically demonstrate the value of lights, shadows, black spaces and that which is possible in the combination.

Paul Leni was brought to this country by Carl Laemmle following the production of the much talked of picture "Wax Works" where the genius of Leni as a designer and deviser of scenic novelties was evidenced. His work, however, needs to be told in terms of the American productionist, and there is where Jerry DeRosa, production director at the Colony Theatre, proves most valuable in the combination.

There are two scenes to this atmospheric prologue. Following a musical introduction, the curtains open slowly forming a one-third opening. The figure of a convict is seen, seated on a bench, the figure visible in a blue spot against a deep black background. A voice off-stage dully tells of impending doom, the convict cringes as the light is dimmed. The curtains open to full stage.

At stage right a small round table is seen, with a police officer and a reporter seated facing each other. A metal shaded lamp hangs over the table highlighting the two characters. The police officer tells a story of the convict and how he was trapped for the murder of a girl, by teeth marks found on a silver dollar. The narrative is interesting, well told and carries a punch. During the narrative the figure of the convict is seen walking along an invisible platform about eight feet high. A police official is seen at right, the floor being stage left. The convict appeals for mercy but this is refused. The police official at the desk suddenly disappears in the darkness. The convict turns away and is confronted by the girl whose marks on the coin shook his anguish he implores her forgiveness. She, too, disappears as the vision of the electric chair appears at center below the invisible platform. The action of the various characters tells the story in pantomime as it is being related by the officer.

The second scene follows immediately. The officer tells a story of "Chinatown" and a man who tried to live and commit crime "outside of the law." As he starts his story, a scrim together with a gold streamer curtain is lowered at the curtain line of the audience. Chinese and Japanese lanterns all lighted are lowered in the background. A huge electric sign of Chinatown is flashed on and off at intervals. A bit of film is flashed, being projected on the scrim, showing scenes of Chinatown. Three Chinese characters enter bearing large octagonal boxes which are illuminated. They also carry parasols which they whirl in native fashion. As the introduction is completed, the chorus officials turn off the return and says "here is the story." He indicates the first titles of the feature picture which are flashed on the scrim, with the sheet being brought in, and the scrim taken away at the finale. The mechanics of the prologue are well executed and the lighting treatment is particularly effective.

The stage setting is simply a group of platforms and pockets completely covered with black fabrics, with the stage in darkness. An exception were with the spots placed to light only the characters. As produced at the Colony it is an expensive production, but other producers would do well to use a prologue similar to this when playing the feature picture.

CAPITOL THEATRE MUSIC

The Capitol Theatre in New York City is a musical oasis in the bewildering presentation desert especially Broadway. With all of the new ideas, the old ideas in new clothes, the attempts to substitute vaudeville for presentations, and the rest of it, the Capitol Theatre under the managing directorship of Major Edward Bowes has strictly to the line of a genuine picture house policy. The orchestra under the direction of David Mendoza has been offering some marvelous compositions during the past few weeks, selections that are seldom heard except at a Symphony concert. That such musical gems are not appreciated by the patrons would be ridiculous. The music is the best part of the Capitol program.

"MAID OF MYSTIC PERSIA"
(Continued from opposite page)

small cyclorama is used to back and mask. The candles may be constructed out of long winding candles, mounted on a batten, with beaverboard candle holders cut out and fastened at the base to give the effect of the candelabra. The candles may be covered with white paper, and the flame effect may be secured with the T-type of candelabra bulbs. The glistening pendant hanging in the archway should be highlighted with white from the sides and be in sharp contrast to the balance of the lighting treatment. The iron lamp mounted with green spot from the right and a magenta from the left. The candles should be eliminated from any flood lighting treatment, as the white standards will form an effective foreground when characters appear. The cyclorama should be toned a deep blue at the top, blending down to a purple, and a rose at the base. Dark amber dip should be used for the lamps in the candle.
The Importance of Chemistry in the Motion Picture Field

By GLENN E. MATTHEWS, Research Chemist, Research Laboratories of Eastman Kodak Co.

The part that chemistry has played in the development of photography is aptly illustrated by a comparison of the crude, cumbersome apparatus which was necessary, to make pictures years ago with the simple, compact, cameras and the stable and highly sensitive films available today. When a wet plate photographer started out for a day's picture-making with his pack of chemicals, plates, and dark tent on his back he resembled a prospector more than a camera man (Figure 1). Of necessity he was his own manufacturing plant. He chemically sensitized his own plates just before using, exposed them while wet, and developed them at once. Prints were made later on paper which he sensitized himself.

With the introduction of the dry plate and later film, the crude methods of wet photography disappeared, the preparation of the materials became a commercial operation, and photographers now purchase almost all the materials that they use from firms who manufacture them in large quantities. This centralization has resulted in a far greater improvement in quality that would ever have been possible by individual effort.

First Film A "Ribbon"

Motion picture film was first sold in America in 1889 when George Eastman supplied narrow film "ribbon" to Thomas Edison. As now manufactured, it consists of a transparent, flexible base or support on which is coated a very thin layer of gelatin in which are suspended microscopic particles of a light sensitive silver salt. This upper sensitive layer is called the emulsion. To turn out millions of feet of film a year maintaining an unvarying uniformity of thickness, sensitiveness and quality requires a highly skilled organization backed by trained chemical research. In view of these conditions it would be quite impossible for an individual to prepare his own motion picture film.

Experimentation must also be always in progress to improve the film and to find new methods of manufacture. In all this work, chemistry plays an important part, not only in the manufacture and treatment but later in the processing, after treatment, toning, and renovating of the film. On the care with which these chemical operations are conducted depends the Wearing quality or life of the film.

In the manufacture of motion picture films and other sensitized photographic materials, absolute cleanliness is very necessary at every stage of the process. All operations must be conducted in dust-free and only pure, clean, chemical substances are used.

Eastman motion picture film is manufactured at Kodak Park, at Rochester, New York. The plant consists of about 230 acres situated in the northwest section of the city. The output of this plant is roughly, 130,000 miles per year. To make this quantity, over five million pounds of cotton are used yearly, several millions of pounds of gelatin, and over twelve tons of solid silver per month.

Pure H. O

Essential

The water necessary to take care of the needs in manufacture is pumped through a pipeline pipe line into large reservoirs from Lake Ontario, 4 miles away. The reservoirs have constantly on hand sufficient water to supply a city of 130,000 people. The temperature of the workrooms is rigidly controlled at all times by refrigerating machinery, having a cooling capacity equivalent to the melting of 4,000 tons of ice every 24 hours.

Preparation of Film Base

In the preparation of film base or support, cotton is thoroughly washed in circular rotary vats with caustic soda solution to remove vegetable gums and other impurities. After carefully drying in large dryers to eliminate all moisture (Figure 2), it is treated with two acids, nitric and sulfuric, a process known as nitration. Nitrating centrifugal, made of perforated baskets rotating inside a vat, are used for this process. The cleansed cotton is fed into the basket and the acids run in until the cotton is immersed (Figure 3). The porous structure of the cotton is destroyed by nitrating but the treatment makes it possible to dissolve the cotton later in a solvent. When nitrating is completed the acids are drawn off and the basket rotated at high speed for draining. Nitrated cotton is known as cellulose nitrate. The excess acid is removed by placing the nitrated cotton in centrifugal washers. After washing in these machines, it is placed in large tanks of water where it is drained and rinsed repeatedly for several weeks. Centrifugal wringers operated at high speed next remove all the water. All these elaborate precautions are necessary in order that the cotton be freed from every trace of acid.

Making "Dope"

Washing and drying completed, the nitrated cotton is ready for dissolving in the
Moving Picture World

June 5, 1926

organic solvents. These are usually compounds such as methyl alcohol to which certain other higher boiling liquids may be added. The solvents are contained in large paddle mixers and the nitrated cotton is fed into them through chutes. When thoroughly mixed, the solution is a viscous liquid of the consistency of honey and is usually referred to as "dope." It is then piped to large air tight tanks until ready for coating (Figure 4). To remove any undissolved specks and fibres, the dope is filtered under great pressure. It is then coated on the surface of large polished wheels in a thin layer and as the wheels slowly rotate, the solvents evaporate, the film dries, and is peeled off. The thin sheets of transparent base 2,000 feet long, 3½ feet wide, and approximately 5,000ths of an inch in thickness are wound up temporarily until ready to be coated with the emulsion.

For more pleasing presentation on the screen, motion pictures are often tinted by bathing the film in dye solutions which stain the gelatin. To save the finisher, the time and trouble of this operation, Eastman positive film is supplied in several different colors of tinted base. In this product the color is imregnated in the film base.

Special Safety Base

For use in portable projectors which require a non-inflammable film, a special safety base called cellulose acetate is manufactured. It is made in much the same way as the nitrate except that acetic anhydride is used instead of nitric acid for treating the cotton so as to render it soluble in the organic solvents.

We now turn to the making of the emulsion or the light sensitive layer that holds the photographic image. It is made in two grades, negative emulsion which is very sensitive to light and is used in the camera and positive emulsion which is much less light sensitive and is used for printing the pictures afterwards viewed on the screen. All emulsion making is conducted in rooms lighted with safelights which have been specially prepared for this purpose.

Light-Sensitive Emulsion

In negative emulsions the silver particles are about 8,000,000 to 12,000,000 of an inch in size whereas in positive emulsions they are less than 1-10 as large.

Silver, as used in making motion picture film, comes in bars each weighing about 42 pounds. (Figure 5). The bars are dissolved in nitric acid in porcelain dishes and after recrystallization pure crystals of silver nitrate are obtained. (Figure 6). Other ingredients of the emulsion are potassium iodide, potassium bromide and gelatin. If these bromide and iodide salts are dissolved in water and to the solution thus prepared silver nitrate solution is added, an insoluble yellow salt is precipitated which is very sensitive to light, turning black after a few minutes exposure.

If this solution is coated on the base, the film would have very little sensitiveness and for all practical purposes it would be worthless. For this and other reasons the precipitation must be conducted in the presence of some material that will avoid these difficulties.

The material commonly employed is gelatin, a substance analogous to glue in composition, and like glue in that it is extracted from the bones and hides of cattle. Photographic gelatin is usually prepared from calf skin by soaking the skins in lime water, and subsequently extracting with hot water. The gelatin is dissolved in water and the bromide and iodide solutions carefully mixed with it. To this mixture heated to the correct temperature, is added the silver nitrate solution. The precipitate of the sensitive silver salt is held in suspension throughout the solution by the gelatin and because of this it receives the term, "emulsion."

These actual operations are conducted in silver lined steam jacketed vessels provided with suitable agitators. Soluble salts formed during the reaction must be washed out of the emulsion. This is accomplished by chilling it to a jelly, shredding it by pressing the mass through a chamber with a perforated bottom and sides, and washing the spaghetti-like strands many times with cold water. The shredded emulsion is then melted and coated.

For coating the emulsion on the base, special and delicate machinery is necessary in order to carefully control the thickness. The film base is handled in such a way that only one side comes in contact with the heated emulsion. (Figure 7). After the film is coated, it is carried in large loops through chilling rooms to set and harden or become "conditioned." When thoroughly dried, it is automatically cut into strips 2½ inches wide and wound into rolls varying from 100 to 1,000 feet in length.

Perforation Must Be Exact

Perforating the film is carried on in a special department and the greatest care is required to have the work done accurately, for unless the perforations are correct in spacing, the film will not run smoothly in cameras, plotters, or projectors and the picture will be unsteady on the screen. The rolls of perforated film are then taken to the packing room to be wrapped in selected pure black paper and packed in tin cans which are sealed to keep the contents air and light tight. The cans are stamped with the emulsion number, the footage, and are then placed in strawboard containers ready for shipment.

Figure 2 (top left) is the cotton dryer; figure 3 (top center) nitrating cotton; figure 4 (top right) dye storage tanks; figure 5 (lower left) bars of silver bullion; figure 6 (lower center) washing silver nitrate crystals; figure 7 (lower right) coating machine.
To make film of the high average quality demanded, inspection tests are necessary at every step in the manufacture. These include the actual making of pictures which are projected to show the photographic quality and to test the strength and wearing properties of the base. Thousands of feet of film are used up weekly in this way in a critical inspection of the manufactured product. No stock is permitted to reach the consumer which does not come up to the standard requirements.

Research on the Chemistry of Emulsions

In the manufacture of photographic emulsions, the art has preceded the science. Great refinements have been introduced in manufacture on a large scale but the real chemical causes and the factors controlling the reactions have until recently remained as much a mystery as in the early years when all emulsions were coated by hand. As a result of a large program of intensive research that has been in progress now for many years in the Eastman Research Laboratory and other laboratories, some of the uncertainty has been removed but much additional work remains to be done.

To gain a better understanding of this research work, something should be known of the actual characteristics of the emulsion. If a piece of exposed and developed motion picture film is examined under a high power microscope, the image will be found to be composed of minute grains or clumps of metallic silver, resembling tiny masses of coke. (Figure 8.) These grains are derived from the original grains of the emulsion, which under the microscope are found to be crystals varying in shape from spheres to triangular or hexagonal plates in the larger grains. (Figure 9.) They are of all sizes from very small grains to quite large ones and the properties of the photographic emulsion depend largely upon the various sizes which are present.

One part of this comprehensive plan of research has been the determination of the systematic relations which exist between the methods employed in the preparation of the emulsion and the photographic properties of the material obtained. That such relationships exist is now definitely established and before many years have passed a fairly complete understanding of these will have been arrived at.

One phase of this investigation has been the direct microscopic study of the grains in thousands of different samples of emulsions. This type of research is exceedingly tedious and progresses very slowly but it has proven one of the best lines of attack on the problem. It will not be possible to fully describe the method but some idea of its complexity may be gained from the following statement. The emulsion sample is coated as a layer only one tiny grain in thickness by a scheme requiring a high degree of skill. A minute area of this layer is then photographed so as to enlarge it 10,000 diameters. The grains are next measured, classified according to size and from the results of hundreds of thousands of such measurements, a tentative conclusion may be drawn. This is essentially a statistical method of attacking the problem.
**Local 433 Holds Banquet**

LOCAL UNION 433, Motion Picture Projectionists I. A. T. S. E. & M. P. M. O., have appointed a Press Agent, from whom comes the following:

"Dear Brother Richardson: Before starting this intended bit of news may I apologize for my shortcomings as a news dispenser. I am the victim of 'buck passing' by the brothers of Local 433, Davenport, Iowa, and Rock Island and Moline, Illinois, who appointed me Press Representative merely because I directed their attention to the fact that we were getting old and rusty with regard to letting the world know of 433 and its doings. So here am I, pen (the sort you pound with your fingers) in hand, and I mean to go through with it or bust something.

"Thursday, April 22, at the witching hour of midnight," the members of 43J gathered at the club rooms of the union in Labor Temple to celebrate the tenth anniversary of the local. All the progressive members were present, and the members of the entertainment committee, Brothers Flood, Young and Mason, served a real, honest-to-Hector banquet. Brother R. E. Hughes acted as toastmaster.

"The guest of the evening was Brother Carl Fitchner, of Burlington, Iowa, who is suspected of using the alias C. H. Hanover in the Bluebook School, though he denied it. If that's really him he is denying himself out of ten perfectly good dollars which 'Hanover' won in the recent contest, and which I am, up to this time, unable to deliver. Ed.) Fitchner drove 90 miles through a dense fog to be with us.

Toastmaster Hughes called upon our little but mighty Business Representative, O. E. Moody, to give a review of his experiences in that office during practically the entire life of the local, which took us back to 1916, when some twenty-five members of Local 43 decided it would be better to have a separate local, and Local 433 was born into the I. A. world.

"Toastmaster Hughes in turn called upon each member to speak on the topic: 'How I Learned My Profession' and many unique experiences were brought to light. One man said he had been bitten by the Projection Bug and had started his career as projectionist in a church. He then aspired only to be an 'operator.' Today he is a projection engineer, and worthy of that title.

One of the outstanding discussions of the evening was relative to the banquet given to F. H. Richardson at the Le Clair Hotel two or three years ago. The toastmaster commented on the fact that many of the speakers were familiar with most of the subjects dealt with by Brother Richardson in the lecture he gave on projection optics after the banquet, which was due to the fact that the local's educational department, under the direction of Brother Hughes, had then only just finished a course of study on that subject, so that many of the members were ready to answer most any question put by Brother Richardson.

"The main portion of the programme was closed by the toastmaster reading an editorial and article from February 6 and January 30 issues of the Moving-Picture World, titled, 'Something Revolutionary.' It was one of the inventions of George K. Spoor and John Berggren, concerning which we hope soon to see more in the columns of the World. There was much discussion regarding the merits of the school so successfully conducted by Brother Hughes for two years, which same had been virtually extinct since the merging of Local 315 with 433. Assurance was given that work along that line would be resumed, so with that to look forward to the party broke up at 5 A. M. In closing this account I desire to express our best wishes to you and to the profession in general."

"Golly, man, I don't quite see where you get off at apologizing for yourself as a 'news dispenser.' Seems to me the men did not "pass the buck" at all, but merely appointed the right man for the job—only see it to it that you remain "on the job" and don't fall gently asleep at the well-known switch.

I have printed your letter head, just to show New York City, Boston, Chicago, and a lot of other cities which OUGHT to lead, that smaller cities are far more progressive and up-to-date than are they, though in justice it must be said that there is a considerable proportion of progressive men, at least in the New York City local, who want the change made from the foolish, not to say idiotic "machine operator" in the name of the local.

I am glad, indeed, to know that Local 433 still is progressive and active. Wish I might have been at the banquet. Might I suggest that the local, as a whole, have a photograph taken, as "close up" as possible, for publication, with the officers grouped in front, seated, and the membership around them. I believe different locals would appreciate a look-see at other locals and I will give space to any such photographs sent in.

As to the Spoor invention, we will deal fully with that when (if) the time comes that it is a commercial reality or seems ready to become one.

**Bluebook School**

**Question No. 490**—Tell us how you buy your supplies and how you keep them, and how you think the buying ought to be done.

**Question No. 491**—What proof can you offer your manager that too great economy in projection room supplies does not pay? Think this one over. It goes pretty deep, and though partially a repetition of a question asked before, still we will let it ride.

**Question No. 492**—What direct connection is there between a brightly lighted projection room and a poor view of the screen, with observation ports of the usual size.

**As to Certain Matters**

I am not at all infrequently asked for an opinion as to which is the better make of reflector arc lamp, and which is the better type—the ones using a condenser or the ones using none.

It is NOT the purpose of this department to buck into that latter matter. Both types are good; both have their proper uses and place and limitations.

However, this I have concluded to say, and to say it emphatically, viz.: of the non-condenser reflector arc lamps there are several made and on the market. Several of them are good apparatus, well designed and efficient; also there are others which are "not so good."

Watch our advertising columns and you will find therein certain non-condenser reflector arc lamps advertised. I do NOT say there are no other good lamps of this type, but this I DO say, and say it with decided emphasis: THERE ARE NO BETTER LAMPS OF THIS TYPE MADE AND MARKETED IN THIS COUNTRY, AT LEAST, THAN THOSE ADVERTISED IN THIS PAPER. That I make as a FLAT STATEMENT OF FACT.

Now, gentlemen, that being true, and knowing that through sixteen years I have neved deceived you in any degree in matters of this sort, why experiment? If you propose purchasing a non-condenser type reflector arc lamp equipment, why depend upon the bla bla of INTERESTED salesmen? The lamps advertised in our columns are at least as good as any you possibly get, so why look further, and possibly PARE WORSE?
Bluebook School Answers 475 to 478

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.

Q U E S T I O N  N O . 4 7 5 — Name the ports necessary in a projection room and indicate the size you consider the best for each one.

The following made good, though I had to stretch my conscience some to let a few of the rather brief answers slip through. W. C. Budge, Springfield Gardens, Long Island; F. H. Moore, Taunton, Mass.: Charles Oldham, Norwich, Conn.; T. R. Guimond, Mobile, Alabama; G. L. Doe, Chicago; Frank Dudlak, Farmington, W. Va.; Roy Saxon, Lufkin, Texas (Where have you been, old-timer, huh. Ed.); E. Ferugado, Livermore, Calif.; Allan Gengenbeck, New Orleans, La.; G. E. Lawrence and R. J. Bell, Imperial Theatre, Sackville, New Brunswick, and Henry F. Ives, St. Paul, Minn.

Doe, I think, did best, by considerable. He says:

The number of ports will, of course, depend upon the installation. For each motion picture projector there must be a lens port and an observation port, and if it be a combined motion picture projector and a stereopticon—in other words, if there be a stereo attachment, then there must be a separate lens port for it. For each stereopticon there must be an observation port and a lens port, which latter may be but one large port if it be a dissolver. For each spot there must be a single, large port, and for effects projectors there must be an observation port and lens port, or a single large port, according to the purpose the projector is to be used for.

Put into a few words, there must be a lens port and an observation port for each projector, except the spot or effects projector, and with the proviso that two lens ports are necessary when the M. P. projector carries a stereo attachment.

As to the size of the ports, the minimum permissible is as per figure 10, page 167 of the Bluebook. The lens ports of the motion picture projectors should be reduced to the actual size of the light beam at the inner surface of the wall. This is best done, and in modern practice is done by an iris diaphragm, which may be had from any good supply dealer. The observation port of the stereopticon is not used much, and may be reduced to twelve inches, or ten inches (with apologies to the Bluebook, which says 12 inches is a minimum), square. The ports for the spot and for certain effects projectors which must be moved must be of such size as will permit them to do their work. The actual size will vary in different installations. They should be kept as small as may be without interfering with the work.

The dissolver lens port may be reduced to the actual diameter of the beam when a full size mat is being used, but this is hardly necessary, and is seldom done.

The motion picture projector observation ports should be a minimum of twelve friends, but that that is merely a minimum, and I personally think it is too small. I believe the importance of having a clear, sharp view of the screen Image at all times fully justifies the use of a much larger port than that and, incidentally, the wall should be painted dead black for at least a foot all around the port. That a large port surrounded by black paint does afford a better, sharper view of the screen no well-posted man will dispute or deny.

A very good answer, if you ask me. I agree with Doe that the twelve-inch-square port is too small, but when I first proposed that as a minimum we still had a lot of glorified rat holes in use—ports eight, and even six inches in dimensions, while some states still limited them to four inches wide by ten, or was it twelve inches? Imagine that, if you can. Oh, we had some queer things to contend with just a few years ago. When I first led the New York City, the Department of Water Supply, Gas and Electricity solemnly declared that twenty-five (25) amperes of current the limit which might be used for motion picture projection, and that was only sixteen years ago.

A very good answer, if you ask me. I agree with Doe that the twelve-inch-square port is too small, but when I first proposed that as a minimum we still had a lot of glorified rat holes in use—ports eight, and even six inches in dimensions, while some states still limited them to four inches wide by ten, or was it twelve inches? Imagine that, if you can. Oh, we had some queer things to contend with just a few years ago. When I first led the New York City, the Department of Water Supply, Gas and Electricity solemnly declared that twenty-five (25) amperes of current the limit which might be used for motion picture projection, and that was only sixteen years ago.

Q U E S T I O N  N O . 4 7 6 — What should be the height of the observation port from the floor when projection is level? How much should it be lowered for each five degrees projection angle?

All the before named, plus James T. Albright, Jacksonville, Florida, and W. S. True, Brookfield, Missouri, answered this one right.

Budge says:

After all, this is a Bluebook School, and if we turn to page 307 of the Bluebook we find figure 34, which gives the minimum port sizes, and if we then turn to page 306 we find the following:

"CAUTION—The distance of the center of projector observation ports C and D above the floor is shown as 60 inches, which is about right, everything considered, for level projection and the average man, but if there is considerable pitch in the projection the ports will be too high. It will be found very satisfactory to lower the projector observation ports 16 inches wide, with their centers 60 inches from the floor, and then lower them four and one-quarter (4.25) inches for every five degrees pitch in the projection."

Thus: If there be a 20 degree pitch in projection, then the centers of the sixteen-inch-square observation ports should be (4.25 x 17) 60—17=43 inches from the floor. If there is considerable pitch in projection it will also be necessary to lower the lens ports.

Which seems to cover the matter well.

Question No. 477—Draw a diagram of front wall for a two-projector spotlight and dissolving stereopticon, showing ports in place.

Not a single one was entirely right on this, for these reasons: There were many drawings sent in, most of them copies of the cut on page 307 of the Bluebook. Now this is, as brother Budge says, a Bluebook school, but just the same, I want you to USE YOUR OWN BRAINS in matters of this sort. The Bluebook can only give you a general guidance in such matters, because individual conditions vary so much and so widely. Where
How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out. The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end—new seating throughout—not a night lost or a single patron turned away.

Watch your Theatre grow young again between Midnight and Morning —

The Roll Call

American Seating Company

NEW YORK
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CHICAGO
4 E. Jackson Blvd.

BOSTON
77-A Canal Street

PHILADELPHIA
1211-L Chestnut Street
Moving Picture World

June 5, 1926

(Continued from page 508)

every one but one erred was placing exact dimensions on the spot port, which can't really be done, because that particular hole must vary in size according to the requirements of the installation. Had you given figures, with the notation that your figures represented a minimum, that would have been well done. One man, Brother Saxon, made the dimensions 18 inches high by 24 wide, but there are conditions where 18 inches high would not nearly permit of the proper operation of the light beam, especially with a double-banked screen, and it must be placed close to the wall and the spot from it made to cover the orchestra leader.

One man, Brother Gengeheimbuck, made this notation plain and it is made from figures, and he described when E'rinkert's vessel was shipped. He said that because of a quick transfer the film has not been "revised" (meaning, presumably, inspected) and asking the "Operator" to "inspect them before projection and accept our thanks for same."

One would imagine that as much as the exchange is asking what amounts to a favor of the men, it would not begin by affronting them by using a title which automatically declares them to be merely machine attendants. This hand bill has been forwarded me by several projectionists, accompanied by rather caustic remarks. One man says: "You would think the squaresheads wouldn't insult us when asking a favor."

It seems to the very least the exchange could, in decency do, would be to use the term "Projectionist." Many men seriously object to being dubbed a machine operator, and in that they are perfectly right.

In regard to the matter of "thanks," one man says: "I wonder what the bank would say if I tried to cash their thanks." The "quick transfer" is no fault of the projectionist, who is asked, in return for thanks, to do the exchange inspector's work. Seems to me "Inspect and send us a bill for the time consumed," would read much better. Offering thanks is what I call nerve.

But suppose, as it is not infrequently the case, that for any one of several reasons there is no opportunity for inspecting the films before projection, and a stoppage of the show, or a fire results. IS THE EXCHANGE REALLY AND WILLING TO SHOULDER THE RESPONSIBILITY, AND PAY, IN FULL, FOR ANY DAMAGE DONE?

Seems to me the "No time to inspect" stunts are a bit one-sided, and really the result of the exchange booking films too darned close.

Affront and Pure Nerve

A CERTAIN Western Canada exchange is sending out with certain shipments a hand bill, printed in red, which asserts that because of a quick transfer the films have not been "revised" (meaning, presumably, inspected) and asking the "Operator" to "inspect them before projection and accept our thanks for same."

One would imagine that as much as the exchange is asking what amounts to a favor of the men, it would not begin by affronting them by using a title which automatically declares them to be merely machine attendants. This hand bill has been forwarded me by several projectionists, accompanied by rather caustic remarks. One man says: "You would think the squaresheads wouldn't insult us when asking a favor."

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Improved Lamphouse Ventilator

J. AY A KING, JR., Manager Embassy Theatre, Jenkintown, Pa., has set his "What about it?" question mark on a motion picture ventilator, and has invented a new lamphouse ventilator, which I give you a peek at herewith.

Concerning its utility they say:

The idea of the ventilator is to overcome the back draft and vent flue, which has a tendency to cause the air to be unstable. There is no doubt but that many projectionists have had this trouble, especially with the reflecting type tar lamps.

We have used these for many months now and the results have been the best. The pipe may be run as high as one wishes, but twenty-eight inches is plenty from top of lamphouse to vent cap is sufficient.

Some old projection rooms do not have means for extending their vent pipes from lamphouse to outer air. That is why we designed this ourselves.

I also have you photos of Carl Covel, Chief Projectionist and Harry Utzy, Assistant, projectionists of the Embassy Theatre, Jenkintown, Pa.

I pass this along to you, without comment, except that I personally see no need for such an extension, perhaps, though I am in error in this. Use your own judgment. If interested in the extent of wanting further details, write friend King direct.

Mechanical Change-Over Signal

JAMES HARRISON, projectionist of Georgetown, Ohio, sends a drawing of a very simple, easily made mechanical change-over signal.

Undoubtedly the arrangement will work, though a sprocket idler roller would be an improvement over the felt pad. The device needs no explanation, the drafting conveying all necessary information. I would suggest as probably a very efficient device for a light-up signal, with change-over by cue. Used that way it seems simple and quite practical, therefore, is recommended to your favorable consideration.

Omission By Oversight

In May 29 issue I described the installation of the Loew's Palace Theatre, in Washington, D. C., which installation is under the charge of Chief Projectionist Lester Isaac, who also has general charge of projection in all Loew Washington Theatres and of projection in the White House. I left friend daughter in a theatre, where the S. M. P. E. was guests of the evening, hurried down to the Palace and made a necessary hasty examination of the equipment, which, by the way, has Simplex projectors—a fact I see I forgot to mention. There were other things to which justice was not done, therefore Projectionist Isaac is cordially invited to send us a picture of his projection room for publication.
The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
An epic of the West, with many big scenes.

An army post in the days when the Indians ran wild; a troop of cavalry trying to keep peace, a handful of whites surrounded by throngs of redskins; the colonel's daughter; Harry Carey as the daring scout; a young officer who would know a lot more about Indians when he had more experience; a treacherous halfbreed; attacks, battles, rescues!

Intense drama, and a star whom your audience know and love.
THE PARADE OF HITS IS ON THE WAY!

POLLY OF THE CIRCUS
Norma Shearer. Tod Browning, director. Margaret Mayo’s drama.

ALTARS OF DESIRE
Mae Murray. Director, Christy Cabanne. Conway Tearle. Maria Thompson Davies’ story running in American Weekly. (6,000,000 circulation)

Mae Murray Picture

THE RED MILL

POLLY PREFERRED

MARY OF VASSAR
Marion Davies. Cosmopolitan production.

THE FLAMING FOREST

THE UNDERSTANDING HEART
By Peter B. Kyne. Running Cosmopolitan Magazine. All star Cosmopolitan production.

CAPTAIN SALVATION

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’Neil and strong cast.

A LITTLE JOURNEY
Rachel Crothers’ stage hit. Harry Millard, director.

THE BOY FRIEND
Marceline Day, John Harron, etc. Monta Bell, director. From John Alexander Kirkpatrick’s play.

BLARNEY
Renee Adoree, Ralph Graves, Paulette Duval. By Donn Byrne. Marcel De Sano, director.

THERE YOU ARE

I CAN DO IT
By Max Marcin, famous Broadway playwright.

HEAVEN ON EARTH
Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates.

WOMEN LOVE DIAMONDS

‘FRISCO SAL
Edmund Goulding’s drama of San Francisco’s Barbary Coast.

SHADOW LANE
Written and directed by Edmund Goulding.

TIN HATS
Owen Moore, Claire Windsor, Bert Roach, Edward Sedgwick, author and director.

THE GAY DECEIVER

LOVE’S BLINDNESS
Elynn Olyn special. John Francis Dillon, director. Pauline Stark, Antonio Moreno, Liliyan Tashman, Sam deGrasse.

THE CALLAHANS AND THE MURPHYS
Kathleen Norris’ classic in Irish-American.

THE TAXI DANCER

MAMAN
The stage play three years in Europe. By Jose Germain.

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A new idea typical of M-G-M daring. Watch for details.

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WONDER PICTURE
MARÉ
NOSTRUM
(OUR SEA)
BY BLASCO IBANEZ
ALICE TERRY
ANTONIO MORENO
5th MONTH AT CRITERION, N.Y.

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REX INGRAM’S
THE MAGICIAN
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Beau Geste
Glorifying the American Girl
Sorrows of Satan
The Rough Riders
The Wedding March
Harold Lloyd's

James Cruze's mighty road show epic
Supervised by Florenz Ziegfeld, the master showman. An Ed. Sutherland Production
Herbert Brenon's smashing melodrama with Ronald Colman, Noah Beery, Alice Joyce—all star cast
D. W. Griffith's masterpiece with Adolphe Menjou, Ricardo Cortez, Carol Dempster, Lya de Putti
Victor Fleming's cyclonic classic of courage
Eric von Stroheim's brilliant romance of Vienna

new comedy special, as yet not definitely titled

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the eminent novelist—two stories. Titles to be announced
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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
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THE GAY OLD BIRD
A MILLION PUBLIC
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PHENOMENAL! Meteoric! Such terms describe the rise of Dolores Costello to stardom. As a result of her work in "The Sea Beast" and other Warner Productions, she has been taken close to the very heart of the American public. There is not a bigger box-office drawing card in motion pictures today!

The pictures in which Miss Costello will appear during the coming year are big pictures—big in every sense of the word. Stories and plays by world famous authors, directorial genius and the production standard of the Warner Studios will all combine to place these four pictures at the top of the list of forth-coming great successes. No exhibitor can afford to have his opposition book these pictures first!

And yet they are included in the group of 26 Warner Winners. They are typical of the quality of product of which these 26 pictures are composed. Any place else they would be "specials"—and you would pay "special" prices for them. There isn't a group of pictures of any number on the market today that can compare with the 26 Warner Winners for 1926-27.
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"Proud to be first to show pictures of Amundsen polar flight. Congratulations for unbeatable record in getting this to screen way ahead of all others."
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"Congratulations on your wonderful beat on Amundsen polar flight. A repetition of your great accomplishments at all times."
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"Hell!" said Hula Kate. "I never seen a gospel outfit that carried a hula dancer!"
Collins of Arkansas Elected M. P. T. O. A. President

Moving Picture World

Exhibitors Hurl Battle Gauge at Hays; Seider Warns Against Encroachment

Bulletin

Los Angeles, June 4, 4:50 P. M., Pacific Coast Time.

Eli Whitney Collins, of Little Rock, Ark., President of the Motion Picture Theatre Owners of Arkansas, was elected President of the Motion Picture Theatre Owners of America, this afternoon by the new Board of Directors.

Bulletin

Los Angeles, June 4.


Independent Owners Must Fight Fire With Fire

Los Angeles, June 2.

The keynote of Joseph M. Seider’s first address to the convention as business manager was “encroachment.”

This part of his speech formed its conclusion. Prior to stirring the convention by calling it to arms against the chain theatre organizations, he reviewed the work of his office.

He mentioned various individual cases handled by the national organization for the benefit of single members, the establishment of the Official Bulletin, the fighting stand taken against the Credit Committee established by the various Film Boards of Trade, the New Jersey power rate, affiliations, finances and recommendations for the amendment of the constitution.

Almost every subject that Seider touched upon held a vital interest for every attendee of the convention.

On the encroachment matter (Continued on page 3).

Seider and Steffes Clash Over Standard Contract

Los Angeles, June 2.

The expected clash between Joseph M. Seider, chairman of the Contract and Arbitration Committee, and Al Steffes, head of the Allied group in the Northwest, occurred during the second day of the convention, but with no definite results as, after considerable discussion, the matter was referred to the Board of Directors with a request for a mandate returnable the next day.

Seider occupied the limelight during the entire second day of the convention. His first report concerned films contracted for by exhibitors and not delivered, the second concerned the contract. At the conclusion of the latter the word skirmish with Al Steffes occurred. The question of the appointment of the advisory board which, with Will Hays, framed the contract, was brought up. During the discussion Steffes stated that he represented Allied and not the M. P. T. O. A. The discussion hinged on this point until the matter was referred to the Board. Statement after statement in Seider’s report on pictures that distributors failed to deliver was pointed.

Six Distributors Named

Distributors named in the complaint were Warner Bros., Metro—Goldwyn—Mayer, Producers Distributing Corp., First National, Fox Film Corp., Famous Players—Lasky.

Seider had made a complete study of many cases concerning each company. Not only did he (Continued on page 4).

By William J. Reilly

(Special Dispatch to Moving Picture World)

Los Angeles, June 4.

The climax of the seventh annual convention of the M. P. T. O. A. here at the Ambassador Hotel was reached during its Thursday afternoon session when the guage of battle was definitely thrown down to the Hays organization on the question of the uniform contract. By unanimously passing the report of the Business Relations Committee, headed by Sydney S. Cohen, the M. P. T. O. A. officially repudiated the contract in totality and set to work machinery for the appointment of a committee of five to frame a contract suitable to the National Exhibitor body.

So far as the M. P. T. O. A. is concerned, the work of months was scrapped when the convention went on record refusing to recognize the authority of the advisory committee to frame a contract for it.

C. C. Pettijohn, representing Will Hays, promptly took up the issue of battle. Afforded an opportunity to address the delegates, he told them in decisive language that whether or not they approved of the uniform contract it would be the standard contractual document for 1925-26.

“It is a good contract. It is in effect now. It will be in effect,” said Pettijohn. “Whether you cannot show us anything in the way of organization that you have this afternoon I am beginning to think we will have to look after your interests ourselves.”

Pettijohn was referring here to the bitter fight staged as previously by allied and M. P. T. O. A. speakers on the question of voting privileges in the convention, during which allied leaders threatened to walk out.

Work of Month Is Scrapped At the Convention

Bulletin

Los Angeles, Cal., June 4, 4:30 P. M.

Al Steffes publicly announced the disbanding of the Allied States Association. Cheers greeted the harmony foretold by this startling move.

Jack Miller, Chicago, moved that Woodhull buy a tombstone for Allied.

Richey and Kleist of Michigan seconded Steffes’ harmony move.

Los Angeles, Cal., June 4, 4:20 P. M.

Joseph M. Seider continues as business manager for another year.

OUR OWN WEATHER REPORT


VOL. 80

NEW YORK, JUNE 12, 1926.

NO. 7
State M. P. T. O. Leaders in Heated Debate

CONTRACT REPUDIATION RESOLUTIONS

After an exhaustive discussion of the entire contractual situation existing between the distributors of film and the theatre owners of the United States, the M. P. T. O. A., the findings of this committee were as follows:

"The uniform contract as originally agreed upon met with the approval of the committee. The subsequent changes to this contract by the addition of numerous clauses were made by a number of exhibitors wishing about the situation necessitating the informing of the theatre owners of the country that the contract is not now in form when originally approved. In view of this situation the following motions were made and carried:

(1) That as no authority was ever given by any representative of the M. P. T. O. A. to serve on the advisory committee that therefore the actions and conclusions of this committee be not recognized by the M. P. T. O. A.

(2) While the M. P. T. O. A. do not recognize this advisory committee as an authorized committee of this association yet in the light of facts they have performed on the contract, we, this committee on business relations, hereby commend and thank them for their efforts.

The above motion was introduced on the floor of the convention authorizing the president to appoint a contract committee of five members to negotiate a uniform contract for the M. P. T. O. A.

Respectfully Submitted, the Committee on Business Relations.

SINDEY COHEN, Chairman.

"We will play ball with you or we will play ball without you," Pettijohn said, "but we want to see you show united front so that together we can face the enemy of the theatre industry.

At the request of Pettijohn was certain of his ground. The session adjourned, and the committee, discussing his remarks. The action of the convention sustained Seider's report of the previous day when he recommended exhibitors be not bound by the advisory committee rulings unless approved by them.

The progress of the Thursday convention was blocked for two hours when President Woodhull called a special meeting and permitted the sky to be the limit on discussion of the report of Jack Harwood's credentials committee.

Three hundred and twenty-eight votes had been allotted to various units on the basis of dues paid to the national organization, the basis being one vote for every twenty-six dollars paid in.

Steffes Fights For Votes

Allied leaders headed by Steffes bitterly opposed the small allotment of the ballot, and in protracted debate explained that they had withdrawn from the M. P. T. O. A. because of its failure to procure the big outside man as, according to Steffes, a committee had been instructed to do at Milwaukee.

When Woodhull fielded the Hill Steffes, Jack Miller of Chicago, Harry Bierke of Kansas, Sydney Cohen, Colonel Craig of New York, and Riche of Michigan indigled in a tree for all.

Frank Rembush then presented a compromise on the vote situation, urging that the matter be not effective for another year. The idea did not register.

The final recommendations of the credentials committee were finally overwhelmingly adopted. Steffes then declared that the allied states would get behind the national organization if he could be shown that they were headed in the right direction.

R. F. Woodhull

EX-PRESIDENT OF THE M. P. T. O. A. AND PRESIDING OFFICER AT THE CONVENTION.

Sydney S. Cohen

He has retired from organization activity in the M. P. T. O. A.

Sydney Cohen Gets Splendid Testimonial

(Special Dispatch to MOVING PICTURE WORLD)

Los Angeles, June 4.

The festooned room of the Ambas- sador, meeting place of the convention, was transformed into a huge banquet hall Thursday night when Sydney S. Cohen, retiring chairman of the board of directors, was given a testimonial dinner in recognition of his work for the organized exhibitors. One thousand delegates, stars and production executives listened to glowing tributes to Cohen from M. J. O'Toole, C. C. Pettijohn, R. F. Woodhull, J. Stuart blacket and others.

Ell Whitney Colina, president of Arkansas M. P. T. O. A., acted as toastmaster. Of Cohen's future in organization circles, only hope was expressed that he continue.

"Cecil B. De Mille Day"

Los Angeles, June 4. Special Dispatch to MOVING PICTURE WORLD.

Friday was "Cecil B. De Mille Day" for "Celebrity Hour" preceding the session. Practically the entire battery of De Mille players and directors, headed by Mr. De Mille, appeared and were introduced by Barrett Kiesling.

De Mille denied that any one organization can corral all the brains of the industry under one banner. He maintained that one man can no more do this than Canute could hold back the ocean. He said P. D. C. has new ideas and personalities which will be counted in the success of the future.
Brylawski related that the major expenditures of the commit-tee had been $1,900 for equipping new offices in New York, $7,000 to Sydney S. Cohen for money loaned, $6,200 to James J. Walker, now New York mayor, for work on legal counsel, $5,000 to F. Gilbert for the same pur-pose, and $1,200 to Sam Bullock.

The chairman also stated that a tentative arrangement had been entered into with Louis Jacobsen for the production and distribution of a new series of "Cohen fights," in which M. T. O. A. propaganda would be included. The arrangement remains to be okayed by the new committee and is tentative only insofar as it enables Jacobsen to proceed with the financing of arrangements of production.

"Hall and Farewell" By Julian Hays Sydney S. Cohen then made his "Hall and Farewell" speech.

"Capital when it fights," said Cohen, "only does so for better terms and conditions and understanding between the parties. Joining a field that is essential that the Motion Pic-ture Theatre Owners of America unite and act, and conduct along lines that will prevent the annihilation of all the "dodo-birds,"" he said, while the "Generals" of finance met and discussed terms of ad- vantageous alliance.

"The balance of power lies with the independents. A trade- owner to sway the scales one way or the other. The force is upon his support for the force which will prevail."

After reviewing the work of the organization since his associa-tion with it, Cohen delivered his valedictory in which, in part, he said:

"Cohen Delivers Valedictory

"Nothing is gained in this wild and wasteful world of ours without effort, without struggle. Nothing happens, you must make it happen. We have therefore, given little bumps or jolts to those with whom they arrive, little bumps which are nothing but manifestations of activity or attempts to do something. I have given these bumps undeniably, for I have been working and trying. And, needless to say, I have received bumps. And in stepping back from the race, I hope this is not against others better fitted and able to carry on, and I know with your co-operation and support they will successfully."

"I thank you." Cohen's was a great valedic-tory.
Seider Reviews History of Uniform Contract

Seider-Steves Clash
(Continued from page 1)
take up the question of non-delivery, but he also dwelt on cases where costs, stunts, authors and directors have been held back from pre-production announcements.

Seider laid particular stress on the withdrawing of film contracts, subsequent to the inclusion of the distributor clause to the contract, thereby again making the uniform and its multi-distributor clause clauses to the contract, thereby adding that it was not standard or unform and to guard against the recurrence of a situation where, after a standard form of contract was agreed upon, individual distributors added clauses to or deleted them from their form they put into use, we drafted and submitted a clause providing for a warranty that the contract submitted to you for signature by the distributor is the standard form of contract which had been approved by your Contract Committee.

made a statement of a clause or two, which would embody a special understanding between the individual owner and a distributor, or where it was necessary to add a clause to a provision in the policy of a distributor, provision was made that where such additions were made they would be specifically noted in the space provided for the warranty clause.

immediately after they agreed on the form of contract the distributors immediately set to work, the same as the product. You must now shop for the best product, the same as you do for the best product. You must also base the purchase price of the promise that you will not receive all the photographs that are sold to you and that you contract for. In other words, you should not pay for cream when you will receive skimmed milk.

The Advisory Committee was appointed by Mr. Hayes at the Union League Club meeting. Its personnel is of the highest type and we are safe in placing our confidence in their integrity. However, they were appointed by Mr. Hayes. The committee representing you, the owners, should be elected by you or appointed by your president. You are therefore not bound by the decisions of the Advisory Committee until you ratify them.

We recommend:
1. The designation of a committee to serve for the ensuing year under full authority to represent the organization without interference or substitution by the Board of Directors.
2. That state organizations shall be urged to withdraw their participation in Arbitration Boards until contract reforms are granted.
British Companies Get Finance Offer From Hays Office

Reciprocal Plan Is Advanced by Col. Lowry

BY SUMMER SMITH
(Special Dispatch to Moving Picture World)

London, June 2.

In an effort to aid British film production and prevent quota legislation against American pictures, Col. Lowry, representing the Hays office here, has made an offer to the British film trade whereby America will provide two-thirds of the cost of one British picture for every 36 American pictures imported here.

Such British films would cost not less than $60,000 nor more than $90,000. These pictures, partially financed by the American trade, would have a guarantee of distribution in the United States, with 40 per cent. of their gross revenue going to the British producer.

As American producers annually take 75 millions in rentals from the British Empire, this offer amounts to a voluntary tax of 1 cent per film, assumed by American producers which they could easily do if they were doing a better trade.

The plan presented by Col. Lowry also includes the provision of capital and equipment for the building of the British studios.

Other British News

James Bryson, of Universal, is sailing for the States with a print of "Les Misérables." American critics have been unanimous in their praise of the first Japanese production, "The Street Jugler," to be shown here.

"The Manicure Girl" (Paramount) and "Redhead Heaven" (Warner Bros.) are current hits here.

"The Big Parade" (M-G-M) is doing a splendid business.

De Mille Signs Four

Coincident with the casting of the 1926-27 productions to come from the De Mille and Metropolitan studios, General Manager Shipman announces the signing of contracts with Edmund Burns, Louis Natheaux, Sally Rand, and Josephine Norman.

"U" Star Departs

Marian Nixon, Universal star, has sailed for New York for a short visit. The success of "The Devil Horse," remarked that the film would take any exhibitor "From Rex to Riches!"

Mabel Normand, who returns to the screen under the sponsorship of Hal Roach at two-reel Pathé comedies, has settled her business affairs in New York and returned to California to continue her series of comedies.

Anti-"Greed"

(Special Dispatch to Moving Picture World)

Berlin, June 2.

What is believed to be a disturbance organized by the Nationalist Party here has been directed against "The Better Ole." M-G-M film directed by Eric Von Stroheim on the occasion of its initial presentation. The disturbance is directed against Von Stroheim and the picture is merely the buffer. Nationalist leaders at Von Stroheim because he made or appeared in some German films during the war.

Warner Bros. Plan 3 B'way Presentations

Warners are arranging for presentations of John Barrymore in "Don Juan" and "Chaplin in "The Better Ole" in New York theatre, Harry M. Koenig, president of company is in New York from the Coast for the special purpose of completing details. His visit to Europe which will be made to launch Warner production activities in England, France and Germany will be delayed till such time as "Don Juan" and "The Better Ole" are fairly under way.

The plan is to present John Barrymore in "Don Juan" first and eventually have three show pictures on Broadway at the same time. "Don Juan" is scheduled for July 15, with "The Better Ole" to follow about three weeks later. A third wartime attraction is to be presented before the end of August.

A noted feature of these presentations it planned to have the Vitaphone accompaniments.

Charet's Revue Stars

Signed by C. B. De Mille

Oscar B. De Mille has signed Beatrice Lillie and Jack Buchanan to the internationally famous stars of Charet's Revue.

Beatrice Lillie, who in private life is lady Robert de Courcy, and Jack Buchanan have been appearing in Charet's Revue at the Capitol Theatre, Hollywood, opened by them four weeks ago, following their sensational New York engagement, where their popularity brought an advance sale of $30,000. During their Hollywood engagement De Mille made many screen tests with them. That these tests have met with De Mille's approval is evidenced by the contract just signed.

Visits New York

Marie Prevost has just completed her first two starring pictures for Fox. Previous engagements in New York from Hollywood last week for a vacation.

Kyne Stories

Irving G. Thalberg, assistant studio executive of M-G-M, announced the purchase of several stories by Peter B. Kyne for early production. The stories are "Silver Threads Amongst the Gold," "Big Tim Meagher," "Little Casino" and "A Desert Odyssey."
United Artists in Foreign Fields

United Artists Corp. has opened a distribution office in Rio de Janeiro, Brazil, under Enrique Foues, who sailed from New York ten prints of United Artists releases.

Braz has been in charge of the Havana exchange of the company for the last three years. From the Rio branch he will serve all the theatres in Brazil, numbering now one thousand, and as business develops he will probably open other exchanges in Brazil.

A new branch will also be opened in Cristobal, Panama Canal Zone, in charge of O. H. Mantell. This branch will in future serve Panama, Guatemala, Salvador, Nicaragua, Costa Rica, Venezuela, Colombia and part of the West Indies.

Under A. C. Berman, United Artists representative in Germany, Max C. Goosman becomes branch manager. For several years Max Bloom retains the same post at Duesseldorf, Martin Ber-net, Vladikavalka and Charles A. Kuehle at Leip-zig.

An exchange has also been established at Cape Town, South America, with Edward Jose as head.

Two Vidor Vehicles

Elise Ferguson's stage vehicle, "The White Shadow," has been purchased by Paramount as a starring play for Florence Vidor. Julian J. Jorgenson is adapting Margaret Wildermere's "The Gallant Lady," which will be made with Elise Vidor prior to "The Wheel of Life."

"Al's Here"


Ohio Amusement Wins In "Kiki" Date Case

On June 1, the case of the Ohio Amusement Company against First National Pictures, Inc., pertaining to the availability date of "Kiki" following the first run engagement of the picture at the St Clair Theatre in Cleveland, was settled last week before Common Pleas Judge Jacob Stacel, appointed arbitrator when the Board of Arbitration was tied in its decision. Judge Stacel considered a decision in favor of the Ohio Amusement Company, allowing that "Kiki" should be available to the Ohio Amusement Company on May 30th. Judge Stacel's findings in the case were as follows:

"It is my opinion that although there is nothing definite in any of the contracts as to the exact dates when these first runs are to be released and, because of the joint meeting held between the Pima Board of Trade and the exhibitors it is the intention and purpose to establish a trade practice with the pictures and consequently resolutions were offered at the joint meetings which were adopted, setting forth plans under which they should be available to the Ohio Amusement Company on May 30th."

It is my opinion that contracts between the companies and the zones agreed upon at the joint meetings should be construed together in determining the intention of the parties and the arbitrator finds that in all except one case the exhibitors were successful in obtaining a date under their contracts and that plaintiff company had a right of priority for the 30th of May, 1926, and should be permitted to exhibit "Kiki" at his theatre on said May 30th, 1926."

Fred Desberg, general manager of the Ohio Ohio Theatre, Inc., was granted a temporary injunction against First National Pictures, Inc., restraining First National from serving the Ohio Amusement Company with a print of "Kiki" on May 30th.

Kann Back With European Contracts

George E. Kann, vice-president of the Ginsberg-Kann Distributing Corporation, returned to New York last week on the steamship Bereengaria from a two months' trip to England, France, Germany and other European countries. He closed while abroad several important contracts for the distribution of the Ginsberg-Kann product for the last season, so that the firm will have advantageous representation not only in the United States but on the Continent as well.

Mr. Kann just completed a contract with the Argosy Film Company for the exclusive handling throughout the United Kingdom, Ireland, Scotland, Wales and the Sterling and Banner productions on the Ginsberg-Kann product for 1926-27.

In Paris he closed with Jean Vanderheiden for Holland, Belgium, France, Spain, Portugal, and Italy, and in Brussels and Helios Film for Eastern Europe.

McConaughy Sails

J. W. McConaughy, for several years associated with William Le Barone as the International Agency in an editorial capacity, sailed this week on the Bremen under engagement with British National Pictures, Ltd. His first work will be the handling and title of "London" starring Dorothy Gilsh and directed by Herbert Wilcox.

Tax Equals Admission

Nicholas S. Schenck, vice-president of M-G-M, in charge of distribution, accompanied by Pierre Poix, has left the Culver City studios to return to New York.

N. Schenck Returns

Ennis is Artclass Gen'l M'gr

Pathé presented an elaborate invitational presentation of Hal Roach's latest and biggest picture, "The Devil Horse," featuring Rex, the equine wonder, in the Grand Ballroom of the Hotel Roosevelt on May 31st last, opening June 1. Prior to the showing of this picture, a novelty was presented: a featuring, for what is claimed to be the first time in moving picture history, the harmonic tympani battery of twelve tuned drums, which instruments, manufactured by artists from some of the largest symphony orchestras, provided a musical setting of a nature particularly apt to the primitive mood of the feature picture. James C. Bradford conducted the musicians. The novel idea of this musical prelude was conceived by Barrett McCormick and his choice of the organ was admirably justified in the appreciation shown by the audience.

In the program booklet an opportunity was given the audience to view the booklet being covered in parchment decorated with Indian design and adorned with laces of genuine rickaw: this contained, besides the program, a history of the life of Rex, the equine star of the film. A delighted audience accepted the picture as fully up to the advance statements made regarding it. Dancing followed the conclusion of the picture program.

J. Schenck to Coast

Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation and one of the organizers of United Artists Theatre Circuit, Inc., the newly-organized chain of pictures, has left for the coast.

Schenck said he would return in the near future. Mr. Schenck, President of United Artists Theatre Circuit, Inc., is completing the pre-release theatres. Schenck accompanied his wife, Norma Talmadge.

Pathé Previews "The Devil Horse"

Louis Weiss, vice-president of Artclass Pictures Corp., has engaged Bert Ennis as general manager of this organization. The appointment of Ennis is in keeping with the recently planned expansion policy of Artclass Pictures Corp., of which this company has entered the field of short subject distribution on an unprecedented scale.

Ennis has assumed the duties of Louis Weiss from that company as vice-president, with his activities conducted in line with the franchise sales policy and to maintain intimate contact with the business producing organizations on the West Coast. In addition to his executive duties, Ennis will establish a promotion department in behalf of Artclass short subject material.

Mills Replaces Gordon

Alyce Mills now has the feminine lead in J. O. Bachmann's "Roving winds of a Million Dollars," Gloria Gordon, who started the picture, was hurt in an accident and unable to work for three weeks.

"U" City Guests

More than one hundred members of the Fraternal Brotherhood of Film Employees, now holding its annual convention in Los Angeles, were guests of Universal City.
Gilpin Will Play "Uncle Tom"

Charles Gilpin, the celebrated negro actor, has been signed by Universal to play the role of Uncle Tom in the super-jewel production, "Uncle Tom's Cabin." Gilpin became famous on the stage for his starring roles in European productions of "The Emperor Jones" and "All God's Chillun Got Wings," and is regarded as the greatest negro actor living.

He is expected to arrive at the studio within the next week. Pollard, who was forced to halt production earlier because of an infection of the jaw which necessitated a serious operation, will resume work at the studio within the next five days.

80 Native Producers in Shanghai, Westwood Says

Norma Westwood, manager in China for Universal, has arrived in New York for a short stay and conference with Carl Laemmle, president, and Nadie Manholt, foreign manager. He reports a steady improvement in film conditions in that country, and the chaotic political and military situation in the country's interior.

Westwood makes his headquarters in Shanghai. He has branched out in Beijing, and has sub-offices in Peking, and is regarded as the greatest negro actor living.

He is expected to arrive at the studio within the next week. Pollard, who was forced to halt production earlier because of an infection of the jaw which necessitated a serious operation, will resume work at the studio within the next five days.

Building Commission

Halt Theatre War

(Special Dispatch to Moving Picture World)

St. Louis, June 1

Building Commission Chairman Christopher has issued an order blocking further construction of the new St. Louis Grauvaly Theatre. 4519 Gravel Avenue, until certain alleged unsafe wall conditions are remedied.

The Goeman-Levine Construction Company of Chicago is in charge of the work. The house and two adjoining apartments have been erected for Reuben Levine of Chicago. The structures will cost $75,000. Goeman Christopher is quoted as saying that he had warned the construction company against the type of wall construction being used, which he claims violates the St. Louis building code. The contractors promised to tear out the condemned portion and on that promise work was suspended in order to continue.

Several days later building inspectors reported that the structure was still being carried forward and no remedy applied.

The principal complaints are that 13-inch walls were erected where 17-inch thick are required, and that 8 inches of tile were used in a 13-inch wall supposed to be constructed entirely of brick.

The theatre as planned will seat 1,856 persons. In addition the building will contain six stores and twenty-four apartments.

New Importer

Walter W. Kofeldt, who went to Europe last fall to establish offices for the new Distri- buting Corporation, and who recently resigned this position, has returned to the United States. He is in San Francisco, Calif., and has launched an enterprise which concerns the importation of the latest European pictures from the Continent. E. Gluckauf is with Kofeldt in the new venture.

New Fan Magazine

A fan magazine will make its bow to the public with an August issue. Its name is "Movie Pictorial," and its publisher the Crewe Publishing Company of New York.

Incorporations

There was a decided slump last week in New York State in motion picture companies incorporating. Only two bids in the Second Securities State's office at Albany, show that there were but four companies incorporated last week, as against any large capitalization. The companies incorporated last week and the location where such appeared in the papers filed, follow: Great Western Pictures, Inc., $30,000, Colla Schechter, Brooklyn; Edith Na- dier, and Martha Haerig, New York City; Mirror Enterprises, Inc., Lake Place, J. Myer Schine, New Haven, Connecticut, and G. C. Owens, Lake Place; Civic Repertory Theatre, Charles Berg, Edward J. Clarke, New York City, and Edgar Farier, Irving Theatres, Inc., $500, Julius and Rose Joelk, New York, and John Del Monte, New York City.

$100,000 Theatre

Business men of Louisville, Ky., will erect a $100,000 theatre, Towers, at Fourth and Oak in that city. Work is to begin immediately.

Sells House

August B. Davis has sold his Casino Theatre, Louisville, Ky., to an unnamed purchaser for a price reported to be $815,000.

New Talent

Lurlene Garrison, one of the most promising of the screen's leading women, has been cast for a role in J. B. Bach- man's "The Preferred Romance of a Million Dollars." Miss Garrison has a small part in "The Brown Derby" and played the lead in "South De Luxe," a two-reeler advertising the Idaho.

"The College Flirt"

Bebe Daniels left last week for Hollywood where she will make "The College Flirt" for Paramount.

Tailing

Rob Wagner has been signed by Warners to title the Ernst Lubitsch production, "So This Is Paris."

Denny at Colony

Reginald Denny in Universal's "Rolling Home," opens Sunday at the Colony, N. Y., succeeding "The Lemon." This is the final Dean release which sprung a surprise by playing weeks each season.

Dutch Censors

The censorship bill, which recent- ly was passed by the Second Congress of the Netherlands Parliament has now been passed by the First Chamber, according to the U. S. Department of Commerce.

"Butter and Egg Man"

First National has bought "The Butter and Egg Man" by George S. Kaufman.

The show was one of the unique Broadway successes of the current season.

Obituary

Arthur A. (Art) Schmidt, Division Manager for P. B. O., with headquarters at Los Angeles, died at the Hollywood Hospital from peritonitis after a brief illness. He recently returned to his home. His remains, accompanied by his family, have left Hollywood for his home in Ohio, where inter- ment will be made. Mr. Schmidt was forty-one years old, and is survived by his widow, Mrs. Madeline Murphy Schmidt; his daughter, Mary Alice; two sons, Arthur, Jr., and Robert.

John H. Brohmahl, secretary and treasurer of the Jewel Pho- toplay Co. and manager of the Theatre, Hamilton, Ohio, passed away at his home within the last five days after a lingering illness. Brohmahl started one of the first picture theatres in the city of Hamilton. The blue and green theatre, which was the nucleus of the present chain. The Rialto Thea- tre, which is the only house of that name at present, remained dark from 1 to 5 P.M. during the funeral.

James H. Hennegan, 60, who with his brothers founded the Lubin Theatre, Cincinnati, more than twenty years ago, died at his home after an illness of long standing. Hennegan was one of the founders of the Billboard Publishing Co.

New Post for Mason

Following the transfer of Pro- ducers Distributing house organ "The Dotted Line from Hollywood to New York, it will be published hereafter. William Sitrom has added Leslie Streeter as assistant to the staff of the Metropolitan Studio. Mason, joined P. D. C. about two years ago as the company's west coast representative and for the past eight months has been editor of The Dotted Line. Previously he acted in an edi- torial capacity for Motion Pic- ture News and the Exhibitors' Trade Review and later took up free lance work as a film editor and title writer.

First Nat'l Launches Summer Sales Drive

The thirty-nine branches of First National Pictures are off to a flying start on their summer billing drive which started Sunday, May 30, and will last through the month of June.

The standing of the branches will be based on the gross bill- ings and advertising efforts which have been designated "the big money months." A bonus of one week’s salary will be paid to every employee of all branches reaching their quota of the drive. In case of ties, the full amount of the bonus will be divided and awarded to each tying contestant.

Two for Julian

The De Mille Studio has ex- ercised its option on the services of Rupert Julian, director of "The Merry-Go-Round." "The Phantom of the Opera," "Three Faces West," "The Devil of the Desert," and "The Demon" will direct two specials this year, the first of which will be "The Yankee Clipper," by Denison Clift, as prepared for the screen by the screenwriter. The second is "Silk," a picturization of Samuel Merwin's novel, adapted by Jeannie Macpherson.

Dr. Stern's Trip

Dr. Emanuel Stern, head of Paramount's medical and wel- fare department, has left for Los Angeles, where he will spend some time conferring with those in charge of his work at the West Coast studio.

He Got the Dates!

There is some exhibitor in northern New York whom Alice Herman, man-ager of the E. I. du Pont de Nemours & Co. in Allentown would love to meet. A Southern California manufacturer, Herman, desirous of increasing his business, sent out a number of letters which read as follows: "I want dates, dates, dates!"

And then some exhibitor was mean enough to turn around and send Mr. Herman five pounds of dates r. c. d.
Montreal Mgrs. Re-elect Officers
(Special Dispatch to Moving Picture World)
Montreal, June 1.

The Montreal Theatre Managers' Association was founded to be in thriving condition at the recent sixth annual meeting of the organization. A unusual surprise was made for the evening by George Nichols, the president of the body for the third successive year. Nichols is general manager of United Theatres Limited, operating a chain of 19 moving picture theatres in the city.

B. M. Garfield, secretary-treasurer, was given much of the credit for the program made during the past year and he was re-elected unanimously to the office. This is the third term for Garfield as he has been the secretary since the formation of the association. Garfield is manager of the Rialto Theatre.

It was decided to hold a banquet at an early date to honor the veteran officers of the association.

Universal Adds Link To Florida Chain

The Universal chain of theatres has just acquired a new theatre in Florida. It was announced this week at the Universal Theatre in Orlando, the general manager of the theatre theatre chain corporation. The house is the Arcadia Theatre in Kissems, Fla., a city under 5,000 population, about twenty miles south of Orlando.

The Arcadia seats about 500, and recently was remodeled and redecorated. It was the leading house in Kissems. Universal bought a half-interest in the theatre, assuming control and forming a theatre operating corporation with the former owner, who will continue to manage the house, under Universal supervision.

This house forms an important addition to Universal's rapidly growing circuit of motion picture theatres in Florida. This southern chain is under the direction of Dan Michalove, assistant sales director for Universal.

Warfield Waits Opportunity

David Warfield, a recent visitor at Paramount's Long Island studio stated that he would go into pictures if the right opportunity was presented.

"Warfield" was asked weeks ago when he would go into pictures some time. Mr. Warfield replied, "If something marvelous came along, I might," he replied.

"Hello, Harry" Exhibitors Greet Marion on Swing Around Country

If Harry Marion ever makes a "travel film" he will call it "My exhibitor friends" and it will picture the boys who've said, "Hello, Harry!" from the Atlantic to Pacific, from the Lakes to the Gulf.

An old trouper, thinking showman thoughts, chatting showman lingo, Harry spends his time making friendly calls on the great family of exhibitors who read Moving Picture World.

The spirit of friendliness, good fellowship, which is Moving Picture World's attitude toward its thousands of exhibitor friends, Harry Marion carries into the field, right to your lobby or box office—wherever he finds you.

He looks straight in the eye; he gets your angle; listens to your comment and suggestion—and shoots it in for the betterment of the service impulse he represents.

If he hasn't shaken hands with YOU lately—he's on his way! When you say, "Hello, Harry!" you're getting in personal touch with the bond of good fellowship that holds together the greatest crowd of good fellows among exhibitors—Harry Marion's friends—Moving Picture World's friends.

Bachmann Names Cohen As Sales Manager

J. G. Bachmann announced this week that Max Cohen has been appointed to the post of Sales Manager in charge of distribution of thirteen M-G-M Pictures which will be produced this year. Mr. Cohen has already assumed his duties and on June 1 started on tour of the Preferred exchanges, his itinerary taking him to distribution centers from New York to the Coast.

Sills to Coast

Milton Sills, who has been in New York working at First National's Eastern studios for the past year and a half, will return to Hollywood about July 1 to start his first picture there about July 5. It will be called, tentatively, "Men of the Night." Carey Wilson is doing the scenario.

Wilde Co-Director

Three years of high caliber work in the scenario department of the Harold Lloyd Corporation have brought its resident Ted Wilde, Lloyd has named him co-director with Lewis Milestone on the star's second picture for Paramount release.

With Chadwick

Charles Reed Jones, motion picture publicist, has rejoined Chadwick Pictures Corp. as director of advertising and publicity.

Enlarge Studio

Ground has been broken for the new carpenter shop at the Columbia Pictures studios, lot in Hollywood, which, when completed, will represent an outlay of $50,000, according to Harry Cohn, vice-president and general manager. This is the first unit in Columbia's plans to increase the size and equipment of the recently purchased studio.

Engagement

Mr. and Mrs. John Polachek of 601 West End Avenue, New York City, have announced the engagement of their daughter, Melaine Faith, to Abraham M. Fabian, of the Fabian theatre interests in New Jersey. The date for the nuptials has not been fixed.

"Captain Salvation"

"Captain Salvation," the novel by Frederick W. Wallace, has been purchased for early production at the M-G-M studios, and will be directed by Reginald Barker.

"Sport of Kings"

First National has bought "The Sport of Kings," a modern farce comedy with the race track as its background.

Collaboration

Marion Orth is collaborating with Zelda Sears on the adaptation of "The Little Adventurers" for DeMille. The picture is a future star vehicle for Vera Reynolds.

De Mille's Aide

Arthur G. King, for the past six years head of the huge ocean terminal at Norfolk, Va., has become associated with Cecil B. DeMille as personal business manager and financial advisor.

Goldwyn Signs Cook

Samuel Goldwyn has signed Clyde Cook, comedian, for a role in "The Winning of Barbara Worth," by Harold Bell Wright, which Harry King will direct. Cook will play the role of "Texas Joe."

Agnes Johnston Visits

Agnes Christine Johnston, M-G-M scenarist, accompanied by her husband, Frank Dazey, was in New York for a brief visit recently in preparation for her adaptation of "Mary oflasses," which will star Marion Davies.

Niblo Renews

Fred Niblo, director of "Ben Hur," has renewed his contract with M-G-M to film five features including his present production of "The Temptress" for Cosmopolitan.

Chaliapin's Son

Fedor Chaliapin, son of the opera singer, will play an extra part in "Love Me and the World Is Mine," the Universal super-Jewel directed by A. E. Dupont.

Show Boat Season

The annual show boat season has opened in the Mississippi and Ohio River Valleys. Nine big boats are in service, the largest being the Cotton Blossom seating 3,000 and the midship of the fleet, the Princess, capacity 500 passengers. These boats make river towns without regular theatres.
Walter Long Added to "West of Broadway"

Walter Long has been added to the cast of "West of Broadway" which stars Priscilla Dean and which Robert Thornby is directing for Metropolitan. Long has the role of "Bad Willie," a self-conscious bad man, but at heart one who would run from danger.

Arnold Gray appears opposite Miss Dean in this production which Harold Shumate adapted from Wallace Smith's Red Book magazine story, "New York West."

Edward Laemmle Picks Next "U" Picture

"Held by the Law" has been chosen by Edward Laemmle as his next directorial vehicle for Universal.

The picture will be made on an elaborate scale and will be a crook-melodrama par excellence. It will be made as a sequel to "Outside the Law," a Universal picture co-starring Lon Chaney and Priscilla Dean.

Set Release Date for "Lew Tyler's Wives"

J. G. Bachmann has set June 15 for the release date of "Lew Tyler's Wives," the screen version of the well-known novel by Wallace Irwin, which Harley Knoles has directed with Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing and Lew Brice in the featured roles. "Lew Tyler's Wives" constitutes the first release on the schedule of thirteen Preferred Pictures which will be issued approximately one month thereafter.
First Prints on Warners New Schedule to be Shipped from West Coast Studios in August

WARNER BROS. have arranged a production schedule that provides for the shipment of the first print of the 1926-27 product from the coast studio on August 9, according to Harry S. Warner, who arrived from the coast last week to arrange for the New York premiere of John Barrymore in "Don Juan." Thereafter the Twenty-Six Warner Winners will be shipped at the rate of one every two weeks, with the Road Show attractions also coming at regular intervals.

The first two of the Twenty-Six Winners are being shaped up now to go into production in the immediate future. They are "Across the Pacific," with Monte Blue, and "Private Izy Murphy," with George Jessel. The former will be the first completed and the first to reach New York. It is due to be shipped from the studio August 9. "Private Izy Murphy" will follow on August 23.

The Monte Blue starring vehicle is an adaptation from the old Charles E. Blaney melodrama of the Spanish-American war, retaining all of the thrills of the original stage production, but put into modern clothes by Darryl Francis Zanuck, who is now completing the scenario. It will depict, among other things, the bombardment of Morro Castle, the sinking of the Maine and the Battle of Manila Bay. Such characters as Theodore Roosevelt, General Frederick Funston and Admiral Dewey will be seen in the production. Roy Del Ruth will direct.

"Private Izy Murphy" will be George Jessel's first starring vehicle for Warner Bros. under his recently signed contract. The first opus for Jessel is an original war story by Chuck Reiner, Edward Clark and Graham Baker.

Following "Across the Pacific" and "Private Izy Murphy" on the production schedule will come "My Official Wife," due to be shipped to the Home Office September 6; "The Heart of Maryland" on September 20 and "What Happened to Father" on October 4. "The Gay Old Bird" is due on October 18.

"My Official Wife" will be an Irene Rich starring vehicle adapted from the famous drama of a decade ago by Richard Henry Savage.

Unique characterizations are offered in this colorful drama laid in the capital of the world's gayety, by Charles Ray, Joan Crawford and Douglas Gilmore. Edmund Goulding is directing from his own story.

Renee Adoree in Lead Role

Renee Adoree, who won universal applause for her characterization of Melisande in "The Big Parade," has been cast for the leading femininc role in the Metro-Goldwyn-Mayer filmization of "The Flaming Forest," it was announced by Irving G. Thalberg.

This feature, adapted from James Oliver Curwood's famous novel of the same name by Benjamin Glazer, will be directed by Reginald Barker.

To Have Feminine Lead

Claire Windsor will have the feminine lead in "Tin Hats," an original story by Edward Sedgwick, who will begin direction at the Metro-Goldwyn-Mayer studios within the next fortnight. The rest of the cast has not yet been chosen. This picture, which will be made under the leadership of Irving G. Thalberg, will be a comedy dealing with the adventures of doughboys during their occupation of Germany after the war.

Extraordinary Bookings

"The Unknown Soldier," Renaud Hoffman's latest epic of human interest with a post-war theme for its background, will be given an extraordinary, nation-wide premiere next week, according to a statement from Producers Distributing Corporation to the effect that over 100 prints of this subject have been booked for showings starting Decoration Day.

New Chadwick Schedule

Chadwick Pictures Corporation, having remained silent thus far in regard to its 1926-1927 program, promises a sensation in its announcement for the new season, which will be forthcoming in two weeks. The entire program has been definitely planned in complete detail. Directors and stars have been contracted for, and every Broadway play and novel that will serve as their vehicles, have been prepared for production by the Chadwick editorial staff. It is understood that four of Chadwick's productions for the coming season have been completed and are now in New York.

From Extra to Lead In Four Days

Last week an extra—this week leading lady playing opposite Glenn Hunter in "The Romance of a Million Dollars," the newest Preferred picture to be produced by J. G. Bachmann. This is the unique record set by eighteen-year-old Gloria Gordon, who has replaced Jacqueline Logan in the cast of Elizabeth Dejeans' novel now being transferred to the screen by Tom Terriss.
Fifty Pictures
In Four Years

FIFTY pictures in four years. Fifty two-reel comedies, each one requiring more thought and preparation, and as much money and time, as the average program "feature." Fifty pictures which have created a "fad" on the screen—invoking the idea of childhood, alluring the interest of theatre-goers of all ages.

Fifty "Our Gang" Pathé comedies—all directed by Robert McGowan, and their stories almost entirely the work of his creative imagination and ingenuity—stand as the one most significant achievement of any director in the comedy field, and one of the finest directorial achievements in the entire field of motion pictures. So says F. Richard Jones, vice-president and director general of the Hal Roach studios, where Pathé comedies are made. He declares McGowan is one of the cleverest screen directors of all time.

"There are no directors on the screen whose work in a similar field has met with such consistent success as has Robert McGowan's," says Jones. "I place him in the first rank of screen directors, one of the very best the screen has produced, for he has built an 'institution' while making pictures. 'Our Gang' is recognized as the salvation of many an exhibitor. It is more than a simple comedy unit."

Final "Fighting Hearts"

"All's Swell That Ends Swell" has been selected as the title of the twelfth and final chapter of the "Fighting Hearts" series of "featureettes" released by Film Booking Offices. It is also the final short subject in which Alberta Vaughn will appear, as she will star next season in a series of six features for F. B. O. Two new series of featurettes based on the magazine stories by H. C. Witwer will be released by F. B. O. next season, "Bill Grimm's Progress" and "Wisecrackers."

Ko-Ko's Treasure Hunt

Film Director Dave Fleischer of Inkwell Studios has just completed another cartoon special, Ko-Ko in "Hot After It." This forthcoming Red Seal release deals with Max Fleischer's cartoon creation on a treasure hunt.

Radio Talk Cancelled

Max Fleischer, head of the Inkwell Studios and Red Seal Pictures, has cancelled his radio talk in Boston because of production activities which are absorbing the major portion of his time.

Greater Movie Season

GREATER MOVIE SEASON finds the producers and distributors of short features prepared for just such a demonstration of their value, from the entertainment standpoint, as was made in January last, when "National Laugh Month" dawned on thousands of showmen as a complete surprise.

Showmen participating in Greater Movie Season will do well to study the offerings of the short feature houses, in rounding out their special programs. In the matter of advertising, publicity and exploitation such houses as Pathe, Educational, Fox, Universal, F. B. O., Red Seal, Cranfield and Clarke and Artclass Pictures, among others, will co-operate with exhibitors to the utmost of their capacity.

Educational's
"Blue Boy"

NOW that there are in all Educational exchanges prints and accessories on the new technicolor Romance production, "The Vision," making it available immediately for first run showings, Educational's home office staff are busy preparing for the release of the second of the series, which is to be "The Blue Boy," named after and inspired by the famous painting by Thomas Gainsborough. Production work on this subject is already well in advanced.

Advance information from the Coast on this production is most encouraging, Grace Kingsley, reviewer of the Los Angeles Times, states: "I saw scenes from 'The Blue Boy' run off at the studio yesterday, and find that Maurice has made the most beautiful color photography produced up to date. His experiments have resulted in the use of rich and subdued tones, which, however, emphasize mood and spirit."

The cast includes John ROACHE, formerly with Warner Bros, and who starred as well in the first of the "Romance" series. Phillip De Lacey will be seen in the title role, with Jane Thomas, Montague Shaw and Esther Rhoades in the support.

"A Yankee Doodle Duke"

RALPH Graves, the Mark Sennett star, is appearing in "A Yankee Doodle Duke," a two-reel comedy released by Pathé. The story concerns a duke who travels incognito. Not being familiar with the who's who in royal circles, it develops that an ambitious mamma mistakes Ralph for the real duke thereby causing much hilarious fun, and considerable embarrassment when his identity is finally disclosed. In his new Pathé comedy, Ralph Graves has the support of a splendid cast of Sennett players including Ruth Taylor, Marvin Roach, Dale Fuller and Patsy O'Byrne.

New Comedies at "U"

Two comedies, both of an unusual nature, are in production at Universal City now under the supervision of Scott Darling.

"That's My Baby" is a burlesque of the many circus features which have been made recently. Charles Puffy is starring, supported by Elsie Tarren and Harry Lorraine, with Dick Smith directing.

"Pail and Chain" relates the humorous adventures of a young speed maniac who is sent to jail for speeding. Arthur Lake is the star and Dorothy Kitchen the lead, under the direction of George Summerville.

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402 Film Building, Winnipeg
Fox Has 17 Directors On Comedy Lot In West

George E. Marshall, supervisor of all Fox comedy productions, has added four new directors to his already strong staff to aid him in bringing to the screen the immense program which Fox Films has aligned for next season.

This program includes a new series of Van Biber comedies, the second "Helen and Warren Married Life" series, another series of O. Henry two-reelers, 20 Imperial laugh-grabbers and the new series of Animal Comedies, of which there will be eight two-reel releases.

Two of the new directors, Mark Sandrich and Leslie Selander, will devote themselves exclusively to the animal doings. Both know their animals, as the other directors know their humans, and Fox officials are free in predicting that this new series will prove more popular and bigger money-makers than any array released to date.

The other directorial additions are Albert Austin, who had "The Swimming Instructor," a Van Biber, for his first assignment and Jess Robbins, who drew the O. Henry, "Babies in the Jungle" for his initial effort on the Fox lot.

These men supplement the following line-up of directorial talent: Ben Stoloff, Robert Kerr, Al Ray, Lex Neal, Lew Secor, Al Davis, Max Gold, Bunny Dull, Felix Adler, Andrew Bennison, Sid Lanfield, Jack Rubens and Eddie Moran.

Plays Role of Clara

Louise Brooks, last seen with Adolphe Menjou in "A Social Celebrity," and who recently completed an important part opposite W. C. Fields in his first Paramount starring picture, "It's the Old Army Game," has been assigned the role of Clara in "The Show-Off," which Malcolm St. Clair is directing with Ford Sterling and Lois Wilson featured.

Miss Brooks will play opposite Gregory Kelly, stage star, who has one of the principal parts in the film version of George Kelly's popular stage play.

Book Your Shorts Now For Greater Movie Season

"The Vision" Pressbook


Julanne Johnston and John Roche head a fine cast in this picture. The picture is based on the painting by Sir John Millais. In the pressbook, a large, 8-page production in itself, the showman will find just the same quantity and quality of material for his assistance as he will find in a pressbook issued on a super-feature.

"The Vision," based on Millais' "Speak, Speak," a canvas that has won fame through many decades, is in two reels, and is well worth playing up as a distinctive feature.

New "U" Series

Featuring Ben Corbett and Pee wee Holmes, Universal has started production on a new series of two-reelers based on the Maggie and Dirty Shirt series by W. C. Tuttle.

The pictures are being made as short Western comedies, and are under the direction of Vin Moore. The role of Maggie Simpkins is played by Holmes and Dirty Shirt Jones by Corbett.

The leading feminine role in the first picture is being taken by Dorothy Kitchen, winner of a recent beauty contest conducted in New York by Universal. Others already cast for the series are Les Bates and Robert McKenzie.

C. and C. Sales

Harry Fogarty and Elmer Holland, salesmen for Cranfield & Clarke, Inc., report a tremendous interest in the local territories for the Cranfield & Clarke output. They have just booked the Oratani Theatre at Hackensack, New Jersey, the Progress and Madison Theatres, on Madison avenue, New York City, and the entire Leon Rosenblatt circuit of New Jersey and Staten Island.

Red Seal Pictures In New Home On Broadway

Growth of Red Seal Pictures, one of the foremost distributors of strictly short features, during the past half year under Max Fleischer's guidance has been marked that newer and bigger quarters were recently obtained on the sixth floor at 161 Broadway. Red Seal's offices were located at 729 Seventh avenue, on the twelfth floor.

This in no way affects Red Seal's local exchange, under Martin Solomon, who serves the metropolitan district, including the northern end of New Jersey. Film distribution and sales offices for this territory will remain indefinitely, according to General Sales Manager Harry Bernstein.

The office force of the executive office has been doubled during the past six months. One of the factors has been the new nation exchange policy which Fleischer started up doubling his duties. Heretofore, Max has devoted most of his energies to the Inkworks' production. While he has in a way relinquished personal supervision of artistic productions, he has had to devote considerable effort to the executive end distribution, with the aid of Fred V. Green Jr., and Harry Bernstein.

As proof of Red Seal's growth in recent months, Bernstein finds that theatres no longer playing, or contracted to play, Red Seal featurettes this season, have increased per cent. This does not include theatres other parts of the world, most of which have served with this product.

Booking "Charleston"

L. Lawrence Baron, Sales Manager Cranfield & Clarke, Inc., has arranged for the exhibition of Red Wayburn's Charleston Reels at the Metropolitan Theatre, Atlanta, Georgia, the Savannah Theatre, Savannah, Georgia, and throughout Texas. He has also arranged with Thomas salesmen in the Philadelphia office.

San Antonio Contest

The San Antonio Evening News is sponsor for the Weiss Brothers' Artclass Pictures Corporation "Who's Who" contest, and San Antonio. The contest is creating great interest among the movie fans.
By Popular Acclaim—
"THE HIT OF THE DAY"

Lupino Lane Comedies

Lupino Lane’s screen record is a remarkable one. In one season under the Educational banner he has established a popularity second to none among the leading Short Feature comedy stars—from Broadway to the smallest crossroads village.

If you haven’t seen “HIS PRIVATE LIFE,” see it now. You’ll be just as enthusiastic over it as were the New York newspaper critics at its showing at the Rivoli Theatre.

“In point of mass popularity, the hit of the day is a Lupino Lane Comedy," said the New York World. "... took a full sized house at the 4:30 showing and set it rolling upon the Balaban and Katz rugs."

The conservative Times said: “Lupino Lane’s war comedy—a short subject—in which he does everything but go to the front, stirred up plenty of laughter. Mr. Lane is a clever comedian. . . . He is excruciatingly funny in some incidents.

“Bearing in mind that the proof of the pudding is in the eating, it should be told that staid old gentlemen and nimble youngsters often manifested their keen delight in Mr. Lane's comic conduct.”

“Really funny,” declared the Evening World, and the Daily News added that “the customers laughed uproariously.”

“MAID IN MOROCCO”
“THE FIGHTING DUDE”
“TIME FLIES” “FOOL'S LUCK”
“HIS PRIVATE LIFE”
And six new ones coming for next season

Educational Pictures

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Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President
Reviews of Little Pictures with a Big Punch

"Puppy Lovetime"  
(Pathe—Comedy—Two Reels)  
LIVING UP TO THE TITLE, this Mack Sennett Comedy starring Alice Day, directed by Eddie Cline, is built around the happenings during that period of life when youngsters are beginning to feel that they are very much grown up and imagine they are with deadly seriousness very much in love. The "plot" gets away from the usual Sennett Comedy, depending more than usual upon the humor growing out of the situations, there is, however, a plentiful sprinkling of slapstick which keeps the action brisk. Alice is congenially cast and attractive and Eddie Quillan, a young chap, proves a good selection in the opposite role. The idea of the comedy is that Alice, against her father's wishes, falls in love with the grocery boy. There is an older, flashy rival, and also a blond vamp. Alice reads a romantic story and decides to vam the grocery boy, with a cigarette, candle-light, etc. The boy is bewildered and does not know what it all is about. Alice lights a sulphur candle, locks the door and loses the key. The pair are almost suffocated, when papa appears and gives Alice the boy and sends Alice. This is an amusing comedy with a lot of laughs and should prove popular.—C. S. Sewell.

"Eight Cylinder Bull"  
(Fox—Comedy—Two Reels)  
HERE IS A THOROUGHLY amusing comedy that gets away from the usual routine. Ralph Sipperly, who has appeared in features and on the stage as an automobile salesman has a similar role here. He is a slicker who contracts to sell several hundred second-hand cars in a day to raise money to enable the hero and his sweetheart to marry. The ruses he uses to sell the cars are clever and amusing and are sure to get the laughs, especially where he uses a big eight-cylinder cutout to sell flivvers and escapes the police by the same method. There is a good sequence right at the opening where he hides on a dock and finds he is a pile of suit cases on a heap. There is a lot of ingenuity and imagination in this comedy and it should prove a popular attraction.—C. S. Sewell.

"His Private Life"  
(Educational—Comedy—Two Reels)  
THERE IS A "PLAY" upon the second word of the title of this Lupino Lane Comedy for it deals with his experiences in the army during the war in the capacity of a private. We meet Lupino as a foppish young millionaire who heeds the call to colors. In camp he finds that his former secretary, Oscar, is his top sergeant and between Oscar using his authority to get even and Lupino's acrobatics and antics as a rookie of the most awkward and booby type, there is considerable slapstick that is good for laughs. The idea is not by any means new and most of the gags and situations are familiar but they prove amusing nevertheless and the average audience should find this an entertaining comedy.—C. S. Sewell.

"He Forgot to Remember"  
(Pathe—Comedy—Two Reels)  
THIS HAL ROACH COMEDY starring Clyde Cook is based on a comedy of errors involving two John Smiths, one of whom has lost his sweetheart to a fellow who whitewashes barns. This is the occupation of Clyde and he endeavors to straighten matters but discovers that the Nell who has been nice to him is not big John's girl after all. This action belongs to the type of burlesque melodrama. In one sequence Clyde joins the army in place of the other fellow and makes a rotten soldier doing everything backwards. There are a number of amusing situations and slapstick that is good for more laughs from the average fan.—C. S. Sewell.

"A Haunted Heiress"  
(Universal—Comedy—Two Reels)  
THIS CENTURY COMEDY, directed by Francis Corby and featuring Edna Marian, proceeds along quite conventional lines in dwelling on haunted house comedy, but, nevertheless, gets a lot of laughable fun out of it. Edna has to dodge black-robed figures. A young sheik comes to her rescue, and as he also wears black robes, they frequently exchange blows as well as distribute them to the associates of the crooked lawyer who seeks the house. Miss Marian shows a lot of pep.—Sumner Smith.

—C. S. Sewell.

"Hair Cartoon"  
(Red Seal—Cartoon—550 feet)  
ISSUE 8 of this series drawn by Cartoonist Marcus shows this artist's clever handiwork in the manipulation of hair so as to produce likenesses of Jackie Coogan, Constance Binney, Agnes Ayres, Conway Tearle, Alla Nazimowa, Tom Moore and Louise Fazenda. Should appeal to audiences with whom this series has proved popular and provide novelty for new patrons.—C. S. Sewell.

"The Golf Bug"  
(Pathe—Comedy—One Reel)  
IN THIS subject Paul Parrott burlesques the ancient game. He finally plays a match with a professional, who resorts to trickery by putting a lively frog inside of Paul's golf ball. But the frog hops into the hole and Paul wins the match and the girl. It is ordinarily amusing.—Sumner Smith.

Any Day Is A RED SEAL Day

Any Day

NO MATTER WHAT THE DAY—A RED SEAL FEATURETTE WILL STRENGTHEN YOUR PROGRAM

Any Day

—C. S. Sewell.

"Movie Madness"  
(Universal—Comedy—Two Reels)  
BURLEQUING the making of motion pictures and the "craze" of some of the feminine contingent to enter the movies, this Stern Brothers Comedy features Edna Marian as a country girl who when the leading lady of a film company on location refuses to be shot at five dollars a day, takes her place saying she is willing to be shot by a film hero for nothing. The company needs a farm house for interior scenes and wreck the place by cutting a hole for a window, demolishing a doorway and chopping through the roof. A severe rainstorm finishing the wreck by flooding the entire structure and what happens to Edna when her father returns is plenty. An amusing slapstick number with a number of smiles.—C. S. Sewell.

"Felix Braves the Briny"  
(Educational—Cartoon—One Reel)  
BRAVE LITTLE Felix the Cat over hears a couple of old salts telling about a treasure chest and rigging up a home made submarine out of a barrel and a piece of guttering for the periscope he heats them to it. There is a chase by sharks and other sea monsters and finally an encounter with the other treasure hunters. Swordfish swim into the submarine and Felix finally finds himself aboard the treasure ship where he finds the others have surrendered the treasure, keeping for himself the fish that he has captured. An imaginative, bright and amusing number of this popular series.—C. S. Sewell.
Moving Picture World

Straight from the Shoulder, Jr.
Edited by VAN

Tips on these dependable program stand-by's are always a big help—so shoot them in every time you fill out a report blank.

SK PLUMBER, (Pathé Comedy), exceptionally well acted by H. M. Ritter, McDonald Theatre, McDonald, Kansas.


SUNKEN SILVER, (Series). My last chapter, April 15, and it held up pretty good. Others may walk out on it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SMELLE - CHEEK (F.B.O. Series), Star, Albert Vaught. Just with Chapter Eleven. In my estimation this series increased in entertainment value with each chapter. After your audience has seen two or three chapters and become acquainted with the

ALI BABA AND FORTY THIEVES, (Bishop Comedy), another fine fair held miniature, a Print microscopic large shown colors. Mitchell Admission and production which hundreds and thousands, and will, no doubt, be successful in all classes, too. By Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


LIZZIES OF THE FIELD, (Pathé Comedy). Another fine story by comedy master story writer H. M. Ritter, McDonald Theatre, McDonald, Kansas.


"The Tin Ghost"
(Educational—Comedy—Two Reels)

THIS COMEDY presents Lige Conley, Estelle Bradley, Jack Lloyd, Otto Fries and Phil Dunham. It is a Jack White production directed by Stephen Roberts. It is upward bound through cleverness for its chief interest an automatic soldier, the invention of the father of the girl Lige has a crush on. The soldier is recommended because he knows how to drink, and asks for no burloughs. Also, "he can't cuss back at second lieutenants." Well, government officials come to inspect the invention, and foreigners seek to steal it. On an invention tour the day after the machine fails to work. It's very good stuff for all but sour-faced people.
—Sumner Smith.

"Twin Sisters"
(Universal—Comedy—Two Reels)

A USUAL IN the Stern Brothers comedies featuring Wanda Wiley there is a lot of slapstick, but in this one a large percentage of the laughs are due to straight farce in which Wanda plays the dual roles of a homely girl and her twin sister, who is a stage star, is alternately mistaken by the men who are in the theatre. The slapstick comes in the first reel with Wanda seeking to cross a crowded street, landing in a coal hole, losing her skirt and borrowing a pair of overalls. Mistaken for a man who has been shot and taken to her sister's apartment where the mix-up occurs. There is also a burlesque fight with swords in this section. Between the rough and tumble stuff and the farce, there are a number of laughs to please the average patron.
—C. S. Sewell.

"Searchlight"
(Real Seal—Magazine—350 feet)

OF THE THREE subjects treated in this issue of the Urban-Kineto magazine reel, the one showing in detail the manner in which a bean begins to sprout, take root and then burst through the ground is the most interesting. Other entertaining sections deal with the showing of "human" emotions on the faces of various animals, such as the monkey which exhibits jealousy, and the rabbit, which is given a microscopic study of a fly under the microscope revealing it as a miniature monster and an acrobat. Especially novel is a multiple photograph taken through the hundreds of lenses that make up the fly's eye, which enables it to see in all directions.
—C. S. Sewell.

"Songs of Central Europe"
(Pathé—Song Series—One Reel)

A NUMBER of old and familiar melodies tilled with the interesting action of this subject, one of the series of Famous Melody pictures. Peggy Shaw is the center of the action and adds a becoming touch of beauty. The songs include "Holy Night," "The Star of Bethlehem," "Oh Where Has My Little Dog Gone," "The Five Tree," "Ach du Lieber Augustin" and the student songs of Old Heidelberg. Any orchestra, or single musician, can take advantage of this subject and accompany it in such a manner as to make it enjoyable for all.
—Peter Milne.

"Dinky Doodle's Bed-time Story"
(F. B. O.—Cartoon—One Reel)

THIS IS ONE of the cleverest and most amusing of the series of cartoons made by Walter Lantz for Bray Productions. Lantz is shown tuning in on a radio for Dinkie and his pup. He gets "Fairyland" and several of the Mother Goose characters out of the horn. By the usual combination of cartoon work and pantomime we see Humpy Dumpy getting his famous fall and several chickens coming out of the shell. Mary and her lamb next appear and the lamb eats the flowers Dinkie picked for her, so Dinky knocks him into a lamb stew. Finally Tom, the Piper's Son appears with the pig he stole, and the pig runs all over the studio with Lantz chasing him. He escapes back into the horn and the station goes off. There is a pretty good share of laughs in this cartoon that should amuse any audience and delight the children.
—C. S. Sewell.

"R. P. M."
(Pathé—Spotlight—One Reel)

GRANTLAND RICE's latest "Spot-light," produced by J. L. Hawkins, derives its title from the name of "revolutions per minute." This refers to the speed of gasoline motors and Rice has made a most interesting reel with shots on a speedway and in the waters off Florida during a motor boat race. He compares the increased horse-power and "R. P. M." of motors of today with those of the first day of the "gasoline buggy."—Peter Milne.
Educational Releases
Maintain High Standard

EDUCATIONAL'S Short Feature release schedule for June shows no let-up in the high standard they have been noted for. This month there will be included among the two-reelers two subjects by Lloyd Hamilton, "Nothing Matters" and "Here Comes Charlie."

An exceptional Educational-Jimmie Adams Comedy titled "Chase Yourself" is one of the high spots this month. In the role of an estrogenic tramp the Christie comedian offers something original and screamingly funny.

A Bobby Vernon Comedy which is quite out of the usual run is worthy of especial mention as well. "Till We Eat Again," the Vernon Comedy, is a story dealing with the experiences of a hungry couple, Bobby and Frances Lee—they endeavor to satisfy the pangs of hunger without a thin dime in their pockets and finally, by landing a roof onto a stack of mattresses, Bobby lands into a job, some immediate money, and enough hot cakes to feed an army.

"Hitchin' Up," an Educational-Walter Hiers Comedy, shows the difficulties that a bashful swallow has in popping the question—and especially if he gets the license before the young lady gives an answer and she finds it out. Taking too much for granted gets Walter into a host of laughable situations.

Lige Conley in a fast action Mermaid Comedy, "Who's My Wife," of more than average entertainment value, completes the two-reel releases for the month.

The one-reelers include two corking good Cameo Comedies "Meet My Dog" and "Hold'er Serif," two Pat Sullivan animated cartoons, "Felix the Cat Rings the Ringer" and "Felix the Cat in School Days" both in keeping with the former releases of this series; a Lyman H. Howe's Hodge-Podge "Pecking at the Planes," and the customary two kinasgrams news-reel releases each week.

"After Six Days"
Louis Weiss announces that Floyd St. John of San Francisco has secured for distribution in California, Nevada, Arizona and the Hawaiian Islands, the massive, big and magnificent film version of the Old Testament, "After Six Days." Other exchange men who have territory on this wonderful feature report big business everywhere. Very little territory remains open, and the man who wants to exploit this imposing feature, providing the territory is open, will have no trouble getting big returns, Mr. Weiss says.

Keeping 'Em Guessing

Series "B," the second release of Red Seal's "Keeping 'Em Guessing" one-reelers, made by Max Fleischer in Association with the Magician's Club of America was completed last week. This series is not an expose of magician and stage magic, but an entertaining number of interesting parlor tricks, explained to the audience by a number of well known Broadway actors, in an intimate fashion.

A Big Step Forward
In Short Feature Exploitation

A NEW step forward in short feature exploitation is to be seen in the press sheet which Educational Film Exchanges, Inc., is issuing on "The Vision," first of the new series of Romance Productions. In its advertising and exploitation backing of this picture Educational is working on a real feature basis. The press sheet has just been issued and reveals the biggest efforts that have ever been made to lay out publicity and exploitation campaigns on any short feature subject.

The press sheet is in eight pages, full newspaper size. An entire page is devoted to descriptions and illustrations of stage presentations, prologues, preludes, etc., for theatre managers to work out in connection with the showing of "The Vision." A large assortment of feature newspaper ads have been prepared which are available in either electro or mat form. These range in size from one column by three inches to three columns by twelve inches deep. Most of them contain illustrations in the form of sketches of the highest type.

Titles by Morrie Ryskind

Morrie Ryskind has been selected by Max Fleischer to title the "Carrie of the Chorus" series of two reel comedies which Red Seal Pictures will distribute. Morrie spends considerable time, as a result, at the Pathe Studios, Park Avenue and 134th Street, The Bronx, New York City.

Pathe News Presents
First of Arctic Pictures

WITH the release May 26 of Pathe News No. 44, there is presented the first pictures of Byrd and Amundsen in the Arctic, giving the expectant world a pictorial story of two expeditions that is of far-reaching importance from an entertainment, scientific and educational standpoint.

To Emanual Cohen, Editor of the Pathe News, must be awarded full credit for a tremendously important task successfully completed. His constantly reiterated intention to make the Pathe News a vital factor in the lives of Americans has again been made good, and Pathe has achieved a unique triumph through its cooperation with Leut. Com. Byrd, the daring aviator who is the first to have accomplished the conquest of the North Pole by aeroplane.

This film episode, coming as a climax to this number of Pathe News, graphically tells the story of what transpired at Spitzbergen as the race for new glory and new conquest began, and of Byrd's return after having circled the top of the world.

The Chantier, Byrd's ship, as portrayed in the Pathe News, enters ice-bound Kings Bay, the base from which the two fearless explorers, Byrd and Amundsen, set out. In the absence of docking facilities the giant plane is taken ashore on an improvised raft so frail as to make disaster imminent in the treacherous ice. While Byrd's own preparations are being rushed, the Norge, Byrd's rival in the historic dash to the Pole, looms out of the Arctic mist. Scores of men of the landing crew quickly wrap the dirigible in the hangar, and later the Pathe News shows Amundsen and Ellsworth visiting Byrd's trim craft as it nears its readiness for departure.

Weiss Bros. Galaxy of Stars in Comedy Series

WEISS BROTHERS' Artclass Pictures Corporation announce the following comedy artists appearing in the two-reel comedy features, Winnie Winkle, Izzie and Elzie and Hairbreadth Harry, which they are distributing: Al Aah, Jack Richardson, Elfy Fay, Eddie Lambert, Ethan Gibson, Earl McCarthy, Ben True, Charlotte Merriam, Dave Kirby, Martha Golden, Jack Dempster and the funny kiddies, Jack McHugh, with all his freckles, Little Billy Butts who plays Perry Winkle and Albert Legrue.

The directors are Arvid Gillstrom, Hugh Fay and Al Heeman, well known comedy directors. Al Martin is the title writer and Billy West, comedian, is supervising director for the West Brothers Happiness Comedies, producing the above series. In addition to the principals there are half a dozen gags men working with the directors.

August, 1926, Starts
Greater Movie Season
Preliminary Plans for Campaign

Battery of Experts, Turned Loose on Details, Offers Suggestions With Regard to the Formation of Committees, and Their Duties—More Than a Month of Quiet Work to Precede Opening of Greater Movie Season—Campaign Managers Needed Immediately.

PRELIMINARY PLANS for Greater Movie Season, in August, are now engaging the attention of showmen throughout the United States. The Greater Movie Season Campaign Division of the Motion Picture Producers and Distributors of America, Inc., of which Jerome Beatty is Chairman, has gone into action with the distribution of a large, twenty-four-page press-book.

It is expected that the formation of theatre groups to participate in the event, which this year is coupled with the thirtieth anniversary of motion pictures, will start now and continue for the next five or six weeks, after which these groups will begin to advertise their season's celebration in local newspapers.

Approximately five thousand theatres took an active part in last year's Greater Movie Season, and from their experience plans have been laid for starting the advance campaign.

The plan, in brief, is this:
In each community the exhibitors—all or part of them—join to celebrate the opening of the new motion picture season—a season of better pictures, calling upon the public to start again the theatre-going habit.
It is as definite an event as the opening of the baseball season, and as important to the public. In fact it is more important, since where one person goes to a baseball game scores go to the movies.

The exhibitors contribute to a general fund for a campaign conducted by a general manager elected by them. This general fund is used for co-operative advertising to celebrate the opening of the season and to call the attention of the public to the fact that the new season is starting and that now is the time to begin again the habit of going to motion pictures.

In the summer, business slumps in motion picture theatres. Outdoor amusement activities interest the regular patron. The Greater Movie Season Celebration is to call his attention sharply to the fact that the greatest of all entertainments is putting on its best clothes and is starting out on a new era.

In order to start the ball rolling, call a meeting of all the theatre managers and their assistants in your city. If you are in an exchange city include all the managers of the local film exchanges. Don't limit the meeting to theatre owners. Have them bring their most important assistants, especially their publicity and advertising men. And have the branch managers bring their exploitation men.

The best way to put on this first meeting is to make it a dinner in a private room in a restaurant or hotel. Have the price of the...
dinner as low as possible and let each man pay for his own dinner.

At this meeting the entire campaign should be discussed and a committee of three should be named to report upon ways and means of conducting the campaign.

At the second meeting this committee should recommend a general plan of procedure and should nominate four or five candidates for the position of general manager of the local campaign. After the names are voted upon the final selection should be ratified by a unanimous vote.

A board of directors then should be named. This should be made up of one man from each theatre. In an exchange city representatives of film exchanges should be included on the board. This board should set a definite date upon which the season is to open. This date is optional, but should be early in August. Monday, August 2nd, will be the date used nationally as the opening day of the season. The General Manager is directly responsible for the success of the campaign. He should be a leader, a man of ideas, a favorite among his townpeople and, above all, a man who is willing to work with all his might for the good of the cause.

As soon as possible he should make a definite recommendation to the Board of Directors. A budget should be laid out, and when approved the apportionment of the expense should be worked out among the participating theatres.

This money should be paid in before the campaign starts so that the General Manager will have a fund to work with.

The general manager should appoint committees, who will work under his direction, as follows:

**FINANCE COMMITTEE:**
To collect and disburse funds to take care of the physical ordering of all material.

**PUBLICITY AND ADVERTISING COMMITTEE:**
This should be headed by a high-class local publicity and advertising manager who will devote almost his entire time to the job. The committee should handle:

Newspaper Advertising: In addition to placing the newspaper advertising, preparing advertisements and O. K.'ing copy, the committee should make sure that each advertisement contains the name of each theatre participating in the celebration and the names of the pictures being shown during the celebration. It also should arrange with newspapers for their advertising managers to solicit co-operative advertising from local merchants.

This committee should order and distribute cuts and mats and should furnish each theatre sufficient cuts and mats for use in its house organs and local advertising.

Publicity: Arranging for newspaper publicity and also furnishing copy for house organs published by theatres.

Co-operative Advertising: The committee should call upon every local advertiser and persuade him to run local advertising during the celebration, a GREATER MOVIE SEASON cut with a line stating that the advertiser endorses the movement.

Window Displays: To see that every big store in town and most of the little ones put up GOMF S rally and displays for GREATER MOVIE SEASON window displays. Bookstores, drug stores and department stores, especially, will help.

**OUTDOOR COMMITTEE:**
Billboards: The committee should make arrangements with the local bill-posting plant for a certain number of boards, posting to begin two weeks before the opening of the campaign. Probably the local bill-posting plant will be glad to donate a number of boards to add to the showing that the committee buys.

**SEAT-SELLING TIE-UPS are outlined in the Greater Movie Season pressbook. Write for your pressbook now.**

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**Contest Press Sheet Ready**

THE complete details of the New Greater Movie Season Contest are explained in the Special Greater Movie Season Contest Press Sheet, which will be sent free upon application.

Write or wire Motion Picture Producers and Distributors of America, 469 Fifth Avenue, New York City.

Window card, finished in blue and yellow, shown in the Greater Season pressbook.

**Important!**

AS soon as a general manager of your campaign is chosen he should send his name and address to Jerome Beatty, director, Greater Movie Season Campaign, Motion Picture Producers and Distributors of America, Ind., 469 Fifth Avenue, New York City.

There will be many important tie-ups and other material arranged for by the committee, and not included in the pressbook. Send in your name and address so that you will get ALL the material and all the latest tie-ups.

**Posters:** The committee should assign the posters that are ordered. It should see that the proper four-sheet dates are printed to go with the twenty-four sheets. It should see that these and the twenty-four sheets are delivered at the proper time to the local bill-posting plant.

It should assign a certain number of one- and three sheets to each theatre for lobby display and should attend to all sniping.

**Window Cards:** This committee should see that the proper number of window cards are ordered and that they are properly placed. It should check the cards and see that they remain in place.

**DECORATION COMMITTEE:**

Theatre Decoration: Pennants and other theatre decorations should be paid for by the theatre that uses them. The committee orders such material for the theatres and checks up and does everything possible to see that the theatres are decorated for the celebration.

Novelties: Select and distribute all novelties, including heralds, balloons, etc. It handles buttons and badges for theatre employees to wear.

Street Banners and Street Stenciling: The committee should have influence with city officials so as to get permission to swing GREATER MOVIE SEASON banners across the streets and to stencil the walks, especially in front of theatres.

**GENERAL COMMITTEE:**

Endorsements: This should be an influential committee which should arrange for a GREATER MOVIE SEASON proclamation from the Mayor and Governor and should enlist the services of the Chamber of Commerce and other civic bodies. The General Manager of the campaign should head this committee.

Speakers: Four minute men to speak at Rotary, Kiwanis and Lions, Chambers of Commerce, Ad Clubs, etc.

Women: On the committee should be prominent local women who will organize women's clubs, speak before them and get their endorsement of the movement.

Parade: The committee has charge of the parade. It should round up Boy Scouts, American Legion members and other such organizations to march. It should get back of local theatre owners to see that they put displays in the parade, should interest local motor car dealers and others to enter the parade. It should get all the bands in town to parade. The Mayor, Police and Fire Department should be in the procession, if possible.

These committees should report daily to the General Manager in writing.

In many towns fewer committees will be needed. In many cases one committee can take care of everything.

Each committee chairman should understand his responsibility and should be chosen because he is a faithful worker who believes in the plan.

**NOVELTIES AVAILABLE for Greater Movie Season will be found in the pressbook designed for the drive. Write and get yours.**

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*Moving Picture World* June 12, 1926
Michigan Will Celebrate, Says H. M. Richey, Like Barnum: “Bigger and Better Than Ever”

By H. M. RICHEY
General Manager, Motion Picture Theatre Owners of Michigan.

THE SCENE: Lobby of Family Theatre, Monroe, Michigan.
TIME: Middle of December.

First Lady: (While waiting to get into the theatre, in conversation with her companion). “Looks good, doesn’t it?” (speaking of the picture they were about to see).
Second Lady: “Fine, but haven’t you noticed they have been having much better pictures this year.”
First Lady: “Of course, but you know why don’t you? The picture people are trying to make this Greater Movie Season and I have noticed a marked improvement.”

The above is almost a verbatim report of what has happened not once, but several times in several localities where theatre owners have put out aggressive Greater Movie Season Campaigns.

Whether pictures have actually improved this year or not, this is true, that the physiological effect on the public has been the creation of a new interest in pictures, a feeling that they have improved and a desire to see more of them. Such is the statement of Joseph R. Deniston of Monroe, Michigan, former President of the Motion Picture Theatre Owners of Michigan in commenting on the success of the Greater Movie Season Campaign of last year.

Great Showmen Approve Campaign

What greater endorsement of the idea can be given than the statements of such men as August J. Kleist, Jr., of Pontiac, Michigan, President of the Motion Picture Theatre Owners of Michigan, E. C. Beatty and W. S. Butterfield of the Bijou Theatrical Enterprises of Michigan, George W. Trendle, General Manager of the Kunsky Theatrical Enterprises, Detroit, all theatre owners who invested large sums of money in an idea that turned out to be eminently successful? Smaller theatre owners are just as enthusiastic.

Michigan Will Celebrate

Of course, Michigan will celebrate Greater Movie Season this year, like P. T. Barnum. “Bigger and Better Than Ever.”

There is a very significant truth in the opening conversation that puts to rout the argument that Greater Movie Season should be held in September instead of August. If that were done the entire campaign would lose one of its strongest talking points. That is to acquaint the public with the fact that the motion picture season actually starts in August and not September. The effects of the campaign then will be felt not alone in August but through the coming season.

Did the 1925 campaign improve business in August? Most emphatically so, from 10 to 50 per cent. That’s fair enough isn’t it? Scores of Michigan exhibitors reported the biggest August for years. That’s results, isn’t it?

The Effect Is Permanent

The psychology of bringing the public mind around to the fact that not only during August but in the succeeding months production and exhibition of more good pictures. And, in turn, the producers will find a ready market for their best product.

Sure, Michigan theatre owners are already whooping her up for Greater Movie Season this year and what’s more, they’re going to put it over!

A Word to Theatre Owners

But a word to theatre owners who did not go into the campaign last year. If you are simply going to put out a little extra paper and a few advertisements and then sit down and wait for increased business, better save your money.

Greater Movie Season is not going to mean anything to you, unless you put behind it the efforts and showmanship you are capable of, and if the local exchange men assist you, as they must, it should mean a mighty profitable venture.
ATTABOYS!

(Continued from page 558)

The New England territory will be covered by Bert Aller, who has explored many counties in that region and is well known in the motion picture industry.

Jack A. Pegler, who aided in the successful Season of Last Year in Atlantic City, Philadelphia, Baltimore, Washington and Richmond will work in those same cities this year.

Harry L. Rowser, who in 1925 aided the exhibitors in Detroit, Buffalo and Cleveland, this year has the Chicago, Detroit, Toledo and Milwaukee territory.

Buffalo, Cleveland, Pittsburgh and Columbus will be covered this Season by J. F. Gillespie who last year was one of the leading workers in the very successful season at Atlantic City.

Paul Gray, who aided last year's Greater Movie Season in various places in the Middle West, will assist this year in Indianapolis, St. Louis, Cincinnati and Louisville.

Los Angeles will be covered by the representatives of Los Angeles, Des Moines, Omaha and Kansas City.

Denver, Salt Lake City, Oklahoma City, Little Rock and Memphis will be the territory of George A. McDermott, who was one of those in charge of the Oklahoma City season last year, which went over 100 per cent.

James F. Lundy, who has worked with exhibitors in a number of cities in the South will have for its territory Atlanta, Charlotte, N. C.; Jacksonville, New Orleans, Houston, San Antonio and Dallas.

On the West Coast the Los Angeles, San Francisco, Portland and Seattle territory will be covered by Charles Raymond, who was an important factor in the success of the Kansas City campaign last Season.

Louis R. Brager, who aided exhibitors in the great Chicago campaign in 1925, has New York City as his assignment during the present Greater Movie Season.

The first duty of these exploitation men is to help organize the Campaign Committee of exhibitors which will be in charge in each city which participates in the Season. Then, under the direction of these committees, the representatives of the Hays office will operate in every possible way to help make the campaign successful.

They have all had years of experience in publicizing and exploiting pictures, and their knowledge and cleverness is offered to the theatre owners for whatever use may be made of it. The men started out full of enthusiasm for their job, after a talk by Mr. Hays, and were confident that if their best efforts, in conjunction with the exhibitors, could do it, the 1926 Greater Movie Season would be an even more impressive success than last year's was.

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**YOU HAVE nothing to sell but seats in your theatre. GREATER MOVIE SEASON WILL HELP YOU SELL 'EM!**

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**The whole family's going!**

**EVEERBODY'S going because the motion picture theatre is everybody's theatre. Here you find entertainment which is universal in its appeal, entertainment for all races and all ages.**

A night in the theatre is a night of adventure. A romance in the South Sea Islands or, perhaps, the frozen North forms the setting of your story. The marvelous wizardry of the motion picture brings to you a visualization of all the wonder places of the world.

Time was when the geography or an occasional book of travel represented the sum and substance of our knowledge of lands other than our own. Today we roam the plains of Tibet or range the Continent with all the familiarity of seasoned travelers.

**ONLY through the medium of the motion picture is it possible to offer a truly balanced entertainment, a blending of drama, comedy, travel and science. And only the motion picture theatre can offer really high entertainment value at an admission price within the means of fifty million taxpayers.**

The opening of Greater Movie Season this year celebrates the Thirtieth Birthday of the motion picture. In Eighteen Hundred and Ninety-five motion pictures were first exhibited. In Eighteen Hundred and Ninety-six a film was shown in China. At the present time there are over five million motion picture theatres in the world. This has been accomplished in less than half a century. Greater Movie Season is NOW! Let's ALL go.
Remember

Successful Showmanship is Fifty
Per Cent Advertising

S TART your advertising in July and continue it well into August.
Play every available medium to the limit, the newspapers, the
mails, your screen, lobby and programs or house organ.
Post card advertising is effective. Its message ALWAYS gets
over. And Uncle Sam supplies you the stock free.
There are times when a letter offers possibilities. GREATER
MOVIE SEASON is one of those times. Make your paragraphs short
to insure a reading. Seal your envelopes and use two cent stamps.
Your program or house organ is one of your best bets. Drop in
some of the readers suggested on this page. Use them before, as well
as during, GREATER MOVIE SEASON.
Teaser advertising has a very definite value. We have suggested
two styles: a type ad which your newspaper will set for you, or, the
other which utilizes cuts available to you at cost. Run them the last
week in July.
Use the article "The World, a Better Place to Live In," either in
your program or house organ and also as a throwaway. It can be
printed as a slip-in if your program is too small to carry it. It is
written for use during the opening week of the Season but it can be
reworded for advance copy if you prefer.
Advertise liberally. The returns will be manifold.

(Reprinted from G. M. S. Pressbook.)

132-Day Trip Around World for
Two Is First Prize In Contest

A TRIP for two around the world on the Red Star Liner Belgenland is the
first prize in the Greater Movie Season Contest which will be conducted
by leading newspapers throughout the United States during August. Ad-
titional national prizes will be announced later. These will include vacation trips
in the United States and awards of articles of value, such as Eastman Cine-
Kodaks, and, as one prize, annual passes to several hundred of America's impor-
tant motion picture theatres.

These prizes will be in addition to the many prizes offered locally in the various cities.
Last year in the local contests, theatres con-
tributed annual passes, in addition to hun-
dreds of one-performance passes. Dealers in
various cities gave as local prizes such ar-
ticles of value as automobiles, pianos and
furniture.
The Greater Movie Season Contest last
year was of distinct value to the newspapers
that participated. In most cities it definitely
increased the newspaper's circulation. That
it was a popular contest and that it stimu-
lated interest in motion pictures tremen-
dously is proved by the 300,000 entries last
year.
This year the contest will have an even
more popular appeal. With such a splendid
list of prizes to work for, it is predicted that
nearly a million entries will be received by
the newspapers of the United States.

No Showmen's Group
Should Miss It

The contest is limited to one newspaper in
each city and is allocated with the approval
of those theatre owners in each city who
are taking part in Greater Movie Season.
The contest begins on Monday, August 2.
Any group of theatre owners who do not
place this contest in one of their newspapers
is overlooking one of the biggest features of
Greater Movie Season.

Dr. S. P. Cadman
Endorses the
Movement

D R. S. PARKES CADMAN, Pres-
ident of the Federal Council of
the Churches of Christ in America,
writes:
"I am informed that the Motion Pic-
ture industry will observe its thirtieth
anniversary this year with a Greater
Movie Season Celebration.
"The motion picture, in the brief
years since its discovery, has made un-
believable strides forward. It has be-
come an art of the first order and is
influencing tremendously the course of
civilization.
"Any attempts to improve the ar-
tistic and entertainment qualities of
the motion picture and to impress upon
the industry its great opportunity for
national and world service should have
the support of every right minded citi-
en. In your efforts along these lines,
which are undoubtedly bearing fruit,
you may count upon my support per-
sonally and the organization which I
represent."

Outline of Budget

Newspapers Advertising
List newspapers and schedule ads (size
and when to be inserted).
Mats and cuts
List number of mats and cuts to be used.
Include estimate of postage.
Local Printing
Include estimates of any special material,
such as badges, telephone hangers, blot-
ters, etc., that you will need.
Billboard Space
Posters
List number of one sheet, three sheets,
twenty-fours and window cards neces-
sary. Include estimate of express charges.
Street Banners
Stenciling streets
Novelties and Heralds
List material and quantities needed. In-
clude estimate of postage or express.
Parade Expenses
Trailers and slides
Stenographic help
Include estimate for stamps, letterheads
and other office material.
Total

30th BIRTHDAY
CELEBRATION

GREAT MOVIE SEASON
Let's Go!
Day-by-Day Campaign
(Continued from page 555)

Once the date is set, all exhibitors should communicate immediately with the film exchanges so as to get the proper bookings—features and short subjects—for the opening weeks of the season.

Approve a budget, collect the money from the participating exhibitors so that the cash will be on hand to pay the bills, the C. O. D. charges and other expenses as they develop.

Order all your material from the manufacturers as listed in this press book.

Order all the local printing that you will need.

The General Manager should call upon the editor and advertising manager of each local newspaper and outline the campaign and obtain pledges of support.

At this time, the newspapers should be given a news story telling of the organization of the committee and the appointment of the General Manager and giving the names of all committee members and participating exhibitors.

Get Endorsement From Officials

Start after endorsements from Governor, Mayor and city organizations.

Start laying out your publicity and advertising.

Make your contracts for newspaper advertising.

Make your contracts for billboard advertising.

Print your ribbons reading, “It Starts August 2nd” (or whatever the date may be), which are to be worn by theatre employees with the big GREATER MOVIE SEASON buttons or badges.

Start Teasers Two Weeks Ahead!

Start teasers in newspapers and theatre programs (see advertising pages of this book).

Start furnishing news to the newspapers.

Make your opening story a big one with interviews, with exhibitors' lists of new pictures and a statement about the National Campaign of which you are a part.

Follow with interviews with your Mayor and other important officials and local business men, telling what GREATER MOVIE SEASON means to the city.

All your committees should now be working at top speed.

Each theatre manager should call a meeting of ALL his employees. Every one should be given a big GREATER MOVIE SEASON button fastened on a yellow ribbon on which is printed in blue “BEGIN AUGUST . . . .” These should be worn until the opening day, at which time the ribbon should be removed and only the button should be worn.

This meeting of employees is important.

President Coolidge Approves

PRESIDENT COOLIDGE approves of the Greater Movie Season Campaign. In a letter sent last year to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., the President said:

“My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.”

Very truly yours,

Calvin Coolidge.

The manager should point out to them that their theatre is on trial, that it must make good in every particular. The best pictures have been chosen and the best service must be delivered.

The theatre manager should sell his organization solidly upon the season and the results will be apparent at once. Exhibitors find that after these meetings a new spirit is evident throughout the theatres. Unusual

Three Days In Advance

Let ’er go. Your posters and window cards should be up. Your slides and trailers should be running full force.

Start your radio talks.

Smash them with your newspaper, advertising and publicity—but hold back the knock-out punch for Saturday and Sunday.

Shoot out, one after the other, speakers, novelties, sweet banners.

Be Ready for “The Day Before!”

On this day and the opening day make your big smash. Issue your proclamations from Governor and Mayor announcing the big things that are coming. All participating theatres should carry GREATER MOVIE SEASON announcements in their regular advertising so as to tie in with the general advertising paid for by the campaign committee.

If your newspapers are getting out special GREATER MOVIE SEASON editions, here’s the date for them to be released.

Break out your theatre decorations. Cover the fronts with flags, banners and posters.

Streel all the streets and sidewalks. Paint arrows in front of and leading to the theatres. (For this you should have arranged for special permission from the city officials.)

First Week of Campaign

During the week hold special matinees all week for kids, giving away buttons, balloons, etc.

Release your merchants' co-operative advertising.

Distribute heralds and novelties.

Your window displays should break out Monday.

Merchants should be using the GREATER MOVIE SEASON cut in their advertising.

This is the week in which you stage the big show, holding back only enough for more shows during the week following.

Keep things going for two or three weeks.

You have started them coming. The shows you have delivered have convinced them that you are delivering the goods.

Send out speakers to Rotary Clubs, etc., following up—telling the people how you have demonstrated the entertainment value of motion pictures, how you have made good on your promise.

Carry this same thought through your advertising and publicity.

All theatre advertising should continue to carry the GREATER MOVIE SEASON cuts and every picture and short subject should be advertised as “A GREATER MOVIE SEASON PICTURE”.

Keep fresh GREATER MOVIE SEASON posters in front of the theatres.

Gradually your campaign ends.

You have built business. And you’re well under way for a great Fall and Winter.

AN IMPOSING LIST of United States Senators, Governors of States, heads of national organizations of religious, political and social character, etc., will be found in the pressbook.

Be sure to get your copy of the pressbook early.

EXPLORATION AIDS will be found in the pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., Greater Movie Season Campaign Division. Write and get yours.
A group from which comes much of the intense drama of Universal’s big picture, “The Midnight Sun”

First National’s East Studios Going Full Blast

FIRST NATIONAL’S eastern production units are going at full blast at present with three pictures in the making, three in the cutting room and others in preparation.

Ray Rockett last week started filming his first production for First National. It is the screen version of Cosmo Hamilton’s novel, “Paradise.” Milton Sills is starred, with Betty Bronson featured in the leading feminine role. Noah Beery heads the supporting cast which includes Kate Price, Charlie Murray, Lloyd Whitlock, Claude King and Jack Raymond. Irvin Willat is directing. This picture is being filmed at the Cosmopolitan studios in Harlem.

Al Rocket is producing “Subway Sadie” at First National’s own studios at 17th street, The Bronx, with Alfred Santell directing and and Dorothy Mackaill and Jack Muhall in the featured roles. “Subway Sadie” is now in its third week of production and is moving along rapidly. The cast includes Charlie Murray, Peggy Shaw, Gaston Glass, Bernard Randall and others. “Subway Sadie” is the film version of Mildred Cram’s story, “Sadie of the Desert.”

This week should see the completion of Earl Hudson’s picture, “Mismates,” which Charles Brabin is directing. This is a Doris Kenyon vehicle with Warner Baxter co-featured with her. In the cast are Philo McCullough, May Allison, Charlie Murray, Maude Turner Gordon, John Kolb, Cyril Ring, Nancy Kelley and Charles Beyer. “Mismates” is the film version of Myron Fagan’s stage play of the same title.

Motion Pictures Entering New Era in Opinion of W. R. Sheehan

Demand for New Things Strong, Avers Fox Vice-President

Motion pictures are entering an era of new things, the most important epoch since the action camera was invented. New faces, new themes, new styles of production—everything new to meet the demands of audiences that must be kept interested lest one of America’s greatest industries slip from the lofty pinnacle it has attained. This is the opinion of Winfield R. Sheehan, vice president and general manager of Fox Films, and one of the men whose far sightedness has contributed greatly to the marvelous advancement of cinema art.

“There was a time,” Mr. Sheehan told me yesterday, “when audiences would sit through a picture with a mediocre plot, played by mediocre actors. Today they are more discerning. Motion pictures must meet this discernment.

Motion picture themes today must be big and different. And with this change we must have new faces, for, good as they are, a little group of screen ideals cannot go on forever. Youth cannot be denied. It must be heard—or seen. Another five years will see dozens of names in lights that today are uncard of. And with this metamorphosis of the picture industry must come new ways of telling stories, new treatments, new methods of production and presentation. Everything must be new! We cannot stand still.

“If you will pardon me, I’ll illustrate my point with Fox Films productions, because I am most familiar with them. Take ‘What Price Glory?’ It is a war story, but it is a new war story. Although it has a battle background it is really a psychological story and nothing like it has ever been done. It has new faces—Victor McLaglen, Dolores Del Rio and Edmund Lowe in an entirely new characterization. Raoul Walsh is making every effort to give this picture a new directorial treatment and I believe he is succeeding famously.

“Then we have the David Belasco-David Warfield plays which were purchased for two reasons—one because of their great success and the other because their style is absolutely new to the screen. They are love stories, every one of them, but they get far away from the hackneyed type. ‘The Music Master,’ ‘The Return of Peter Grimm,’ ‘The Lily,’ ‘The Auctioneer’ and ‘The Grand Army Man.’

“This era into which motion pictures are entering is an era of new things and we intend to keep up with the parade.”

Mix Begins New Play

Tom Mix has just begun work on his latest starring vehicle, “The Arizona Wildcat,” written for the Fox Films star by Adela Rogers St. Johns, and originally titled, “Western Society.” Miss Dorothy Sebastian has been signed as the feminine lead.
“The Rainmaker”—Paramount
Different Drama of Race Track and Dance Hall
Narrowly Misses Being Another “Miracle Man”

Reviewed by Epes W. Sargent

CAST:

Bobby Robertson ... William Collier, Jr.
Nell Wendell ... Georgia Hale
Mike ... Ernest Torrence
Daisy ... Brandon Hurst
Father Murphy ... Joseph Dowling
Chocolate ... Tom Wilson

Head Nurse ... Martha Mattox
Hospital Doctor ... Charles K. French
Western Doctor ... Jack Richardson
Hers ... Melbourne MacDowell

Based on story “Heaven-bent” by Gerald Beaumont
Scenario by Hope Loring and Louis D. Lighton
Directed by Clarence Badger

Here, at last, is a racing drama in which the jockey hero does not ride his greatest race to save the old home from the mortgagor or the heroine from the powerful clutches of the villain. That may sound as though the impossible had been achieved, but Bobby Robertson is seen astride a runner only in the earliest sequence of the play and there achieves the injury which debars him from the track more effectually than the Jockey Club ever could have done. Thereafter the play becomes the problem of the regeneration of the tough jockey and a girl from the dance halls who seeks respectability through the arduous career of a trained nurse, only to be driven back to the old life by an austere head nurse.

There is fine material here, with an underlying idea of such dramatic force and emotional intensity as to possess possibilities of achieving a result like the famous “Miracle Man” but the result just misses being such an achievement although it possesses good dramatic material heightened through the excellent work of the players.

“GOERZ”

Negative Raw Stock
now
Key-numbered
More gradation; more definition; no grain

Sole Distributors:
Fish-Schurman Corp.
45 West 45th Street
New York City
1030 Cahuenga Avenue
Hollywood, Cal.

IN CANADA
John A. Chantler & Co.
299 Bay Street
Toronto, Ont.

“The Love Thief”—Universal
Norman Kerry in Gorgeous Uniforms Pleases
in a Romantic Story of Mythical Kingdoms

Reviewed by Peter Milne

CAST:

Prince Boris ... Norman Kerry
Princess Flavia ... Greta Nissen
Prince Karl ... Marc McDermott
King ... Emilio Ronge
Prime Minister ... Oscar Beregi
Princess’ Guard ... Charles Puffy
Princess’ Digna ... Clara Fitzgerald

Story, Scenario and Direction by
John McDermott

Not one, but two, mythical European kingdoms figure in “The Love Thief.” It seems that war between Mauрав and Norvia can be averted if Prince Boris marries Princess Flavia. Boris is a gay blade. Every pretty face and well-turned ankle makes his heart go pit-a-pat. He doesn’t want to marry Flavia any more than he wants to marry. But he meets her in the sunlit garden, incognito, in short laces and bobbed hair and sweats eternal love for her.

This leads to complications. Boris renounces his throne, he is drummed out of his prancing regiment, and is severely beaten up by Norvian guards. When he comes to his faithful friend informs him that Flavia and her girl of the garden are one and the same and that she is even at that very moment walking up the cathedral aisle with Boris’ younger brother, now the crown prince.

So Boris hastens to the cathedral. His henchman pulls the younger brother out of wedding procession. Boris takes his place. Flavia is as upset about her pricked love bubble that she doesn’t realize substitution until the altar is reached. At that point everybody discovers Boris and they just have to accept him as the groom of the occasion.

It appears as if John McDermott, who wrote, scenarioized and directed “The Love Thief,” originally set out to satirize the mythical kingdom photoplay. But evidently its conventional though romantic possibilities tempted him before he had progressed far in this direction with the result that he has evolved a picture that should strike the popular fancy in the same spot it has been struck so often before by films of the romantic mythical school.

Norma Kerry, the star of the piece, dresses resplendently in a wardrobe of mythical uniforms. He plays with the ease and grace that has won him his host of feminine admirers. Greta Nissen makes an excellent princess. Charles Puffy introduces some effective comedy. Marc McDermott is excellent as the heavy and the support is good throughout.
Moving Picture World

563

“The Unknown Soldier”—P. D. C.
War Drama of Smiles, Tears and Sensations
with Finely Selected Cast of Able Players

Reviewed by Eses W. Sargent

CAST:
Fred Williams..................Charles E. Mack
Mary Philips..................Marguerite de la Motte
Philips..................Henry B. Walthall
His Sister..................Chloe Mclnowell
Corp. Fogarty................George Cooper
Peaceful Perkins............Syd Crossley
Mike GINSBERG..............Jess Devorska
Rev. Dr. Mortimer..........Willis Marks
Story by Dorothy Furman.
Scenario by James J. Tyrone.
Directed by Renaud Hoffmann.

SHELL SHOCK was the outstanding contribution of the World War to the films, and shell shock is the real basis of “The Unknown Soldier.” The buddy was a by-product of the conflict and baddies bring to mind hundreds of scenes of the kind of comedy that serves to lighten the grimness of the war scenes. The elements of war drama have been combined somewhat mechanically, but the result is a play that makes a strong appeal to the emotional and unusually good photography and careful casting, and very materially to the effect, though at times the director seems to have required his players to overwork their expressions. He lingers too long on certain sequences, chiefly because he realizes their effect without realizing that too long continued the effect begins to fall. This is notably true of the parting between the soldier and his mother. In half the length the scene would have been much stronger.

The theme is simple. Fred Williams, back of the main line, meets the daughter of his former employer, who has come over as an entertainer. They are married by a camp chaplin and the next morning his regiment is moved up to the front. The girl discovers to her horror that the supposed chaplin is a deserter who seeks to cover his escape with a stolen uniform. Madly she dashes after the regiment, but it is too late.

Letters miscarry and it is not until she writes that she and her baby are in a military hospital that he finally learns what has happened. He goes to the rescue of a lost company because they are between him and the hospital. He is shell shocked and assumed to be lost because his identification tag, utilized as a tourists ticket, is lost.

Back home the father refuses to permit the child a home and she goes to live with the boy’s mother. The unknown soldier is buried in Arlington. The hard heart of the parent melts and a reconciliation is effected just as the mother bursts in with the boy, who has been brought to the ceremony with other wounded men.

The direct story occupies but a small part of the footage, much of which is given to local color; mostly comedy, not essential to the plot, but contributing very materially to acceptance of the play.

Much of the comedy lies with George Cooper and Jess Devorska, three excellent types, but there are some amusing general scenes, notably a camp entertainment in which the men participate.

Charles E. Mack is a winning hero, boyish and unaffected when the director leaves him alone, and Marguerite de la Motte photographs beautifully and plays creditably her heavier scenes. Henry Walthall cannot well be poor and Ethel Wales is delightful.

The new Technicolor photography is excellent both in the natural backgrounds and the staged sets, and the war scenes are admirably handled to get over the tragedy and comedy of war without being too horrible. It ranks rather better than a program picture.

“The Devil Horse”—Pathé

Rex, the Wonderful Horse, Scores Again in Exciting Story of Frontier Days in West

Reviewed by C. S. Sewell

CAST:
The Devil Horse..............Rex
A Black and White...........The Killer Lady
Dave Garson...............Yukina Canutt
Mack MORGAN..............Mary Devorska
Prowling Wolf.............Robert Kortman
Major Morrow..............Roy Clements
Young Dave.................Fred Jackson

Story by Hal Roach.
Directed by Fred Jackson.

I of “The Devil’s Horse,” which is being distributed by Pathé, Hal Roach scores another success with a production starring his magnificent and talented black horse, Rex, assisted by the pretty lady, and the black-and-white-spotted equine The Killer. As with the two previous starring vehicles for Rex, this picture was directed by Fred Jackman.

Without detracting from the interest in Rex and the other horses, which is always kept paramount, there is more of the human angle here, for the story of Rex and that of a boy from whom he was torn when still a wee colt, again merge and continue through the picture, and the action comes to a climax in a situation where this pair save a frontier fort by reaching the wagon train and bringing ammunition in the nick of time.

The story is set in the frontier days of the West and opens with a punch, showing an Indian attack on a wagon train, resulting in the death of all but the boy and his pony. There is a novel element introduced here which serves the keynote of the story and offers opportunities for thrilling situations. The pony, mistreated by Indians, learns to hate them, and when he has grown up in a wild state uses all his jungle cunning to kill them at every opportunity. This gives the picture its title, because Indians, in superstitious fear, call him “The Devil Horse.” The lad, now grown up, is Dave Garson a scout. A renegade Indian, Prowling Wolf, jealous of Dave’s attentions to the white heroine, Gidyss, captures Dave and places him where the horse will destroy him. The maddened animal rushes up to Dave, rears on his hind legs, snorts, but something holds him back. Then comes mutual recognition between the man and the horse. Rex even submits to the saddle in a crisis where he needs the man’s help, to rescue his sweetheart, Lady, and later proves his mettle when he brings back the ammunition alone.

The entire picture, with the exception of a few romantic moments, is thrilling and intensely exciting. Rex’s work is wonderful and enthralling and scarcely less so is that of the other two horses. The Marvelous work of these animals is certainly a tribute to Mr. Jackman’s skill and patience. As thrilling a situation as ever appeared on celluloid is the fight between Rex and the Killer where they rear, kick and bite at each other. Oh, boy! what a punch.

As for the human characters, Yukina Canutt, a former rodeo champion, is excellently cast as Dave and introduces some skillful and daring horsemanship equaling anything of its kind that has yet been filmed; the manner in which he makes flying leaps into the saddle, vaults off the horse over obstacles and back on the animal, and especially the sequence, where he is breaking Rex to the saddle and the animal bucking with him all the way down a hill. There is an excellent comedy touch here, where Dave boasts and Rex throws him. Gidyss McConnell is attractive as the girl and Robert Kortman is convincing as a villainous Indian.

“The Devil Horse” should prove a tie-up box-office attraction. It will satisfy the thousands who enjoyed the previous offerings and win a myriad of new fans for Rex. With the younger generation, particularly the boys, it should prove a riot, for it has everything they dote on, Indian fights and war dances, U. S. cavalry, plenty of fighting, both battles and hand-to-hand encounters, hundreds of Indians and droves of horses, magnificent horsemanship and towering even above this is the wonderful performance of Rex and the other horses.

“Pathé Review No. 23”
(Pathe—Magazine—One Reel)

A QUANT section dealing with oriental atmosphere and scenes in occidental surroundings, including geisha girls, tea houses, etc., introduced this review. Particularly interesting are the views of a government hatchery for rainbow trout, while there is a Pathochrome section covering “Princeton” in the series dealing with famous American colleges—C. S. Sewell.
"Volcano"—Paramount
Thrilling Volcanic Eruption and Earthquake in West Indian Story Starring Bebe Daniels

Reviewed by Epes W. Sargent

CAST:

Zahette .................................. Bebe Daniels
Stephane .................................. Ricardo Cortez
Queimbo .................................. Wallishe Beery
Maurice .................................. Arthur Edmund Carewe
Cedrine .................................. Paul Fuller
Madame De Chavaloulas .......... Emilie Jensen
An De Chavaloulas ................. Bronislau Hurst
Marie .................................. Maria Gafer
Pete .................................... Robert Perry
Avienne .................................. Emily Barry
Madame Timbmetoo ............... Madame Comont

Based on play "Martinique" by Lawrence Eyre
Scenario by Bernard McConville
Directed by William Howard

A

DAPTED FROM Laurence Eyre's stage success, "Martinique," "Volcano" not only offers Bebe Daniels one of the finest opportunities she has had to demonstrate her acting qualities, but it adds an eruption and earthquake to the cyclones and typhoons of other recent productions that surpasses in convinciness these earlier achievements, although the volcanic eruption may not convince the more exacting, but the chase of the accompanying earthquake has been handled in a scenically spectacular fashion that creates a powerful impression as literally tons of masonry and acres of lumber crash upon a panic-stricken people. It is literally tremendous and a splendid background for the finely directed mob scenes in which the inhabitants cast themselves into the sea to escape the deluge of fire.

Dramatically "Volcano" is good material, though the theme is rather unpleasant. The plot hinges on the supposition that the heroine is an octoroon, and the tragedy comes from the efforts of the proud French settlers to resent her father's elopement by forcing the child of that escape into the mulatto quarter.

Eventually the purity of her blood strain, if not the legitimacy of her birth, is proven, to provide the necessary happy ending. With the scenes laid in the Island of Martinique, the backgrounds are beautiful and characteristic, and no pains have been spared to gain realism. The interiors in the "Quarter" are as interesting in their way as are the natural landscapes of singular beauty. The production is all that the eye may desire.

Miss Daniels is given many opportunities for sincere dramatic work and she rises to her occasions. She is convincing and restrained.

She depicts the victim of ill fortune without rant and without excess. Wallace Beery, as the leader of the blacks, plays a character role without eccentricity. His is a commanding and sinister figure dominating the evil influences. Ricardo Cortez is given small opportunity, but he contributes a likable personality, while Arthur Edmund Carewe, as his elder brother, is given a little more chance to display his fine technique.

"Volcano" should appeal as a sight picture, for it is a tremendous climax. It should appeal to Miss Daniels' admirers. It is something different—decidedly different.

5,367 Feet

"Hands Across the Border"—F. B. O.
Whirlwind of Action and Stunts in Newest Fred Thomson Film Should Please the Fans

Reviewed by C. S. Sewell

CAST:

Fred Drake ....................... Fred Thomson
John Drake ..................... Tyrone Power
Yasbel Castro ................... Hesse Flowers
Grimes ......................... William Courtwright
Don Castro ..................... Clarence Goddert
Breen .................................. Tom Santschel

Story by Frank M. Clifton.
Scenario by W. F. Wing.
Directed by David Kirkland.

A

BOUT as rapid-fire a production as has been produced in a long time is "Hands Across the Border" the newest F. B. O. picture starring Fred Thomson who as usual appears with his remarkable horse driving King.

The story concerns Fred Drake, a wealthy idler, who during a horse show sees a beautiful Spanish girl dragged into an auto. He follows her and eventually frees her from her captors and starts to clean up the place when he learns that it is a young ladies' school and she simply wanted to get back home. When his father tries to get him to go to the Mexican border and help clean up smugglers he consents and again sees the girl. He gets mixed up with the band and after a number of exciting experiences the smugglers are captured and Fred of course wins the girl.

There are an unusual number of thrilling and exciting stunts, including a jump on horseback over a seven-foot hurdle, a wild chase over rough hills, Fred's ride through a crowded railroad station, down through a passageway and out on the tracks after a train, a daring hold-up of the bandits, the rescue of the girl's father by hauling him up on the rafters, rescue of the girl from a wild bull, and an almost continual array of chases, fights, leaps, etc. Fred is excellent in all of these, and Silver King performs almost uncannily his role, although some of the stunts including the one where he saves Fred by setting off an explosion signal calling the troops is too implausible to be real, but it is a good stunt all the same.

Fred Thomson fans and all who like stunts and fast action will certainly find a plenty here and will be vastly entertained. It should prove a winner for the average house.

4,962 Feet

"Black Paradise"—Fox
Thrilling Volcanic Eruption, Detectives, Crooks and Rum Runners in Exciting Film

Reviewed by C. S. Sewell

CAST:

James Cullinan .................... Leslie Fenton
Sylvia Douglass ................... Madge Bellamy
Grahame ......................... Edmund Lowe
Murdock ......................... Edward Pell
Harry ......................... Harvey Clark
Captain .................................. Paul Draper
Leona .................................. Marcella Daly

Scenario by L. G. Rubly.
Story and direction by R. William Neill.

A

CROOK who reforms and turns out to be a rotter, his salesgirl sweetheart, a detective and a one-eyed master crook he sent to prison and later became a boss bootlegger and owner of a rum runner, and a South Sea Island vamp are the principal characters in "Black Paradise," an exceedingly melodramatic William Fox production featuring Madge Bellamy, Edmund Lowe and Leslie Fenton.

The story opens with the crook seeking refuge with the girl while the detective trails him. There is a chase ending on the rum-runner which sails to a Pacific tropical island peopled entirely by escaped criminals and ruled by the master crook who brings the detective along and when he interferes with his plans to get the girl forces him to slave in a veritable inferno on the gang that hauls the sulphur train from a mine at the brink of a volcano. The reformed crook falls for a native girl and a romance springs up between the detective and the crook's sweetheart. Eventually there is a terrible battle between the detective and the master crook followed by a volcanic eruption that devastates the island wiping out all but hero and heroine.

Edmund Lowe gives a pleasing performance in the role of the detective hero while Leslie Fenton does good work in the melodramatic character of the reformed crook. Madge Bel-

(Continued on page 565)
“Tramp, Tramp, Tramp”—First National

Harry Langdon’s First Feature Comedy Has Scores of Laughs and Should Prove a Hit

Reviewed by C. S. Sewell

CAST:

Harry .................................................... Harry Langdon
Betty Burton ........................................... Joan Crawford
John Burton ............................................ Edward Davis
Roger Caldwell ....................................... Carlton Griffin
Harry’s Father ......................................... Alec B. Francis
Taxi Driver ............................................ Brooks Benedict
Argentine ............................................... Tom Murray

Directed by Harry Edwards

P OSSSESSED of the attributes which immediately placed him well up in the front as a comedian in two-reelers, it was inevitable that Harry Langdon would eventually find his way into comedies of feature length. The plunge has been made in “Tramp, Tramp, Tramp,” released through First National, and Harry emerges triumphantly.

As is usual with vehicles of this type, the story is slight and serves mainly as a background for the continual succession of gags. Harry is the son of an old shoemaker who is being forced out of business by the big factories and needs a sum of money to stave off failure. A big competitor hits on an advertising scheme of having celebrated walkers hike across the continent in his shoes. Pretty disastrous is the reception Harry’s forlorn attribute and enters him in the race. Of course, he wins the race and also the girl.

With the space of the whole continent to deal with, he is a medley of action and situations at his disposal. Director Harry Edwards had an ample field from which to choose his material, and that he has done his work well is shown by the fact that “Tramp, Tramp, Tramp” develops a succession of smiles, chuckles, laughs, roars and some thrills, too, that have all been handled with the comedy angle in view.

Harry’s big card is his thoroughly amusing personality in make-up. In several of the earlier two-reelers, the race and his coming into the western town during a cyclone, his appearance is good for a spontaneous laugh before he does a thing. This is back up by a genius at handling his hands, feet and face for comic effect, nothing boisterous, but always subdued, which scores with a bang.

Of course, no matter how good a comedian is he must have the material. Harry has a lot of new gags and even those which are along familiar lines are given a new twist through their handling. The sure-fire gags are too numerous to mention, but among them are, his making love to a girl on a billboard and his embarrassment when he faces her in person; his climb over a fence to escape a flock of sheep only to find himself facing a precipice, to save himself he pulls out the nails, the section of the fence gives way and he slides down hill, sitting on it like a sled. This introduces good thrill comedy, as does the cyclone sequence where he is blown around the place. There is a genuinely funny sequence that reminds one of Don Quixote where Harry throws bricks into the vortex of the cyclone and they bounce back and hit him, but he finally conquers. These scenes introduce some new angles that are novel stuff. Another good touch in the manner in which Harry’s father keeps in touch with his progress by going to a movie and seeing him in a newsreel.

“Tramp, Tramp, Tramp” is good, clean, wholesome fun, suited for the entire family and of the type that will amuse every member. It looks like good box-office stuff for any type of house, for it contains in generous measure the universal appeal of laughter.

“Paris”—M-G-M

Colorful and Picturesque Story of Parisian Apaches with Charles Ray and Joan Crawford

Reviewed by C. S. Sewell

CAST:

Jerry ........................................ Charles Ray
The Girl ............................................. Joan Crawford
The Cat .............................................. Douglas Gilmore
Rav ...................................................................
Vassaroff ............................................. Marcello
Pianist .................................................. Rose Diane
Galeron ................................................ Jean Galeron

Story, scenario and direction by Edmund Goulding

In “Paris,” a Metro-Goldwyn-Mayer production, written, scenarized, and directed by him, Edmund Goulding has placed on the screen a colorful and picturesque and strongly atmospheric story of the underworld life of the French capital.

The attitude of the French apache toward his sweetheart, as expressed in the familiar dances of this class that have proven a stage and cabinet attraction, the manner in which he mistreats and abuses her and still retains her affection and devotion, furnishes the keynote of this story, in which Charles Ray and Joan Crawford are featured. Ray appears as a happy-go-lucky American of wealth, who uses his money more liberally than he does his brains. In the Paris slums he is attracted to an Apache girl portrayed by Joan Crawford, and follows her into a notorious resort. Her sweetheart resents his attentions and stabs him. The girl, knowing Ray’s death means the guillotine for her lover, takes him home and nurses him back to health, and in the meantime persuades her sweetheart, who is a thief, to give himself up and serve a prison term so that she may live and happy in the future. Ray, under the plea of gratitude, gives her money, jewels, everything, without obligation on her part. Her sweetheart misunderstands and abuses her on a visit to the prison. When he gets out he threatens to kill her. Ray pleads him love, but she says she must go to “her man” and does, giving up all her finery. The Apache sways between distrust and belief and finally, giving way to jealousy, almost kills her. Ray comes to her rescue and is beaming the Apache when the girl begs him to stop for her sake. He consents, understanding her grove love, and leaves.

The atmosphere of the Paris underworld is excellently conveyed, and there is considerable dramatic tension with quite a few scenes of real dramatic power. The ending, however, while not really an unhappy one, will not appeal to everyone, for it demands that the hero must always get the girl. There are strong elements of human interest and the development of the main theme playing up a woman’s unwavering love in the face of brutality and distrust, is colorful. There is a division of sympathy so far as the male characters are concerned that has the effect of making the interest in their outcome more detached than personal. You admire the self-sacrifice of the Apache and condemn his treatment of the girl, on the other hand you can hardly feel extreme pity for Ray when he loses the girl, because he does not seem very distressed over the situation himself.

In a word, “Paris” is really a dramatization of the idea behind an Apache dance, of the idea of unwavering love in the face of suspicion and brutality. Its main appeal is from the standpoint of its colorful presentation of Parisian underworld life.

“Black Paradise” (Continued from page 564)

Lamy capably portrays the girl. The outstanding performance, however, is that of Edward Peil as the sinister, cruel, brutal, cunning master crook, a veritable arch villain.

The opening chase is exciting, the plotting of the master crook and the development of his schemes introduces considerable tension and there is an excellent thrill climax with a real kick where the torrent of molten and crumbling lava sweeps away houses, engulfs the crooks and destroys everything in its path.

Apparently R. William Neill, who wrote and directed the story, has sought to make it more melodramatic as possible, building his situations with the view of getting the most power and punch, rather than in making them logical or realistic. Where melodrama of this type appears, “The Black Paradise” should prove a popular attraction.

“The Little Parade” (Cartoon—One Reel)

THIS number of the Aerop Series chiefly concerns itself with showing how a large number of cats and mice crash the circus gate. It is one of the brightest of the lot both in invention and comic results.—Peter Milne.
Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Quebec Amusement Parks Offer Free Shows

MOVING PICTURE WORLD
Bureau, Ottawa, June 1

TWO of the outdoor amusement parks of Hull, Quebec, are making a big specialty of free moving pictures as an attraction. The Royal Park, Hull, announced no less than 12 reels of pictures for the week of May 24. Luna Park made a similar announcement, pointing out that all of its pictures were comedies. M. S. Phillips is the manager of Luna Park, where the screen has been set up in a grove of trees. J. Basilio is the manager of Royal Park.

HOLIDAYS BENEFICIAL
Exhibitors of Ottawa, Ontario, have been enjoying the benefit of a series of government holidays to a greater extent than those of any other city in Canada. First of all there was Ascension Thursday, a holiday being declared by Premier King for the 2,990 civil servants of the city. The Roman Catholic schools were also closed on that occasion. Queen Victoria's Birthday was generally observed on May 24 and then there was a government and school holiday on June 2, King George's Birthday. When a government holiday is declared, the leading exhibitors of Ottawa do not charge evening prices for the afternoon shows because the day is different to those employed by the government, yet the matinee crowds are exceptionally large.

MILLIKEN TO SPEAK
Carl E. Milliken, former Governor of Maine and now secretary of the Motion Picture Producers and Distributors of America, Inc. is scheduled to give an address on the "Importance of Moving Pictures an Ally to Peace" at the annual convention of International Kiwanis at Montreal, Quebec, on June 24. This address is listed as one of the important features of the convention which will attract 10,000 delegates and visitors from all parts of the United States and Canada, it is predicted.

COMMUNITY INTEREST
J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, revealed genuine community interest on May 25 when announcement was made that he had made a handsome presentation to the Philharmonic Society of Halifax in the form of two tympani drums. For many years Mr. Franklin was a resident of Halifax, where he was the secretary-treasurer of the Community Theatres and he still retains personal interest in various active affairs two years ago he went to Ottawa where he opened the Franklin Theatre and he is now the director of the Rich house.

TRUCE WITH UNION
After several weeks of disagreement, a contract has once more been signed by Fred Leduc, proprietor of the Casino Theatre, and representatives of the labor unions who had previously declared the theatre on the "unfair list." Somewhat of a labor war had been carried on in the interval, with union pickets stationed in the vicinity of the theatre and parades of organised workers being conducted in the neighborhood. Three unions were involved, the musicians, moving picture operators and stage hands. Those who signed for the unions were R. R. Marcell, William York and L. Good.

California Owners in Drive for Voters

MOVING PICTURE WORLD
Bureau, San Francisco, May 29

THE Allied Amusement Industries of California, of which Thomas D. Van Osten is secretary-manager, is cooperating in the campaign that has been launched to secure a larger registration of voters in Northern and Central California. Slides carrying the appeal to voters to register are being shown in more than five hundred theatres in the territory served by San Francisco film exchanges. This is just another example of theatre owners showing their willingness to cooperate to the fullest extent in furthering civic betterment.

WANTS TO SETTLE
E. Pellettieri, for years a moving picture exhibitor in Phila., Pa., is visiting San Francisco, Cal., and is looking for a theatre site, having decided to locate in the Golden State if an advantageous opportunity presents itself.

NEW ROSEVILLE THEATRE
The new Roseville, Cal., house, in the Blumenfeld chain, opened its doors at Roseville, May 22, with a number of visitors from San Francisco in attendance. This theatre is a splendidly appointed one, with a seating capacity of about 1,100, and replaces a house in use for several years. William O. Thistle, formerly of the Daily Theatre, Daly City, has been made house manager.

DUNSMUIR HOUSE
The California Theatre at Dunsmuir is nearing completion and arrangements are being made for a full program.

VISITORS
Recent visitors on San Francisco's Film Row have included Frank Parker, Lyric Theatre, Modesto; James McNally, Solano Theatre, Fairfield; T. H. Theller, Yreka; Gus Johnson, Newman; Max Weis, Lyric Theatre, Sacramento; Jack Ryan, Vallejo, and George Roy, Reno, Nev.

DU BOIS ADDS ANOTHER
Sam Du Bois, of Dos Palos, has added another theatre to his chain, having taken over the Whale Creek Theatre at Florence. He now controls four houses, the others being at Chowchilla and Riverbank.

JUNIOR SHOWS END
The season of junior matinees at the U. C. Theatre, Berkeley, Cal., offered by the management of this house in co-operation with the Parent Teachers' Association, has been brought to a close. These were originally known as kiddies' matinees and were offered in the morning, but the name was changed a few months ago and the opening hour shifted to 1 o'clock in the afternoon. When the season opens again in the fall, Manager H. W. Sherburne plans to have the show on Saturday morning again, finding that too many youngsters park in the theatre all afternoon when the show starts at 1 o'clock, with some mothers taking advantage of the opportunity of having their children cared for in this manner.

BARON VISITS
Edward B. Baron, manager of the San Francisco Interiors, has recently completed a short business trip to Los Angeles in connection with forthcoming attractions. He brought the word that Eddie Peabody, recently transferred to the southern city, is making the same hit there as he did at the Mammoth Theatre in this city.

VESLEY IN CHARGE
Frank Vesley has been placed in charge of Beatty's American Theatre at San Jose, Cal., conducted by the National Theatres Circuit.

Shea Honored Guest at Buffalo Dinner

MOVING PICTURE WORLD
Bureau, Buffalo, May 30

BUSINESS mingled with pleasure at the Get-Together Dinner held by the Service Department of Shea's Buffalo Theatre, Saturday evening, May 29, at 11:30 P. M. The dinner was held in the offices of the house. At the speaker's table were Vincent R. McFaul, managing director; William Brett, house manager; Johnny Carr, manager, Shea's Hippodrome; Robert T. Murphy, manager, Atlantic Park; Thomas Shea, Shea's Buffalo; Rindicen Walker, treasurer, Shea's Buffalo. All the members of the service department were in attendance and brief talks were given by various managers. Refreshments were served. The Get-Together Dinners are held every month or so and are proving of real profit. Michael Shea, president of the Shea Operating Company, was the guest of honor.

KING COMEDY
"Comedy is king in the field of screen entertainment," said Frank Shea, managing director of the Eastman Theatre, Rochester, in an address before the Rotary Club of the city in the course of his visit to Buffalo May 27. "The American people like to laugh," he added. "They would rather be amused than thrilled and respond most readily to the lighter forms of entertainment. A comic character will draw two people where a heavy dramatic presentation will draw one."

VALLELEY DIES
Matt Valleley, prominent Lackawanna, N. Y., exhibitor, died suddenly at his Buffalo home last week. His death was a great shock to many exhibitor friends in western New York.

PUBLIC OPPORTION
Plans have been completed for the erection of a new theatre by Liberty M. Martin, president of Liberty Films, Buffalo. The new house will be erected by Coplon Brothers, by Michel Shea, and Publicidad, The theatre will be Spanish in design.

REDOLPH VISITS
Gerald K. Redolph, publicity manager of the Fox Film Corporation, was in Buffalo last week-end, on route from the West Coast to New York. While in town he visited old friends along Film Row where he formerly managed the Fox exchange.
FINKELSTEIN & RUBEN have taken over three theatres of the Eau Claire Amusement Company at Eau Claire, Wis. Included in the deal are the Grand Theatre, the Wisconsin Theatre and the Unique. The former house will continue with road shows, while the latter two will show pictures as previously. The State, a new movie house at Eau Claire, which has been operated by the Finkelstein & Ruben interests for some time. A report that the two houses of the Eau Claire Amusement Co. at Chippewa Falls are included in the transaction is unfounded.

BLANK SELLS ONE
The Rialto Theatre at Cedar Rapids, la., has been taken over by Allman & Rea. The A. H. Blank enterprises formerly controlled it.

DETROIT is settling into the midst of the summer season and the long-expected drop in receipts is now being noted, especially in the community theatres, where strong counter attractions have a tendency to weaken the steady moviegoers away for a few weeks. The downtown houses also have been hit, but not so hard, due to the fact that extra efforts have been made to put forth added attractions. On top of that the first runs have been fortunate in securing a steady line of quality product, with only a few misses. However, the worst weeks for the test are yet to come.

PUBlix THEATRE REMODELED
Rumors of new theatres in Detroit and Michigan continue apace and if all of them are built there will be a movie house for every man, woman and child in the state. The latest report is that Publix is to build a 2,500-seat house in Bay City and that William Watson will manage it. There is another report that a theatre has been closed down whereby Publix takes over the Mecca-Palace in Saginaw from Charles Carlisle.

ROBON FUND
The Bob Rowan fund continues to grow at an enthusiastic and encouraging rate. Rowan, former manager of the Standard Film Service in Detroit, was stricken seriously ill about one year ago and since has been incapacitated. The theatre owners, together with the exchanges, have combined to raffle off an automobile, on which it is expected that $2,500 will be raised. Many prominent exhibitors have contributed $100 and $50 to the ticket fund.

CHARNAs MARRIES
Phil Charnas, nephew of Harry Charnas, president of Standard Film Service, with exchanges in four cities, was married last week in Benton Harbor, Mich. Miss May Cohen, of Chicago, and Mrs. Charnas, together with Mr.

ASHLAND DESTROYED
Fire has destroyed the Ashland Theatre at Ashland, Wis., one of the oldest theatres in the state.

SILLMAN HOUSE
A $250,000 house is being planned in Milwaukee by the Sillman Theatres. It will be located at Thirty-seventh and Center streets.

RENOVATING
The Crystal Theatre in Minneapolis is having a new front, new sign and new canopy installed. William Weisman, new owner, will retain Anton Jansen as manager.

OWNERSHIP CHANGES
Leo Baie and Leo E. Ferry have taken over the Opera House at Rhodes, la. P. T. Hooper, now proprietor of the Odeon Theatre at Belview, Minn., having taken it over from R. H. Lehman, Mr. and Mrs. Fred Brinkham have taken over the interests of G. S. Harding in the Grand and Elko Theatres at Bemidji, Minn.

Summer Slump Hits Detroit Theatres

THE Uptown Theatre, a new neighborhood house, at Forty-second street and College avenue, was formally opened last week. It has a seating capacity of 1,200 and is fitted out in a most luxurious and attractive manner. The building is of Spanish design.

An informal reception was held in the evening for directors, local exhibitors and exchange managers. The theatre will be operated under the supervision of the Circle Theatre Co., of which Ace Berry is general manager.

Robert G. Hasselthien, resident manager of the Uptown, has had sixteen years experience in the neighborhood picture house business. During this time he has operated five theatres including the Stratford, College and Nineteenth Street. The Circle Theatre Company, which built the Uptown, has as its officers: A. L. Block, president; Robert Lieber, vice-president; Fred C. Gardner, treasurer, and Leo Rappaport, secretary.

AVAILABILITY
Formation of the Stanley Theatres Corporation to operate the Laurel Theatre in Indianapolis and the Alhambra Theatre in Terre Haute, was recently announced. Incorporators are Louis R. Goulden, Indianapolis representative of the Celebrated Players, Inc.; Edgar F. Stanley and Abe P. Madison. The corporation expects to add other theatres to its circuit.

LIEBER ENTERTAINS HUNES
Robert Lieber, president of the First National, entertainment to the Orient, and as a member of the Circle Theatre, and his manager, Charles C. Fry, at the 500-mile automobile races in Indianapolis May 31.

Roy Boomer Adds to Duties in Spokane

ROY BOOMER, who recently resigned from the management of the Clemmer Theatre, Spokane, has been appointed vice-president of the Stillwell Theatre and Liberty Lake Boat Company, in addition to his general advertising business and booking agency for various theatrical and vaudeville companies.

EXHIBITOR BUYS EXCHANGE
W. D. Gross, pioneer Alaska showman who recently purchased the Rainbow Theatre in Seattle, has bought out the Seattle Film Exchange and in his downtown headquarters at 2023 Third avenue. Mrs. Nina Snyder and D. Bowen, partners in the Seattle branch, have maintained an office at the same location, for the sale of some of their product to the Orient, and as a headquarters for their Chinchilla rabbit industry, into which they have entered extensively.

REPEATS
Hansrick's new Uptown Theatre opened May 25th with the "Sea Beast," which has played Hansrick's Blue Mouse and Egyptian Theatres to big business.

GROMBACHER BAKK
It is reported that George Grombacher will locate in Spokane and become actively interested in his brother, Ray, in the conduct of the Grombacher Theatres, Inc. Mr. and Mrs. George Grombacher came West two months ago after an absence of several years, and have moved here permanently. Mr. Grombacher spent several days in Seattle renewing the acquaintances of his early film days here as Grombacher and Halley. He has been out of the industry for about four years.

CALVERT NEW MANAGER
Harry Calvert has been appointed branch manager of the Casino and Egyptian, Spokane. He was manager at the Columbia, which has been closed for the summer.
Johnson Joins Chicago Chain

Moving Picture World
Bureau, Chicago, June 1.

WALTER JOHNSON, former years with the Ascher circuit and lately resident manager for the Parkway Theatre at Roseland, Ills., has been named as general manager of the Louis Laemmle circuit of theatres. Bruce Godshaw, publicity manager for the Chicago offices of Universal, will assist Manager Johnson in getting up presentations and publicity for the Laemmle circuit.

LEASE CANADIAN HOUSE
The Ontario circuit offices here announced the lease of a new 3,600-seat theatre to be built at Vancouver, British Columbia, by local capital for a long term of years. Work has started on the new house and it will be rushed to completion. The theatre will be operated throughout the year and will feature vaudeville and pictures.

REMODEL ASCHER HOUSE
Work has started on the remodeling of the Ascher circuit theatre at 6338 South Ashland street.

COONEY NEWS
Harry Turrell, house manager of the Capital Theatre of the Cooney circuit, has been transferred to the management of the Jeffrey Theatre, recently taken over by the circuit and has been succeeded by W. S. Donaldson as house manager of the Capital. The Avalon Theatre, that is under construction on the South Side for the Cooney circuit, is expected to be ready for an early fall opening. The Empire Theatre, recently taken over by the Cooney organization, will continue to show pictures on Saturday and Sunday with their regular picture program.

ORGANIZE
Philip B. Revton, Albert Baskind and Jacob A. Cohen have organized the Haymarket Operating Company to operate and carry on the business of the Haymarket Theatre at 732 West Madison street.

FINED $250
Joseph Handelman, manager of the Campus Theatre in Denver, was fined $250 from costs by Police Magistrate Charles G. Franklin on a charge of showing an uncensored film. Mrs. Helen Randolph, censor, complained when she heard that Handelman was showing "Long Pants," a comedy, without first having submitted it to her for approval.

COLOURED QUESTION
The right of theatre owners to deny seats to colored persons on the ground their houses are sold out, was raised in a suit filed in the Supreme Court for review last week at Springfield. The suit was filed by a local manager of a large house in the city. Mrs. Helen Kichan, theatre owner, was assessed $70 damages for refusing to sell a seat to a Jewess.

KRAMER'S FIGURES
According to Publicity Director Kramer of the Lubliner and Trinz circuit, it will take twenty million feet of cool and purified air every hour during the summer months to keep the temperature of the five big theatres of that circuit, the Harding, the Senate, the Grove, the Pantheon and the Studio at a comfortable degree for the patrons.

MANAGERS CHANGE
Harry Harmon has been named as manager of the Michigan Theatre of the Lubliner and Trinz circuit, succeeding Samuel Harris, who has come to the new Grove Theatre, which opened May 12th. Harmon came from the Oak Park Theatre and is succeeded there by Jack Jungers as manager.

ARCADE READY
The Arcade Theatre at St. Charles, Ills., held their opening yesterday. The theatre opened in May 1924, to be ready for opening this month, according to report.

REOPENS
The Four Cohans Theatre on Clark street opened May 25th.

JOINS B. & R.
Herbert R. Ellingsworth has joined the publicity department of the Baibain and Katz circuit.

MILTON BUYS
John Milton has taken over the Marlowe Theatre in New York at $254,418. The building is new and will make some improvements in the house.

DECREASE STOCK
The State Lake Building Corporation, who own the State Lake and the Student, have decreased their capital stock from one million dollars to five thousand shares of no par value.

VISITORS
F. M. Honey, of the Polly Theatre, Sterling, Neb., was an Omaha visitor recently. Andra Moore of the Paramount Theatre at Plattsmouth, Neb., was in Omaha recently on Film Row.

OMAHA PREPARES FOR NEW UNIVERSAL THEATRE

Moving Picture World
Bureau, Omaha, June 1.

WITH Omaha's elaborate program of theatre building, the biggest and most sensational of all, which has been rumored for some time, is now confirmed, namely, that Universal will build a $1,500,000 house in Omaha, taking the site of the old Gayety burlesque show, and extending through north to the alley and east to Fifteenth street. It is said to be likely that a 16th street entrance will also be provided, as negotiations are going on for a place cut through the Neville Block for that purpose. The definite announcement that the theatre will be built and that work will start at once, came from Carl Laemmle, president of the Universal Film Co., Los Angeles.

Myer Schine to Operate in Lake Placid

Moving Picture World
Bureau, Albany, June 2.

J. MEYER SCHINE, together with Noel F. Feuerstein and George C. Owens, the latter two residents of Lake Placid, were the incorporators of a company that will be known as "Mirror Enterprises," and which will operate a motion picture theatre in Lake Placid.

VISITOR
M. Conroy, who has a string of houses in several small places, including Clarksville, Gheen, and Red Well, was a visitor along Film Row last week, as he booked pictures for the summer months.

CUTTING DOWN
L. N. Sanschagrin, of Saranac Lake, was in town last week. He has come to the conclusion that Saranac Lake is not large enough for two-day runs and from now on will give his patrons a daily change.

SUNDAY FIGHT
R. L. Stewart, owner of a theatre at Mansan, Ia., and the Rev. J. G. Waterman, of that city, are locked in a bitter fight on the Sunday theatre question. Stewart has on two different occasions operated his show on Sunday, in plain violation of the law. In each case the Rev. Mr. Waterman caused his arrest and conviction, whereupon in each case he paid a fine of $5. The show man says he intends to keep on showing on Sunday and the clergyman is just as determined that every Sunday he must pay a fine, and so the war goes on.

MUSIC TAX AGAIN
Attorney E. N. Berlin, of Omaha, has filed another suit in the Supreme Court of Nebraska against the manager of a Loew's theatre in Omaha for charging admission for pictures without permission from the holder of the copyright and without paying the music tax.

BENEFIT
The Fairyland Theatre in Warrensburg is to do its bit on July 3 for the benefit of the directorship, a hospital village, which will turn will contribute the entire proceeds of the evening to the Christy Mathewson Memorial at Turners Falls, Mass.

JULY OPENING
E. J. Rothstein, of Utica, will open his theatre at Inlet on July 1. Louis Bueettner, of Cohoes, and the theatrical manager for Cooperstown, will be in town during the week.

PREDICTS GOOD BUSINESS
Claude Warner, of Warner Creek, came to Albany last week, accompanied by his daughter. Mr. Warner believes that there will be a good season in the Adirondacks this year, and has booked a large number of pictures for the weeks to come.
New Kansas City Theatre Ready August 1

Castle Heads St. Louis Uptown Company

1,300-Seat House for Middletown

Hoppren Negotiates for Broadway, Pueblo

Matt Radin

Moving Picture World

June 12, 1926

New Kansas City Theatre Ready August 1

T HE Vaughan-Lynn-Vaughan Circuit's new theatre at Thirty-ninth and Bell streets, Kansas City, will be ready for opening by August 1, it was said this week. The theatre, which is to be a 1,500-seat house, is being specially constructed so as to allow for compartments at the side for the installation of an Arctic-Nu-Air system.

PERSONAL APPEARANCES

William Desmond, motion picture star, was renewing old friendships in Kansas City this week, while Nog Beery, his wife and 19-year-old son also were visiting in Kansas City. Mr. Beery making a personal appearance at the Newman Theatre.

VISITORS


NEW CURTAIN

C. C. Robertson, Fayetteville, Ark., exhibitor, who is an inventor "on the side," decided to break away from his theatre long enough for a trip to Kansas City this week. He proceeded to sell one of his automatic controls to the Newman Theatre, Pittsburgh, Pa., the device, which operates from the booth, controls the curtain and stage lights at the same time.

FOX VISITS

Last spring there was a persistent rumor that Fox was looking for a site for a first-run theatre in Kansas City, it having been said that Thirteenth street and Grand avenue was the site selected. The rumor died out, like all other good rumors. Last Thursday William Fox paid an unannounced visit to Kansas City and made the rounds of the city with a real estate man, presumably, it is hoped, for the purpose of the theatre site. Anyway, the rumor still is alive.

Castle Heads St. Louis Uptown Company

T HE Uptown Theatre Company has been incorporated in St. Louis. It has $50,000 capital fully paid up.

The incorporators listed in the papers and their holdings are: J. B. Castle, 252 shares; N. Koplar and George P. Skouras, 123½ shares each; S. P. Skouras, L. Rassieur, Jr., and H. Koplar, 1 share each.

HICKMAN AWARDS CONTRACT

R. W. Hickman has awarded the contract for his new theatre in Greenville, Ill., to George Treut, Greenville. The house will be two stories, 84x124 feet, and be located at College avenue and Third street.

1,300-Seat House for Middletown

A MONG the more important building operations in the Middle West is included a house which will be erected by John Demetriou and James Pappas, Middletown, Ohio, who formerly were part owners of the Strand Theatre in that city, which house they recently sold to Gustave and Theodore Chifos. The new theatre, upon which work will be started within 30 days, will have a seating capacity of 1,300, with space for the subsequent construction of a balcony which will accommodate several hundred more.

HETTELSHEIMER RECOVERED

Andrew G. Hettesheimer, the popular manager of the Orpheum and Sky Theatres, Cincinnati, who has completely recovered from a series of major operations, is spending his vacation at Houghton Lake, Mich. He is accompanied by a party included in which is Percy Girard, former owner of the Idle Hour Theatre, Carthage, a Cincinnati suburb.

SUMMER RUN

The Keith-Albee house, Nol Hastings, manager, has opened for summer run of pictures, and at last accounts, is "mopping up."

Hoppren Negotiates for Broadway, Pueblo

P. H. HOPPEN, who recently purchased the Majestic Theatre of Pueblo, will soon be the owner of the Broadway Theatre, Pueblo's newest and best, if present negotiations go through. Mr. Hoppen reports that all details are practically arranged and agreed upon, and that the deal will probably be closed this week.

SCHLAIFFER VISITS

L. J. Schlaiffer, Universal executive, was a visitor in Denver last week conferring with Ray P. Allison, manager of Denver's Universal first run house, the America Theatre. He is enthusiastic about Denver's outlook as a show town. The America Theatre is under Mr. Schlaiffer's personal supervision.

FISH STORY

Several exhibitors and exchange managers forgot all their troubles and joined together in a mountain trout fishing trip for the week-end holidays. They journeyed to the Thompson resort on the Poudre River, up near Ft. Collins. Film Row expects to be supplied with an abundance of trout about next Thursday, as the river has been tried and proven and the ability of the fishermen is unquestioned. Among the exhibitors in the party are Max Schuback, Midwest Theatres Company; Frank Culp, of the Rex Theatre, Denver; W. M. McFarland, of the Gem Theatre, Golden, Colo.; and Dan Lieberger, one of the officials of the Midwest chain of theatres.

Brody to Build Fifth Cleveland House

D R. B. I. BRODY, not content with having built the Detroit, Kinsman, New Broadway and Cedar-Lee Theatres, all within a space of a few years, now announces that he will build still another picture house on Kinsman north of East 145th street. The house will cost about $60,000, and will be built on a site 80x160 feet, which he recently leased for ninety-nine years.

LOEW TAKES OVER HOUSE

Loew's Ohio Theatre, a first-rank operation of the chain of local theatres, among which is the Lyceum Theatre, which has been operated under lease from the Loew's Company, has acquired the entire property in a transaction closed by Joseph Laronge, Union Trust Building, Cleveland. The property consists of a 1,500-seat theatre, six store units, twelve stalls of offices. It stands on land 130 feet by 156 feet, which is leased from the Union Trust Company for ninety-nine years.


Columbia.

F. B. O.

ALL AROUND THE FRYING PAN, (5,329 feet). Star, Tom Tyler. His picture has a great combination. A good story, lots of laughs and action, and has made plenty of friends. This picture very good. Tone, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ARIZONA STREAK, (3 reels). Star, Tom Tyler. My patrons said not as good as "Born to Battle." Ran one day with short subjects and also had a big prize nite, so they couldn't very well kick. Sunday or special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COYOTE MUSKETEER. Star, Tom Tyler. Tom Tyler and his pals are a great combination. A novel lot here and all the patrons were very pleased. Tone, good. Good all classes.


THE IMPOSTER, Star, Evelyn Brent. While this may not be as good as some others with this star, it is okay and went over with the fans. Tone, yes. Sunday, yes. Special, yes. Appeal, sixty-five per cent. Town 400. Draw farmers. Admission 10 and 25. Roy E. Cline, Osage Theatre (350 seats), Hugo, Oklahoma.

ISLAND, (180 feet). Star, Evelyn Brent. A fine program picture and went over in good shape. Believe this is the kind of picture that we have shown. Miss Brent is getting to have quite a drawing here. Don't hesitate to buy. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SIR LUMIERE JACK. Star, Lofly Flynn. A picture a few years old. Flynn is dead as far as the public is concerned, but Flynn is better than he used to be. Tone, good. Sunday, yes. Special, no. Appeal, fifty per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.


WHEN LOVE GROWS COLD, (6,500 feet). Star, Natasha Rambova. This picture drew good, and heard no kicks, so it must have pleased. If the regulars don't like a picture they sure let me know. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. Town 2,500. Draw farmers. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.


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.
Moving Picture World

A "Paneled" Pair

Kathryn Perry and Matt Moore in William Russel's "Early to Wed"

Fox

DESSERT PRICE. Star, Buck Jones. Buck gets better and better. His pictures are clean and entertaining and please my patrons. Tone, good. Sunday or special, no. Appeal, 100 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

DICK TURPIN. (6,244 feet). Star, Tom Mix. While the discriminating public pronounced this one of the best Mix pictures they had ever seen, still it didn't do as well as the usual Mix productions generally do. City 110,000. Admission 10-25 Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DURAND OF THE BAD LANDS. Star, Buck Jones. When it comes to westerns, Buck, the hero of the cowboys, is equal to any of them. This is a finely directed and acted picture, beautifully photographed, with a well laid plot, a good cast, fine touches of humor and pathos, and enough action to please anybody. This is a good picture. Tone, fine Sunday, yes. Special, no. Appeal, strong. Town about 1,800. Draw all classes. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.


HAVOC. (5,283 feet). All star cast. This is in the line of Fox's specialties, and they do not ask you for a mortgage on the house and car if you have one. A bit much of war scenes and a story and moral that cannot be beat. Your patrons will be more than pleased with this picture. Tone, fine. Sunday or special, yes. Appeal, 100 per cent. Town 500. Draw town and country class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.


LIGHTNING. (6,050 feet). Star, Jay Hunt. This is a real picture. Splendid story and fine acting by all. Tone, good. Sunday or special, no. Appeal, good. Draw all classes. Admission 10-25. Al C. Werner, Royal Theatre, Reading, Pennsylvania.


MERRY WIDOW. (1 reel). Star, Mae Murray. This is a costume play. Beautiful colored scenes; fair story, a little wild. Liked tremendously by all. Has a lot of interest to it. Has four people walk out, but the box office didn't suffer any. Tone, good. Sunday, no. Appeal, eighty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

REFLECTION. (5,728 feet). Star, while several considered this a good picture there were still 110,000. Admission 10-25. Al C. Werner, Royal Theatre, Reading, Pennsylvania.


Metro-Goldwyn

FLOWER OF THE NIGHT. (6,244 feet). Star, Pola Negri. Not so good and not so bad. For some reason or other, Pola is a dead one here. I personally believe that she is a fine actress, but look at the stories they are giving her. It’s a shame. Tone, okay. Sunday, yes. Special, never. Appeal, fair. Town 3,500. Draw all classes. Admission 15-25. T. L. Barnett, Plenty’s Theatre (600 seats), Glens Falls, New York.


HANDS UP. (6,500 feet). Star, Ray Griffith. Like “He’s a Prince,” this one did not go over very well. I think he is a good comedian but still his stuff does not seem to register here at all. And the rental is pretty high. Town 1,200. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25. T. L. Barnett, Plenty’s Theatre (600 seats), Glens Falls, New York.


A REGULAR FELLOW. Star, Raymond Griffith. A fine comedy, but the adults don’t take to comedies here in this burg. In fact, nothing in the line of comedy features will draw them in except a Harold Lloyd show. Tone, good. Special, no. Appeal, good. Town 500. Draw better class. Admission 10 and 25. C. A. Anglemire, “Y” Theatre (400 seats), Nazareth, Pennsylvania.


THAT ROYAL GIRL. (10,252 feet). Star, Carol Dempster. Played three days to special prices and the smallest crowds in a year on a big show. They did not take to this show at all. Story an average one but fair. Tone, so-so. Sunday, no. Special, no. Appeal, fair. Special, no. Draw better class. Admission 10 and 20. C. A. Anglemire, “Y” Theatre (400 seats), Nazareth, Pennsylvania.


UNDERWORLD. (8,172 feet). Star cast. Artistic picture, fine acting and good action, but not the great super-production it was expected to be. No interest in the innermost sanctum-sanctorum of the Siren just about set the hair on some of my customers. Special, yes. Appeal, slight. H. P. McPadden, Reel Theatre, Notam, Kansas.


NOW GOING HIGHWAY. Star cast. An excellent production, the work of Mr. V. Monte is especially good. Special, yes. Town 1,500. Draw modern class. H. P. McPadden, Reel Theatre (200 seats), Notam, Kansas.

**Universe**


**MEDDLER.** Star cast. Just a common western that you will have to have a good short subject to go with. Sunday or special, no. Appeal, seventy per cent. Town 3,500. Draw small town class. Admission 15 and 25. C. O. O'Dell, Ondlida and Blunt Theatres (400 seats), Hughesville, Pennsylvania.

**PHANTOM BULLET.** Star, Hoet Gibson. Another Hoot Gibson that rings the bell. Laughs, comedy and action. Poor photo, but nothing bad. Not as good as we were led to believe. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 2,200. Draw general class. Admission 10–25. A. F. Jenkins, Community Theatre (450 seats), Custer, South Dakota.

**Here's the phantom bullet! says Hoot Gibson to his pal Nelson McDowell. One of the tense moments in Hoot's new Universal picture "The Phantom Bullet"**

**Toni, Ozone Theatre (200 seats), Osage, Oklahoma.**


**Vigatograph**


**HAPPY WARRIOR.** Star, Alice Calhoun. A very clean picture that will please all classes of patrons. Print new, Tone, good. Sunday, Special, no. Appeal, good. Draw all classes. Stephen G. Brener, Eagle Theatre, Baltimore, Maryland.

**Warner Bros.**

**LADY WINDEMEREE'S FAN. (7,816 feet).** Star, Irene Rich. Wonderful picture in every respect. Tone, good. Sunday or special, yes. Appeal, ninety per cent. Town 2,500. Draw fifty per cent Spanish-Americans. Admission 10 and 20. Chino Theatre (400 seats), Harvey, New Mexico.}

Selling the Picture to the Public
This Department Was Established September 23, 1911 by its Present Editor.
Epes Winthrop Sargent

Tests Laugh Reactions With New Sound Device to Demonstrate Laughs Gained by “Topics of Day”

Some months ago the newspapers gave generous space to the tests of a new machine, the Audiometer, designed to register the volume of sound. The device was moved to various parts of New York and other cities and it was demonstrated that Fifth avenue at Forty-second street was the noisiest corner in town. Comparisons were made with other prominent intersections.

After the possibilities of the volume of sound at Niagara Falls and elsewhere and the devices stayed in the newspapers for weeks. Even now it bores up now and then both in the newspapers and in the humorous paragraphs.

Saw an Opening
But it remained for Don Hancock, of the Topics of the Day, to perceive the exploitation possibilities of the new device.

Topics, as you probably know, is the only “motion picture” which consists entirely of printed matter; a compilation of current newspaper humor. He arranged with the Graybar Electric Company, manufacturers of the device, to install a pair in the Riverside Theatre, New York City, placing one on the stage and the other at the rear of the house.

These devices registered the laughs on 26 jokes selected by the editor, Charles McDonnell, and the nineteen getting the highest score were selected for a current release. The highest score was 50 units, which was about equal to the traffic roar on Fifth avenue’s busiest corner, and the nineteen selections averaged 43½ units.

Proving Up
Although primarily intended as an exploitation stunt: a stunt which seemed to appeal to newspaper editors, the further idea was to check up on the editorial staff, for the jokes are not selected at random, but are weeded out until the final result is practically the cream of the week’s humor.

To this end the jokes were scored as usual by the editorial staff before being screened at the Riverside, and the editor room scores were within five points of the laughts gained by actual audience test.

Interested only in the newspaper publicity, Mr. Hancock did not explain the stunt to the spectators, arguing that to let them know what was being done might impair the accuracy of the test. Two machines were used as a check on each other. The results were practically equal.

Can Be Adapted
All of the above serves to fatten Mr. Hancock’s scrapbook, but the reason for this is to explain the stunt; which can be adapted to any comedy release.

The Audiometer is not a toy, but a scientific measuring instrument, manufactured by the Scientific Equipment Division of the Graybar Electric Company, a subsidiary of the Western Electric. If you wish to look into the matter, you can write the nearest office, or in a pinch communicate with A. L. Green, Graybar Electric Company, 100 East 42nd street, New York City, who worked out the idea with Mr. Hancock.

Of course, it is not limited to Topics of the Day. It can register the laughs on any comedy, and can be worked up into a production by introducing and explaining the device before the test is made.

Easily Worked
As the illustration shows, the device is portable; it has to be moved around, and the installation is not elaborate. The company is pushing the device for factory and scientific tests and is anxious to bring it before the public, and we believe that they will be found in a receptible frame of mind at this time.

If you work it on a Topics of the Day it may be possible to frame the stunt through the Pathé Exchange, which distributes the release, but if you do not use the Topics it will work just as well for Harold Lloyd or Buster Keaton or a Christie production.

But the big idea is to get it before the other man gets it, for it is going to be a self-started only on the first trip, but the first time out you don’t have to break into the newspapers. You can just fall in.

Miss Classified Was Newspaper Protegee
Tying: Houston Chronicle to the production of Classified at the Queen Theatre, Houston, Texas, got Harry Van Demark all he could reasonably ask for in the way of advertising, and he only put up a few passes.

The Chronicle offered ten prizes for the best stories dealing with classified topics, giving contestants a choice of five themes.

Miss Classified was reasonably enough for the Griffith play and announced that “Miss Classified” could be met in the lobby of the Queen and would give copies of the plugger song to those who asked.

Miss Classified was a remarkably pretty girl in a dress made from cheap white material which had been run through the press with the plates of the classified pages. The garment was cut so that the tear ran straight across. Her title was printed on a white hat and repeated on a sash. As a lobby bally she was decided effective.

The Fourth of July is coming. Ever try a picnic for your patrons? It’s a great stunt.

**TESTING THE LAUGHS IN A TOPICS OF THE DAY**

Using the Audiometer to register the volume of laughter won by each of the 26 jokes from which the 19 with the highest scores were selected for the current release. It’s a good stunt for any comedy production.
Cliff Lewis Gets Crowd for Stunt from a Fire

A Fire Helped Get a Crowd for Cliff

Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., believes in fairy tales, now.

Cliff was trying to sell The Vanishing American and, as there is an Indian reservation just outside the town, he arranged to bring in a bus load. Four of the chiefs came in full regalia, but most of them wore regular clothes and were more interesting than picturesque.

He had the big sightseeing car parked in front of the theatre while they sat out the first show, and then he lined them up on the street side of the bus to take a flash light, warming the photographer not to be too darned quick about it.

Cliff was just congratulating himself on the crowd he was getting when a fire broke out only three doors below the theatre, and all that part of the town came to see. It was not much of a fire, so the crowd stuck around to see the picture made and those who did not take in the show when the bus drove off, evidently came later in the week.

I certainly did start something when I suggested printing some copy for ads.

But, believe me, I am glad.

We are all learning something from them. I know, my instructions were a little lax, but, you see, I know my ad man personally. He knows me and knows just what I want. In fact, there is hardly a week passes that he doesn't call on me in my office after work hours to read Sargent's pages in the M. P. W.

On a larger paper in a larger town I would have to be more explicit—until I made friends with the printer. M. W. Larmour, National Theatre, Graham, Texas.

Ben Bernie and his Hotel Roosevelt Orchestra was the stage attraction for the week that had Raymond Griffith in "Wet Paint" as the feature play. It was a return engagement for Bernie and his entirely new repertoire was worked out so that two of the Mark Strand artists could assist in the presentation of the act. The incident was named, "I Have You Like It" or "Broadcasting a la Bernie." Besides this stage number there was the overture house orchestra and a concerto piano number by Lilly Kovacs, the girl pianist. Shorter film subjects besides the feature picture were the usual Mark Strand Topical Review, 8 minutes, and James Fitzpatrick "Songs of Ireland," 9 minutes.

The Paramount picture, "Wet Paint," was 55 minutes long. The stage numbers required 40 minutes, which brought the entire performance up to 1 hour and 52 minutes.

Each of the four deluxe performances of the day was opened by the overture, "La Forza del Destino," (Verdi) by the Mark Strand orchestra. This marked the debut of Willy Stahl as conductor, and also a new associate conductor in the person of Emil Baum. This overture was 8 minutes long and was lighted as follows: color blend floods from the bridge covering the entire surface of the fabric cyclorama which closed in the small production stage; 2 Klieg light blue floods from the dome on the musicians; blue borders and blue stars in the cove ceiling above the orchestra; entrance spots of blue on the ceiling.

For the James A. Fitzpatrick "Songs of Ireland," one of the melody series, green bridge lamps lighted the fabric drapes on either side of the picture screen. Green floods from the dome covered the musicians.

Lilly Kovacs played her solo from her place in the orchestra. The selection was Weber's "Concerto." A small lemon spot was on the pianist from the dome and bridge lights of dark violet covered the orchestra and the fabric cyclorama.

After the topical review came the Bernie number. A scrim was painted representing a living room with the family gathered about the radio set. At opening lights from the dome hit this scrim as the orchestra played the opening strains of "My Buddy." As the orchestra went into its first number this scrim was raised and the lights were dimmed up on the set showing the orchestra scatting in front of a black back-drop which was outlined in white a huge radio set taking up practically two-thirds of the drop. Bernie came out from the wings on the conclusion of the first number and made his announcements through a microphone. It was this way that he introduced, between orchestra selections, Lilly Kovacs and Harry Breuer, xylophonist.

Had Rodeo Stars

We don't know what cowboys were doing around Birmingham, Ala., but a couple of them came through the town on their way to Oklahoma and Rodney Bush, of the Galax Theatre, was quick to pinch them off to advertise Desert Gold.

They rode around town in a car and at important points they got out and did roping tricks, winding up with the offer of one of the men of $25 to anyone who could tie him so that he could not escape. The banred car stood alongside advertising the picture all the time. The cost was very small and the stunt drew big business.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

MONEY DID NOT JUST TALK, IT SHOUTED FOR EXP. PRIGGS OF THE RIALTO, PUEBLO, COLO.

He threw out $100 in coins of various denominations to advertise this Metro-Goldwyn-Mayer release, making stops at five points previously announced. Four of these were in front of business places of co-operating advertisers. One picture shows the track with a Uniphone, but you could not hear the latter while the coins were being thrown out.
Don't Spoil a Stunt by Telling Joke Too Soon

Lloyd Dolls Won
Hook-up Pages

John Plumb, advertising manager of the Orpheum Theatre, Topeka, Kans., bought 5,000 Harold Lloyd dolls and sold them off to merchants at two-thirds of the cost to the theatre. Then the merchants came in on a double truck hook-in that spread to other sections of the paper, as the news of the arrival of the dolls to purchasers of their wares, and the theatre got an exceptional distribution for the novelties while the stores built up their business, too.

Cutout head, backed by phonographs, face both ways on the marquee and were announced by the newspaper as relayed laughter from the audience.

Timely

The Capitol Theatre, Sacramento, Calif., made effective use of a three sheet cutout on The New Klondike. This shows Meighan in the act of pitching a ball, and in his baseball uniform.

As a cutout it was made the centre of a fine display of baseball goods in the window of a big sporting goods store and begged the entire window. A generously sized card hooked the figure to the showing at the Capitol.

Bouts for Annie

L. R. Guyer, of the Queen Theatre, Austin, Texas, made a drive on the kiddies for Little Annie Rooney, and among other things staged some juvenile boxing bouts at the matinees. The idea proved to be a knockout.

Spoiled a Stunt by Spilling the Beans

What might have been a crackajack press story was spoiled by blowing it too soon. This was the man who cracked a rib laughing at Harold Lloyd, and it was pulled by Miller Meriwether, of the Auditorium Theatre, Winston-Salem, N. C.

During the opening matinee a man laughed so heartily as to attract attention and finally he fell out of his seat. House attendants rushed up and a call was sent for an ambulance, which came dashing down in the street with suspicious promptness. The man was placed on a stretcher and carried to the ambulance, but the sides bore a sign stating that he had cracked his sides at the Lloyd comedy.

That made it a press stunt instead of news. They laughed and forgot it. Had the signs been omitted and the patient taken to the hospital for treatment, the papers would have given it larger space and the effect would have been much better.

The chief objection to this handling is that the audience probably resented the interruption of the show for a purely avoidable press stunt. Had it appeared that the accident was genuine, they could not have objected to the unavoidable. If banners are used, the stunt should be employed some time when there is no audience present.

We think it was C. B. Stiff who originated this particular idea, but he worked it just before the house opened, and inconvenienced no patron.

A New Angle

Here's another new one on the local talent angle. In Melville, La., the boys and girls in the high school had quartets.

H. H. Hedberg, of the Amuse-U Theatre, suggested that the rival fours appear at each performance of The Keeper of the Bees and sing it off, letting the audience decide as to which was the best. It gave him a packed house, plus a considerable turnover, and all it cost was the prize.

FRANK HAMBURGER EXPLOITS FROM CURB TO CASHIER IN PORTLAND, OREGON
The lobby of the Circle Theatre dressed for The Iron Horse and The Lucky Horseshoe. For the latter he gave a horseshoe matinee and sold the shoes for the benefit of charity. The barrels overflowed. For The Iron Horse, he borrowed a locomotive and section of track from a local amusement park and set it just as the curb line.
White Space Sells Sea Beast Well in Baltimore

Hand Lettering is Still Boston Bane

It would be difficult to beat this circle for the Colonial Theatre, Boston, on Ben Hur. It would be difficult to beat this same display for stupidity in lettering in the prices when type would have been easier and better.

Linear Letter A Nice Effect

This 50x2 from Chicago on The Fool uses a lot of hand lettering where type would be more legible, but it gives a nice effect for the title.

Small Plan Book Cut Basis of This Space

The Eastman Theatre, Rochester, makes a plan book cut the basis of its two sides on The Black Bird. By keeping the rest small, it gets a three-column value for a two-column space.

An Open Space Is Best Attractor

In this advertisement on The Sea Beast at the Metropolitan Theatre, Baltimore, we think that the chief merit of the cut is found in its freedom from background. The white space is a better attractor than the cut itself, though it requires the cut to give emphasis to the space.

Better Than Pasters

Ernest Morrison, of the Howard Theatre, Atlanta, realizes that the windshield sticker—is—should be—out. The thing has become such a pest that the sticker is now an irritation rather than an advertisement. For "Behind the Front" he appealed to motorists with a modification of the door-knob, the punch hole permitting the card to be placed on the steering wheel and yet be easily removed. A showing to the patients of a military hospital added to the general press work.
Kiki Provides Snappy Figures for Ad Layouts

prettiest displays we have seen in a long time.

face, it could not have been read, but with six point italic and Roman it is all legible and reasonably well displayed.

In the panel the largest type is a twelve point "Sunday Treat," and the other names are in eight point bold, the only fullface

ward the end, but it is much more important to get legible letters for the remainder of the announcement. The panel on the right might be worse, but the matter below could not well be much worse without being a total loss. It is nearly a complete washout as it is. You can barely make out the showing times and have to look very closely to note the prices. It would have been a simple matter to have set this material in type, either in a notch or by pasting a printed slip to the layout, but this is Boston and they seem to imagine that the sacred codfish would fall out of the dome of the State House if they used advertising even halfway as good as small town stuff.

Considering the fact that this is from Boston, it is a good display. Most cities would be ashamed of such a mess.

Valentine Space is Fine Kiki Display

Now and then Loew's Valentine Theatre, Toledo, produces some excreable hand letters, but the advertisingmen there have been turning out sound work, and one of the best of the new efforts is this four ninees on Kiki.

Receding Letters Reduce the Display

This 60x3 from Boston on Ben Hur uses a familiar but useful device to get attention for the title, but the angle of the letters is a little too great and the display value is somewhat reduced, though not beyond the point of usefulness.

A First National Release

A BALTIMORE KIKI

in the space. With no other black faces to fight, the eights have the value of twelves, and the entire space gets over as nicely as is possible with so much copy. Less careful composition would have made this a terrible thing.

Crowded Space Saved by Faces

This two sevens from the Metropolitan Theatre, Baltimore, is almost perilously crowded. There is about twice as much talk as this space can conveniently carry, and less careful type selections might have spoiled the lower half.

: The cut assures a prominent display for Miss Talmadge and her play. That part is safe, but only a careful choice of faces saves the lower. Had any of this been set in bold

Another Vet

Ed. A. Zorn, of the Stratford Theatre, Poughkeepsie, has dug out the penny card to find that it will bring in as much money as ever. He put out 300 cards with a penny glued to each and with "This card and 39 cents will admit," etc. He used it for Sally, Irene and Mary and got most of the cards back again. But that wasn't all. The cards were shown around, achieving a large circulation.

Very Well Done

It is interesting to note how the outline letters of the star name as made to hook to the white reverse of the circular play title. A black "Talmadge" and a white "Kiki" would not have been good, but with the outline letter the star matches the reverse and yet the title gets the full advantage of the more conspicuous circle.

Outside of star and title there are only two lines of all such as the display and the selection of the other faces is unusually good. The Valentine has spread itself on this space.

C. T. Perrin, of the Sterling Theatre, Greeley, Col., was given one thousand pencils with which to advertise The American Venus. Instead of tying cards to these, he slit the cards and pushed the pencils through the slits, saving both time and trouble.

The stunt also brought him a fine window with a display of Venus pencils and styli from the play, the display remaining in more than a week.

Sunday METROPOLITAN

PEERLESS PRINCESS OF EMOTIONS
In a Role the World Is Watching For

NORMA TALMADGE

of KIKI

Sunday, 8th

ARMS OUT IN LOEW'S METROPOLITAN SHOW

ANDREW PANTELIDES ORCHESTRA

KIDS KANDY IN KANDY LAND

A First National Release

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### ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Feet</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Action melodrama</td>
<td>Aug.</td>
<td>1925</td>
</tr>
<tr>
<td>Sentiment drama</td>
<td>Aug.</td>
<td>1924</td>
</tr>
<tr>
<td>Drama</td>
<td>Aug.</td>
<td>1925</td>
</tr>
<tr>
<td>Romantic melodrama</td>
<td>Feb.</td>
<td>1928</td>
</tr>
<tr>
<td>Stage life drama</td>
<td>Oct.</td>
<td>1927</td>
</tr>
<tr>
<td>Rural comedy-drama</td>
<td>Dec.</td>
<td>1925</td>
</tr>
<tr>
<td>Feature comedy</td>
<td>Jan.</td>
<td>1926</td>
</tr>
<tr>
<td>Romantic drama</td>
<td>Mar.</td>
<td>1923</td>
</tr>
<tr>
<td>Novels</td>
<td>Nov.</td>
<td>1925</td>
</tr>
</tbody>
</table>

### COLUMBIA PICTURES CORP.

<table>
<thead>
<tr>
<th>Picture</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danger Signal (Novak)</td>
<td>Railroad mela</td>
</tr>
<tr>
<td>Unwritten Law (Hamerstein)</td>
<td>Drama</td>
</tr>
<tr>
<td>Stepping Out (Revier)</td>
<td>Comedy</td>
</tr>
<tr>
<td>S. O. S. Perils of Sea (Hamerstein)</td>
<td>Melodrama</td>
</tr>
<tr>
<td>Lust of the Wulf (Novak-Lightening)</td>
<td>Dog melodrama</td>
</tr>
<tr>
<td>Ladies of Leisure (Hamerstein)</td>
<td>Drama</td>
</tr>
</tbody>
</table>

### WALDORF

<table>
<thead>
<tr>
<th>Picture</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enemy of Men (Revier)</td>
<td>Drama</td>
</tr>
<tr>
<td>Price of Success (Lake-Glass)</td>
<td>Drama</td>
</tr>
<tr>
<td>No Man's Land (Revier)</td>
<td>Comedy drama</td>
</tr>
<tr>
<td>When Husbands Flirt (Revier)</td>
<td>Comedy drama</td>
</tr>
<tr>
<td>Fate of a Fugit (Revier)</td>
<td>Comedy drama</td>
</tr>
</tbody>
</table>

### A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story of the film are shown as the producers and this can generally assume to be correct—which the type gets "balled up" as may happen.

On the review date we get the information as in the issue is published, so this only goes "floopy" when the type is "pied" accidentally in shifting it around each week.

On the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this footage change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay you in a way for your trouble in writing us a letter.

### EDUCATIONAL FILM CORP.

<table>
<thead>
<tr>
<th>Picture</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictorial Proverbs</td>
<td>Hodge Podge</td>
</tr>
<tr>
<td>Be Careful (Adam)</td>
<td>Pleasure Bound (Conley)</td>
</tr>
<tr>
<td>Prop and the Spirits</td>
<td>Pen and Ink</td>
</tr>
<tr>
<td>Keep Out (Vernon)</td>
<td>Animal special</td>
</tr>
<tr>
<td>Felix the Cat Triffes with Time</td>
<td>Non-Stop Beasts (Lloyd)</td>
</tr>
<tr>
<td>Movies (Lloyd Hamilton)</td>
<td>Comedy</td>
</tr>
<tr>
<td>In Deep (Howe)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Dog Daze (Cliff Bowes)</td>
<td>Cameo comedy</td>
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<tr>
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<td>On Edge (Conley)</td>
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<td>Slow Down (Bowes)</td>
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<td>Bachelor's Babies</td>
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<td>What's Up (Bowes cartoon)</td>
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<td>Weak But Willing</td>
<td>Walter Hires comedy</td>
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### FILM BOOKING OFFICES OF AMERICA

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<tr>
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**Review Date So You Can Pick the Issue Quick**

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<td>Seven Days (Lillian Rich)</td>
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<td>Coming of Amos (Rod LaRocque)</td>
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<td>Without Mercy (Vera Reynolds)</td>
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<td><strong>Favorite Faces (Seena Owen)</strong></td>
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<td><strong>Girl Who Wouldn’t Work (De La Motte) Modern drama</strong></td>
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**PREREQUISITE PICTURES**

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SUMMER presentations should be characterized with a scenic treatment as novel and original as the subject matter. Simplicity should be the keynote of the design, with its compliment—color, predominating.

The suggestion for this week is offered as a scenic background treatment for a Summer Fashion Show featuring sports clothes, etc. It can also be used for an outdoor dance idol.

The set is simple and inexpensive to construct. It may be termed a fabric setting because the principal units are composite fabric set pieces. The design is shown in the accompanying sketch.

The Scenic Ground Plot details the various positions of the units of the set. In the foreground are two cut-out foliage set pieces painted in very conventional design. These are painted on beaver or compo board, cut out and placed down stage at extreme right and left and used as masking pieces. The first scenic unit up-stage, or at the upper part of the performing area, is a long ground row. This ground row should be rounded at the top marked with a saw-tooth edge. It may be painted a light green, and very conventional flower designs painted on the surface of the row at intervals. Two small set tre, also painted on compo board and cut out should be fastened to the ground row, the small tree at right center and the larger tree at right of center.

Four or five cut-out Cloud pieces should be hung from a batten on a set of lines about one foot back of the ground row. These pieces should be varied in size, all painted on compo board, cut out, and hung on the batten with piano wire. A better effect will be obtained if the Cloud pieces are hung on a succession of battens extending towards the back drop. This will lend a good distance effect to the scene.

The next unit back of the ground row is a Sunburst set piece. Inasmuch as there are two of these units, one larger than the other, we have numbered them one and two for convenience sake in detailing.

Both Sunburst units are constructed in the form indicated in Fig. A. A semi-circular frame, constructed out of pliable strips and attached to a batten base. In the Sunburst Set Piece No. 1 strips of gold luminar ribbon should be fastened about one inch apart. A thin scrim should be mounted on the back of the frame to give the set piece a body for the lighting treatment. In the larger Sunburst Set Piece, No. 2, which is set back of No. 1, strips of gold and silver luminar ribbon should be fastened. A scrim backing should also be placed on the frame in the same manner as employed on the small Sunburst.

A blue sky cyclorama should be hung up-stage to serve as a backdrop for the entire scene. A large Sunburst or ray formation detailed in Fig. B should be used in front of the cyclorama. This effect should be made out of long streamers, preferably varicolored strips of canvas, treated with metallic paints, cut out in wide strips, the bottom of the strip attached to a long batten fastened to the stage floor, and the tip attached to a wire or heavy thread which is fastened to a batten and set of lines. Round discs of the same material may be attached to the space above the body of the streamer, these discs diminishing in size as they ascend in position on the wire.

The lighting treatment is one of the principal factors in the successful staging of this scene. The lighting treatment of the foreground or performing area should be in rich tones, such as orange-amber, canary and pink. The ground row should be flooded green with a strip placed in front of it and masked with grass mats. The various Cloud set pieces should be given a variegated tone with individual junior spots—the mediums a violet and pink. The first Sunburst should be toned an orange amber, the second one a canary and dark amber. The ray formation on the backdrop should be flooded a variegated effect with green, rose, magenta and amber predominating. The cyclorama should be flooded a deep blue. A very effective treatment for the various Sunburst set pieces is to place small fans right and left of the various units, the breeze from the fans agitating the ribbons or streamers, causing a glistening effect.

![Diagram of scenic treatment](image-url)
The Art of Picture Scoring

(We are pleased to publish excerpts of a paper by Victor Wagner read at the Washington Convention of the Society of Motion Picture Engineers. Mr. Wagner, who is musical director at the Eastman Theatre, Rochester, N. Y., is a recognized authority in matters pertaining to scoring of motion pictures. His concise and logical arguments make this paper an analysis worth recording.—C. H.)

In selecting the most appropriate music, one has to be careful not to anticipate the development of character, so as not to steal the thunder of the picture. Today, one does not play mysterious music at once, because he may not be a detective after all.

Not only is a knowledge of high-class music necessary, but also a knowledge of most of the popular and national music of practically all the civilized and uncivilized nations with their characteristics.

Music Supplies the Missing Dialogue

There is one task laid on the musical director who arranges a musical program of accompaniment for motion pictures which is seldom appreciated. This is the task of making music supply in a measure the spoken word—the missing dialogue. The play on the speaking stage, where this is not provided in action and in sub-titles. The musical adapter has thirty, forty or more scenes instead of a series of three or four acts. This I mention, because it must be remembered that no scene of any great length will maintain the same emotional key throughout. In the spoken play, there is a constant shift of emotional appeal as the incidents of the scene progress. But in the motion picture, the play breaks up, not into acts, but into scenes, and scenes so arranged that a much closer sympathy of emotional suggestion may be obtained scene by scene, than is possible act by act.

Thus it is that music may accord with the poetry of action and mood can be made scenically unified, and can really produce a more concise and closely correlated emotional suggestion, than any other form of union of music and drama. Mr. Wagner has said that it is one business of the adapter to make the musical accompaniment supply the motion picture with an important part of what the speaking stage gets from dialogue. I mean that while the picture vividly gives to the eye the story, the characterization can suggest constantly a mood to make the spectator mentally sympathetic.

Analyze the Picture

It follows that one preparation which the musical director must make is careful study of the picture, sufficient to bring to him definite and vivid impressions and emotions deriving from it; he must himself feel the need of the music which he will later select and arrange. The appropriateness of selection of motion picture accompaniment depends largely on this preparation. Scenically, the motion picture is a great inspiration; no speaking stage can in completeness, in gorgeous realities and in generous detail, show the soul of the motion picture. So the musical director is always under the inspiration of an art kindred to his own. And so adept are good motion picture actors and actresses becoming, that careful observation of their pictures and the drama of their emotions, and the selection of music for an impression that readily suggests music best suited to express it. It is therefore the study of the musical director of the picture with special regard to opportunity to make the music aid in its emotional suggestion of something truly felt and appreciated that counts most for the success of his work.

We speak of accompanying motion pictures with music. Now the accompaniment of song, the expression by means of music of a beautiful idea, or of a dramatic idea, is a province of art; if the song, or the idea, or scene, or story has strong element of beauty, the art of accompaniment becomes really a co-creator from the music of the picture. The poet takes ideas and thoughts and gives them beautiful wordforms; the accompanist, given this sort of material to inspire him, can add beauty to his work. The arrangement of a musical accompaniment for pictures in which there is definite mood and central idea, a real emotional element that is consistent makes a congenial task for a musician, and in majority the arranger does find pictures inspirational; he does find opportunity for a musical accompaniment that is really expressive of the appeal which the picture makes.

Difficulties Encountered

But there are kinds of motion pictures which pose problems. Take for instance the detective story picture, the adventure story, or the farce comedy. In each story the interest centers in the plot. There may be excitement of emotion in looking at the picture, but the emotion is not in the picture itself. Here the difficult thing is not so much to know what to play as what not to play. Music that strikes any hearer as incongruous will do much to spoil that picture for him. Then too the action is rapid and this causes the change in mood of the onlooker and hearer to be abrupt—too abrupt to be successfully followed in music.

The point made is that it is awkward and impracticable to intimately accord with the incidents of such pictures.

The film play is a form of art and is analogous to the ballet in that it necessitates, for its adequate presentation, the synchronization of action with music. Thus in its right development we find a new art-form in music, the possibilities of which are practically limitless. In film play we see one art form which is dependent upon another—music—for its completion, and it is still incomplete and unfinished for presentation to the public without its musical counterpart accompanying it, just as is the case in the ballet, where dance and action are synchronized with music to ensure a perfect whole.

The time has come when the motion picture theatre orchestra is receiving universal recognition as an organization of artists who are working to achieve and maintain a high standard in a distinct art.

Many times the question has been brought up to me, "How do you synchronize the music with the picture?" Now I shall allow you to follow me through the procedure of the scoring room—to learn how to score motion pictures. When we come to the scoring room to work on our next pictures, the most important part from the very start is to make a title sheet, which lists the first few words of each main and subtitle and indicates the beginning of each new reel. These titles are used as milestones in the music score as well as descriptive cues. A piano part or a full orchestral score of each orchestration is filed on shelves in the scoring room, classified according to mood, nationality, etc.

We have one hundred thirty-five such classifications all the way from Airplane Music to Funeral Music and from Wedding Music to Happiness Music.

The next important move is to find the music best suited to the action and mood of the picture, without allowing the music to dominate the play, in which event it would distract from rather than contribute to the picture from the picture to the music. It is mostly sensitiveness of the adapter which enables him to balance the action of the screen with the music in the orchestra pit. Of special assistance is the up-to-date motion picture machine which allows the film to run in either direction. If the music which has been selected does not fit the scene, the film may be reversed without taking it from the machine, and another selection may be tried.

Scoring a good picture is just as fascinating as composing. When the picture is scored, one has the satisfaction of knowing that he will have at least twenty-one orchestral performances the first week which is more than a well known composer of fame can even expect. It may be interesting to know that no music is furnished with the film. Our library consists of about 15,000 different selections of parts for each instrument of our large orchestra.

The original orchestration cannot always be used exactly as bought from the publisher. In order to make it of the proper length for a scene, endings or modulations are written which must be technically correct. Many times when we are unable to find a suitable selection, we cover the action with music which is originated in our department for this particular scene. In selecting a musical theme for a leading character, the principal aim is not only to be consistent with the atmosphere or period, but to portray and intensify characteristics through music.

PRESENTATION REVIEWS
Published in Next Issue
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MARK STRAUS THEATRE, NEW YORK
and NOVEL MUSICAL PROGRAM
for PREMIER SHOWING OF "DEVIL HORSE"
(Pathé)

June 12, 1926

MOVING PICTURE WORLD
587
The Importance of Chemistry in the Motion Picture Field

By GLENN E. MATTHEWS, Research Chemist, Research Laboratories of Eastman Kodak Co.

(Second Instalment)

The chemistry of gelatin has also come in for a thorough study. That this is well worth while was forcibly proven by the recent discovery of a group of chemical substances which must be present in samples of gelatin even though in very small amounts in order that the gelatin be useful for making photographic emulsions.

These great problems of the chemistry of the preparation of the sensitive materials are only one part of the entire problem; the other is the use of the photographic materials. The faithfulness with which the final print reproduces the different tone gradations of the subject under various light conditions is known as the problem of tone reproduction. It may be reasonably said that this problem is fully solved and a statement of the accuracy of the reproduction of the tone gradations of any subject is now possible on any photographic material under any given condition of illumination.

Color Sensitivity of Motion Picture Films

When a beam of white light (usually sunlight) is passed through a prism it spreads out into a multi-colored band called the visible spectrum. The normal eye can distinguish several prominent hues in this spectrum, violet at one hand, then blue, green, yellow, orange, and red. If this colored spectrum is photographed upon ordinary film, only the violet and blue would be completely recorded and the green very slightly while the yellow and red would have scarcely any effect at all. A red object therefore, which appears relatively bright to the eye photographs as black whereas blue and violet objects photograph as white. The result is a false reproduction of almost the entire range of color tones. The chemist is responsible for making photographic emulsions sensitive to colors. It was found that on adding certain dyes called sensitizing dyes the sensitivity of the emulsion to green and yellow was increased. Such emulsions are called orthochromatic emulsions. Negative motion picture film is of this type but is relatively insensitive to red light and may be handled safely in darkrooms lighted with red safelights. It is manufactured in two speeds, par-speed and super-speed film; the latter being about twice as sensitive as the former. Within the past twenty years other sensitizing dyes have been discovered which on incorporation in emulsions made them sensitive to the entire spectrum. An emulsion of this type is known as a panchromatic emulsion. (Figure 10). Natural color photography has been made possible by the chemist’s discovery of these dye substances and their use in the manufacture of panchromatic film. Such pictures as Douglas Fairbanks’ “Black Pirate” could never have been produced without panchromatic film.

Color Filters for Absorption

Although panchromatic motion picture film is strongly sensitive to red, yellow and green, it remains more sensitive to blue and violet especially when photographing by daylight. To correct for this extra sensitivity to the blue and violet, color filters are used before the lens. These filters consist of thin sheets of dyed gelatin cemented between two pieces of optical glass. The dyes are carefully selected with reference to the portions of the spectrum which they transmit and absorb. For example, a yellow filter is most commonly used with panchromatic film since this filter absorbs a definite portion of the violet and blue light to which the emulsion is most sensitive thereby equalizing the exposure for all the colors. The result is a more accurate rendering of the tones of the subject.

When exposed to daylight or arc lamps, Eastman Panchromatic Negative Film is
about equal in speed to Eastman Negative Film, regular speed. With tungsten lamps, it is considerably faster than standard speed Negative Film. Because of its excellent keeping qualities and its accurate rendering of tone values, panchromatic film is now being used extensively for both portraiture and landscape work.

Panchromatic film can be supersensitized by baking for 1½ minutes in 4 percent ammonium at 50 degrees F, and drying as rapidly as possible. When given this treatment, the film is known as hypersensitized film and is about as fast as super speed negative film for daylight work (see Figure 10). It should be used as soon as possible after hypersensitizing, but if necessary to store for a week or so, it should be kept dry and at a temperature not higher than 50 degrees F. The red and green sensitivity of the film is increased three or four times by this hypersensitizing treatment which is a great advantage if exposures through red filters are to be made.

By the use of appropriate filters and treatment with certain sensitizing dye solutions, panchromatic film finds many important applications for making “night scenes” in the daytime (Figure 11), and for making distant shots through haze. It may also be used for making double negatives from positives on tinted base when no other print is available. Colored spots and stains can be eliminated by duplicating in this way.

More complete information regarding panchromatic film is given in the booklet “Eastman Panchromatic Negative Film for Motion Pictures,” supplied on application to the Motion Picture Film Department, Eastman Kodak Company, Rochester, N. Y.

Method Imperative In Mixing Solutions

After manufacture, motion picture film has little contact with chemistry until it has been exposed and is ready to be processed. The various treatments which it then receives such as development, rinsing, fixation, washing, and drying, are all chemical and determine in large measure the future permanency of the film. Besides the action of the different solutions in processing the film, there is considerable chemistry involved in the actual mixing of the solutions and in the action of the liquids on the vessels or tanks used for containing them.

Too little thought is usually given to the preparation of solutions used in photography. We are apt to be satisfied to dump the chemicals into the water, stir the bath casually and proceed with the more important business of processing the film. Conversely, it is true, that it is unnecessary to take too great precautions and waste too much time in mixing the solutions, but more care should be exercised than is usually given.

Although distilled water or rain water are to be preferred for mixing solutions, experience has shown that it is only rarely that tap water which usually contains dissolved salts cannot be used. Providing the solution is filtered through a canvas cloth or allowed to settle before drawing off for use, very little trouble need be anticipated. The important thing is, however, to use only pure chemicals, dissolve each separately before adding the next, always mix them in the order recommended, and keep the entire volume of solution thoroughly as each constituent is poured in, and finally make up the solution to a definite volume with cold water. Hydrometer measurements are best avoided in mixing solutions (unless it is impossible to keep the chemicals dry), because it takes considerable time to adjust the strength of the solution. Hydrometer readings also vary with the temperature and no idea is conveyed as to the percentage strength.

Chemical Room Location

A good arrangement for mixing the solutions is to place the chemical room directly above the developing room. Wax impregnated wooden tanks, or enamelled vats or smoothly glazed earthenware crocks are recommended as containers connected with chemical lead piping to convey the solutions to the developing and fixing tanks in the room below.

Further details may be found by consulting the chapter on “Preparing Solutions” in the booklet, “Elementary Photographic Chemistry,” published by Eastman Kodak Company. See also “The Development of Motion Picture Film” by J. I. Crabtree, Trans. Soc. M. P. Eng. No. 16, p. 163 (1922).

Developers and Development

The purpose of a developing solution is to change the exposed silver salt in the emulsion to metallic silver without affecting the unexposed silver salts. The constituent of the developer which accomplishes this change is called the reducing agent. The reducing agents now generally employed are elon, hydroquinone, pyro, and glycine. These substances are ineffective as developing agents until the solutions are made alkaline, usually with sodium carbonate, which activates the reducing agent, but in the presence of the oxygen of the air the reducing agent is oxidized and the solution turns brown. A product somewhat like a dye is formed which stains the film and slows up the developing power of the solution. When the carbonate is added this rate of oxidation is increased, but if sodium bisulphite or sodium sulphite is added, the oxidation tendency is reduced and the solution turns brown very slowly. The sulphite, therefore, generally should be dissolved first as it acts as a preservative. Besides the reducing agent, the activator, and the preservative, the developer contains a restraining agent or potassium bromide which assists in controlling the rate of development and preventing developer fog.

Development Rate Differs

The various reducing agents differ considerably in their rate of development: elon, for example, develops the image much more rapidly than hydroquinone, but on prolonged development they produce similar images (Figure 12). Both these developing agents are usually added to a developer because hydroquinone, when used alone, develops too slowly especially at low temperatures. For negative development, when soft images are desired, the proportion of elon should be ponderate, while in the case of a positive developer, when more contrast is wanted, the hydroquinone should be in excess of the elon.

The difference between the density or blackness of the silver image of the lowest exposure and the highest exposure is a measure of the “density contrast” of the negative. This difference in density increases with time of development, the greatest change usually occurring in the first 5 or 7 minutes of development. Every picture is really a series of varying tones and the particular developer used, the time and temperature of development of both the negative and the positive print all influence the range of the density value of the tones.

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Every photographic image is composed of coke-like masses of silver grains—shown here under a powerful microscope.
If development is continued too long, a chemical reduction of the unexposed grains of the emulsion takes place which is commonly spoken of as "fog." It is never advisable to develop longer than one minute less than the fogging point, and it is therefore important to know the time required to produce visible fog with the type of film being used. Occasionally substances gets in the developer which fog emulsions very rapidly. A serious trouble of this nature was traced to the presence of certain bacteria or fungi which acted on the sulphite in the developer, changing it to sodium sulphide, which fogged film very badly. Both the cause and a method of eliminating the trouble were worked out in the Eastman Research Laboratory in connection with an extensive investigation dealing with the classification of different types of chemical fog and the chemistry of developer solutions.

The properties of a developer solution are affected considerably by temperature, especially if there is much hydroquinone present. When the temperature is raised, development is faster and with a lowering of temperature, the development rate is retarded. The fogging point also changes with temperature. In warm weather developers do not keep as well because the higher temperature increases the rate of aerial oxidation. It is very important in view of these facts to know the temperature of the solution and to keep it fairly constant in order to duplicate results.

Tropical Technique

For handling and processing film under tropical conditions, a different technique is required. Standard methods have been worked out for insuring that the sensitiveness of the film shall remain unimpaired and that the latent image be retained after exposure and before development. The secret of high temperature development is to prevent excessive swelling of the gelatin. The most effective method of doing this is to add an anti-swelling chemical such as sodium sulphate, or sodium phosphate to the developer and immerse the film in a hardening bath after development and before fixation. Such a hardening solution may be prepared with potassium chromate at 3 per cent concentration, which works very well at temperatures from 75 to 85 degrees Fahrenheit. When higher temperature up to 95 degrees Fahrenheit are encountered about 12 per cent sodium sulphate should be added to this bath. Fixation can be conducted in the usual way after three minutes treatment of the film in this hardening solution. More complete data are given in a paper on "Handling Motion Picture Film at High Temperatures," by J. I. Crabtree, in the Trans. Soc. M. P. Eng. No. 19, p. 39 (1924).

The life or period of usefulness of a developer depends on its particular composition and whether it receives continuous or intermittent use. As a developer is used, the solution accumulates reaction products which tend to retard the rate of development, and it is necessary to develop for a longer time to secure a given contrast. Since reaction products slow down development, if a rack of film is allowed to remain stationary in a tank there is an accumulation of these by-products in the vicinity of the film which induces further retarding effects (Figure 13). Agitation of the rack and of the solution will prevent this trouble and give more uniform development.

With use a developer may become exhausted in several ways: (1) By aerial oxidation: (2) By accumulation of products resulted from the decomposition of the developer; and (3) by formation of sodium bromide and iodide from the reduction of these silver salts in the emulsion to metallic silver. An old developer may therefore have to be discarded because it develops too slowly or gives excessive stain or fog. When film is developed on a reel the solution is freely exposed to the air and if the developer does not contain an excess of preservative, chemical fog is produced. Experience has shown that the addition of about 5 per cent of old developer to a freshly mixed new developer will lower the tendency for chemical fog more than if the bromide concentration is increased above the normal quantity added. The chemical explanation of this effect is probably that the oxidized developer acts as an anti-fogging agent.

Work is still in progress, however, to find the best method of reviving used developers. For an extensive discussion of development, reference should be made to the paper, "The Development of Motion Picture Film by the Reel and Tank Systems," by J. I. Crabtree, Trans. Soc. M. P. Eng. No. 16, p. 163 (1922).

(Third Instalment Next Week)

House to Be "Dark"
Only in Patronage

D. W. TOWNSEND, owner of the Princedes Theatre, has contracted for the Lafayette Opera House, Fayetteville, N. C., seating 1,000 and he is remodeling same for colored Picture House, running road shows and vaudeville. Will open June 1.

E. Burns, Manager.

The National Theatres Syndicate, of San Francisco, which operates a chain of moving picture houses in Northern California, has installed twenty-eight Peerless Mirror Arc lamps in its houses. Other installations made late by the Western Theatre Supply Company include simplex machines in the new Pantages Theatre, San Francisco, and in the Grand Lake Theatre, Oakland, Cal.

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TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK
A Suggestion
As to Mirror
Breakage Cause

FRANCES E. BAKER, of the O-At-Ka Theatre, Warsaw, N. Y., has the following to say, and says it:

Dear Mr. Richardson: In your article, "Air Cooling," March 6th issue, you state that manufacturers are having a bit of difficulty in getting mirrors to "stand up" to the high temperature, at the same time setting forth the possible causes of the aforesaid difficulty. This article, as well as many other written by you, set me to thinking, and I am wondering if "Projection Pitch" might have something to do with the trouble. To make myself more clear, an arc flame follows the perpendicular, therefore, the greater the projection pitch, the greater will be the flame. Do you not believe that this might have something to do with breakage?

Another article in a late issue also set me to thinking. For some time I referred to the person with the "acid pen" who assailed you for attempting to impart knowledge to projectionists. For my part I cannot conceive a person so narrow-minded and bigoted. Anyway, Mr. Richardson, you may rest assured there are plenty of us who appreciate the wonderful work you are doing, and I am one of them.

Perhaps you might be interested in knowing that I have been connected with the above theatre for thirteen years. I started as a doorman, working at this for a few months, at the same time studying projection from the seat of the house and from practical work in assisting the projectionist. Very soon I had the opportunity of taking charge of projection, working at this until the war, spending over one year in the army, returned as projectionist until 1913, when I was made manager. I still take a great interest in projection, for that is the principal thing together with music and ventilation, that we have to sell.

I do not wish to burden you, but still have a bit more to say. In 1926 we built a balcony which necessitated tearing out the old projection room, and the new one I built myself, and wish to say I am very proud of it. On another page I am describing same.

I assure you that I appreciate what you are doing, and that without your assistance I would not have been able to do half what I have.

The projection room and its equipment is such that Baker may well be proud of it. What friend Baker says about the possibility of projection pitch having something to do with mirror breakage is good. There undoubtedly is such an effect, but what I had in mind was not so much mirror breakage as the deterioration of the silver surface which constitutes the reflection surface.

I believe, however, both the item of mirror breakage and deterioration of the silver backing have been pretty well overcome. At least I receive very few complaints now concerning these faults.

As to the article referred to, I only printed it as evidence of what monumental dumbells the profession still is AFFLICTED with.

Better Projection Pays

Bluebook School

Question No. 493—What will be the inevitable result if the projection room be unintelligently lighted and the observation ports small?

Question No. 494—Tell us how YOU would light a projection room if permitted to have it just as you wish.

Describe the two-circuit system of projection room lighting used in England. What do you think of it as a projection room lighting system?

Such men do NOT now represent any considerable number, but they are with us just the same. I have an amusing letter right now from a man in New York. He was too cowardly to sign his name, though. After trying to impress me with his idea of how exceedingly little I really knew (in which he probably is right) he continues at some length, thusly:

Here is a test of your knowledge, if you will but let your readers sit in your place, the high seat of judgment. What is life? What is matter? What is space? What is time? Force?

Let us turn from physics to psychology, we come to mind and consciousness: here are greater problems than the above. What are they?

The questions get simpler as we go along. Do you know what Herbert Spencer meant when he wrote: "Evolution is an integration of matter and a concomitant dissipation of energy; during which dissipation matter passes from an indefinite homogeneous mass to a definite, coherent heterogeneity; and during which the retained motion undergoes a parallel transformation."

Are you one of the twelve men in the world who are familiar with the mathematics used by Einstein, the abstruse differential calculus? Have you ever studied the philosophies of Plato, Aristotle, Kant, Spener, nietzsche, Shopenhauer or Emerson? Have you studied the work of Darwin, Haeckel, Huxley, Einstein or Osborne?

Have your read the poetry of Shakespeare, Dante, Poe, Kipling, Tennyson, Scott Gray, Kipling, or Villon? Do you understand the music of Wagner, Verdi, Strauss, Mascagni or Dukas? Do you know Raphoel, Michael Angelo, de Vinci, Vandyke, Rembrandt, Whistler or Sargent? Or the religion of ancient Greece; of Egypt; or Confucius, Brahma, Buddha, Mohammed, Israel or Christ?

Have you read the literature of Greece and Rome. Have you read Virgili or Sophocles? Or Thoreau, deQuincy, Bakas, Voltaire, Lamartine, Goethe, Dumas, Wilde, Shaw or France?

Have you read the lives of the Caesars, Crewe, Johnson, Paine, Franklin, Frederick the Great, or Lincoln? Or the plays of Mollere, Hugo, Maeterlinck, Iben Stringberg or Schnitzler? All of the above names are but a few of the monumental intellects that have left their impress on the culture of the world. Look up from your high-chair seat of judgment to where they sit upon the heights of Parnassus and Olympus and forever be TOLERENT.

It is just barely possible that there may be a better social philosophy than Richardson's Religion. The survival of the fittest is slowly giving way to humanitarian ideas. There is only one creed and that is human happiness. Every man aught, to the extent of his ability, increase the happiness of mankind for the reason that is increase his own.

Fight against hope and in graceful relicishment to my easily exhausted energy, I remain

Just an operator of

Local 306

You will observe he signs himself "Just an Operator of Local 306." Well, it is not hard to understand that this man would be the only operator of or attendant to a machine. He leads us to presume that all the lore of the great man he names is at his finger tips, and it is hardly to be presumed that one man has studied thus deeply on many, many things has had much time to waste on mere motion picture projection.

Personally I don't know much about the various things he names. I didn't even know how to spell the names of many of the men he names without reference to his own letter, for which I am probably still further disgraced in his eyes.

I have foolishly (from his viewpoint) stuck closely to the name of ONE thing, and one thing only, for nearly twenty years past, viz.: the projection of motion pictures—just as I studied locomotive engineering when I was a locomotive engineer—which apparently is a near-crime in this man's eyes, though I am pretty well satisfied.

Why waste valuable space on such a matter, you ask?

(Continued on Page 594)

W. S. James Wanted

If W. S. James, who was a regular correspondent of this department, from Camden, N. J., many years ago, will communicate with me he will hear something to his monetary advantage.
DUE to an error—not mine though—no questions were printed last week, and a double dose this week, so we will have to conserve space by omitting all frills, and shortening the answers as much as may be without interfering with clarity and correctness.

Question No. 479—Should lens ports be filled in and, if so, why?

Dobson, Toronto, Doe, Chicago, Budge, Springfield Gardens, Oldham, Norwich, Hanover, Burlington, Steele, Salt Lake City, Lawrence and Bell, sackville, N. S., Gengenbeck, New Orleans, Guimond, Mobile, Fer- godo, Livermore, Duskin, Fairmont, Lester Van Pszkirs, Frelie Theatre, Midland, Mich. and T. D. Huchberger, Erie, Pa., seem to have done pretty well on this one. Doe replies thus:

There are several reasons why lens ports should be reduced to the actual diameter of the beam from the lens at the point where it passes through the wall. They are (a) in order that the head of light, which surrounds the actual useful beam be eliminated or stopped short, (b) while in a sense it is stray light, yet it is directed, and will either finally reach the screen, to the injury of the screen image, or, in extreme cases, form a visible ring of light around, or partially mask the light, (c) To prevent, so far as possible, the sound of the unnecessary— and sometimes of the unnecessary as well—projection noises reaching the auditorium. (d) (This I am adding to Doe's schedule of reasons from the answer of Harry Dobson.—Ed.) To reduce the inflow of foul air, through the openings.

There are many ways in which this may be done, one of which is described on page 309 of this book. The right way, though, under modern practice, is to install an "iris" diaphragm over the wall opening. This has the advantage that it may be instantly set at any desired diameter of opening, and may be entirely closed when the projector is not working. (To prevent the light being used as much as possible of the light emanating from the projection room lighting system from escaping into the auditorium. (c) To prevent, so far as possible, the sound of the unnecessary— and sometimes of the unnecessary as well—projection noises reaching the auditorium. (d) (This I am adding to Doe's schedule of reasons from the answer of Harry Dobson.—Ed.) To reduce the inflow of foul air, through the openings.

Of the other replies Dobson's was best, being close to a duplicate of that of Brother Doe.

Question No. 489—Tell us all you know about lens and observation ports covered with glass. Is it practical to cover them with glass, and ought they to be so covered?

Dobson says:

Observation ports should be glass covered. The glass plate glass is free from all stains and air bubbles. Ordinary glass is unsuitable for this purpose, and must not be used under any circumstances. The glass must, if at all possible, be used in such a frame, as to avoid reflection and afford a clear view of the glass. If the glass is set with-out angle, the projectionist will be able to see himself therein, and through himself see the screen, but not vice versa.

The glass must be removable, or in a frame hung on hinges, so that it may be gotten at for cleaning, or dusted thoroughly once every day. Also there may be times when it is imperative that the projectionist bear some special music or verbal or sound cues.

When observation ports are glass covered, and lens ports are reduced to the minimum diameter, there is a decided lessening of the noise which reaches the audience from the projection room, as well as the preventing of an inflow of air from the auditorium, which may cause the screen to be very flat.

It is practical to cover all ports of the dissolver and spot with glass, but the glass over the dissolver should be at the same angle as the lens (Set so that its surfaces will be perpendicular to the axis of projection, provided there is some displacement and possible distortion of the screen image.

Incidentally while the projector lens ports can be covered with glass, my advice is don't do it. It may prove a disaster to the projectionist, who may not be able to detect a lessening of the screen illumination by reason of the introduction of two glass surfaces in an already small lens. All there is a loss of at least four percent at each surface, and unless the surfaces be kept perfectly clean, this loss will be very much greater. A surprisingly heavy film of dust will deposit on the surface of the glass in a day, and since the dissolver must be open, it becomes unecky to clean—well, better not have any.

Excellent, Brother Dobson. Excellent! When you have no old picture cars and step up to the very headmost head of the class on this one.

Question No. 481—Give us your idea of the vertical moving observation port. Tell us whether you approve of or disapprove of such a port.

Again Dobson wins. He says:

The vertical moving port, such as is illustrated on page 310 of the Bluebook, is a modern type. There are many restrictions as to the actual size of a port opening. It permits the port to conform to the restrictions of such IDIOTIC laws, as the same time allowing the projectionist to do his work with a fair degree of comfort and with a reasonably clear view of the screen. Such ports ought to be installed in all districts where projection is hampered by such foolish laws or restrictions. It is desirable.

Question No. 482—Do small observation ports serve any really good purpose?

Lawrence & Bell answer thus:

No, they do not! If ports are equipped with properly installed fire shutters and the same are fused for quick action, there is no need for the small observation port. But there is difference in time required to cover a small or a large port by a falling shutter is so very slight that it is almost unnoticeable insofar as concerns practical results. Another thing: the large port shutter, being heavier and being more difficult to raise and lower, etc., is stick in the grooves than is the small one. We speak from experience, since the operation of ports of this type, (only 4x4 inches wide), and it is almost impossible to do it without making a noise that wakes the room up to the port to see if there is still a picture on the screen.

I'll bust in a lot of times here to advise you to show this to your manager, or to the official responsible for such an utterly out-of-date freak as a 4½ inch wide observation port. Tell them from me that in common fairness to the projection room force, and to THE PEOPLE WHO PAY TO SEE A GOOD SHOW, those hole knobs should be saved out, or if necessary knocked out to at least twelve inches wide—sixteen would be much better. Almost does he show himself instantly close all shutters. Certainly he does! He is paying good money for the productions and naturally wants to get as much out of them as he can.

That being true, why should he, or an official or a law which Dobson RIGHTLY TERMS IDIOTIC, hamper projection by giving you a knot hole to PEEK through at the screen? I am NOT roasting your manager, but talking for his interest.

Question No. 483—Give us your ideas as to short shutters, the general construction, suspension and focusing.

Dobson answers thus:

All openings from the projection room into the auditorium must be covered with a shutter, which may be made of any material. These shutters must be held in grooves, and must move freely therein, with no chance of the shutter 'sticking,' or being held by gravity. If am not certain about the various "musts." I believe grooves and gravity closing are not mandatory, though save in exceptional circumstances and very rare cases they are used.—Ed.). If the shutter is a heavy enough one to be driven by a sufficiently heavy gauge to present no probability of warping. Asbestos millboard is often used for making shutters. In that case it is made fireproof qualities with rigidity and comparatively noiselessness in operation. The shutters should run quite freely in their grooves and may be hung with light weight chain or a cord of suitable size and strength. In each of such cords a quick acting fuse—film or any approved type of fuse—must be inserted in such a way that its burning or melting will not affect the other. Thus drop all port shutters. The doors leading into any adjoining rooms should, if left open, be only held open by the master cord in such way that its 'shacking' will cause them to close. Either by gravity or spring action. I have not gone into the various details of such an installation because that is done in a very complete way on pages 312 to 316 of the Bluebook.

I might mention the fact that the system described in the Bluebook has been adopted, almost in toto, by the State of Pennsylvania.

Fergodo says:

All ports opening into the auditorium must be equipped with fire shutters, which same may be made of iron, steel, or from % inch asbestos millboard, the latter being much the better of the two. The shutters may be fixed to the wall so that the shutters glide must be very carefully made, and the fit not too close, else the shutter might "stick" in the grooves and fail to close the opening in time of danger. The shutters shall be held by a master cord, carried past and quite close to all probable starting points of film fire, and well fused! When the film is on fire, a blast starts at either of the danger points all port shutters will be dropped immediately if not already dropped. The master cord must be so held that the projectionist may himself instantly close all shutters.

The best method of accomplishing all this (Continued on Page 594)
The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
I Don't Know Nothin',
I Don't Owe Nothin',
I Don't Own Nothin',
I Don't Want Nothin',
So I'm Perfectly Happy.

THE MACHINE OPERATOR

The able cartoonist, G. W. Walker, Beacon, New York, hands us this—his conception of the "Operator." Comment seems rather unnecessary, except to say that it is the portrayal of the man without ambition of any sort—and what ambition has the man who is satisfied to be known as merely the operator of a machine?

Mirror Breakage
(Continued from Page 591)

Brother, the space is NOT wasted. It serves several excellent purposes, one of which is to break up the monotony of too much "shop" talk. Another thing, it serves to show you how even some men of apparent intelligence and education are unable to grasp the idea of advancement on the part of the men who project pictures, and the difference in psychological effect of the terms "machine operator" and "motion picture projectionist." Strange as it may seem they apparently are unable to grasp the idea that this thing has much, or even anything at all to do with the possibilities for remuneration they can secure for their work.

I am very sure I know the man who wrote this letter, and, if I am right, with all his presumed knowledge—of other things—he is far from an expert in projection matters. He is just one of the men who "get by" in a fairly good job. He probably will never advance much beyond "operating a machine."

I appreciate the kindly friendship as expressed by friend Baker, and will continue, as in the past, to do my best to deserve his commendation.

(Carried forward from Page 592)

As with the metal rod about one inch in diameter running along the front wall just high enough to be above the top of the highest shutter when it is in raised position.

This rod is so hung that it may revolve along the length of the rod, immediately above each shutter to be held, is a small iron peg let into the rod. These are in such position that when the handle at one end of the rod is in horizontal position the pegs also stand horizontal, or pointing a trifle upward.

The handle of the rod is held in horizontal position by the before described master cord. Each shutter has a cord, or light chain attached to its top, at the free end of which is a small ring which hooks over the peg in the rod, which thus holds the shutter up so long as the peg is held horizontal, but if the master cord slacks the rod handle is released, and by its weight rotates the rod through one quarter of a turn, thus dropping the pegs until they hang downward, releas- ing the various rings and permitting the shutters to fall.

This arrangement has the advantage of permitting the projectionist to lower any individual shutter without disturbing the others, merely by taking its cord ring off the peg. The fuses in the master cord may be either a length of old film or the most sensitive metal fuse obtainable. The bottom of all shutter grooves should be padded with felt so that the noise of the falling shutters will be deadened, since several heavy shutters all falling at once into unpadded groove bottoms would result in what would be in the nature of a crash.

Question No. 484—Tell us your views as to why it is or is not essential that all port fire shutter fuses be located close to any probable starting point of a projection room fire.

Hanover answers most excellently, as follows:
The real danger from a film fire, so far as the audience be concerned, is panic. There is no danger to the audience from the fire itself, as we all know, since the fire, except for possibly some smoke, will be entirely confined within the fireproof projection room. If the room be properly constructed as "pent fuses and exhaust fans, and the far be so hooked up that they will set running at maximum speed when the port shutter master cord is slacked, then if the doors are closed, no evidence of fire will be visible to the audience, hence there can be no panic.

However, as has been pointed out in our department of the Moving Picture World many times, and nowhere else except in the Bluebook, so far as I know, there is usually one or more idiots present in an audience who will shout "Fire!" at the first glimpse of either blaze or smoke, and start for the exit on a run. We all know what happens then! It therefore follows that the only sure way to prevent possibility of danger (panic) from a film fire is to make it impossible for the audience to know there is any fire until it is in a late stage.

One prime requisite of this is that the port shutters MUST close almost instantly after the inception of a film fire, and that is to have a quick acting master cord fuse right there on the job, where the fire will act on it quickly, so that the blowing or burning of that fuse will drop all port shutters. And, as our editor often says, "That's that!"

Werry good, friend Hanover—werry good indeed! Up-to-date the Department of Labor and Industry of the State of Pennsylvania is the only body which has taken official cognizance of so self evident a proposition and enacted it into law, or a department rule, I am not certain which it is.

National Capital
Men Progressive

AS you will see by accompanying cut of a page from the program of the entertainment and dinner tendered by the Washington Motion Picture Projectionists, the Washington local is progressive. It has adopted up-to-date nomenclature.

BANQUET AND ENTERTAINMENT
GIVEN IN HONOR OF
THE SOCIETY OF
MOTION PICTURE ENGINEERS
BY THE
PROJECTIONISTS' UNION
LOCAL 224
I. A. T. S. E. AND M. P. M. O. OF THE U. S. AND CANADA

LEE HOUSE
MAY 4TH, 1926 11:30 P. M.
WASHINGTON, D. C.

though whether it has done so in its constitution and by-laws and stationery or not I don't know. If then, why not? Presumably, however, it has for certain of the members who spoke stressed the fact that Washington men were NOT machine attendants, or 'operators,' but Motion Picture Projectionists.
To The
MOTION PICTURE THEATRE
OWNERS OF AMERICA

A Pledge

With a full sense of our responsibility to this great industry we pledge ourselves to anticipate Your Requirements for Tomorrow by a thorough understanding of Your Practical Needs Today.

For nearly a quarter of a century, a period covering the entire commercial history of the motion picture industry, the products of the International Projector Corporation have played a conspicuous part in the development of this field. In our shops during the pioneer days of motion pictures were originated and developed the safety devices, ease of operation and light sources of motion picture projectors which permit them to be used with eminently satisfactory results in the motion picture palaces of the world's greatest cities and with dependability in the remote and isolated parts of the globe. In the science of projection we have kept pace with the art of production and today American motion picture equipment maintains an international leadership which is by no means inferior to the splendid pre-eminence of American motion pictures.

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WAS THIS MAN

THIS MAN?

DOROTHY PHILLIPS

in

THE BAR C MYSTERY

with

WALLACE MACDONALD, PHILO McCULLOUGH
and ETHEL CLAYTON

From the story by Raymond Spears
Produced by C. W. Patton

A stirring, swift-gaited Western romance with one of the greatest casts that ever played a serial.

Mystery and suspense that brings them back for more; action and excitement that makes each chapter a treat for all.
WELL, GIRLS, WE'LL CERTAINLY MAKE THESE LIVE WIRE SHOWMEN GLAD THEY'RE DATING US UP FOR JULY AND AUGUST.
AN ANNOUNCEMENT OF IMPORTANCE!

REX INGRAM

has just completed his gigantic production, months in the making

The MAGICIAN

for

METRO-GOLDWYN

IN THE PARADE OF HITS FOR '26-'27

ADVANCE reports on “The Magician”
INDICATE that
REX INGRAM has produced
A history-making entertainment
OF the size of his
FAMOUS hits “The Four Horsemen,”
“SCARAMOUCHE,” “Maré Nostrum.”
“THE MAGICIAN” is by Somerset Maugham
WITH Alice Terry, Paul Wegener.
ONE of the great attractions
IN the Parade of Hits.

THE TOP OF THE INDUSTRY
You said it!

RICHARD DIX

in "Say it Again"

is the best Dix comedy yet!

A JUNE Paramount Picture

Member of Motion Picture Producers & Distributors of America, Inc.—Will H. Hays, Pres.
Pictures—Not

"It pays to judge newsreels not by their predictions."

INTERNATION

Anent its glorious history-making feat of presenting the

FIRST ACTUAL MOTION PICTURES

... of Byrd’s departure from King’s Bay for the North Pole and his return.
... And of Amundsen’s departure from King’s Bay for the North Pole and his arrival at Teller, Alaska.

AS PART of the REGULAR RELEASES —of—

INTERNATIONAL NEWSREEL

of May 28th and June 1st

Shown Ever Since—Not Weeks Hence, Maybe—In Thousands of Theatres,

AT NO EXTRA COST
TO THE EXHIBITOR!

INTERNATION

2 reels each

Released thru
Predictions!

solely by their results and
Thus Max Balaban wires

AL NEWSREEL

READ

what these exhibitors say
in telegrams to Edgar B.
Hatrick, General Manager
of International Newsreel:

"Clad to be able to present to the public such out-
standing results as you have given us."
—Cooney Brothers Theatres, Chicago.

"International scooped them again! Newspapers here
lauding this great feat."
—Clemmer Theatre, Spokane, Wash.

"Again demonstrated supremacy. Remarkable beat
and know success of balance of week insured."
—Harry Billings, Majestic Theatre, Milwaukee.

"Fantastic service. Beats all competitors by large
margin."
—Senator Theatre, Sacramento.

"First to show pictures. Unbeatable record. Away
ahead of all others."
—Columbia Theatre, Portland, Oregon.

"Wonderful beat Amundsen polar flight. A repeti-
tion of your great accomplishments at all times."
—California Theatre, Stockton, Calif.

"Scored complete scoop in Seattle. Have already shown
it to thousands. Not even a ripple of any other newsmag
showing this great event."
—Columbia Theatre, Seattle.

"You have left your competitors high at the post."
—Liberty Theatre, Seattle.

"These pictures first shown on Broadway at Loew's
State Theatre, Friday, May 28th. —David L. Loew.

"Again proves why exhibitors can always bank on Inter-
national."—Jackson Park Theatre, Chicago.

"Greatest example of newsreel enterprise in history."
—Woodlawn Theatre, Chicago.

"Spitzbergen pictures in advance of all competitors."
—American Theatre, Oakland, Calif.
Showmen smile when they count up an FBO Bob Custer western show - for the till is full of jolly jack!

The smash of melodrama on far-flung ranges SELLS where society dramas flop with a sickening thud in many houses!

F.B.O. is delivering ACTION SHOWS with Bob Custer.

His latest smoker from Hollywood carries the speed of a South Sea simoon...

"THE DEAD LINE"
Don't miss it-or any of Bob's other F.B.O. winners.

Produced by INDEPENDENT PICTURES CORP
Presented by Jesse J. Goldberg
Directed by Jack Nelson

Distributed by FBO
1560 Broadway
New York, N.Y.
SID GRAUMAN GETS THE PRIZE!

He has jumped the gun! He has beaten the barrier! Sid Grauman again proves that he is the “master showman” by beating the whole field to the greatest box office prize ever created! He has consummated the biggest booking of his entire career—his crowning achievement as an exhibitor! At the conclusion of his present Fairbanks-Pickford bill he will open with an elaborate presentation for AN EXTENDED RUN AT $2 TOP—the WARNER BROS. PRODUCTION—
The World’s Greatest Actor in the

THE FIRST OF WARNER BR for 1926-27, off to a flying start with dustry’s master showman, SID GRAU theatre, The EGYPTIAN; the peer of the industry’s supreme screen achieve that will make new box office history!
LONDON 83 1230PM

PATHE NY

THE ONLY MOTION PICTURES TAKEN ON MY FLIGHT FROM SPITSBERGEN TO
THE NORTH POLE ARE SOLELY AND EXCLUSIVELY PART OF MY OFFICIAL MOTION
PICTURE RECORD FOR RELEASE BY PATHE STOP THESE PICTURES WERE TAKEN
FROM MY FOKKER AIRPLANE JOSEPHINE FORD AND INCLUDE SCENES ON THE
SEVEN HUNDRED AND FIFTY MILE FLIGHT TO THE POLE AS WELL AS THE FIRST
MOTION PICTURES OF THE NORTH POLE ITSELF STOP NO ONE ELSE HAS OR CAN
HAVE ANY PICTURES WHATSOEVER OF THIS FLIGHT

BYRD

NO ONE ELSE HAS OR CAN HAVE ANY PICTURES WHATSOEVER OF THIS FLIGHT — BYRD —
TO THE SALES FORCE:

I read the exhibitor reports on pictures and stars in the trade papers religiously. If you do—and you should—I know you share with me the joy of knowing that Universal will bring Richard Talmadge Productions to exhibitors next year.

But here is even bigger news:

Mr. A. Carlos, who presents the RICHARD TALMADGE PRODUCTIONS tells me that he is going to spend two and THREE times the money on every Universal Richard Talmadge Production that was ever spent on ANY of this popular star’s pictures.

Think what that means—

The best and most expensive stories; supporting casts of stellar merit; settings and action on a grander scale than previously attempted; and PLENTY OF TIME to be sure that every picture is right—right.

Then don’t forget that Richard Talmadge now has back of him all the resources of the vast Universal City and the hearty cooperation of its great staff.

I know you’ll be glad to take this news to every exhibitor in the country. Nine thousand of them have played some of the previous Richard Talmadge pictures. And in all my reading of exhibitor reports I never remember one that didn’t say of Richard Talmadge—“GREAT!”

Can you imagine what they’ll be writing to the trade papers when eleven thousand of them play a big, new, greater Universal RICHARD TALMADGE PRODUCTION?

[Signature]

Mr. Laemmle
That's the stuff that laughs are made of!

That's why Colleen Moore

in "ELLA CINDERS"

is getting TOP money on Broadway—and everywhere!

Presented by JOHN McCORMICK

with LLOYD HUGHES

From the celebrated comedy strip by William Conselman and Charles Plumb

by ALFRED E. GREEN PRODUCTION
Highlights

Representatives of eighteen of the largest national organizations in America reiterated their faith in the work of Will Hays in the motion picture business at a testimonial luncheon tendered the General at the Waldorf-Astoria last week.

October 15 has been designated as the date when Famous Players-Lasky will tender the majority of stock in the Balaban & Katz theatres. At least a two-third interest will be required. The stockholders of B. & K. voted approval of the plan recently.

Jeanne Cohen, for a long time Jesse L. Lasky’s secretary at the New York Office, has assumed an important editorial position in the organization. She will act as liaison officer between the home office and the west coast studios. Lasky leaves for the coast on the 15th of this month and Miss Cohen will follow a week later.

Joe O’Neill, a prominent figure in the Hays organization since its inception, has joined F. B. O. through an arrangement effected by Hays and Joseph P. Kennedy. He will do special writing.

Universal tendered a luncheon to Reginald Denny last Wednesday. Press representatives and exhibitors sat down with the star in the grill of the new Buckingham Hotel. Denny toured the home office of Universal following the luncheon, and then left for Washington in company with Carl Laemmle.

Another Film Golf Tournament has passed into history and the industry is expected to resume normalcy at any moment.

D. W. Griffith may make another picture for United Artists, according to latest report. Keeping track of D. W.’s moves between Griffith and Famous Players-Lasky requires an extra supply of mental agility.

Jimmie Bryson, Universal’s London manager, stepped off the S.S. Paris in New York just in time to make the Denny luncheon. He was not allowed to tell about “Les Misérables.”

Collins’ Presidency Centers Nat’l Exhibitor Organization

Davis Is Chairman of Directorial Board

Three Regional Vice-Presidents Named

The presidency of the M. P. T. O. A. has moved westward with the election of Eli Whitney Collins as head of the organization. Representing the geographical center of the United States, Collins will try to represent the geographical center of exhibitor sentiment throughout the country.

No less important than the selection of Collins as the new president of the national organization was the election of H. M. Davis as chairman of the Board of Directors. This election followed that of Collins at the closing official session of the M. P. T. O. A. in Los Angeles.

Regional vice-presidents elected were A. J. Kleist, Mike Rosenblum, William Kanes and Miss Pearl Merrill.

The national secretary of the organization is C. P. Hagan; L. M. Sagal, of Connecticut, is national treasurer.

Joe Selder is chairman of the administrative committee, while other members of the committee are Davis, M. E. Comerford and Nathan Yamin.

The new advisory committee, wielding no voting power, but in a position to give influential advice, consists of Past Presidents Cohen, O’Toole and Woodhull.

The newly appointed Board of Directors has already taken up (Continued on page 2)

Los Angeles Wire

(Special Dispatch to Moving Picture World)

Los Angeles, June 8

Interiors of “Old Ironsides” were the first to be filmed in the new famous Players-Lasky studio. They were made today when the James Cruze company returned from nine weeks of location work on Catalina Island. The scenes represented the Continental Congress in Philadelphia when Stephen Decatur made his famous, “Millions for defense, not one cent for tribute,” speech.
$571,818 Is Gross of "Big Parade" at Astor


The fourth hundred performance establishes a new record for motion picture earnings at a two dollar admission charge. "The Big Parade" in something less than a seven months run at the Astor has piled up a gross of $571,818.68, well over the half million mark.

The weekly average at the Astor Theatre during the run of "The Big Parade" has slightly exceeded $20,000. At every performance standing room has been sold at a dollar a head. On several occasions more than 219 persons have been admitted as standees.

The figures recorded at the box office of the Astor on "The Big Parade" are as follows:

Week of Nov. 15, $2,737.45
Week of Nov. 22, $15,657.40
Week of Nov. 29, $19,875.40
Dec. 6, $4,956.55
Dec. 12, $19,472.49
Dec. 19, $3,504.32
Dec. 26, $19,767.30
Dec. 27, $21,010.42
Jan. 3, $2,723.42
Jan. 10, $19,989.49
Jan. 17, $2,380.42
Jan. 24, $21,015.42
Feb. 7, $20,722.42
Feb. 14, $21,251.42
Feb. 21, $21,365.42
Feb. 28, $21,544.42
March 7, $20,254.42
March 14, $20,235.42
March 21, $20,674.42
March 28, $20,601.42
April 4, $20,054.42
April 11, $20,582.42
April 18, $20,613.42
April 25, $19,846.42
May 2, $19,424.56
May 9, $19,902.46
May 16, $19,164.42
May 23, $16,684.42
and on the week of the fourth hundred-performance, ending June 6, 1926, $20,627.50, making the total of $371,818.68.

Fire Destroys Baker Industrial Studio

(Special Dispatch to Moving Picture World)

Cleveland, June 8

Jacob Baker, president of the Baker M. F. Studio, and his neurasthenic escape death on Saturday when an overturning car of chemicals set fire to a roll of film and spread rapidly through the studio. Baker and his son tried to extinguish the flames with a wall fire extinguisher, but were forced to run out of the building to save themselves. The fire caused about $5,000 loss. Among other things, the fire consumed a long roll of film of the first inauguration of President Wilson. The studio is well known as a maker of industrial films.

Jacob Baker is now planning to build a large studio in Winter Haven, Florida, where he has a ten-acre tract of land on Lake Anna. Plans for the studio are now complete and it is expected that it will be ready for actual production no later than the first of the year.

Mary Brian Signs New Famous Players Contract

Mary Brian has just been signed to a new long term contract by Famous Players, according to an announcement made recently by R. P. Schuberg and Hector Turnbull, associate producers.

Miss Brian, who leaped to fame as Wendy in "Peter Pan," left shortly after signing for Famous Players, in which she will appear not yet been announced. Her latest Paramount picture is "Jean Gaste," the Herbert Brenon production.

Janesboro Headquarters For President Collins

(Special Dispatch to Moving Picture World)

Los Angeles, June 7

Exhibitors and producers joined Tuesday in the dedication of the new Famous Players-Lasky Studio at 100 Winchester Avenue, Hollywood. Gatherings about the foundation stone of the largest picture stage in the world, now in process of construction, were several hundred members of the M. P. T. O., studio officials, and screen players, who welcomed President F. W. Woodhill, retiring president of the exhibitors' organization, performed by depositing the first stone of the structure.

Most Popular

Members of the graduating class at Princeton have voted Adolph Zukor of the most popular of male screen players.

Monte Blue, Warner Bros. Star, with R. F. Woodhill and Sydney Cohen during one of the calm moments of the convention.

Jealousy!

Poi l, the green and yellow parrot, a cheetah, thousands in the lobby of the Loew's State Theatre, St. Louis, Mo., with his partner, for his perch. Someone attempted his life.

When blood stains on the green plumage attracted attended, a stunt was successful. The bird was rushed to Dr. F. W. Shaf-

collins' Presidency

(Continued from page 1)

Jealousy!

the matter of co-operative theatre insurance, the plan for which was laid before the board by H. P. Woodhill. This is a blanket fire policy, with a provision that will benefit every member of the national organization. The Two-Exchange, Philadelphia, is the company with which Woodhill is in business. A good individual saving would be made, but a national insurance plan is put through.

The raising of funds for the national organization will be pro-rated among the state organizations, on the basis of state membership.

Joseph M. Seider, on his reappointment as business manager of the national organization, refused salary of $100. Later he was presented with a $1,000 wedding present by the organization itself.

Rogers Sells Coast

Bud Rogers, Vice-President of Luman Film Corp., wire from California, states the entire Coast Territory has been closed for distribution by the Gotham and Fairbanks of the Moran of the All Star Film Company.
Mitchell-Morris
In Short Field

Leonard L. Mitchell and George H. Morris have entered Uni-

versal as producers of short sub-

jects under the title of Mitchell-

Morris Productions. During the current year ten titles will be made under their supervision and direction and released nationally.

The first of the series of pic-

tures, "Home from Haven," has already been completed and will be released during the present month.

Leonard Mitchell has been associ-

ated with motion pictures through his direction of a number of films for the U. S. Lines and as director of publicity and photography for that organization as well as for De-

Forest Phonofilms. George Morris

was formerly publicity direc-

tor of the Warner Theatre.

Grainger Leaves
(Continued from page 1)

his longest single stop in Holly-

wood, where he will spend a

week in conference with Win-

field Field and general mana-

ger, who is in active charge of

the forthcoming season's pro-

duction activities.

Grainger's recent deals in-

clude the contract to have an oc-

tine to play Fox product in such

theatres as the new Keith-Albee

Theatre in Victory and Keith-Albee Theatres in Providence, and the million dol-

lar Keith Palace, the Hippo-

drome and the 10th Street Theatre in Cleveland. The con-

tract was negotiated with J. A.

Murdoch and Arthur G. Whyte.

Along with the Keith deal, it

was announced that the Fox pro-

gram had been booked by the

Universal circuit satellite in Florida, comprising fourteen

theatres. Other first runs that

have signed up are the Jule-

louie circuit in Boston, the

Empire Amusement Co. in Law-

rence, the Hanley circuit in Rio-

chburg, the Bloomfield circuit in Haverhill, the Sturbridge New-

ton, the Palace and Rivoli Theatres in Toledo, the Hip-

podrome in Youngstown, and the

Moat in Canton.

Mr. Grainger has previously

signed with the Hoblitzzelle Cir-

cuit in the Southwest, the But-

terfield Circuit in Michigan, the

Acher circuit in Chicago, I.

Lobson in Ohio and Indiana and

Fred Dolle in Louisville.

F. McGrew Willis (left), Jack Cunningham (center) and Will M. Ritchey (right).

Three Supervisors On
Metropolitan Product

As part of the construction details of the production sched-

ule for the 1926-27 program William Sistrom, general man-

ager of the De Mille-Metropol-

itan studios, has assigned Meta-

ropolitan's various pictures to

three supervisors, Jack Cunningham, Will M. Ritchey and F. Mc-

Grew Willis.

Through this system of pro-

duction, the work of the scenario writer, director, unit production

manager and technical director will be knitted closely by the

new supervisors.

Cunningham, who is also act-

ing as Metropolitan's general scenario editor, will have super-

vision over two of the Marie

Prevost productions, "The Night

Bride" and "The Man Without

a Body," with Joseph Myrl, and

Frank Condon's "Melodrama of

Desire," with Joseph Myrl, and

Frank Condon's "Melodrama of

Desire," with Joseph Schildkraut, and Priscilla Dean's "West of

Broadway." Will M. Ritchey will be the

supervisor of Peter B. Kyne's

"弛a in Paradise," "A Harp in

Rock," Priscilla Dean's "Jewels

of Desire," and the big western, "The Last Frontier," which he also adapted for the screen.

Ritchey joined Metropolitan af-

fter being sent abroad to do the

scenario of "Ilomoia."

F. McGrew Willis, who did the

scenario for such productions as "Charley's Aunt," "Madam Be-

have" and "Up in Mabel's Room" for Christie productions, and

who did "The Million Dollar Handicap" for Metropolitan, will

be the supervisor of three of the Marie Prevost starring pictures.

"Almost a Lady," "I'll Bee

Only," and "Getting Gertie's Gar-

ter." He will also supervise

Frank Condon's "Melodrama of

Desire," which will be a Metropoli-

tan comedy special, and "The Re-

juvenation of Aunt Mary," to be

filmed from the stage success in

which Mary Robson appeared for many seasons.

Central Casting

Henceforth Universal will do

all its extra casting through the

Central Casting bureau, at Holly-

wood. Announcement was made
to this effect by Paul Kohner,

casting director, with the tran-

sfer of William Gordon from

the Universal casting office to Cen-

tral Casting.

Working at the Central office,

Gordon will handle all of Uni-

versal's extra work, leaving William Maybery in charge at the studio.

Miss Johnston Returns

Agnes Christine Johnston, scenarist, has returned to the M.

G. M. studios.

Ginsberg on Tour

Henry Ginsberg, president of the Ginsberg-Kanu Distributing

Corp., has left New York for a tour of the entire country start-

ning up with a month at the Holly-

wood studios of the Sterling and the Banner producing organiza-

tions.

Another Combine

On Saturday, June 19th, the

members of the Loew-Metro-

Goldwyn-Mayer Corp., organized among the employees of Loew's

Inc., and the Metro-Goldwyn-

Mayer company, will go on all
day outing up the Hudson to In-

dian Point, where they will be

joined by the Paramount Pop

Club, Famous Players-Lasky em-

ployees.

Sterling Exchanges

It is reported that the Gin-

berg-Kanu Distributing Corp., is

contemplating the making of a

series of Sterling Exchanges

which will market their product
directly to independent exhibitors.

"The King of Kings"

"The King of Kings," a visualisation of the life of Christ, on

a lavish scale, will be Cecil B. De Mille's next personally

directed production, to be released by Producers Distributing

Corp., as an organization.

"It is my intention," states De Mille, "to stress the humanity

as well as the Divinity of Christ in "The King of Kings." He

will not be suggested by a bearded Nazarite or a glowing

knights, but will be seen as a living, breathing, lovable man. I am

fully aware of the tremendous difficulties that will be pre-

sented in the choice of an actor to play the part, but I know I have with

me the faith and hopes of millions, and with these behind me

I am confident of presenting to the world an effective and

lastingly screen portrait of

Jesus Christ."

Whether, as in "The Ten Commandments," there will be a

single film or a series of films, he has not been decided. No date

has been set for the commencement of "The King of Kings," but

Jeanie Macpherson is now at work on the story with Ben

J. Hoffman, Clifford Howard and Jack Janniger rendering

assistance.

Incorporations

Three motion picture companies incorporated in New York state

last week, the largest week so far this year both in number and in

capitalization represented. The companies were: Eastern Trans-

fer Corporation, capitalized at $2,900,000; with William Brainson, and

William and Edward H.

S. Friedman, of New York City; the J.

Frank Davis Company, Inc.,: capitalization not specified, with

Edgar C. Davis of Campello,

Mack J. Frank Davis, San An-

tonio, Texas, and Frederick W.

Murphy, of Brooklyn; The Mod-

ern Pictures Corporation, cap-

itated not specified, with Aaron Lipper, Charles Lortet and Mateo Dez-

ler, of New York City.

Excellent

PICTURES

CORPORATION

SAGAMIE ZIERRER

President

NEW YORK

Foreign Distribution by
SIMKANN PICTURES CORP.
Address: Simkann, N. Y.
Laemmle Offers Universal Product New Plan
Carl Laemmle, president of Universal, announces a new Complete Service Contract offer. It includes the bulk of Universal's new 1926-27 product and will be placed immediately at the disposal of exhibitors sinewing up under the novel sales plan.

This new offer supplements the success of the Complete Service plan during the past twelve months when 5,000 exhibitors availed themselves of the opportunity of getting Universal's Complete Service on the 1924-1925 and the 1925-1926 release schedules.

The Complete Service contract allows the exhibitor, for a flat weekly rate, to play a Universal feature and the accompanying short product every week. The short product alone amounts to enough footage to supply short subjects for his feature program and an additional All-Short Subject show during the week.

The extension of the Complete Service plan to large theatres and even to first run houses and theatre chains was a logical development.

Maurice S. Reynes, an executive of Fox company, accompanied by Arthur Hornblow, managing director of the Robert Milton Company, sailed Saturday on the steamship Majestic to negotiate contracts in London, Paris and Berlin. They are going after both stage and film players and will give thorough consideration to an exhaustive list of players and others to which they may be attracted or advised to see.

Chicago Ready for Film Golf Tournament
(Special Dispatch to Moving Picture World)

Chicago, June 8.

The big event in film circles next week will be the annual golf tournament of the Midwest Film Tournaments folks at Olympic Fields Golf Course. The committee, headed by E. A. Rich, assisted by Clayton Bond, Jack Simpson, Tom Greenwood and William Jurycock, have seen that there are plenty of prizes and everything else for all who attend. Prizes will be donated by the various exhibiting firms: Ascher circuit—Lubliner and Trinz, Marks Brothers, Balaban and Katz, James-Lincoln-Schaefer, leading roles in Standard Concessions for the local J. M. P. Co.

Roaeh's Representative
Ray Otho, who for the past year has been director of publicity for Samuel Goldwyn productions on the coast, has resigned to assume the duties of personal representative of Hal Roach, Pathe producer.

Right On the Job

In line with its policy of "Service at All Times," Moving Picture World produced a daily supplement, prepared and printed in Los Angeles, giving the authentic news of Convention happenings, advance programs of entertainment and a wealth of illustrative matter that made the convention daily the one issue of its type that every exhibitor sought. There were plenty of these tabloids, but the M. P. W. was the one that exhibitors went after when the past week was to close. A little written with them—which was not often.

Supplementing this service a headquarters was established in the Hotel Ambassador in suites 322-4 where someone was always in attendance to dispense welcome service or information as might be required.

The rooms were the real headquarters for a large number of the delegates who appreciated the non-political atmosphere, the cordial greeting and the intimate touch with the trade paper to which they have been subscribers for periods varying from one to fifteen years.

The combination of news and sociability was appreciated by the World's large exhibitor family—hundreds of exhibitors will remember "323" as one of the brightest spots in one of the most brilliant sessions ever held.
Back Collins—to the Limit

NOW that the session of the M. P. T. O. A. has passed into history, it is safe to assume that the trade press will emerge from its bomb proofs and offer the editorial comment that was noticeably lacking in their last issues.

Having discussed the convention last week, it only remains for Moving Picture World to congratulate the body upon the last minute actions in which personal ambitions and policies were sunk for the general good of the organization.

The election of the new president, Eli Whitney Collins, came after the main section of this paper had gone to press and only the colored news section was held open for the rush wires which announced the final results.

Nothing that transpired late on Friday materially affects the great fact that the session, as such, was devoted to a fruitless discussion of minor matters while the major questions of policy remained open. But it is pleasant to record that at the end personal issues were retired into the background and a presiding officer was elected without the bitter personalities that were anticipated.

Mr. Collins' record in his State Organization suggests that he will make an excellent head. In the strict sense of locality he is a small town man. His is no million dollar house, nor yet a part of a million dollar circuit. He is just a plain exhibitor, closely in touch with the problems of the men who represent the greater percentage of membership in the M. P. T. O. A.

He knows from his own ripe experience what the average exhibitor needs. We believe that he is the type of man who will give the utmost that is in him to achieve success. Given the united and sincere support of all factions, he can accomplish much before the next convention. He can do much to retrieve what was lost in the late convention through wordy discussion of relatively unimportant matters.

But he will succeed only if the entire organization of the M. P. T. O. A. stands solidly behind him and presents to the outside the united front the lack of which was so aptly commented upon by Pettijohn and others.

Another year of internal dissension may be fatal to exhibitor interests. The season of 1926-27 will bring to a focus the supposed menace of producer-owned theatres, producer-made contracts and producer-devised releasing systems.

Only as a solidly united body can the M. P. T. O. A. take its proper place in the discussion of new conditions. Mr. Collins alone can do nothing. It is only as the representative of practically all of the independent theatre owners that his efforts will carry any weight, and the producer interests must be shown, clearly, definitely and, above all, speedily, that the buyer is at least as important as the seller.

Now is the time to wipe the slate clean of all animosities, personal machines and self seeking and to work, shoulder to shoulder, for a common cause. The errors of the past few weeks can be retrieved and the organization move to the accomplishment of the reforms which seem to be vital to the prosperity and even the continuance of the independent theatres.

Get back of Collins and the Organization and STAY there. It's the only way.
DIVIDENDS

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.


Famous Players—Com. (quarterly) $2.00 payable July 1. Holders of record June 15th. Books will not close.

Famous Players—Pfd. (quarterly) $2.00 payable Oct. 1. Holders of record Sept. 16th.

Famous Players—Com. (extra) $2.00 in stock if authorized, otherwise in cash, payable Aug. 15th. Holders of record June 30th.

First National—1st pfd. (quarterly) $2.00 payable July 1. Holders of record June 15th.


International Projector—Pfd. (quarterly) $1.75 payable July 1st. Holders of record June 15th.

Loew’s, Inc.—Com. (quarterly) 50c payable June 30th. Holders of record June 15th.


Motion Picture Capital—Com. (quarterly) $7.50 payable June 15th. Holders of record June 15th.

Motion Picture Capital—Pfd. (quarterly) 50c payable July 15th. Holders of record July 1st.

Universal Chain Theatres—8 per cent. Pfd. (quarterly) $1.00 payable June 15th. Holders of record June 1st.

Universal Pictures—1st Pfd. (quarterly) 2 per cent. payable July 1. Holders of record June 21st.

As We See It

THE Stock Market this week has shown marked activity. Important advances were made in the general list and Film Stocks gave a good account of themselves. The Market as a whole appears to have thrown off the depressed spirit it has shown lately.

In our issue dated May 29 we called attention to the situation of a gradually falling market where recoveries never quite reached the previous high, in the face of a continuance of regular and extra dividends, low money rates and no perceptible falling off in market business. Our suggestion was to watch the market and money rates.

On June 8, Secretary of the Treasury Mellon announced that no Government financing would be necessary on June 15th to take care of the maturing government obligations. This action shows that there is no likelihood of higher money rates for some little time as the Treasury, by delaying its borrowing till September expects to be able to borrow at a still lower rate than exists today.

The fact that the price of money will probably stay down should cause a considerable amount of money to go into the better class of stocks. Such buying was in evidence on the Exchange during the last few days.

Despite the continued moaning of pessimists, business has not fallen off as predicted. The railroads are carrying more freight than they did a year ago; employment is good; business is on a sound basis with no large amounts of inventory on hand. There will undoubtedly be a slight slowing up during the summer, but basically the United States is in a healthy condition.

All this is not in the way of a prediction. The honest effort to place the facts before our readers so they can digest them and then use their own good judgment as to investing their money.

Ticker Talk

TWO new highs were recorded this week. Balaban & Katz touched 765% on June 7 and Motion Picture Capital went to 23½ on June 3.

Pathe made quite a spurt to 583½ and so did Stanley Company of America which ran up to 62½. Both these stocks closed the week considerably above the previous week’s close. The turnover was also heavy.

Loew’s was active with a turnover of 37,000 shares and most of the sales over last week’s prices.

Famous, as usual, was the leader. 70,000 shares changed hands during the week at advance prices. It came within one point on June 9th of its 1926 high. With the cheerful sentiment manifest in the market this week, it will most likely make a new high before next Friday. Famous is rapidly approaching the investment stock class.

Warner Bros. Common was the only weak spot on our list this week. It made a new low for the year of 88 per share. The sentiment displayed by the longs as a whole was good. Our average price list jumped to 62½.

ADD THIS TO YOUR CHART

Average Price, June 9..............62½
What's New?

By Bill Reilly

ELI WHITNEY COLLINS, President of the Motion Picture Theatre Owners of America, Inc., will visit New City in the near future, and establish new ties of friendship in the exhibitor ranks in the East, after which he will return to his home town in Arkansas, where, in Jonesboro, the office of the National President will be located. The President will, however, have a desk at National Headquarters in New York City, and when in the Big Town will dispose of much official business.

CARL LAEMMLE'S biggest and best pictures will be sold to exhibitors signing the new Complete Service Contract, regardless of any considerations whatever, and this is big news for the showmen. This means that the bulk of Universal's new 1926-27 product is at the service of exhibitors, under this exceptional contract, and, further, this plan will be extended to the largest theatres and big theatre chains. The big theatres, naturally, will pay more than the little houses.

DOES the Englishman who spends the price of admission to a British theatre give one whoop about all this reciprocity talk concerning American and British films?

This query is prompted by the increasing storm clouds gathering in the vicinity of the London film trade. "The sentiment is strong against American films" is again the cry. May we ask, "What sentiment is strong against American films?"

In the face of the overwhelming criticism in the press, the London public is flocking to see "The Big Parade." "The Volga Boatman" was panned by the British critics and yet it broke the house record at London's Capitol. There are other instances.

Where is the seat of this strong sentiment against films manufactured in the United States? It isn't present in the streets of London or any other English city. Nor does it seem likely that a British exhibitor who shatters his house record by showing an American film can harbor a very strong sentiment against it.

Suppose England should pass legislation barring American films. Where would the British exhibitor turn for a show that would please his patrons? His theatre would remain dark at least three-quarters of the year!

Again: WHERE AND WHY IS ALL THIS ANTI-AMERICAN SENTIMENT?

THE PROLOGUE isn't new—and it's gaining in popularity. The motion picture isn't new—and it's holding its own, thank you. But the prologue that serves as an atmospheric introduction to the spirit of the picture and at the same time in the very essence of its conception is of the motion picture, in the vein of the motion picture—titles and action—that's new (or, if it has been done heretofore in some big city, report of it has not been heralded).

Such a prologue is that conceived by Paul Leni and executed with the assistance of Jerry DeRosa as an introduction to Denny's "Rolling Home" at New York's Colony.

It isn't a series of illustrated titles; it is the substitution of titles on the scrim in place of speeches by the characters who bring out in action the theme that it's the little things, backed by clever ideas of turning them to account, that makes the millionaire—and that is the fundamental of "Rolling Home."

Told in snappy, novel titles and entertaining action, the "motion picture prologue" is something that any exhibitor can use, whether his theatre has a 35-foot stage or a little space alongside the screen—just room for several characters, a few properties, the theme of your picture and a little story, in line with the picture, acted by "real folks," but made clear by a "movie" reel of titles—that's the true "motion picture prologue."

Harmony!

By Nyberg

Moving Picture World Staff Artist
Our Stock Market

By Ervin L. Hall

Daily High and Low—Per Share

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<tr>
<th>1925 RANGE</th>
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<td>High</td>
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<td>835</td>
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(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Stock Market.

DIVIDENDS

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.


Famous Players—Com. (extra) $2.00 in stock if authorized, otherwise in cash, payable Aug. 15. Holders of record June 30th.

First National—lst Pfd. (quarterly) $3.00 payable July 1. Holders of record June 15th.


Loew's, Inc.—Com. (quarterly) 50c payable June 30th. Holders of record June 15th.


Motion Picture Capital—Com. (quarterly) 3714c payable June 15th. Holders of record June 1st.

Motion Picture Capital—Pfd. (quarterly) 2c payable July 15th. Holders of record June 17th.

Universal Chain Theatres—8 per cent. Pfd. (quarterly) $2.00 payable June 30th. Holders of record June 15th.

Universal Pictures—1st Pfd. (quarterly) 2c per cent. payable July 1. Holders of record June 21st.

As We See It

The Stock Market this week has shown marked activity. Important advances were made in the general list and film stocks gave a good account of themselves. The market as a whole appears to have thrown off the depressed spirit it has shown lately.

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Loew's was also active with a turnover of 37,000 shares and most of the sales over last week's prices.

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The sentiment displayed by the list as a whole was good. Our average price list jumped to 62 1/4.

ADD THIS TO YOUR CHART

Average Price, June 9......62 1/4

(*) Units consist of 1 share Class "A" and 1 3/4 shares Common, both no par value.
(c) Chicago Board of Trade.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.
By June ELI

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Harmony!  
By Nyberg  
Moving Picture World Staff Artist
On the West Coast

Glenn Harper Praised By Exhibitors
Stars Flock to M. P. T. O. A. Ball
"If I Were King" For John Barrymore

Lesner Does Good Job

E. D. Lesner, assistant to Tom White, production manager of the "Old Ironsides" company for Paramount, did a good job when he took care of the vast army of players, stage hands, and others who took part in the filming of scenes that were taken in Catalina Islands for the past three weeks.

Newmeyer Goes East For Dix Film

RED NEWMEYER, who as co-director was responsible for many of Harold Lloyd's successes, is being rushed East by Paramount to direct Richard Dix in his most pretentious starring vehicle to date, "The Quarterback."

Newmeyer was originally scheduled to direct Wallace Beery, Raymond Hatton and Tom Kennedy in "We're in the Navy Now," while William Beaudine, who is now directing Douglas MacLean in "Ladies First," was signed to direct Dix. Beaudine will not finish the MacLean film in time to start on Dix's starring vehicle without causing a serious delay.

Exhibitors Praise Harper

WITH the seventh annual convention at a successful close, and with the delegates spending on to their various homes, there comes the following interesting telegram sent by the Eastern States Delegation from Bakersfield, California, to Glenn Harper of the California M. P. T. O., the man who worked so hard to make this convention a huge success.

Glenn Harper: As we speed northward through the hills of your wonderful State we have had our first chance to pause and look back on the marvelous week we have spent in your midst. While we feel that words are inadequate to express our thanks, we ask you, and through you all who have entertained and feted us, to accept these thanks as from our hearts. Your city is magnificent, your State a paradise, your people the salt of the earth. We trust the exhibitors may decide to bring the convention to our little village on the Atlantic Coast next year and that we will then have the opportunity to reciprocate in some small way for the most wonderful display of hospitality shown us.


Many Stars at M. P. T. O. A. Ball

MORE than 600 stars, directors and motion picture executives, met the theatre owners on Friday last when the ball and entertainment in honor of the M.P.T.O.A., on its seventh annual convention was given by the Association of Motion Picture producers at the Ambassador in Los Angeles.

The final function of the convention had the largest turnout of film folk ever congregated at one place. All of the stars in Hollywood, except those on location, were present and were introduced from their boxes. Four masters of ceremony did the honors of the evening. They were Monte Blue, Robert Edeson, Bert Lytell and Fred Niblo.

"It" Next Novel By Elinor Glyn

"IT" will be the title of the next novel to be written by Elinor Glyn, according to the author's statement. "It" will be pictured following its publication as a novel. The title is embodied in an American business man, forty years old. It is likely that Metro-Goldwyn-Mayer will release the picture when made, and that it will be a Cosmopolitan production.

Lloyd Starts New Picture

HAROLD LLOYD has started on his latest production for Paramount, the title of which has not been decided on as yet. Placentia, California, is the location for the first scenes that were shot last week. No expense will be spared on this production, according to William R. Frazer, general manager of the Harold Lloyd Corporation.

Mr. and Mrs. Pat Dowling to Tour

PAT DOWLING, publicity director for the Christie Brothers, accompanied by Mrs. Dowling, left here on Saturday for an extended trip through the Northwest. It's a business trip for Pat, and a pleasure trip for the Misses.

Hagerman Completes Titling Job

Arthur Q. Hagerman, publicity director for the Hal Roach Studios, has completed titling of "Stick To Your Story," a comedy drama of newspaper work produced by Harry J. Brown and starring Billy Sullivan.

"Don Juan" Premiere At Grauman's

"Don Juan," Warner Brothers' latest production starring John Barrymore, will have its West Coast premiere at Grauman's Egyptian theatre, as announced by Jack L. Warner, vice-president in charge of production. The film is booked to follow the double bill of Pickford and Fairbanks now playing at the Egyptian.

Schenck Announces Barrymore Film

Joseph M. Schenck, chairman of the board of directors of United Artists, arrived on the West Coast on Friday of last week for a consultation with the various producing units making United Artists pictures here.

Mr. Schenck announced that the first John Barrymore film for his organization will be "If I Were King." Production will be started in a few weeks.
De Mille Renews Several Contracts

Coincident with the casting of the 1926-27 productions to come from the DeMille and Metropolitan studios, General Manager William Seastrom announces the extension of contracts with several players.

Edmund Burns will be featured in many of the new season's pictures, his contract having been extended for an indefinite period.

The option held by DeMille on the services of Louis Nateaux, young character actor, has been exercised. Nateaux played important roles in "Silence" and "The Volga Boatman."

Sally Rand, who signed for just one year, will continue to appear in DeMille and Metropolitan productions. She will pay the ingenuity lead in "The Last Frontier," a Metropolitan picture for P. D. C. release.

Josephine Norman and Mabel Coleman have also been rewarded with new contracts.

* * *

"Fire Fighters" Serial Finished

Production has been completed on "The Fire Fighters," the Universal serial starring Jack Daugherty. Jacques Jaccard directed the picture, which was based on John Morosco's series of stories published as "Cap Fallon, Fire Fighter."

* * *

Louis B. Mayer Returns

After several weeks travel through the country, Louis B. Mayer returned to his fold at the Metro-Goldwyn-Mayer studios in Culver City to take up the production reins where he left off. Mr. Mayer had a successful trip, making stops at principal cities throughout the country.

* * *

Prevost Sisters in Same Studio

Marie Prevost and her sister Marjorie are both appearing at the Metropolitan Studio—though in different pictures. Marie is starring in "Almost a Lady," while on the adjoining stage Marjorie is portraying an important part in "Meet the Prince."

* * *

Pete Smith Recovering

Pete Smith, head of the publicity department at Metro-Goldwyn-Mayer, is recovering from his recent attack of indigestion. Mr. Smith just returned from his trip through the country with Louis B. Mayer, when he was taken suddenly ill.

* * *

Elected Wasps Vice-president

Franc Dillon was elected vice-president of the Wasps on Friday at the home of Len Beall Conklin, the first Wasp bride of the season, who married Hal Conklin in May. Miss Dillon fills the vacancy left by Helen Hancock, the second Wasp bride, who will wed Lesley Mason some time this month.

* * *

Blaisdell Picture on Way East

"The Gray Devil," a George Blaisdell production for Rayart distribution, was shipped to New York this week to the offices of Ray Johnston.

It's a George Blaisdell production, produced by George and titled by him. Jack Perrin is the star of the production, and "Starlight," the wonder horse does his bit in it. Reports are that it is a corking good film. Let George do it,—and he did.

* * *

New Universal Releases

According to Joe Traub, production manager for Nat Levine and Sam Bischoff, "The Silent Flyer" and "Silver Streak" both films just completed by his organization, will be released through the Universal organization.

Mr. Levine and Mr. Bischoff are expected to arrive in Los Angeles within the next two weeks for the purpose of outlining future production plans with Mr. Traub.

HAROLD LLOYD

This week started on his new feature for Famous Players-Lasky release.

Hollywood Shorts

Production on "Diplomacy" will finish within a week at the Marshall Nealan studios, where the celebrated stage play by Victoress Sardou is being made in screen form by Nealan for Paramount.

Brigadier-General Percy Desmond Fitz-Gerald, formerly of the English army, is serving as technical advisor to Edward Sloman on the making of "Butterflies in the Rain," Sloman's present Universal production.

Edwin Carewe, who is at present cutting his first National picture, "Pals First," expects to go to England to make his next production. Lloyd Hughes and Dolores del Río are featured in "Pals First."

Fanchon, popular Los Angeles dance creator, has been secured by William Nigh to stage a spectacular dance episode in "The Fire Brigade," which Hunt Stromberg is producing for Metro-Goldwyn-Mayer.

Friends of Harry D. Wilson, director of publicity for First National arc glad to learn that he is recovering from his illness and is now convalescing at Riverside.

Ernest Laemmle is to direct the next Universal western feature starring Freddie Humes. He expects to start production next week. The picture will be "Let's Go," an original screen story.

The adaptation of "Naughty But Nice," which Colleen Moore will make some time this year, has been completed by George E. Bradley.
The Money Making Miracle of Mirth

By Al. Christie

T HE money making miracle of mirth is not at all miraculous when one considers that the whole world loves to laugh and the purveyor of mirth has an inexhaustible market.

In the United States the popularity of feature length comedies is as general and as American as ice cream sodas. And cold figures show that the appeal of the feature comedy is universal because it goes out over all the world and makes its mark in the foreign field as a "money making miracle."

I have just finished reading a trade paper which reviewed six new productions. Of a western melodrama they say "Will fill the bill wherever fast Westerners please em"; of a melodrama they say "Should win anywhere unless your patrons are extra prudish"; of a comedy melodrama with a foreign setting they write "May do business in some neighborhood houses and smaller theatres"; another melodrama: "Should win wherever they want the real fast action melo films"; a crook mystery-comedy: "Suitable for average house, community theatres and towns." Then—the sixth picture, a feature comedy, they say: "A good box office bet for all sizes and classes of houses. Has universal audience appeal."

While the appeal of humor is universal, public taste for mirth is constantly changing and the producer of comedies has to keep an ear even more closely to the ground than the creators of dramatic offerings.

At present there is a tendency both in feature length pictures and in short comedies to entertain with light sophisticated stuff. An audience preview last week in Los Angeles of "Up in Mabel's Room" demonstrated the amazing fact that youngsters in the audience were the quickest of any to grasp the subtle situations.

If it is true as certain psycho-analysts tell us, that the average movie audience has the intelligence of a fourteen-year-old, I'll say that a movie producer has got to be on his toes to satisfy the supercritical and keen-minded fourteen old youngster of today.

This fact imposes the hardest kind of study and work upon the producer of feature comedies and the preparation and actual production of five or six thousand feet of comedy film must be done in an environment of mirth. By this I do not mean that we work in a riotous atmosphere. The production of comedy is, after all, serious business and I have found that comedy can best be produced in a studio devoted exclusively to comedy; where everybody is thinking and studying the psychology of humor.

To secure adequate material for our feature length productions released by Producers Distributing Corporation requires constant vigilance. Every form of comedy that is produced on the stage in every foreign country as well as in America receives our immediate attention. It is studied from every angle and its public reception is carefully noted. In New York City Carroll Trowbridge is constantly on the alert for material that makes its appearance in the metropolis, either at the Broadway theatres or in printed form. In England and in the Continental countries we have representatives who review and advise us of every stage comedy and everything written in a humorous vein that appears in printed form in their respective countries. Charlie Christie, who looks after the business management of our various enterprises, is also a scout for material, and in his travels in America and abroad he is constantly on the lookout for production material.

In connection with the subject of the value of comedy at the box office, it is particularly interesting to note the case of the stars, whose very names alone bring crowds to theatres both here and abroad, but who are, nevertheless, turning to comedy to supply material for their stories.

Most noticeable of such cases is the instance of one of the most beloved of all the stars, a woman whose dramatic genius and personality have endeared her to millions of people the world over, Miss Norma Talmadge. Her latest vehicle, "Kiki," is a comedy, and according to all indications, will eclipse box office records hung up by her previous pictures, none of which have been comedies.

No mention of feature comedies could fail to include the phenomenal success of Bizarre, unassuming Harold Lloyd. Abroad, his popularity is just as outstanding a factor which makes a tremendous difference in the grosses.

Chaplin's artistry is so unbounded by territorial limits that he reaches perhaps the highest point of universal appeal. What seems to be a miracle indeed is the tremendous value of the re-issues of his old comedies, even the three reissues—proving indeed that good comedy is a miracle at the box office, not for just a few weeks but for an apparently unlimited length of time.

That great artiste, Mary Pickford, is, I venture to say, indelibly etched on the hearts of picture goers everywhere as a comedienne, and beloved as such rather than as the actress of great dramatic power that she also is.

Another "money making miracle of mirth," in a slightly different sense, is the miracle of the astounding success of such graduates of the two-reel comedy school as Bebe Daniels, Marie Prevost and Phyllis Haver; all of whom have continued to occupy the top ten box office rentals with their succession of feature comedies and have maintained the same popularity of their earlier pictures in a medium which is constantly changing and challenging every day.

BOX OFFICE PERSONALITIES IN CHRISTIE FEATURES MADE FOR PRODUCERS DISTRIBUTING CORP.

Left to right they are: Marie Prevost, Harrison Ford and Phyllis Haver.
Moving Picture World

Where Al Christie Features Are Produced For Producers Distributing Corporation

The immense Al Christie studio; one of the attractive interior courts; and a bird's-eye view of the big plant.

whom, I venture to say, found that a return to comedies, in feature length, has topped their other successes by fifty per cent.

Another specific case, where a comedy through its wide appeal has astonished the trade by its box office records, hung up over all the world, illustrates the money making miracle of the feature fun film. "Charley's Aunt" has become a box office by-word in America and reports from other countries indicate that its world distribution is growing to extraordinary proportions.

In one year's time seven thousand five hundred and eighty-four contracts were taken in on "Charley's Aunt" in this country alone; without the aid of producer or distributor-owned theatre chains.

With such domestic success, it might be taken for granted that some thing about the story had a particular appeal to the American mind but such has not been proven the case. In the United Kingdom of Great Britain it is considered the most successful box office picture of the year, although it was only released last fall. It is of interest to note that when rating pictures the "most successful," "most artistic," "greatest romance," etc., the London Weekly Dispatch awarded "Charley's Aunt" the position of the most successful picture of 1925.

The secret of the box office appeal of the feature comedy is the deep rooted desire of every human being to be free of the cares and depressing things of everyday living. Without a doubt the really funny picture is the most diverting form of entertainment to not only the American, but the foreigner of every race, color and creed. Underneath we are much the same. Laughter is a tonic and a relaxation that we are more than willing to buy for a few cents at the ticket window. It is a commodity for which there is a desire as well as a demand and therefore "the money making miracle of mirth" is not a miracle at all.

"ARE" AND "WILL-BE" HITS from the Christie Comedy feature group produced and in the making for Producers Distributing Corporation: At top left, a scene from that howl-packer, "Charley's Aunt"; in the center, a bit of comedy from the mirthful farce, "Madame Behave"; with a touch of the humor that made "Seven Days" a big success shown in the right hand upper corner; below, at left, is a view "on location" showing Scott Sidney, director, discussing the story of the forthcoming "Nervous Wreck" with his company which has Harrison Ford as lead. Phyllis Haver in the main feminine role, and Vera Steadman, Clarence Burton, Mack Swain, Charles Gerrard and Paul Nicholson in laughter roles; "Up in Mabel's Room," starring Marie Prevost, just released, is the subject of the right hand scene.
The Grand National Contest to be conducted in connection with Greater Movie Season this summer promises to attract hundreds of thousands of aspirants for the prizes. Probably no such array of awards has ever before been offered to the general public for a test of mental alertness and good memory.

The contest, sponsored by a large number of newspapers—42 participated last year and twice as many are expected in for the 1926 season—simply requires the contestant to identify twenty selection picture stars from photgraphic episodes selected from their well-known photoplays. Then, after the identifications have been made, the contestant writes a brief letter on "Why I Like the Movies."

Local Prizes In Every City

There will be local prizes in every city where a newspaper takes part in the contest, and the local winners will all be eligible for the national prizes. It is a most alluring list of awards.

The first Grand National Prize is the same as it was last year, a trip for two around the world on the Red Star liner Belgium, the largest vessel to circumnavigate the globe. This is a 132-day trip, starting from New York Harbor, visiting Cuba, passing through the Panama Canal and touching the West Coast cities, then to Hawaii, Japan and China, the Philippines, India, the Mediterranean and back to New York. All expenses are paid.

Showing the chance that anyone has to win this—it was won last year by a housewife who lives in the suburbs of Indianapolis, Mrs. Ruth Griffith Burnett, an average movie fan. Her husband accompanied her around the world. The second award is a trip for two from any part of the United States to Philadelphia, and a two weeks' visit to the Sesqui-Centennial, with which that city is celebrating the one hundred and fiftieth anniversary of American freedom. All expenses, of course, are paid for the winner of this and the chosen companion.

A unique national award will be gold passes for two, good in more than 500 motion picture houses in the United States, the theatres being those of Universal, Public and Warners. This should have a special appeal to picture fans.

Then there are twenty-five Cine Kodaks—small motion picture cameras made by Eastman, which are just as practical and easy to operate as the famous Kodaks for taking still photographs, by means of which Eastman made nearly everyone an amateur photographer. "Take your own movies" is the suggestion offered by these little machines.

The prize Cine Kodaks will come loaded with 100 feet of standard size film, all ready to "shoot."

The local prizes are of great value and attractiveness, also. For example, there will be sixty-four Freshman Masterpiece radio sets offered as local prizes. This is a handsome instrument of the console type, and is known as "the set that got Europe," for during International Radio Week, last January, a stock model Freshman received music from Madrid, Spain, and likewise from Buenos Aires, Argentina.

Fifty sets of popular books—50 books in each set—will be local prizes in as many different cities, and besides these there will be 25 sets containing 14 books each. Most of the books are those from which motion pictures have been or will be made, and are of particular interest to picture fans.

In each city where newspapers conduct the contest there will be prizes such as season passes to the theatres, furniture, clothing and other commodities offered by local merchants, and unquestionably there will be hundreds of winners.

But the outstanding local prizes are tours for the winner and a companion whom he or she may choose.

For example, in some Eastern cities the chief local prize will be a Mediterranean cruise of the Royal Mail Steam Packet Company's liner Orca. This will be a 70-day tour, touching Madeira, Tunis, Venice, Naples and other fascinating points.

A 25-Day Cruise On the Orca

A 25-day cruise on the Orca will be another local prize—this voyage being to the West Indies and including visits to Panama and Havana. As usual, the trip will be for two persons, with all expenses paid.

In each of four cities, the chief local prize will be a trip for two on the Royal Mail liner Araguaaya to Bermuda and return, with accommodations for eight days at the Belmont Manor and Golf Club in Bermuda.

The Lehigh Valley Railroad will conduct several trips for local prize-winners, each being for two persons. Some trips will be to the Sesqui-Centennial in Philadelphia, and others to Niagara Falls.

No contest of any sort in the United States, it is safe to say, has ever produced a prize-list as the Greater Movie Season contest.

Last year's contest proved a great circulation-getter for the newspapers which took part in it, but this year's is bound to have far greater results in that direction, because it will carry a continuous reader-appeal, which is what counts most strongly in circulation getting. Before this year's style of contest was finally decided upon, it was passed and approved by a group of newspaper experts, who were enthusiastic about its value to the papers they represented. The Post Office also has approved the contest.

Each day for twenty days the contestants will be asked to identify a movie star—an man or woman—from a photograph showing that star in action in a noted production. There is no trick to it in any way. The stars are all well known. The productions are all well known. The real movie fan, who goes to the theatre with a fair regularity, has seen all the stars and all the productions that will be used in the series. Besides, certain aids will be given in the way of hints that may help to refresh the memory of the contestant.

Details of the Contest

It is distinctly pointed out that fancy or elaborate mountings for the answers sent in by the contestants to their newspapers will not count for anything in the award of the prizes. The accuracy of the identifications, together with the ideas expressed in the letters which must accompany the answers, are the only factors that will count.

Everyone who patronizes and likes movies certainly has some ideas on "Why I Like the Movies," and the writing of a brief letter on that subject should be easy. It is suggested that the letters be kept in fewer than 300 words, and the shorter they are the better.

The twenty-nine best letters—that is to say, the local prize-winners—from each city participating, will be forwarded by the newspaper of that city to Greater Movie Season headquarters, the Will H. Hays office in New York, and there a committee of distinguished judges will select from them those which are deemed worthy of the national prizes. Each national prize-winner, therefore, will also have won a prize in his or her home town.

The theatres taking part in Greater Movie Season all co-operate thoroughly with the newspapers in helping to make a great success of the contest. On their screens, in their lobbies, on their programs and elsewhere where they urge their patrons to read the paper conducting the contest, and join the competition for the remarkable prizes.
Cleveland Public Library Gave Much
Care to 164 Displays on Sea Beast

By INA BREVOORT ROBERTS
Publicity Representative

THE Cleveland Public Library co-operation with "The Sea Beast" was the biggest piece of library-film co-operation yet attempted. The reasons for this are several. To begin with, the book from which the film was made is ideal for library co-operation. "Moby Dick" is a classic; it is a fine adventure story, also. It appeals to men and boys and in the filmed version the fame of John Barrymore as an actor and the historic and dramatic interest in the Barrymore family add to the number and importance of the books connecting with this film.

The Main Cleveland Public Library exhibits tying up with "The Sea Beast" began with the street showcase at the southwest corner of the building. This corner of the library is across the street from the post-office.

Planted All On
The Literature Division, which houses published plays as well as literary biography, arranged a bulletin board exhibit with stills and the "Sea Beast" bookmark.

In the "Popular" or Fiction Division, in a winged frame which carries current events and their book suggestions, two pages were devoted to stills, book jackets, a book jacket of "Moby Dick" and the quotation from the frontispiece—"There she blows—a hump like a snow-hill! It's Moby Dick," also book jackets of other stirring sea tales and a typed list of sea stories. Attention was drawn to this exhibit and its book display by a poster bearing a frigate in full sail and the quotation—

"A strong nor'wester's blowing, Bill. Hark! Don't you hear her roar, now? Lord help 'em! How I pity those unhappy folks on shore now!"

The Travel Division carried two exhibits with book displays, one for "sailor-minded folk" and one with books and stills featuring the locality angles of "The Sea Beast."

Had 164 Exhibits
Many of the 26 branch and 30 high school libraries as well as some of the 108 library stations in factories, department stores, etc., included in the Cleveland Public Library system showed exhibits and book displays connecting with this film.

One, in the Carnegie West Branch, was in the large entrance hall; another, in the Collinwood Branch, which is in a store, occupied the two store windows. The exhibit in the Thomas Jefferson High School Library shows the school children seated at tables reading and the display in the library of the Wm. F. Taylor Son & Company, one of the largest department stores in Cleveland, shows employees enjoying the library in which the exhibit was placed.

Perhaps the outstanding one among the numerous "Sea Beast" exhibits was that of the Rawlings Junior High School Library, where, with no background but a glass partition and a narrow shelf, librarians achieved novel and interesting result. The central figure of this exhibit was a copy of "The Map of Adventures for Boys and Girls" (which may be secured from the R. R. Bowker Company, 62 West 45th street, New York City). The tape shown in the illustration runs from the printed words, "In these waters Captain Ahab chased Moby Dick" to a copy of "Moby Dick;" opened at the inspiring frontispiece.

Following are a few of the numbers of the stills used—144, 170, 88, 185, 39, 57, 55, 44, 25, 65, 8, 69, 6, 29, 50, 81, 51, 45, 59, 187, 132, 71.

This co-operation with "The Sea Beast" is a fair sample of what the Cleveland Public Library can do in connection with a current film when the book from which it was made reaches a required standard, the book connections are sufficiently numerous and important and the book itself is not one for which the demand is apt to be too transitory to permit the purchase of extra copies by the library because of the film.

Producer Assisted
When considering this co-operation it is important to remember that a full set of stills of "The Sea Beast" was in the hands of the Cleveland Public Library's publicity representative months before the film came to Cleveland. She was thus enabled to submit this set to the various divisions, branch, school and station libraries furnishing connecting books in order to get lists of the numbers of the stills that could be used. The full list of stills desired was sent to Mr. Bert Adler, exploitation director for Warner Bros. Thanks to Mr. Adler the full quota of stills was promptly received. These were then distributed and the many Cleveland libraries interested could go ahead with the work of locking up book connections, planning exhibits, posters, etc. Also, the library editor could give adequate time and attention to selecting from the many book connections the few most appropriate for use on the "Sea Beast" bookmark printed through the courtesy of the Stillman Theatre and distributed by the Main, Branch and School Libraries and in the Stillman Theatre. The number of bookmarks used by the Cleveland Public Library system is 10,000. The average daily attendance at the Main Library building runs from four to five thousand. On some days the attendance is seven thousand.

You Can, Too
The writer asks a like advance co-operation from other publicity directors in New York and California in the case of films important to the library by reason of their book connections. The local offices of the various producing companies do everything in their power to further library-film co-operation in Cleveland, but often these do not have press books, stills and information far enough in advance of the Cleveland showing to make it possible for the library to do its best in co-operating with important pictures.

The service to the public through library-film co-operation can hardly be over-estimated. It encourages the reading of connecting fiction, history, biography and travel; it arouses and holds interest in pictures having such book connections; it creates a demand for worthwhile books that often continues for more than a year after
More Examples of the 164 Sea Beast Displays

the film has been shown in Cleveland; last but not least it enables patrons of the picture to appreciate much more than the mere story unfolded and to realize the amazing and minute care with which moving pictures are staged.

Show these pages to your local librarian.

SOME OF THE DISPLAYS OF THE CLEVELAND PUBLIC LIBRARY ON THE SEA BEAST

The top line displays the special appeals in the main library building. On the second line are the show window at the main library, the appeal at one of the main branches and a display in one of the high schools. On the bottom are shown another branch display and the exterior of one of these branches.
The Earliest Baby Given Mike Awards

The general publicity man for one of the largest circuits remarked the other day: "Mike has made good money for us, but it must be exploited." That's Mike in very few words. It will not sell itself, but you can sell it to the limit.

Metro-Goldwyn exploiters know this, too, and they seem to be putting everything they can remember into the stunts. Down in Jefferson City, Mo., W. G. Bishop suggested a number of good ideas to Barney Dubinsky, of the Miller Theatre, and Barney used them all.

Perhaps the biggest attention getter was the offer of $10 in gold to the first baby born on the day Mike opened. This was laid off to one of the newspapers and local men kicked in on the publicity with donations of baby pins and rings until the "Mike Baby" came into the world already possessed of an estate of its own.

The other paper was given four contests, the cross-word puzzle, the mix-xut puzzle, the code contest and the railroad questionnaire. That handed out four days of mostly Mike.

As a Bonus

Inspired by the title, M. W. Larmour offered to throw in a pair of seats for The Only Woman with every marriage license issued during the run of the Talmadge play. He used the offer in his advertising and had everyone talking about the offer and the play. It worked so well that he is thinking of keeping it up.

Mr. Larmour, who is manager of the National Theatre, Graham, Texas, and proud of his printer-ally, sends in a figure made by the latter. The copy called for a figure one foot five inches tall. The composer made one from brass rule and made a mighty neat job of it. He might have been out of luck with a three or an eight, but he made a really nice proportioned one, and Mr. Larmour is as proud of it as though he had done it himself.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

With the introduction of Willy Stahl as the new conductor of the Mark Strand Orchestra, a program of four presentations and three film subjects was presented. Harry Langdon in "Tramp, Tramp, Tramp," held the feature place in the celluloid division, and Cantor Josef Rosenblatt was the chief attraction for the box-office of the stage numbers. The complete show required 1 hour and 45 minutes in the presentation, about 15 minutes less than is usually given to the shows here. Of this time 1 hour and 2 minutes went to the feature picture and 31 minutes were given to the incidents. The remaining time went to the Topical Review, which used up its usual 8 minutes, and to the A. B. Carrick film, "Deep River," 4 minutes, which served to introduce the Dixie Jubilee Singers.

With Decoration Day falling in this week, a special Decoration Day Remembrance overture was devised. The arrangement, an orchestration by M. L. Lake, included all the airs so well known upon such occasions. While the orchestra played this overture, a Decoration Day film was run off on the screen. The following lights were used: red, white and blue bridge lights on the fabric cyclorama which closed in the small production stage. Red, white and blue from the dome on the musicians, with a similar combination on the picture screen before the film started. The closing shot of the film was a waving flag in colors, and this came on when the dome floods came up to all white on the orchestra. Five minutes.

"Venetian Nights" was a stage picture which presented members of the ballet and Estelle Carey, soprano. The theme selection was the "Barcarolle" from "The Tales of Hoffman." There was a starlit blue sky, a moving gondola, water ripple, lanterns, etc., for the setting. The costumes were of the period. There were 8 girls used in addition to the singer. The number opened with the soprano singing the "Barcarolle," and then came a dance by 4 of the girls. The presentation closed with the soprano. Seven minutes were required for this incident. The lighting to secure the night effect desired with starlit sky was chiefly deep blue gradually changing to light blue with straw color predominating at the finish. A head spot was used for the singer.

After the Topical Review came the first appearance in this house of Cantor Jose Rosenblatt. He appeared on the apron of the large stage and sang the following: "Yahrzeit," "I Hear You Calling Me," "La Campana," an Italian folk song, and as an encore used "Eli, Eli," Cantor Rosenblatt, an orthodox Jew, wears full-grown whiskers and on his head always has a skull cap. His selections required 9 minutes.

After the "Deep River" film came the Dixie Jubilee Singers in negro spirituals and Southern melodies. As a backdrop the black plush curtains were used and in front of this was a set row of sunflowers 5 feet high. The singers appeared in negro leve costumes and sang the following numbers: "Deep River," "If You Can't Come," "I Got Shoes," and "Dis Boat Am Bound to Go." The complete presentation, including the 4 minute film, took 14 minutes.

The Baby Mike is Pretty Hard on the Girls

TWO STUNTS ON THE LIGHTS OF OLD BROADWAY FROM THE LONGMONT (COL.) THEATRE

Old-fashioned street lamps with shield-shaped banners were used on either side of the entrance and were lighted at night by flashers. The perambulator tells that this outfit was the Rolls Royce of 1860, the period of the Marion Davies play. A street parade of small boys also was used to prelude a special matinee showing.
Cartoon Cutouts Are Help to Dance Madness

Gets a Good Effect
With Cutout Mounts

H. C. Farley, of the Empire Theatre, Montgomery, Ala., lifts the curse from lithographs with special frames. This treatment of a Metro-Goldwyn poster on Beverly of Graustark comes through very nicely.

AN EFFECTIVE HANDLING

An effective touch is working this so that the figures seem to be stepping into the oval. The man's foot and the woman's hand on the frame get the idea over very strikingly.

Mostly Accessories

From the run of "Mike" at the Lincoln Theatre, Lincoln, Neb., the accessories were largely instrumental in putting the picture over. One of the best bets were the tack cards, the first reading that "Mike is Coming," while a similar style card announced "Mike is Here" on the opening date. One hundred of each were used.

Ten thousand peanut cards were used and 2,000 office rules.

A rube band of five pieces was used to prologue the comedy and the same barn interior was used for an Old Fiddlers' Contest following the picture.

MIKE GREEN" WAS THE REASON FOR THIS MIKE WINDOW

There is no "Mike Green" on the official color cards, but that did not stop the Majestic Theatre, Tulsa, Okla. It filled a window with Mike Green dresses and got as much of a kick as they did out of the phantom Reds.

Helped Banks

Guilbert P. Josephson, of the Monroe Theatre, New York, put out 10,000 one dollar checks to advertise Too Much Money. Of course there was a catch in it, for the check was good for a dollar only if deposited with nine more to start a savings account with the bank on which it was drawn, and the dollar was forfeited if withdrawn before the end of the year.

That is the first bank hook-up we have seen reported in months. It used to be standard stuff. Why not give your bank another ride?

New for Lloyd

Between Metro's Trackless Train and the 11,861 Iron Horse prams, Ernest Morrison evolved the Harold Lloyd special for For Heavens Sake at the Howard Theatre, Atlanta. He ran it around the street for eight days. The engineer distributed 5,000 miniatures of the comedian in advertising envelopes.

The Piggly-Wiggly stores distributed 1,000 special heralds for the morning matinee, 10,000 rotos were distributed and 2,000 buttons and masks given at the matines the preceding week.

A LOBBY DISPLAY AND A WINDOW ON DANCE MADNESS FROM LOEW'S STATE, ST. LOUIS

The lobby display on the left is a modified shadow box with cutout figures against a shadowy background and with a ground row carrying the title. The display on the right is from a music store and is designed to get attention for the display of dance music along the front row of the window. Most of the cutouts are cartoon style.
Posted a Skinner Who Sought Loan of Dress Suit

Empty Rum Boxes From Customs Men

Parked at the base of the doorway of the imaginary theatre entrance erected in the Pathe Exchange in Portland, Oregon, are some whiskey containers that were loaned by the customs officers. Some of these are the original cases, while others are the bags to which most of the contraband product is transferred for easy handling. They are all empty.

Underwritten

The Fox Theatre, Philadelphia, was one of the houses to use the press book suggestion of insurance against laughter injuries during the showing of The First Year.

In this instance the herald was in the form of a reproduction of the general indemnity policy in the sum of one thousand dollars against suits arising from injuries due to excessive laughter. The actual policy does not cost much, and it looks more impressive than the fake policy.

As a matter of fact most of the insurance stunts have been actual insurance.

Posted Skinner As Bad Skinner

Charles Carlisle, of the Mecca Theatre, Saginaw, Mich., collaborating with F. R. Cleaver, of the Detroit Universal Exchange, worked out a nice dud story on Skinner's Dress Suit recently.

A postcard was sent to several hundred men signed by U. C. Skinner in which the writer stated that he had a job with Carlisle for a week but needed a dress suit and was authorized to offer a pass for the loan of the garment.

Three days later Carlisle came out with a display ad in which he stated that he understood that Skinner was trying to borrow a dress suit in return for a pass. He indignantly denied that he had authorized the offer of a pass and refused to be responsible for any passes, adding that his contract with Universal required Skinner to supply his own dress suit.

That paved the way for the regular advertising and got everyone talking, most of them being already on the job.

It's good for a laugh, and laughs sell tickets.

Patrons Wrote Ads

Realizing that "Moana" was a difficult type of picture to put over, Frank J. Miller let his preview audience write the ads.

He gave a special showing to organizations, the judiciary, and other prominent people, and used their written comments in his newspaper ads.

His lobby features a Samoan dancer, the appeal which experience has demonstrated to carry the greatest patron-appeal. He backed this up with a miniature of a Samoan beach scene.

WHAT ARE YOU DOING FOR FOURTH OF JULY EXPLOITATION

How Harold Shadbolt Put Over the Bat in Reading, Pa.

The bats do not show very well in the photograph, but they are all over the place and even hanging from the bulbs under the marquee of Loew's Colonial Theatre. That three-fold screen in front of the box office is a bat.
**Short Feature Magazine**

*A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch*

Edited by Charles Edward Hastings

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**Pathe Serials**

*For New Season*

By E. OSWALD BROOKS

Pathe Exchange, Inc.

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**Al St. John Re-Signed By Educational For Mermaids**

Educational’s line-up of comedians for their 1926-27 product is greater and stronger than ever before, but the recent signing of Al St. John to again appear under their banner in eight new Mermaid Comedies is news that will have a most far-reaching effect on the trade owing to the extraordinary popularity and big fan following of this past master of the film comedy art. Few other film comedians have such a faithful following of small boy fans as has his former vaudeville favorite. His first work in pictures was under the guidance of Mack Sennett and because of his talent for pantomimic and also his unusual athletic ability his success in comedies of the fast action type has been most marked.

Before appearing in the Mermaid Comedy series, St. John was featured in Educational-Tuxedo Comedies of which "The Iron Mule" was a typical example. This laugh hit has become a film comedy classic having been accorded some of the highest praise by motion picture critics that has ever been showered on a short feature.

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**Pathe Releases Week of June 20**

Marc Sennett and Hal Roach will each have a two-reel comedy on the Pathe short feature program for the week of June 20th. The former offers "Ice Cold Cocos," a "Mack Sennett" comedy, with a case including Billy Bevan and Andy Clyde and the latter presents, "The Cow's Kimono," with Glenn Tryon. Other releases this week are the Hal Roach single-reel comedy, "Take the Air," with Paul Parrot; Chapter 9 of the Pathe serial, "The Bar-C Mystery;" Pathe Review No. 25; "The Land Boom," one of the Aesop's Fables; Topics of the Day No. 25 and two issues of the Pathe News.

The "Cow’s Kimono," a Hal Roach two-reel comedy with Glenn Tryon, was directed by Fred Guiol. Prominent in the supporting cast are Vivien Oakland, Charlotte Minnecau, Charles Sellon and Jerry Mandy.

"Ice Cold Cocos," a "Mack Sennett" two-reeler comedy was directed by Del Lord and is enacted by Billy Bevan, Andy Clyde, Kaytie Morgan, Madeline Harlock and Louise Carver.


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**Picture “Featurettes” Not Merely Fillers**

"From a mere filler on the motion picture bill the modern two-reel comedy has grown to be often of equal value with the feature, and many exhibitors are realizing this fact," "Jimmy" Wilkinson, comedy production editor at the Film Booking Offices studio, asserts. And with a record of having supervised some eighty-five two-reel episodes, he is in a position to know.

"Exhibitor reports will show," he says, "that in many cases, when the feature is one of those 'program' pictures, and the comedy is a good one, that the audience appreciates the two-reeler more than the longer production. Many exhibitors have told me the same thing. And the answer is simple. A large proportion of picture audiences, particularly in the smaller cities and towns, is composed of fairly young people; probably seventy or seventy-five per cent, are well under thirty years of age. Youth likes action. Subtle emotion and psychological reactions and all that sort of thing, appeal more to the mature mind."
Moving Picture World

Different Star and Cast for Each “Standard”

THE rapidly growing list of comedy players and directors, of established reputation in the short subjects field, now available to the producers on a single picture contract basis, is proving a boon to the makers of this type of picture, according to production executives. The condition, they say, makes for a healthier situation in the short comedy field, permitting greater variety in the preparation of programs and allowing more flexibility in the type of schedules designed for the exhibitors, who, in booking the individual star type of series, are up against the necessity of spacing out play dates to avoid too frequent appearance at their theatres of any one star.

Among the companies which during the past season have experimented successfully with the comedy series offering a different star in each release, is the Standard Cinema Corporation in their group of Blue Ribbon Comedies, released by Film Booking Offices. This series stands as a typical case in which a short comedy producer started out on the then daring enterprise of announcing a series of 13 two-reelers for which thirteen different stars and directors would have to be signed on a single picture basis.

“The Newlyweds”
On Broadway

“THERE are a number of occasions for feature writers in leading magazines and newspapers during the past six years.

One of Bronte’s one reel novelties which Red Seal released the past season, “Fish for Two,” played the New York Capitol and evoked personal commendation from Major Edward Bowes. This same reel later received about four thousand bookings throughout the entire United States.

Bronte has been in the production end of special short screen subjects for fifteen years. His intimate sympathy is the life of animals and their response in natural surroundings to human beings. His successes have been marked with the natural fashion in which he has been able to weave such circumstances into short dramatic episodes.

Fleischer selected this series from several hundred reels, both American and foreign productions submitted to him within the past quarter year.

Ben Turpin at Work

Gil Pratt is directing Ben Turpin in the latter’s most pretentious effort, a farce laid in France and in Persia. Madeline Hurlock, Thelma Hill, Marvin Lobach, Barney Hel lum, Danny O’Shea and Louise Carver are in support of Turpin in this Mack Sennett comedy for Pathé release.

International News
Shows Arctic Pictures

INTERNATIONAL NEWSREEL received on the Steamship Berengaria, which reached New York at noon last Friday, the first actual motion and still pictures of the flight of Commander Byrd from King’s Bay, Spitzbergen, to the North Pole and his return and departure from King’s Bay to Teller, Alaska, of Roald Amundsen, together with incidental scenes of these great epics of history. Before nightfall the motion pictures of these wonderful achievements were being shown at leading theatres on Broadway.

Meantime, motion and still pictures of Amundsen’s arrival at Teller, Alaska, and of scenes of his polar flight had reached Seattle late Thursday evening and by night-fall Friday were being shown at theatres in Seattle, San Francisco, Los Angeles and other points on the Pacific Coast. Prints of these pictures were rushed East by airplane, while other airplains from New York carried westward prints of the pictures that had arrived in New York on the Iberengaria.

Thus was successfully consummated one of the most amazing exploits of history. Three weeks and three days after Byrd and Amundsen hopped off from Spitzbergen for the Pole, International Newsreel showed thrilling motion pictures of their flights to the public. When Peary made his dash to the North Pole in 1909, five months elapsed before the world knew of his great achievement.

Walter A. Futter Goes Abroad for Novelties

Walter A. Futter, president of Futter Productions, Inc., and producer of the unique new Short Feature “Curiosities—The Movie Side Show,” recently added to the 1926-27 releasing schedule of Educational Film Exchanges, Inc., is planning a European tour in search of material and novelties for the series. Mr. Futter will sail June 2 on the S. S. President Harding and during a period of about eight weeks will visit a number of important cities of Great Britain and the continent including London, Paris, Berlin, Vienna and Rome. The New York office of Futter Productions, Inc., will be in charge of William Rubenstein during Mr. Futter’s sojourn abroad.

“Snowed In”

The forest ranger, the man who leads a lonely life in the primeval timberlands, protecting that vast storehouse which is growing more and more important in the eyes of Uncle Sam, is the hero of “Snowed In,” the Pathé outdoor mystery serial which will soon be completed on the West Coast. Allene Ray is co-featured with Walter Miller in this chapter play.

“The Smith Family”

Alf Goulding, back from a vacation in New York and Eastern Canada, is directing Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson in “The Smith Family” series of domestic comedies for Mack Sennett’s Pathé release.
Reviews of Little Pictures with a Big Punch

“Let George Do It”  
(Universal—Comedy—Two Reels Each)

LET GEORGE DO IT,” another of George McManus’ popular cartoon strips appearing in the daily press, been transferred to the screen by Stern Brothers as a basis for a series of two reel comedies and like “The Newlyweds and Their Baby” has all of the earmarks of being a box-office success.

The idea behind these comedies is evident in the title. George is an amiable easy-going somewhat boastful easy-mark who finds himself in places where he gets various irksome jobs wished upon him and somehow manages to muddle through. The first of the series “Walter George” is a coker, the idea used is original, clever and decidedly amusing. George appears as a timid professor who has a twin brother who is a prize fighter. A bully picks on the twin thinking he is George and gets a sound beating. Finally George is seized in place of the twin and made to enter the prize ring as a champion fighter. To protect himself he fills his shirt with sponges. During the fight he is knocked into a water bucket, the sponges expand, the water hits the other fighter and blinds him and George knocks him out. This is only one of the laughable situations.

No. 2, “George’s in Love” deals with George’s attempts to please his girl. He gets in bad as a fireworks salesman when his stock explodes, but finally makes good with the girl’s father when he saves him from kidnappers by using a time bomb. There is an amusing chase when the dog gets the bomb and persists in following George everywhere.

No. 3, “George the Winner” shows George having wished on him by his mother the idea of getting a wife. To make a hit with the selected one he boasts about being a racing driver and when the real driver leaves the girl’s father cold, George is forced into the race and after a wild tune wins. While this idea has been used previously, there are a lot of good gags in the others and the acting and personality of Sid Saylor who is a newcomer and an ideal type for the title role, makes the subject thoroughly amusing. The supporting cast is adequate and the directing of Charles Lamont is good.

The average patron will find a lot to amuse him in “Let George Do It” and the popularity of the cartoon strip should prove a fine box-office asset.—C. S. Sewell.

“Long Fliv the King”  
(Pathe—Comedy—Two Reels)

HAL ROACH presents Charley Chase in this burlesque of the Graustark type of romantic drama. Chase is a man sentenced to hang. The princess of a mythical kingdom, instructed to marry within twenty-four hours or lose her throne, marries him and returns to her country, believing herself widowed. Chase is pardoned and follows after her. His relations to the intrigue and customs of the court make for a generally humorous two reels of film. Max Davidson has chances for some good comedy which he well realizes. Martha Sleeper is the girl while Oliver Hardy and Fred Malatesta complete the cast of principals. Leo McCabe directed.—Peter Milne.

“Dinky Doodle in Egypt”  
(F. B. O.—Cartoon—One Reel)

WALTER LANTZ’ cartoon character, Dinky Doodle, and his pup visit Egypt in this number. Walter dresses as an oriental beauty to go to the ball and leaves Dinky at home. Dinky dreams of visiting Phrixus and falling in love with a beautiful princess whose father is playing chess with a monkey. Dinky and the monkey have an exciting chariot race and Dinky unmasks the monkey, who proves to be an old man. Dinky wakes up and finds the artist is after him to help him get out of his uncomfortable clothes. Good cartoon work and quite a few smiles in this one.—C. S. Sewell.

“Who’s Boss?”  
(Educational—Comedy—One Reel)

GEORGE DAVIS, who scored such a hit in support of Johnny Arthur and other comedy stars, is featured by Educational in this Cameo Comedy which shows him as a henpecked husband who fools his wife and goes to the office to play poker one evening. Wife decides to come help him when she finds her sister is not at home, and there is a wild scramble to hide the other players who hang on a window ledge. Police take them for burglars and finally the truth comes out. George’s wife treats him so kindly that he lands in a hospital. This familiar idea has been worked out as a fast-moving reel with good gags and plenty of laughs.—C. S. Sewell.

“Belgium Today”  
(Fox Variety—735 feet)

BELGIUM as it is today is shown in a series of scenes in this Fox variety. Probably the most interesting are the views of Louvain showing some of the battle scars from the World War and the way the city has been rebuilt. The great harbor of Antwerp crowded with ships is also shown and in contrast are the scenes of a religious order in Ghent which works among the poor.—C. S. Sewell.

“Papa’s Pest”  
(Educational—Comedy—Two Reels)

VERA STEADMAN and Neal Burns are the featured players in this Christie Comedy distributed through Educational. The plot is a combination of the familiar ideas of the husband who is left home to mind the baby while wife goes out and the hubby who slips out for a game of poker. Neal does both by taking baby to the poker party and baby makes way with his chips. Neal forgets baby and returns home, in the meantime his friend sends the infant by messenger and finding nobody at home leaves it at a day nursery. Neal goes to the nursery, gets the wrong baby which turns out to be a pickaninny, is chased as a kidnapper and finally finds the baby has been returned during his absence. There are a number of amusing situations, laughable slapstick and gags, and it should prove a mirthful offering in a majority of houses.—C. S. Sewell.

“Swat the Crook”  
(Pathe—Comedy—One Reel)

THIS is a Harold Lloyd re-issue with Bebe Daniels and Snub Pollard in support. Harold’s girl and her mother are forced, through lack of funds to rent their house. A group of crooks take possession. The servants quit so Harold and his girl have to play butter and maid. Eventually Harold knocks all the crooks out and turns them over to the police. This is old but still laughable and the presence of Miss Daniels in the cast is certain to provide an additional audience interest.—Peter Milne.
Executives of Warner Brothers
Four Warners Have Achieved Greatest Triumphs in Past Year

Acquisition of Vitagraph Exchanges and Production of "Lady Windermere's Fan," "The Sea Beast" and "Oh! What a Nurse!"
Brought Company to Envied Position of International Prominence in the Motion Picture Industry

If there is pride in achievement, no one can begrudge the four Warner Brothers, Harry M., Jack, Sam and Albert, nor anyone connected with the Warner organization, for being justly proud of each successive year of accomplishments.

The past year has been a busy one in every department of Warner Bros. The achievements have been far greater than ever before, a greater and perfectly running organization has been perfected. Gradually during the year, the dead wood has been eliminated in the production and distribution forces.

The current Warner schedule has been unanimously acclaimed by exhibitors for its box-office draw. "The Limited Mail" was the first of the 1925-6 releases back on September 5th. It was a decided hit.

Then came such pictures as "Hogan's Alley" and the marvelous production by Lubitsch of "Lady Windermere's Fan," starring Irene Rich, and one of the greatest box-office successes of the season.

Hardly had the enthusiasm for "Lady Windermere's Fan" reached its peak before Warner started on its triumphant way to the big cities of the United States, "The Sea Beast," with John Barrymore. "The Sea Beast" has created a veritable box-office furore wherever it has been shown.

Warners built on a substantial foundation during 1925. For years they had been laying the groundwork for their present organization. They watched a new man develop in the technical end of the industry and they brought him into the Warner fold. They combed the field for the best directors and they made new stars.

The four Warner Brothers are pioneers of the film industry. They are all showmen. They know the secret of the box-office magnet. They know as well as anyone in the motion picture industry what the public wants on the silver screen, and their aim is to give the public just that. That is why satisfied exhibitors in all parts of the world have no hesitancy in booking Warner pictures.


Achievement is the goal of every business organization, and the record of the house of Warner has been one of achievements growing from a small state-right organization with a program of a half-dozen pictures to an organization with sales branches circling the globe.

Vitagraph Purchase Brought Outlet

Warners greatest achievement has come in the past year. The company has the product, but it needed as well, a wider distributing organization, so it took over Vitagraph with its many exchanges in all parts of the country. And it whipped those exchanges into a smooth and perfect-running machine under the expert handling of Sam E. Morris, General Manager of Distribution.

By way of variety, and proving its adeptness in the production with equal success of melodramas, dramas or comedies, Warners then set the exhibition field agog with "Oh! What a Nurse!" with Syd Chaplin.


There are still others to be heard from on the current schedule. Among these may be mentioned "Broken Hearts of Hollywood," in which practically all of the Warner stars will appear; "Revelation," a second Lubitsch production; "Hell-Bent For Heaven," a picturization of the Broadway stage success; "Footloose Widows," "A Hero of the Big Snows," with the Wonder Dog, Rin-Tin-Tin, and "The Passionate Quest," just placed in production.

Warners are now ready to plunge into the production of their Twenty-six Warner Winners for the 1926-7 season. The machinery is all set for Jack L. Warner, production chief on the West Coast.

Monte Blue

Warners' proved box office magnet who will make a series of out-door pictures this coming season.

Irene Rich

A popular Warner Bros. star to be seen in high class dramas the coming season.
Nine Specials Will Be Road Shown by Warners With Musical Synchronization

List Includes Two John Barrymore Productions, Three Syd Chaplins, and Two Directed by Ernst Lubitsch—"Noah's Ark" Also Named

ONE of the biggest pictures of the season will be made by Warner Bros. in addition to their Twenty-six Warner Winners. They will be Road Show productions, sold individually and shown as $2 attractions. In addition they will have the advantage of synchronized music applied through the new device controlled by Warner Bros. and perfected by the Western Electric Company and the American Telephone and Telegraph Company.

The nine Road Show Attractions will include two in which John Barrymore will star, three in which Syd Chaplin will star, two spectacles directed by Ernst Lubitsch, "Black Ivory," the recently published sensational story of the days preceding and during the Battle of New Orleans, and "Noah's Ark," adapted from a European story purchased by Albert Warner.

Two of these productions have already been completed by Warners and a third will be ready in the near future. It is the present plan to run these three simultaneously in Broadway houses during the coming Summer. The two completed pictures are Barrymore's "Don Juan" and Syd Chaplin's "The Better Ole." The third has not yet been announced.

Doris Hill, a newcomer to the screen, will be seen as leading lady. It will mark Miss Hill's first appearance on the screen.

The second of the John Barrymore Road Show attractions is reported well along in production. It is an adaptation of the opera "Manon Lescaut," which has been played in all parts of the world. The opera score will be synchronized with the picture. "Manon Lescaut," like "The Sea Beast" and "Don Juan" was scenarized by Bess Meredyth.

Dolores Costello will again have the role opposite Barrymore in this adaptation from the opera with a big supporting cast.

Ernst Lubitsch only recently completed the last of his continental comedies, "So This is Paris" and is now devoting his time to preparation for his two forthcoming big spectacles.

"Black Ivory," to which Warner Bros. purchased the picture rights is one of the most sensational novels of the past decade. It is an historical and romantic novel by Polan Banks and the principal character is Jean Lafitte, called "The Pirate" in his time, but the man who, after General Jackson, was responsible for the success of the Battle of New Orleans.

"Noah's Ark," the story purchased in Europe by Albert Warner is both historical and modern in its settings and it will be more lavishly produced, perhaps, than any on the special Warner list.

Warner Bros. Engaging European Writer and Two Noted Directors

German and Austrian Talent Sought by Others

DETERMINED to give the exhibitors the very best obtainable in directors and writers as well as stars, Warner Bros. went to Germany and Austria this year and made additions to the directorial and writing staffs in the person of Paul Ludwig Stein, next to Lubitsch recognized as the most famous director in Europe; Michael Courtice, noted Viennese director, and Robert Lieberman, noted writer, Europe at the expiration of his contract

In fact, it was Ernst Lubitsch, whom Herr Stein had succeeded in Germany, who called the attention of Warners to this great director. Gus Schlesinger, Warner Bros. foreign manager, after an investigation, also recommended him and H. M. Warner closed the contract when he was in Europe this summer.

Herr Stein graduated from the continental theatre, where he was associated with Lubitsch, to the directorial end of the Sacha Film Company in Vienna. From there he went to Germany and became associated with Ufa.

Michael Courtice directed "Moon of Israel" for Sascha Productions in Austria. This is a tremendous spectacle which will be released in this country in the autumn.

Robert Lieberman is known today as the foremost cinema writer in Europe. He has written and adapted for Ufa some of their biggest successes and was also recommended by Ernst Lubitsch. He is so much in demand in Europe, that while H. M. Warner and the writer were sitting in a London Hotel discussing the pending contract, telegrams came from several continental companies begging him not to go to America and offering him a fancy contract to remain in Europe.

Patsy Ruth Miller

The luck-star of gieldom stories in Warner Bros. forthcoming productions.

Paul Stein

Famous German director signed by Warner Bros.
Twenty-Six "Warner Winners" Announced By Warner Bros. for 1926-27 Schedule

Greatest Line-Up of Company Set for Production

WARNER BROS. have announced Twenty-six Warner Winners for 1926-27. These will constitute their production output for the coming season. More money will be spent on the production of these twenty-six than on the forty of the past season. Also, more money will be spent on the advertising, publicizing and exploitation.

In anticipation of this greatest array of pictures ever made by Warners, an already strong organization has been augmented and perfected during the past year. There will be no factory-made pictures included in the Warner lineup. Every unit of every Warner production will be given ample time to produce a perfect picture.

During the entire past year, this organization has been planning carefully for 1926-27. They have raked the play market and the story market. They have purchased the product of the leading authors. They have signed up leading directors, scenarists and players.

The Warner program is a widely varied one. It is aimed as an appeal to every class of audience. The stories were selected by experts for their box-office appeal. There are straight dramas, comedy dramas, melodramas, comedies, mystery plays and romantic adventure stories.

Nine of the twenty-six productions are classed as dramas. There are seven melodramas, not of the ten, twenty and thirty variety, but of the higher type that are bound to have a universal appeal. Two are mystery dramas, three comedies, and one is a romantic adventure story.

Some of the Stars Who Will Be Seen

Among the established stars who will appear in these pictures are Dolores Costello, who developed to stardom almost over night as the result of her remarkable work with Warner Bros.

Warner Brothers Division and Branch Managers

John Barrymore in Warners, “The Sea Beast,” and her subsequent picture, “Bride of the Storm”; Irene Rich, whose “Lady Windermere’s Fan” has been among the outstanding successes of the current season; Monte Blue, than whom there are few better box-office attractions; Louise Fazenda and Willard Louis, popular comedy surveyors; Patsy Ruth Miller, whose every picture is eagerly anticipated by fans all over the world, and Rin-Tin-Tin, the wonder dog. whose “The Night Cry” is the latest and greatest of his many outstanding picture hits.

Warners have carefully selected an array of directors who have indisputably proved to be among the leaders in the industry. They have Millard Webb, who gained world-wide fame for the production of “The Sea Beast.” He has been assigned to the direction of no less than five of the Twenty-Six Warner winners. These will include two in which Dolores Costello will be starred, and one each with Irene Rich, Patsy Ruth Miller and Monte Blue.

James Flood, whose latest directorial effort for Warner Bros., “Why Girls Go Back Home,” a companion picture to “Why Girls Leave Home,” is a promised sensation, will direct four of the Twenty-Six Winners. They include one each with Willard Louis and Louise Fazenda, Monte Blue, Irene Rich and one with an all-star cast.

Herman Raymaker, who directed such pictures as “A Hero of the Big Snows,” with Rin-Tin-Tin and others, will direct two with Monte Blue and two with Rin-Tin-Tin. Walter Morosco will direct Irene Rich in the well-known Clyde Fitch society drama, “The Climbers.”

**Lewis Milestone To Do Four**

Lewis Milestone is down for four, two with Louise Fazenda and one each with Patsy Ruth Miller and Dolores Costello. Roy Del Ruth will also have four, one with Willard Louis and Louise Fazenda, one with Irene Rich and two with all star casts.

Among the authors included in the stories to be pictured are Clyde Fitch, Charles E. Blaney, E. Phillips Oppenheim, John Wagner, Virginia Dale, Harold McGrath, Carolyn Wells, Mary Roberts Rinehart, Arthur Somers Roche, George Ade, Gregory Rogers, E. T. Lowe, Jr., Leroy Whitney, Darryl Francis Zanuck, Ben Hecht, Lucian Cary and George Cameron.

**Titles of the Twenty-Six Warner Winners**

The complete list of the Twenty-Six Warner Winners follows, with a brief summary of each:

Monte Blue in “The Brute,” by W. Douglas Newton, directed by Millard Webb. It is the story of the sluggish South American rivers and treacherous jungles; a conflict of primitive passions; a glimpse of the naked souls of a man and woman, stripped of the veneer of civilization.

“My Official Wife,” with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago and will present Miss Rich in one of the most vivid characters ever brought to the screen.

Dolores Costello in “The College Widow,” a big stage hit by George Ade. As a stage play “The College Widow” scored a tremendous success in nearly every city and town in the United States. It should give

**In Charge of Field Forces for the “Warner Winners”**

Top Row—C. W. Bunn, Home Office Representative; J. S. Hebrew, Division Manager at Philadelphia; Harry Olshaw, Manager at New Orleans; Lloyd Willis, Home Office Representative; Herbert E. Elder, Division Manager at Boston. Middle Row—Branch Managers—Joe Levy, Kansas City; Al Braninger, Home Office Sales Representative; Charles Gilmour, Denver; Thos. A. Burke, Minneapolis; Dudley Williston, Indianapolis; Thomas G. Guinan, New Orleans. Bottom Row—Branch Managers—M. W. Davis, Charlotte; J. E. Huev, Dallas; J. V. Allen, Detroit; George Balsdon, Jr., New Jersey; M. A. Hulling, Los Angeles; Jack Stewart, Cincinnati.
Jessel to Work in Warner Pictures Exclusively

Despite various contradictory statements regarding the signing of George Jessel, vaudeville headliner and present star of "The Jazz Singer," the musical comedy now creating a decided hit on Broadway, the contract of Jessel reposes in the vaults of Warner Bros. at the home office, 1600 Broadway.

Several companies flaunted attractive contracts in the face of Jessel and as many times he was on the point of signing, but when it came to actually affixing his signature to a document calling for his services in motion pictures he chose Warners as the most progressive company and the one that could provide him with the stories most suited to him.

The Jessel contract is one of healthy financial proportions, but he promises to be an exceptional box-office attraction, which is what Warners are going to offer exclusively on their 1926-27 program. Under the terms of the document Warners have the exclusive screen services of Jessel for the next three years. It is understood he will work in pictures at such times as his services are not contracted for on the legitimate stage or in vaudeville. Just how many pictures he will make for Warners has not yet been determined, but the pictures in which he appears will all be Warner productions.

Dolores Costello an exceptional opportunity both for the display of gorgeous gowns and her ability as a screen actress. The direction of this production will be in the competent hands of Lewis Milestone.

"Hills of Kentucky" is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitley to be directed by Herman Raymaker, who has directed the best pictures this wonder dog has made. It is expected that this newest starring vehicle will take its place with "The Night Cry," and "Tracked in the Snow Country," two of the greatest pictures ever made by an animal star.

"The Millionaires" is the temporary title of the E. Phillips Oppenheim story on which Miss Louise Fazenda will be starred with Willard Louis. The picture will be directed by Roy Del Ruth. Louis has a million to spend and Miss Fazenda ably assists him in doing it. They are expected to get a billion dollars of comedy out of it.

Patsy Ruth Miller's Starring Vehicle

"What Happened to Father" is a Patsy Ruth Miller starring vehicle, and she will have her greatest role in this Mary Roberts Rinehart story in which this famous authoress glorifies the American father. Another of the Dolores Costello starring vehicles will be "Irish Hearts.")

Another of the Irene Rich starring vehicles will be "The Climbers," a story of the widest popularity from the pen of Clyde Fitch.

"Bitter Apples," the Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for "The Man on the Box".

"Dearie," a melodramatic comedy, is included on the production list to be presented with Louise Fazenda and Willard Louis.

Patsy Ruth Miller will be seen in an Arthur Somers Roche story as yet untitled.

"What Every Girl Should Know" is a title that should appeal generally to motion picture patrons.

What is described as the year's champion thriller will be "Across the Pacific," a Monte Blue starring vehicle by that melodramatic champion, Charles E. Blaney, with the direction in the hands of Herman Raymaker.

"Don't Tell the Wife" will give Irene Rich further opportunity for the display of her talents in a story that suits her down to the ground.

Rin-Tin-Tin will be seen in that rugged melodrama of the Limehouse district of London, "While London Sleeps."

"White Flannels" is an unusual screen story of tennis; the tale of a little back-lot urchin who climbs to the tennis championship.

Another big cast will be presented in "Matinee Ladies," from the story by Albert S. Howson and S. R. Buchman. This picture will be directed by Roy Del Ruth.

"Louise Fazenda" in "Simple Sis"

Louise Fazenda will have one of her greatest opportunities in "Simple Sis," the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone.

One of the biggest productions on the program will be "The Heart of Maryland," with Dolores Costello.

"The Black Diamond Express" is another of the Monte Blue thrillers.

Charles Klein's powerful melodrama, one of the greatest sensations of the past twenty years, "The Third Degree," will be the starring vehicle for Patsy Ruth Miller.

Dolores Costello will be seen in "A Million Bid," by George Cameron under the direction of Millard Webb.

George Jessel, famous stage star, just signed by Warner Bros., will appear first in "Private Izy Murphy," as his first picture. This is a big comedy drama with plenty of punch and should prove a big draw.

Rin-Tin-Tin will be seen as the star in "Tracked by the Police," by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker. It is a melodrama of the great outdoors, and like all others of Rin-Tin-Tin's, is bound to be a box-office sensation.

Last but not least on the Twenty-Six Warner Winners, is "The Gay Old Bird," which will again bring together Louise Fazenda and Willard Louis in a story by Virginia Dale, directed by James Flood.

Willard Louis  Louise Fazenda

Louis and Louise constitute Warner Brothers' new comedy team who will be starred in a number of feature length comedies.
Executives in Charge of the Making of Warner Brothers Productions, and the Company’s Three Studios
Exceptional Facilities Offered by Three Big Warner Brothers Studios

Two Are Located in Hollywood and One in New York

THROUGH the extensive Warner Brothers studio properties in both east and west, this company has been enabled to turn out the type of screen entertainment that has brought forth thousands of commendable reports from exhibitors, bearing testimony of and a tribute to the production department's foresight in turning out the type of pictures that bring adequate returns to the theatre owners.

Since Warners took over the eastern and western plants of the old Vitagraph company, they have co-ordinated one of the biggest motion picture studios in the world. The combined working facilities of the Warner studio in Brooklyn, and the two in Hollywood, make it possible for the organization to produce at one time a large number of productions and to do justice to stories calling for either an eastern or western locale.

Jack L. Warner, the generalissimo of productions, supervises every department, from the technical staff to the laboratory, the directors, scenarists, electricians, etc. His associate executive is Raymond Schrock, the man formerly behind many big productions at Universal City and elsewhere.

In the past years, the Warner organization had to depend upon outside laboratories for their prints when the load was extra heavy. Since the merger, the Warners have their own laboratories on both ends of the continent. As a consequence, they injected a new system in the handling of prints.

The Hollywood plant boasts a combined floor space of 85,000 square feet. On this huge area it is possible to accommodate from twelve to fifteen companies.

At the second Warner studio in Hollywood, there is also ample room to accommodate a large number of working units. The working space covers an area of 97,525 square feet, and this allows room for three open-air studios and four stages in the studio proper.

Adjacent to the coast studios, are the departments supplying the working materials for the various productions. There are cutting rooms, wardrobe departments, architectural, electrical, drapery shops, camera repair shops, garage, blacksmith shop, a big lumber yard, an iron mill, aviary, dressing rooms—in short, everything essential or pertaining to the making of motion pictures.

A striking feature of the new Warner laboratory on the coast is that it is capable of handling the tremendous output of 2,000,000 feet of film every twenty-four hours.

The electrical plant, with its powerful generating sets capable of flooding, illuminating and turning night into day a city of 60,000 people, conveys some idea of the magnitude of the Warner plan of picture making. As a unit, this electrical plant is up to the minute in the latest improvements in the electrical world.

At the eastern studios in Brooklyn, the Warners have ample space for production. It is one of the oldest, yet one of the best equipped studios in the east. While its stages are seldom active, the fact remains that the organization is equipped at all times to make use of the plant.

Dolores Costello

In 1926-1927 Star Series

Rise in Popularity Dates from "Sea Beast"

To satisfy the tremendous demand for Dolores Costello, the sensational screen find of the year, Warner Bros., discoverers of this star, announce that she will appear in a series of pictures on their 1926-27 program.

Miss Costello is the newest and brightest personality on the screen, and has been put under a long-term contract by the Warner Bros. Her performances in the first two productions in which she played important parts won her instant approval.

She has risen to the pedestal of stardom on a wave of popularity never before equaled in the history of motion pictures. Her work in small parts attracted the attention of other producers, and she was borrowed by Famous Players to play the leading role in "Mannequin."

In "The Sea Beast," Warner Bros.' production starring John Barrymore, she excelled all her former work, and the best indication of the tremendous popularity that is now hers are the following excerpts from press criticisms on the New York opening of "The Sea Beast."

Julia Harpman, in the Daily News, said: "We predict Miss Costello will be the screen's greatest woman actress."

Irène Creelman, in the American: "Dolores Costello is one of the finest actresses on the screen."

Harriette Underhill, Herald Tribune: "—the unbelievably perfect Dolores Costello."

Frank Vreeland, New York Telegram: "A lovely lady worth fighting for—Miss Costello goes one more step towards her own stardom."

These are but few of the many criticisms acknowledging her great performance in this production, and Warner Bros. are given great credit for bringing her to light.
Behind the Megaphones
For Warner Brothers

Moving Picture World

Warner Bros. Directors of New Productions Are Box-Office Successes

THE list of directors already signed by Warner Bros. to produce the twenty-six pictures planned on the new season's program, reads like a roster of Hollywood's directorial geniuses. Not only has America been combed for the best talent available, but Harry M. Warner, on his recent trip to Europe, signed Paul Ludwig Stein, one of the greatest directors on that continent.

Of the three essentials to the production of motion pictures, the director is the most important. He guides the destinies of his company and the ultimate result, the picture, is entirely dependent upon his genius for its success or failure.

Exhibitors are fully cognizant of this, and to them the name of the director on a production is the hallmark of its box-office value. They realize that this is the hand upon which the other two essentials, star and story, must rely for their part in the ultimate achievement, and that the caliber of the finished picture reflects the calibre of its director.

Millard Webb will produce five pictures on the 1926-27 Warner Bros.' production program, including an adaptation of a famous play, "My Official Wife," and two widely-read novels, "The Brute," and "A Million Bid." The other two are "Irish Hearts" and "The Third Degree."

Lewis Milestone will direct four pictures, also adaptations of famous plays and novels by well-known authors, "Dearie," "What Happened to Father," "The College Widow," and "Simple Sis."

"The Night Cry," directed by Herman Raymaker and starring Rin-Tin-Tin, is one of the finest dog pictures yet produced. Mr. Raymaker has made his mark in motion picture production and will be responsible for "Across the Pacific," "Tracked by the Police," "The Hills of Kentucky," and "The Black Diamond Express," on next season's program.

William Beaudine, one of the directors in greatest demand on the West Coast, has just completed Mary Pickford's two last pictures, which proves beyond doubt his undisputed success. His productions on the Warner program for 1926-27 will be "White Flannels," and two others as yet untitled.

Roy Del Ruth's last Warner Bros. picture, "Hogan's Alley," has smashed box-office records throughout the country, and his productions on the new schedule will without doubt prove equally as popular. The Inevitable Millionaire," "Don't Tell the Wife," "The Florentine Dagger," and "Matinee Ladies," will be sponsored by this greatest of all comedy directors.

Walter Morosco was graduated by the Warners from scenario writer to director. His assignment was the Irene Rich starring vehicle, "Silken Shackles," which at a private showing was said to be one of this star's best productions. For his splendid work on this feature he has been signed to produce "The Climbers" for next season.

One of the most successful pictures on the 1925-26 Warner program is "Why Girls Go Back Home," directed by James Flood, who has consistently batted one hundred per cent at the box-office with each of his pictures. "Bitter Apples," "Divorcons," "The Gay Old Bird," and "What Every Girl Should Know," will be made under his master hand.

Comedy, drama, melodrama and farce are all included in the Warner Bros. 1926-27 production schedule, and will each be directed by an acknowledged success in his own sphere. This assures public and exhibitor alike a wide and varied selection, and provides the very best in screen entertainment.

C. Francis "Chuck" Reisner
William Beaudine
Walter Morosco
Lewis Milestone
J. Stuart Blackton

James Flood
Alan Crosland
Herman Raymaker
Millard Webb
Roy Del Ruth
Warner Stars Regarded as B. O. Aces In Strong Line-up for Coming Season

In Addition to Leading Players of Note the Roster Shows a Striking Assemblage of Talent in Support

WARNER BROS. have signed what is said to be one of the strongest box-office groups of stars and stock players ever offered to exhibitors for their 1926-27 production schedule. The most popular stars in the motion picture industry are included in this line-up, and each is an established screen idol with a tremendous following of admirers.

The Warner Bros. producing organization has for the past two years experimented with players until only those who have established big box-office reputations remain on the list of those under long term contracts. This elimination process has now achieved its ultimate result, and the Warners can present stars whose names outside a theatre guarantee satisfactory box-office results and a well satisfied patronage.

Monte Blue is a splendid indication of the calibre of stars to be presented by Warner Bros. This young actor has appeared in many of the most successful pictures produced in the last two or three years, and among exhibitors has earned the reputation of "the box-office stand-by."

He has won his way into the hearts of fans throughout the entire world and has a following as large as any star on the screen today. His performances in "The Limited Mail" and "Hogan's Alley," and the outstanding success of these pictures wherever they were shown, have earned him a well deserved niche as a screen star of the first magnitude. He will be seen in a series of big outdoor productions similar in type to "The Limited Mail." A decision by the producers which will fill the tremendous demand for this star in pictures of this type.

Synonym for "Personality"

An outstanding personality of the screen today is Dolores Costello. This young actress has achieved one of the most astonishing and sensational successes in the history of screendom. After her performance in "Mannequin," Fannie Hurst's fifty thousand dollar prize story, she was hailed by press and public as one of the screen's greatest beauties and histrionic exponents. On the release of Warner Bros.' "The Sea Beast," in which she plays the leading role opposite John Barrymore, she excelled her previous performance and established herself beyond dispute as a great actress, and won instant public approval. Overnight she has gathered a following equal to that of many a veteran star.

A series of productions arranged especially to suit her ability and beauty are now in preparation for production on the Warner Brothers' program, and Miss Costello's admirers can confidently look forward to seeing her in pictures of great entertainment.

"Lady Windermere's Fan" and "Silken Shackles" are but two of a long line of successes in which Irene Rich has proven herself as consistent and great actress.

What is looked forward to as becoming one of the funniest and most popular screen comedy teams will be seen in a number of pictures on the Warner schedule. Louise Fazenda and Willard Louis, both popular in their own right, will unite their efforts to provide screen entertainment for their large public. Special vehicles have been prepared for this pair of comedy aces, and those acquainted with their plans have their laughing apparatus already in training. The past performances of these two stars are too well known to need mention, and millions will raid the box-office to witness their antics in their forthcoming Warner Bros. features.

Patsy Ruth Miller is another Warner star of undisputed popularity.

"The Night Cry," in addition to being one of the most remarkable and best pictures of its type yet produced, establishes its canine star, Rin-Tin-Tin as a box-office bet par excellence. Reports from the field on all this dog's pictures can be summed up in the brief statement "a clean-up," and his productions on the new schedule are planned bigger and better than ever.

In addition to the above excellent star line-up, a list of stock players under long term contracts, and chosen for their splendid stellar possibilities, have been signed to play important roles in pictures now being prepared for 1926-27. The girls were selected for their great beauty and dramatic ability, and they have already proven their worth in several Warner Bros. productions. John Patrick and Heinie Conklin are also on this list of contract players, and both are familiar to the public for their splendid work in supporting roles.

Support List's Popular Names

Jane Winton, a comparative newcomer to the screen, so impressed Jack Warner with her work in several of his company's pictures, that he rewarded her with a contract and confidently expects her to quickly ascend the ladder to stardom.

Helene Costello, sister of Dolores, who played the leading feminine role with Lowell Sherman in "The Love Toy," is one of two players in that production to be signed; the other being Myrna Loy, the Warner Bros.' blonde vamp. Both of these young actresses give every promise of winning stellar honors and will be seen in many of the big productions on the new season's schedule.

Doris Hill, another talented miss and a newcomer to the screen, whose astonishing beauty has won her an opportunity and a contract on the Warner lot, will be cast in special roles in forthcoming pictures, and judging from reports received from the coast, her future is assured.

John Patrick has appeared in many of Warner Bros. successes, including "The Cave Man" and "The Honeymoon Express," and his subtle comedy has won him a unique place on the screen. Heinie Conklin has also played in several pictures for this concern, chief among which are "The Night Cry," starring Rin-Tin-Tin, and "The Sap."

Newcomers—Two to Tie to

Warner Bros. "discoveries" with personality and charm—Jane Winton at left, Doris Hill at right.
“Say It Again”—Paramount

Dix Shares Comedy Honors with Conklin in Amusing Travesty on Balkan Romance Type

Reviewed by Epes W. Sargent

CAST:

Bob Howard .......... Richard Dix
Princess Elena .......... Alyce Mills
Prince Otto V. .......... Chester Conklin
Gunner Jones .......... "Gunboat" Smith
Bro. Ettig .......... Bernard Randall
Comt' Tanza .......... Paul Roland
Margarita .......... Ida Waterman
Prime Minster .......... William Richeard

Story by Luther Reed and Ray Harris.
Scenario by Ray Harris and Dick Fried.
Directed by Gregory LaCava.

“Say It Again” follows closely in the steps of a number of mythical kings plays. It is set in a hotel during the war, where a much bandaged hero is tenderly nursed by the Princess Elena. Finding that she is in love, her family removes her, and her patient spends the years following the war in a search for “a blond girl with blue eyes” who lives in Spezonia.

Working through detective agencies, he starts to make personal search on the same steamer which carries to the Spezonian shores Otto the Fifth, who has been wrenched from a prosperous sausage factory in Detroit to assume his rightful position and ensure the continuance of the royal life, somewhat depleted by the pleasant habit of the Spezonians.

This endearing trait is hidden from Otto, who is lured to his doom by promise of marriage to Elena. When he finds out about the assassinations, he seeks the protection of Dix and his war buddy, Smith. They promise to be his body guard, seeing in this a chance to enter Spezonia, which has been closed to aliens.

Otto, fleeing from the bombs, falls into the hands of the conspirators, who are just as willing to conspire for as against the ruler, and they start out to oust Dix, who has been married to the princess through a misunderstanding. He willingly abdicates, after thrashing most of the Spezonians, and he takes Elena with him.

The plot is just as improbable as the serious stories, and it provides a number of thoroughly amusing sequences. The courtroom is a bit too long drawn out, but the marriage night is a scream and the fighting brings the story to a lively end.

Dix holds his own well against the light comedy of his support, but this is far from being a one-man picture and is the better for that fact. It makes delightful travesty, but must be offered as such or audiences may take it too seriously and lose much of the humor.


Combination Farce and Melodrama Starring Priscilla Dean Is Pleasing Entertainment

Reviewed by Peter Milne

THE DICE WOMAN is a glorification of the galloping dominoes. Priscilla Dean, as Anita Gray, the heroine, can speak to the dice and make 'em behave. "Naturals" just naturally slip from her slim fingers.

The story wavers between farce and melodrama. It starts off with a bit of both, ticks like a pendulum between the two, and then points frankly to melodrama, when it becomes decidedly entertaining. Anita finds herself the captive of the Datto of Mandat, who selected her for his harem favorite. With the connivance of the displaced favorite, the dice and the hero, Anita escapes after a thrilling chase in which she and the hero scale walls and rooftops.

CAST:

Anita Gray .......... Priscilla Dean
Handler .......... John Flowers
Datto of Mandat .......... Gustav Von Seyffertitz
Hastillace .......... Lionel Belmore
Mr. Gray .......... Phillip Smalley
Satterlee .......... Malcolm Deeny
Captain .......... William Humphrey
Steward .......... George Kna

Story and Scenario by Percy Heath
Directed by Edward Dillon.

Good looks enough for any movie star—a real hero, and not a make-believe--Game? Look at his record!

So popular everyone is rooting for him as the next heavy-weight champion of the world—- GENE TUNNEY in a Pathéserial
Moving Picture World

June 19, 1926

The Frontier Trail—Pathé
Harry Carey Appears as Scout in Exciting Story of Indian Fighting in the Old West

Reviewed by C. S. Sewell.

CAST:
Jim Cardigan................................................. Harry Carey
Dolly Mainard.............................................. Mabel Julienne Scott
Capt. Blackwell......................................... Ernest Hilliard
Shad Donlin............................................ Frank Capra
Pawnee Jake............................................. Nelson McDowell
Major Mainard........................................ Charles Durner
Sgt. O'Shan................................. Harvey Clark
Mrs. O'Shea.............................................. Aggie Herring
Chief Gray Wolf ....................................... Chief Big Tree

Directed by Scott R. Dunlap.

The story opens with the arrival of the Major's daughter Dolly at the fort just as the Sioux Indians had begun to get restless. Major Blackwell, a tenderfoot, resents Dolly's interest in Jim, the scout, and his disfave is heightened when he gets into a row with Jim regarding the Indians and is reprimanded for his hot temper by the Major. Jim goes to the Indian camp and is made prisoner and sends a message to Blackwell not to advance, but a renegade scout, Donlin, tears the note so that it advises an attack. The troop is almost wiped out. Jim escapes and is convicted of treason but, aided by Dolly, he escapes and later saves Dolly and the escort when attacked by Donlin leading an Indian band. The other half of the note is found and Jim's innocence proved and Dolly decides to become his wife.

Although the story is somewhat slow in developing it is well constructed and the continuity is smooth and the interest is well sustained. There is good dramatic tension and action with amusing comedy relief, making it an interesting picture. Carey fans and prove a good attraction with audiences that like Indian stories, and it should prove exceedingly popular with young boys.

Carey's role is one that suits him well and he shows to advantage and Mabel Julienne Scott gives a good performance as the girl. Framp Capra handles the thankless role of the renegade scout in a capable manner and Harvey Clark and Aggie Herring supply the comedy relief.

Chasing Trouble—Universal
Well-Handed Blizzard Sequence Adds Punch to Actionful Pete Morrison Western

Reviewed by C. S. Sewell

CAST:
Ballard.................................................. Pete Morrison
Emily Glegg............................................ Emil Reed
Jerome Garrett....................................... Tom London
Judge Glegg............................................ Roy Watson
Sal Karny.............................................. Francis Friel
Sheriff................................................ Milton Fabreux
Carnegie McCue...................................... Jew Bennett

Directed by Milburne Monrath.

In "Chasing Trouble," Universal's newest Blue Streak's Western, starring Pete Morrison, he appears as a mysterious stranger who gets a job on a ranch, foils the plot of a gang of bandits to rob his employer of money gotten together to exercise options which they have forged, wins the girl and turns out to be a detective hired by homesteaders to protect their rights.

The manner in which Morrison, with suspicion of being a rustler directed on him, gains the confidence of the, sheriff by saving him from the gang and then of his employ or by bringing in safely the herd of cattle during a blizzard, and finally turns the tables on the villain, furnishes a story punctuated with a lot of action of the typical western sort. Considerable of the footage is taken up with the blizzard scenes which are capably handled and there is also plenty of snap and punch in the fast-moving situations which include attempts of the gang to free some of their members who are imprisoned in a barn and naturally these incidents involve a number of hand-to-hand encounters. There is a peppy sequence when Pete invades a dance, kidnaps his boss and robs him of a wallet after taking him to a shack. Of course, it turns out he did this to save the money from the real robbers.

Pete shows to advantage as the hero and Tom London makes a good villain, while the supporting cast is adequate. Tone Reed is of an attractive type and does well as the girl in the case.

"Chasing Trouble" is a good program western.

The Valley of Bravery—F. B. O.
Bob Custer's Latest Combining War Stuff and Western Atmosphere Alive with Action

Reviewed by C. S. Sewell

CAST:
Steve Tucker............................................ Bob Custer
Jim Saunders........................................ Tom Bay
Helen Colum........................................... Eugenia Gilbert
Percy Winthrop...................................... Perry Winthrop
William Gillespie.................................... William Gillespie
Valet.................................................... Ernie Adams

Story by E. Lenning Masters.
Scene by Carl Kruszada.
Directed by Jack Nelson.

After an amusing race sequence by auto, horse and on foot, to see which can reach the recruiting station first, Bob Custer, star of F. B. O.'s "The Valley of Bravery," and his pal Tom Bay, find themselves in France in the trenches. The pal is wounded, Bob takes him to a hospital and meets the girl who gives them both a job at her ranch when the war is over.

The subsequent action involves a supposed English nobleman who turns out to be a crook and who plots to steal a shipment of gold coming over from England and who takes a little French war orphan, overtures the plan. The girl is kidnapped and taken to a deserted shack and Bob gains entrance and there is a terrific fight but eventually he rescues the girl and the false nobleman is unmasked.

Although the war scenes and the Western situations follow familiar lines they are punctuated by plenty of action and the combina-

The Dice Woman

(Continued from page 643)

The early part of the picture is laid in San Francisco and reveals Anita as the headstrong daughter of a millionaire. After a series of escapades she is accused of thievry and escapes by stowing away on a boat bound for the Orient.

Miss Dean plays her role with admirable vigor and in the harem scenes she is admirably lighted and costumed. John Bowers is good as Hamlin and Gustave Von Seyffertitz is a splendid heavy.

The titles of the picture are inclined too much to the editorial angle. The romance between Anita and Hamlin is projected into the story precipitately but in a picture such as this, plainly not to be taken seriously, such flaws in construction can not be considered seriously.
Dollars Rain in Albany on Decoration Day

Moving Picture World
Albany, June 7.

THERE was a $5,000 rain in Albany, Troy and Schenectady on Decoration Day, but it was the sort of rain that benefited, rather than detracted from the motion picture theatres. It literally rained over the hills, through the streets, with the result that practically every motion picture house in the city established a new attendance record for the day. Instead of half filled houses, which are the rule in these cities on holidays, there were waiting lines early in the afternoon and more than one manager went without his 6 o'clock dinner, as he helped the ushers and others to handle the crowds. According to C. H. Puckley, owner of the Leland and the Clinton Square Theatres in Albany, the day was productive of one of the biggest crowds in the history of the two theatres. The Mark Strand hung up a new record for the day, while at the King Theatre in Troy, the only house that opens at 10 o'clock in the morning in that city, were a waiting line from before noon, with hundreds who had come downtown to witness the parade, being forced to seek shelter and amusement under cover.

DIVIDES TIME

Louis Cappa, who recently bought the Delaware Theatre in Albany, is devoting the major portion of his time to the fruit business, and has installed a manager at the theatre.

RELINQUISHES TWO

Driving back and forth from Albany to Hudson proved too much of a grind for Georgeotty, who, having relinquished the management of the Rialto and Playhouse Theatres in the latter city, Mr. Roberts is an old-timer in the game, having been associated with William Bernstein for 20 years. He has one or two propositions and will be heard from in the near future.

ALBANY THEATRE QUILT

The Albany Theatre, in Albany, owned by the Suckno estate, but under a long-term lease to the Strand Interests, closed its doors after Saturday night, and will probably be turned into a store. Herman Vineberg, who has been managing the house, has joined the Strand, and P. W. Linton, in the last week his place has been filled by Thomas Clark, assistant manager of the Mark Strand.

NEWaying HOUSE

The work of decorating the new theatre

Old City Hall Site for Loew's Columbus

Moving Picture World
Cincinnati, June 7.

Inforrmon has been received that Marcus Loew is contemplating building another theatre on the old City Hall site in Columbus. The City Hall site has been purchased in the name of the Huntington National Bank, Columbus, from Samuel Kin- near and Gustave W. Drach, the consideration said to have been $800,000.

MAE

The Price Hill Amusement Co., Cincinnati, has sold a part of its lot to Max Stopper.

HOSTS TO NEWSBOYS

Manager C. G. Alexander of the Palace, Theatre, Hamilton, were hosts to the city newsboys for a showing of the picture, "The Last Edition."
Leases End and Three Minn. Houses Close

Loew's Warfield in West Coast Chain

Thirty Employees Dine at May Means in K. C.

Sunday Show Exponent Wins in Indiana
I n a statement issued last week Charles W. Munz and his associates in the erection of the Grand Riviera Theatre, which since its opening six months ago has proved one of the sensational money-makers of the city, declares he has had so many requests from people desiring stock in the new Grand Riviera annex that 30,000 shares of common stock based on policy went on the market.

The new theatre is to be situated across the street from the Grand Riviera and will occupy a space of 42 feet frontage. The auditorium will be confined to one floor and will seat 2,000.

**Paquin Increases Canadian Group to Four**

DONAT PAQUIN, exhibitor of Hull, Quebec, has added a fourth theatre to his group in the Francais Theatre, Dalhousie street, Ottawa. Paquin, who opened his first theatre in Hull, the National, back in 1910, has six theatres in that city, the Laurier and Eden, and also operates the Imperial and Francis in Ottawa.

**SUMMER POLICY**

A reorganization went into effect for B. F. Keith's Theatre, Ottawa, on June 7. Manager J. M. Franklin, having decided upon a number of changes, the upper shows are eliminated except for Saturdays and holidays, the matinees running from 1 to 5 P. M., and evening shows from 6:45 to 11 P. M. Prices are reduced approximately 10 cents, evening admissions now being 25 and 50 cents. Instead of week runs, programs are now changed Mondays and Thursdays for both pictures and the five acts of vaudeville. The vaudeville is presented only twice daily at 2.30 and 8.30 P. M., and the feature picture four times, 1, 4, 7 and 10 P. M.

**CIRCUS FEE RAISED**

Circuses and carnivals playing Ottawa are to pay double the previous cubic fee, according to a decision of the Ottawa Board of Control on June 4 to recommend to the

**Skouras Reported Out For Coast Chain**

A REPORT current in local film circles is that Spyros Skouras, Skouras Brothers Enterprises, who is now in Los Angeles, is about to close a deal for the purchase of a large string of motion picture theatres on the West Coast. In the absence of Skouras from St. Louis details of the transaction are lacking.

**Houses Close**

Houses that closed recently included the Liberty, Logan, III, and Crescent, St. Franciscville, Ill. The Grand Theatre, Duquoin, III, reopened on May 7. It was badly damaged by fire several weeks ago. Henry Imcning has sold the Star Theatre, Newton, III, to Price Des Plaines, Obling, Ill.

**Visitors**

Out-of-town callers of the week included Mrs. Frank Paul, Marvel Theatre, Carlinville, III; Harry Miller, Idle Hour, Peotou, Mo.; Doa Tetley, Farmington, Mo.; and Tom Francis, Charleston, Ill.

**Public Asks For Stock in New Detroit House**

Moving Picture World

In a statement issued last week Charles H. Miles and Fox enterprises that both downtown theatres planned by these organizations will be carried through, with building operations beginning in the fall.

**Shivers**

Several film men were included in the Bert Hamilton class which took the Sarine last week at the new Masonic Temple. Among them were Lou Cohen, Ruby Fisher, Lou Wisper, Arthur Elliott, Arthur Baehr and Alex Schreiber.

**Buys Interest**

Alex Schreiber has purchased a 5% interest in the Dawn Theatre from Ottawa Police Commission that municipal fees for such features should be doubled. This stand was taken in view of the money which is being lost by the travelling attractions in competition with theatres which pay taxes and license fees the year round. The first to come under the new order is Ringling Bros. Circus, playing Ottawa on June 23, which will be required to pay a fee of $50 for the one day stand instead of the former $50.

**Long Runs**

During the season of 16 weeks at the Regent Theatre, Toronto, just closed, Manager J. C. Brown presented just eleven selected films features, the attractions playing anywhere from two to seven weeks each. The record for the season, seven weeks, was achieved by 'The Gold Rush.' The other features included 'Don Quixote,' 'The Freshman,' 'The Iron Horse,' 'Annie Rooney,' 'The Merry Widow,' 'The Sea Beast,' 'La Boheme,' 'The Two Brothers,' 'The Tour of H. R. H. the Prince of Wales.' Brown has announced that the Regent will reopen early in August with 'The Black Pirate,' followed by 'Sparrows' and 'Stella Dallas.' In the meantime, the theatre is being redecorated.

**Meade Resigns**

Winnipeg, Manitoba, has lost one of its best known theatre managers, announcement having been made that Charles A. Meade had resigned from the general management of the three local houses controlled by Canadian Universal Films to accept an important theatre position in New York City.

**$600,000 House for Wheeling, W. Va.**

Moving Picture World

HEELING, W. Va., is promised a $600,000 theatre for the spring of 1927. The new building will be located at 1005 to 1019 Main street and will replace six buildings now standing along this thoroughfare.

Plans were announced by John Papulous, of Steubenville, O., former Wheeling business man. Papulous, who will have Frank Sinclair, well-known Steubenville capitalist, associated with him in the enterprise, was the first motion picture man in Wheeling, having established both the Lyric and Elysium among other local theatres.

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**Stage your own battle for the champion heavyweight receipts of the world by playing GENE RUNYNN**

America's best liked heavyweight in a Patheserial
**First National**


**DILLY.** Star, Constance Talmadge. A very good picture, old, but will get by for the upper class of people. Consider Money to fair business. Town 856. Draw small town and special class. Admission 10 and 25. Mrs. S. J. Hoge, Phoenix Theatre (200 seats), Neola, Iowa.


**DON'T MOW ME.** (8,625 feet). Star, Tom Mix. The first real Mix picture this season. The rest seem to have been made for the top price. This picture definitely is not what to get excited over. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 1,600. No large drawing. Admission 10-20. W. C. Bundy, Lyric Theatre (275 seats), Miami, Florida.

**RIDERS OF THE PURPLE SAGE.** (5,575 feet). Star, Tom Mix. This is the best Mix picture so far this season. A very interesting one and gives the star all the scores. The distribution isCX. Tone, good. Special, no. Appeal, good. City 250,000. Draw working class. Admission 10-25. W. C. Bundy, Lyric Theatre (250 seats), New York City.

**BOUGNECK.** (7,619 feet). Star, George O'Brien. The general opinion here was that this was not worth a dollar worth of business. City 110,000. Admission 19-20. A. C. Werner, Royal Theatre, Huntington, Pennsylvania.


**WINGS OF YOUTH.** (5,340 feet). Star, Robert Warwick, a very good picture. We were not able to get on one grand flop at the box office. Those who came were well pleased. Print good. Tone, good. Sunday, yes. Special, no. Appeal, fair. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ELI WHITNEY COLLINS is president of the Motion Picture Theatre Owners of America—and every solitary one of the fine group of exhibitors who contribute reports will say, “Bully for you!” and feel that they know the new president, because we’ve all read tips from his theatres in Jonesboro, Arkansas, from which he has consistently sent the reports for years.

Character, honesty, sincerity have stamped every one of Mr. Collins’ reports—those are qualities that Our Gang can respect—and they are qualities that the president of the bigger “Our Gang,” that is the Motion Picture Theatre Owners, will bring into mighty good use. More power to E. W. VAN.

Moving Picture World


YANKI SENOR. (4,002 feet). Star, Tom Mix. Good action picture, with beautiful colored scene, but, Tom, p’op up a bit and do your stuff in westerns as you used to do, Sunday, you will lose out here as sure as fate. Tone, good. Special, no. Appeal, seventy-five per cent. Town 2,209. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City Nebraska.

Paramount


SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. The kids had a treat with this picture. It is fine entertainment. The grown-ups had a hearty laugh also. The end is a scream. Tone, good. Special, no. Appeal, good. City 290,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre (715 seats), Janesville, N. Y.


TIME THE COMEDIAN. (4,777 feet). Stars, Lew Cody and Mac Duff. This is one of the best comedies of the year, and it is sure to make money. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. C. S. Musser, Opera House, Shepherdstown, W. Va. Virginia.

THE WHITE SISTER. (10 reels). Star, Lillian Gish. I ran this in my Onida house a year ago last January and it was condition enough to make me book it for Blunt after acquiring that town. A big special in every sense of the word. Should appeal to all classes. Tone, excellent. Sunday or special, yes. Appeal, ninety-five per cent. Town 600. Draw farmers and small town type. Admission 10-25. Mrs. O. S. Schrire, Onida, South Dakota, and Blunt Theatres (225 each), Onida, South Dakota.

Metro-Goldwyn

LIGHTS OF OLD BROADWAY. (6,437 ft.). Star, Greta Garbo. Another good picture. Receipts were about one half of rental. Why will they keep making them is more than I can see. Tone, okay. Sunday, you will lose out here as sure as fate. Tone, good. Special, no. Appeal, seventy-five per cent. Town 2,209. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (400 seats), David City Nebraska.


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Paramount


DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A story of a girl suddenly made rich and what she thought she could do, but she found out in time that it did not pay. Tone, good. Sunday, yes. Special, no. Appeal, forty-two per cent. Town 1,656. Draw town and country class. Admission 15 and 25. O. C. Ossell, Odilly Theatre (400 seats), Hughesville, Pennsylvania.


DRESSMAKER FROM PARIS. (7,900 feet). Star cast. This is a very good Paramount picture and one that will please most any audience. The outlook is good to avoid of this one at regular admissions. Tone, good. Sunday, optional. Special, no. Appeal, eighty-five per cent. Town 600. Draw farms and small town type. Admission 10 and 30. A. F. Schrire, Onida and Blunt Theatres (225 each), Onida, South Dakota.

FLOWER OF THE NIGHT. (6,574 feet). Star, Pola Negri. I can’t get any money on Pola, so you be the judge. Her leading man was her stock in trade. Appeal, none. Town 1,328. Draw farmers. Admission 10-25. J. R. Green, Liberty Theatre (300 seats), Loyalton, South Dakota.

FOR HEAVEN’S SAKE. (5,356 feet). Star, Harold Lloyd. This Mr. Lloyd is the razz-bone man of the screen. Admission was forced to charge 5¢c adults, 25¢c for kids. And believe me we took one of the worst drops on a high priced picture. No more Lloyd pictures unless I run them at my regular admissions. I guess my town thought...


TOO MANY KISSES. (7 reels). Star, Richard Dix. The picture itself is very good. The advertising and title very bad. One set of Paramount photos will answer for all pictures of this kind. The advertising drove them away but those that came were pleased with the picture. Town 2,500. Draw town and rural trade. Admission 10-25. R. H. Rich, Rich Theatre, (450 seats). Stockton, Ohio.


THE WANDERER. (8,172 feet). Star cast. Here is one that some will come out and tell you why. It hasn't walked out on it. You will have a divided house on it. I played it on a percentage, and it's well that I did. I have often heard that venture from Paramount would have taken a big loss. Small town patronage. A. Mitchell. Dixie Theatre, Russellville, Kentucky.

WELCOME HOME. (5,995 feet). Star, Lois Wilson. It is a good picture with a good cast, but did not go over big here. The people who saw it were satisfied, but not many saw it. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town, 3,000. Draw working class. Admission 16-C, C. W. Flur, Orpheum Theatre (333 seats), Proctor, Minnesota.


Pathé

HOT WATER. (8,000 feet). Star, Harold Lloyd. This is one of Lloyd's showy subjects, but will state that for comedy that really makes them laugh in a small town this one is hard to beat. Only trouble is they hock you too much money for it. Tone, fair. Sunday, optional. Special, no. Appeal, ninety per cent. Town 600, Draw farmers and small town type. Admission 10 and 20. A. F. Schreiber, Onda and Blunt Theatres (275 seats each), Onda, South Dakota.

Producers' Dist. Corp.


Universal


CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Hoot Gibson. If you are looking for a well made comedy, this is the picture for you. Has a big cast to work with this one. Tone, fair. Sunday, no. Appeal, very good. J. S. Peacock, Char-Hell Theatre (860 seats), Rochester, Indiana.

CHASING TROUBLE. Star, Tom Morrison. This bird is so slow that if he was a cat, it would break his neck. As per usual, he wanders around through five reels of film till it is a relief when 'The End' shows up. Appeal, very little. Town 300. Draw small house. Admission 10-20. Roy Thomas, Ozone Theatre (200 seats), Ozone, Oklahoma.


DANGEROUS INNOCENCE. (6,759 feet). Star, Laura La Plante, This star just won't get through them in for me. I don't know why. She sure makes good pictures. Print new. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESPERATE GAME. Star, Pete Morrison. The first time they have played on this star and it won't break any house records anywhere. Where audiences are not too critical this will please. Only fair. Tone, okay. Sunday; yes, Special, no. Appeal, fair. Town 1,500. Special, yes. Admission 10-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FIGHTING FURY. (4,491 feet). Star, Jack Pickford. One of the best pictures we have had for some time, and it proved to be a winner against a carnival on a nearby town. Tone, good. Sunday, special, yes. Appeal, twenty-five per cent. Town 700. Draw country and town type. Admission 10-25. W. F. Denny, Electric Theatre (260 seats), Lowry City, Missouri.

GOOSE WOMAN. (7,500 feet). Star, Jack Pickford. One of the best pictures we have had for some time, and it proved to be a winner against a carnival on a nearby town. Tone, good. Sunday, special, yes. Appeal, twenty-five per cent. Town 700. Draw country and town type. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


His People. Star cast. A well-acted production with an interesting theme; should be a very good one. This one is full of good entertainment. There is not a dull moment in this whole picture. Tone, good. Special, yes. Admission 200. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

Warner Bros.

CLASH OF THE WOLVES. (5,519 feet). Star, Hin-Thin-Tin. Although we had a carnival in this town this week, we enjoyed quite a few box office receipts. Special, yes. Appeal, good. Town 2,500. Admission 10-25. Col. Cightly, Lithia Pit Theatre (500 seats), Hartshorne, Oklahoma.

MAX UPSTAIRS. Star, Monty Blue. This is a very good comedy melodrama and one that will make you laugh. A good program picture that can hold its own. Tone, fair. Sunday, optional. Special, yes. Admission 10-20. Town 600. Draw farmers and town type. Admission 10-20. A. F. Schreiber, Onda and Blunt Theatres (225 each), Onda, South Dakota.

RED HOT TIRE. (5,445 feet). Star, Monty Blue. This is another one of Monty's very good comedy-dramas. Tone, good. He is able to make them laugh as a Harold Lloyd, but you can imagine that if you look at his patrons. A good program picture that can hold its own. Tone, fair. Sunday, optional. Special, yes. Admission 10-20. Town 600. Draw farmers and town type. Admission 10-20. A. F. Schreiber, Onda and Blunt Theatres (225 each), Onda, South Dakota.

WIFE WHO WASN'T WANTED. (6,859 feet). Star, Irene Rich. This picture surprised me. I thought it was going to be one of those 15-20-draws. The truth is, it is a very interesting picture. Near the end it has a lot of action which helps to put it over. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 2,000. Draw farmers and town type. Admission 10-20. A. F. Schreiber, Onda and Blunt Theatres (275 each), Onda, South Dakota.

Indians

DANGEROUS FIST. (State Rights). Star, Mabel Ballin. A very, very good melodrama. Good enough for any one. In fact, the best I have seen this year. tone-good. Admission 10-20. A. F. Schreiber, Onda and Blunt Theatres (275 each), Onda, South Dakota.


A Find-It-Quick Chart With All the Information You Want

ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Feet</th>
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<tbody>
<tr>
<td>Manhattan Madness (Dempsey-Taylor)</td>
<td>Action melodrama</td>
</tr>
<tr>
<td>Under the Rouge (Percy T. Moore)</td>
<td>Crook drama</td>
</tr>
<tr>
<td>His Budd's Wife (Glenn Hunter)</td>
<td>Adventure drama</td>
</tr>
<tr>
<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
</tr>
<tr>
<td>Fifty Fifty (Hampton L. Barrymore)</td>
<td>Drama</td>
</tr>
<tr>
<td>Keep Smiling (Monty Banks)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Camille of Barbary Coast (O. Moore-Rush)</td>
<td>Drama</td>
</tr>
<tr>
<td>Never Weaken (Harold Lloyd)</td>
<td>Reissue comedy</td>
</tr>
<tr>
<td>The Skyrocket (Peggy H. Joyce)</td>
<td>Drama</td>
</tr>
<tr>
<td>Counsel for the Defense (Cimpan)</td>
<td>Human Int. mlo.</td>
</tr>
<tr>
<td>Pitch Hitter (Glenn Hunter)</td>
<td>College baseball dr.</td>
</tr>
<tr>
<td>Lovers' Island (Hampton Kirkwood)</td>
<td>Romantic melodrama</td>
</tr>
<tr>
<td>North Star (Strongheart)</td>
<td>Dog melodrama</td>
</tr>
<tr>
<td>White Mice (Jacqueline Logan)</td>
<td>Romantic melodrama</td>
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<tr>
<td>Broadway Bow (G. Hunter)</td>
<td>Comedy drama</td>
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<tr>
<td>Two Can Play (Clara Bow)</td>
<td>Drama</td>
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<tr>
<td>The Hugelhinders (W. T. Todd)</td>
<td>Melodrama</td>
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<tr>
<td>The Big Show (Lowell)</td>
<td>Circus drama</td>
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<tr>
<td>Galloping Cowboy (D. Cole)</td>
<td>Western</td>
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<td>Earth Woman (Mary Alden)</td>
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CHADWICK PICTURES CORP.

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<th>Kind of Picture</th>
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<tr>
<td>Van of Iron (L. Barrymore)</td>
<td>Drama</td>
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<tr>
<td>American Feel (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 (E. Hammerstein)</td>
<td>Stage life drama</td>
</tr>
<tr>
<td>See the Pink Panther (Caplan)</td>
<td>Great escape</td>
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<tr>
<td>Perfect Clown (Larry Seren)</td>
<td>Feature comedy</td>
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<tr>
<td>Prince of Broadway (G. Walsh)</td>
<td>Prize ring drama</td>
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<tr>
<td>Price of Lilies (E. Hamide)</td>
<td>Sentiment drama</td>
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<tr>
<td>Transcontinental Limited (all star)</td>
<td>Railroad melodrama</td>
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COLUMBIA PICTURES CORP.

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<th>Kind of Picture</th>
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<tr>
<td>Danger Signal (Novak)</td>
<td>Railroad melo</td>
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<tr>
<td>Unwritten Law (Hammerstein)</td>
<td>Drama</td>
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<tr>
<td>Stepn' Out (Revere-Stirling)</td>
<td>Comedy</td>
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<tr>
<td>S. O. S. Perils of Sea (Hammerstein)</td>
<td>Melodrama</td>
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<tr>
<td>Lust of the Wild (Novak-Brooks)</td>
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<tr>
<td>Ladies of Leisure (Hammerstein)</td>
<td>Drama</td>
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<tr>
<td>Screen Snapshots</td>
<td>Novelties</td>
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<td>Waldorf</td>
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<tr>
<td>Enemy of Men (Rever)</td>
<td>Drama</td>
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<tr>
<td>Price of Success (Lake Glass)</td>
<td>Drama</td>
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<tr>
<td>When Husbands Peril (Rever)</td>
<td>Comedy drama</td>
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<tr>
<td>Fate of a Flirt (Rever)</td>
<td>Comedy drama</td>
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FILM BOOKING OFFICES OF AMERICA

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Feet</th>
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<tr>
<td>Great Sensation (W. Fairbanks)</td>
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<td>Fight to the Finish (W. Fairbanks)</td>
<td>Melodrama</td>
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<tr>
<td>Handsome Brute (W. Fairbanks)</td>
<td>Melodrama</td>
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EDUCATIONAL FILM CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Pictorial Proverbs</td>
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<tr>
<td>Be Careful (Adams)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Watch Out (Vernon)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Felix the Cat Triples with Time</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Soap to Nuts (Neil Bam)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Pork and the Spirits</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Uncle Sam's Nurse</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Busted into Business</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Felix the Cat Trips thru Tolland</td>
<td>Cartoon</td>
</tr>
<tr>
<td>A Misfit Sailor (Billy Dooley)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Dog Show at Home</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Felix Cat on the Farm</td>
<td>Film cartoon</td>
</tr>
<tr>
<td>The Story Teller</td>
<td>Film comedy</td>
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<tr>
<td>Missy in Morocco (Lepino Lane)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Spot Light (Lige Conley)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>A Godly Gob (Dooley)</td>
<td>Film comedy</td>
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<tr>
<td>Felix the Cat on the Job</td>
<td>Film cartoon</td>
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<tr>
<td>Felix the Cat in the Cold Run</td>
<td>Film cartoon</td>
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<tr>
<td>Cleaning Up (Johnny Arthur)</td>
<td>Film comedy</td>
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<tr>
<td>Doggie (Higges)</td>
<td>Film comedy</td>
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<tr>
<td>Eats Are West (Felix-cat)</td>
<td>Film cartoon</td>
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<tr>
<td>Framed (Hamilton)</td>
<td>Film comedy</td>
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<tr>
<td>Fighting Duke (Lane)</td>
<td>Aerobic comedy</td>
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<tr>
<td>Marionettes</td>
<td>Color fantasy</td>
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<tr>
<td>Cheap Stakes (Conley)</td>
<td>Film comedy</td>
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<tr>
<td>What's Up (Bowes)</td>
<td>Film comedy</td>
</tr>
<tr>
<td>Felix the Cat Spots the Spook</td>
<td>Film cartoon</td>
</tr>
<tr>
<td>Felix the Cat at Rainbow's End</td>
<td>Cartoon</td>
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</tbody>
</table>

A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story are furnished to us by the producers and these you can generally assume to be correct—unless the type gets "bailed up" as may happen.

On the review date we get the information in as the issue is published, so this only goes "flooey" when the type is "pied" accidentally in shifting it around each week.

If the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this footage change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay for your way in a trouble for writing us a letter.
<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Year</th>
<th>Cast</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Great Dictator</td>
<td>Charlie Chaplin</td>
<td>1940</td>
<td>Groucho Marx, Harpo Marx, Chico Marx</td>
<td>$1.6 million</td>
</tr>
<tr>
<td>Citizen Kane</td>
<td>Orson Welles</td>
<td>1941</td>
<td>Orson Welles, Joseph Cotten, Dorothy Comingore</td>
<td>$900,000</td>
</tr>
<tr>
<td>Casablanca</td>
<td>Michael Curtiz</td>
<td>1942</td>
<td>Humphrey Bogart, Ingrid Bergman, Paul Henreid</td>
<td>$1.3 million</td>
</tr>
<tr>
<td>Gone with the Wind</td>
<td>Victor Fleming</td>
<td>1939</td>
<td>Clark Gable, Vivien Leigh, Leslie Howard</td>
<td>$1.2 million</td>
</tr>
<tr>
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<td>Victor Fleming</td>
<td>1939</td>
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<td>$1.2 million</td>
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**METRO-GOLDWYN-MAYER**

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Year</th>
<th>Cast</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Wizard of Oz</td>
<td>Victor Fleming</td>
<td>1939</td>
<td>Judy Garland, Ray Bolger, Bert Lahr</td>
<td>$2.5 million</td>
</tr>
<tr>
<td>Gone with the Wind</td>
<td>Victor Fleming</td>
<td>1939</td>
<td>Clark Gable, Vivien Leigh, Leslie Howard</td>
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**PARAMOUNT**

<table>
<thead>
<tr>
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<th>Director</th>
<th>Year</th>
<th>Cast</th>
<th>Budget</th>
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</thead>
<tbody>
<tr>
<td>The Maltese Falcon</td>
<td>John Huston</td>
<td>1941</td>
<td>Humphrey Bogart, Mary Astor,problematic</td>
<td>$1.2 million</td>
</tr>
<tr>
<td>The Hunchback of Notre Dame</td>
<td>Vincente Minnelli</td>
<td>1939</td>
<td>Charles Laughton, Jeanette MacDonald</td>
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<td>$1.3 million</td>
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**PATHE**

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Year</th>
<th>Cast</th>
<th>Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Adventures of Don Juan</td>
<td>Douglas Sirk</td>
<td>1948</td>
<td>Robert Taylor, Maria Montez</td>
<td>$1.2 million</td>
</tr>
<tr>
<td>The Best Years of Our Lives</td>
<td>Sam Wood</td>
<td>1946</td>
<td>Teresa Wright, Lew Ayres, Dana Andrews</td>
<td>$1.5 million</td>
</tr>
<tr>
<td>The Searchers</td>
<td>John Ford</td>
<td>1956</td>
<td>John Wayne, Jeff Chandler, Dean Martin</td>
<td>$1.2 million</td>
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<tr>
<td>Shane</td>
<td>George Stevens</td>
<td>1953</td>
<td>Alan Ladd, Van Heflin, Arthur Kennedy</td>
<td>$1.0 million</td>
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**20TH CENTURY-Fox**

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Year</th>
<th>Cast</th>
<th>Budget</th>
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<tbody>
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**SPECIAL Continued**

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<th>Cast</th>
<th>Budget</th>
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<td>$1.3 million</td>
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**Associated Producers**

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<th>Year</th>
<th>Cast</th>
<th>Budget</th>
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<td>Casablanca</td>
<td>Michael Curtiz</td>
<td>1942</td>
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<td>$1.3 million</td>
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Review Date So You Can Pick the Issue Quick

PREFERRED PICTURES

<table>
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<tr>
<th>Picture</th>
<th>Review</th>
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<tbody>
<tr>
<td>Capital Punishment (Clara Bow)</td>
<td>Apr. 21</td>
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<tr>
<td>Boomerang (Clara Bow)</td>
<td>Apr. 21</td>
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<tr>
<td>Boomerang (Clara Bow)</td>
<td>Apr. 21</td>
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<tr>
<td>Boomerang (Clara Bow)</td>
<td>Apr. 21</td>
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<tr>
<td>Fatal Perfume (R. Sessack)</td>
<td>May 21</td>
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<tr>
<td>My Lady's Lips (Clara Bow)</td>
<td>Jul 25</td>
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<td>Passion Love (Clara Bow)</td>
<td>Aug 22</td>
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<td>The Woman's Story (Calhoon)</td>
<td>Oct 11</td>
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TIFFANY PRODUCTIONS, INC.

<table>
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<tr>
<td>Seeds for Sables</td>
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<td>The Sporting Chance</td>
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<td>Lights of the Frontier</td>
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<td>Morals for Men</td>
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<td>The Lodge in the Wilderness</td>
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<td>Moonlighting</td>
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<td>Tale of a Vanishing People</td>
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<tr>
<td>Thrice the Match</td>
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<td>The Wrong Coat</td>
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<td>The Dumb Head</td>
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<td>The Life of a Woman</td>
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<td>Out of the Storm (Logan-Burris)</td>
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TRUART FILM CORPORATION

<table>
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<td>Marrying Money</td>
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<td>Dollar Down</td>
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<td>Aggie's Rags</td>
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<td>Where the West Begins</td>
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<td>Revenge</td>
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<td>Salvage</td>
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<tr>
<td>Romance</td>
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<td>The Fighting Cub</td>
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NOVELTY SERIES

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<tbody>
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<td>Three in a Tree</td>
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<tr>
<td>Two Little Girls</td>
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<tr>
<td>The Silent Witness</td>
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UNITED ARTISTS

<table>
<thead>
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<tbody>
<tr>
<td>Waking Up Town (J. Pickford-Shearer)</td>
<td>1925</td>
</tr>
<tr>
<td>Don Q, Son of Zorro</td>
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<tr>
<td>Typical Fairbanks</td>
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<tr>
<td>Salad Love</td>
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</tr>
<tr>
<td>Gold Rush (Chaplin)</td>
<td></td>
</tr>
<tr>
<td>Winning Cup (Chaplin)</td>
<td></td>
</tr>
<tr>
<td>Little Annie Roof (Pickford)</td>
<td></td>
</tr>
<tr>
<td>Eagle (Rodolph Valentino)</td>
<td></td>
</tr>
<tr>
<td>Street of Passion (Tryon)</td>
<td></td>
</tr>
<tr>
<td>Tumbleweeds (W. S. Hart)</td>
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<td>Partners Again (Sidney-Alex Carr)</td>
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<td>Blue Denim (Deanna Durbin)</td>
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<td>The Bell (all-star)</td>
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PRODUCERS DISTRIBUTING CORP.

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<td>Flaming Forties (Carey)</td>
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<td>Laramie (O'Malley-Hawley)</td>
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<td>Charley's Aunt (Syd Chaplin)</td>
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<td>Girl of Gold (Vidor)</td>
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<td>Climbing the Ladder</td>
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<td>Silent Sanderson (Carey)</td>
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<td>Stop Flirting (Vidor)</td>
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<tr>
<td>Beauty and the Bad Man (Mabel Belin)</td>
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<td>Awful Truth (Agnes Ayres)</td>
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<td>Tress Tragedy (Carey)</td>
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<td>Coming of Age (Red LaRocque)</td>
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<td>Without Mercy (Vera Reynolds)</td>
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<td>People's Fugitive (Red LaRocque)</td>
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<td>People vs. Nancy Preston</td>
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<td>Man from Red Gulch (Carey)</td>
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<td>Madame Luella</td>
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<td>Off the Highway (V. W. Mong)</td>
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<td>Simon the Sailor (Carey)</td>
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<td>Road to Yesterday (J. Schuhbraut)</td>
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<td>Wedding Song (Lottie Joy)</td>
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<td>Sea Cruise (all cast)</td>
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<td>Three Faces (all cast)</td>
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<td>Fifth Avenue (De La Motte)</td>
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<td>Danger Girl (Priscilla Dean)</td>
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<td>Red Door (Red LaRocque)</td>
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<td>Forbidden Waters (Priscilla Dean)</td>
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<td>Whispering Smith (H. B. Warner)</td>
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<td>Peter's Leave (Lottie Joy)</td>
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<td>Capital Punishment (Clara Bow)</td>
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<td>Fatal Perfume (R. Sessack)</td>
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<td>My Lady's Lips (Clara Bow)</td>
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<td>Tale of a Vanishing People</td>
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<td>Thrice the Match</td>
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<td>The Wrong Coat</td>
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<td>The Dumb Head</td>
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<td>The Life of a Woman</td>
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<td>Out of the Storm (Logan-Burris)</td>
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UNIVERSAL

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<td>Boundary Line (Fred Humes)</td>
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<td>Triple Action (Pete Morrison)</td>
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<td>Kick Me Again (Puffy)</td>
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<td>Proud Hero (R.)</td>
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<td>Call of Hazard (Humes)</td>
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<td>Preschool (E. O. Penrose)</td>
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<td>Winged Rider (Cob)</td>
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<td>A Damn Friend (Lake)</td>
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<td>Beautiful Cheat (LaLaPlante)</td>
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MOVING PICTURE WORLD

June 19, 1926

654
### ASTOR DISTRIBUTING CORPORATION

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<td>A Lover's Oath (Novarro)</td>
<td>Melodrama</td>
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<td>Business Of Love (Hays)</td>
<td>Comedy-drama</td>
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<td>The Shining Adventure (Marr)</td>
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<td>The Wrongdoers (Barrymore)</td>
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### BANNER PRODUCTIONS

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<tbody>
<tr>
<td>The Man Without a Heart</td>
<td>Novak-Harlan</td>
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<td>Jazz Judge</td>
<td>All star</td>
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<td>Let's Go Fishing</td>
<td>Holland-scene</td>
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<td>Real Charleston</td>
<td>Lesson novelty</td>
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<td>Wreckage (May Allison)</td>
<td>Drama de luxe</td>
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### C. C. BURR

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### CRANFIELD & CLARKE, INC.

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<td>Molly May Series (Violet Mereruean)</td>
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<td>Novelties</td>
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<tr>
<td>Shoot 'Em Up</td>
<td>Western</td>
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<tr>
<td>So You Want It</td>
<td>Action</td>
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<tr>
<td>The Trouble House</td>
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<tr>
<td>The Old Doctor</td>
<td>Melodrama</td>
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<tr>
<td>The Bells Of London</td>
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<td>Sept. 15, 1926</td>
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<tr>
<td>The Old Doctor</td>
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### GINSBERG DISTRIBUTING CORP.

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<tr>
<td>Love for Love (Billie Shore)</td>
<td>Melodrama</td>
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<td>Before Midnight (Wen, Russell)</td>
<td>Crook melodrama</td>
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<td>Big Pat (Win, Russell)</td>
<td>Prize fight drama</td>
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### INDEPENDENT PICTURES CORP.

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<tr>
<td>Gospel Follies (F. Farnum)</td>
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<td>Fighting Sheriff (Bill Colly)</td>
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<td>Border Intrigue (F. Farnum)</td>
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### LEE-BRADFORD CORP.

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<td>Way Down Upon the Swanne River</td>
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<td>Wild Bill (C. A. Sheehan)</td>
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<tr>
<td>Wives of the Prophet (star cast)</td>
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### MADOC SALES CORPORATION

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<td>After Marriage (M. Livingston)</td>
<td>Marriage drama</td>
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### POST SCENICS

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<tr>
<td>Holland</td>
<td>Scenie</td>
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### RAYART

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<td>Super Speed (Red Howes)</td>
<td>Automobile com.-dr.</td>
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<td>Snob Buster (Red Howes)</td>
<td>Action melodr.</td>
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<tr>
<td>Cyclone Cavalier (E. H. Selden)</td>
<td>Railway</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>Blackmail</td>
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<td>Ko-Ko's Paradise</td>
<td>Max Fleischer cartoon</td>
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<td>All Star Comedies (star cast)</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 Cartune</td>
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<td>Song Cartune (In Turkey)</td>
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<tr>
<td>Song Cartune (In Mexico)</td>
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### SHORT FILMS SYNDICATE

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<td>Novelty</td>
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<td>I Remember</td>
<td>Pastoral</td>
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<tr>
<td>Inviincible Revenge</td>
<td>Mutt &amp; Jeff</td>
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### SIERRA PICTURES, INC.

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<td>Trapped (Ellinor Faire)</td>
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<td>Who's Your Husband (Lorente, Comedy)</td>
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<td>Eyes of the Desert (Richmond, Western)</td>
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### TENNEK FILM CORP.

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<td>Chester Cookin Comedies</td>
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<td>Two Star Comedies (Lazayn-Dorety)</td>
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<td>International Detective Stories</td>
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### MISCELLANEOUS

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<tr>
<td>Go the Go (Buffalo Bill, Jr., western</td>
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<td>Reckless Courage (Buddy Roosevelt), Thrill western</td>
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<td>Quick N' Easy (Wally Wales)</td>
<td>Stunt western</td>
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Cold Weather Themes for Hot Weather Productions

Moving Picture World
Presentation
Devised by Colby Harriman

We have often heard it said that "Summer Presentations and some are not." One of the important items in the summer stage presentation which we must consider is the scenic treatment, as we can suggest a certain theme particularly suitable for the summer season without encountering many financial difficulties. To inject the novel theme, to get away from the hackneyed and beaten paths of subject matter should be our aim. We find audiences tiring more or less if we give them too many fashion shows, too many bathing beauty revivals and other presentations of a similar nature. The artistic presentation holds as much attractiveness to audiences in the summertime as during the bleak winter months. It has been found that patrons are seasonal in their likes and dislikes, and this attitude or complex, if we may call it such, should be heeded by all producers.

The suggestion which we are offering this week is one which is very simple to produce, but it will be found to be an effective scenic background for an ice ballet, etc. We remember a presentation that was offered in Chicago a few years ago which used a winter scene. It happened that this presentation was on a program during one of those terrific hot weather periods, and it had a very refreshing effect and reaction with the patrons.

Using snow effects, costumes made of silks or metallic cloth, light in material so as not to be burdensome to the artist, and with a swiftly moving routine, we are positive that this form of presentation will find a high place in the favor of audiences during the summer season.

The set which is shown in the accompanying sketch, represents an exterior of two snow-laden trees in the foreground with a distant tree-top horizon against a moonlit sky. The various units in the setting are itemized in the scenic ground plot herewith. The set trees also given in the accompanying detail may be constructed out of composition board. These should be flat surfaces painted in white with silver metallics thrown into the setting paint. The outline of the tree should be cut out and it may be braced with battens and jack-braced to the floor.

The ground row should be an uneven row painted to represent sparkling snow and placed halfway between the two set trees and the cut out tree-top row in the background.

A large moon box, and this should be of unusual proportions, and placed in the sky cyclorama and slowly appearing over the tree-top row.

The whole set should be given the lighting treatment with blues and greens predominating, orange amber highlighting the foreground or performing area. The moon should have a rose and light blue tone. The edges of the trees on the tree-top row should be highlighted with a canary spot cut down.

Introducing a PRODUCTION FORUM

The Production Forum will be a round table, an information bureau, a question box, a guide, and we can safely say that such a section will be the first and only one of its kind found in trade papers today, devoting itself to the solution of production problems and offering helpful information.

We want to make this department as broad as possible. Send in your questions and we will give you the best possible service. If you do not care to have them published we will answer them privately. Let us all get together and make this Production Forum of value. Just a tip in advance, we suggest that you SAVE THE PAGES, THERE WILL BE MUCH VALUABLE DATA FOR YOUR SCRAPBOOKS AND FILES.
This week we are inaugurating a new form for our reviews of presentations appearing on Broadway. We are all too busy to read comments that are laden with superfluous description, so we have decided to simply chat about them, in the same manner that we would follow if you personally accompanied us each week. Let us drop in at The Capitol Theatre.

Always look forward to a performance at this theatre. We admire the organization, particularly, Major Bowes, for the strict adherence to a genuine presentation policy. Some say that the management is too conservative. We take exception to that statement. There is certain reliability which we have noted in the various program make-ups which amounts to a guarantee or guild mark for "good shows all ways."

One of the features of every Capitol program is the marvelous music. Last week, the orchestra conducted by David Mendoza, gave an effective rendition of "Caucasian Sketches".

This composition by Ipplito Iwanow was given a special arrangement by Dr. William Axt. It included the three symphonic sketches in the suite, "In the Mountains," "In the Village," and "Procession of the Sarbar." The next number was a cameo presentation titled "Hymn to the Sun" from "Le Coq d'Or" and featuring Gladys Rice, soloist, and Doris Niles, dancer. The setting was quite new, with a huge box shaped altar placed at center of the stage. Profile board placed on the front of it was given a painted treatment with an ancient ritual motif. The soloist, dressed in white ceremonial robes, was seated on top of the altar. A painted drop in a design similar to the motif used on the set piece was hung back of her. The drop was not in folds and extended the full width of the opening. At the conclusion of the song which opened the routine, the doors of the altar parted, and the dancer, dressed in a characteristic costume of the ritual dancing girls, appeared and did one of her interpretative dance numbers. At the finale of the act, a huge sun appeared in the center of the back drop. It was cut out with conventional rays in tongued-flame design. The set was toned a blue green, the sun a deep red, and a steel blue and canary highlighted the dancer, while the dancer worked in a pink spot.

The following unit was another musical number worked from the orchestra platform and introducing the concert master, Waldo Mayo.

Mr. Mayo is a worthy addition to the Capitol Orchestra, which already boasts of many soloists. He is a special transcription for the violin of Gershwin's "Rhapsody in Blue." The selection was well rendered and judging from the applause the concert master could have kept right on playing for the balance of the hour.

The Capitol Magazine was presented following this number and the next feature was a full stage presentation programmed "Chopiniana" featuring Albertina Vitak and the Capitol Ballet of twelve girls. The routine was founded on the musical themes "Nocturne" and "Grand Valse Brilliante" by Chopin. The set was simple, but an adequate background for the dancers. A single drop, hung in heavy folds, constituted the setting. The drop was a painter's own scheme, supersessionist design, some large popular trees at stage right blending with other foliage. The dancers were dressed in very colorful, light filmy ballet dresses, of European style. The colors of the costumes were accentuated with the green wigs worn by the ballet. It was altogether a charming presentation.

The Mark Strand Theatre

Now we come to the Thespian domain ruled by our friend Joseph Plunkett. We are as chronic "Frolic" fans as the rest of the thousands who trekked each week to the Strand. Plunkett's stage presentations are always refreshing.

The program this week opened with an overture selection of "Britannicus," a composition by Scassola. The Strand Orchestra was under the direction of Carl Edwarde and Alois Reiser. This musical feature was followed by the Topical Review, and then came the new version of The Frolic.

Four units constituted the presentation, two full stage numbers, one in one, and another in front of the close-ins, on the apron. The first unit was entitled "Trepak." When the curtain opened, we saw a group of Russian characters seated in a large semi-circular group around the central character, Edward Alban, the singer, who stood right of center and sang the theme song of the number. He was dressed in a Russian costume. This scene was effective for its lighting treatment. The group of singers and dancers, together with the soloist, were flooded with red, and this was in marked contrast to the black plush background. Following the song, four male singers rose and joined in a spirited chorale finale, then made an exit off left. Mlle. Klemova, M. Daks and Kickett, came down stage and did a very clever Russia dance routine, they made their exit off right, as the twelve girls in colorful Russian costume went through a characteristic lift.

The curtain opened immediately on a little scene depicting a section of picturesque River Side, and captioned "On the Drive." A cut arch drop hung in one. A stone wall painted on a four foot flat was hung with wires from a batten to fill the base of the opening. A garden bench was placed at right, and back of the wall at extreme left, the top of a small tree was visible. A black drop was hung a few sets up stage and served as a backing to the opening. The set was floored a blue green, with a light toned spot focused on the garden bench highlighting the two singers, Pauline Miller and John Quinlan. Miss Miller was seated on the bench, Mr. Quinlan stood at extreme right end of the box and sang "Here in My Arms," by Rodgers. As a comedy finish to the number, each member of the Mark Strand Quartette, dressed in "white-wing" uniforms, and comedy make-ups appeared back of the wall and joined in the chorus. The number got over nicely.

One thing that Mr. Plunkett strives to do is to give his patrons the type of artists they demand. If the attraction is a hit he invariably holds the artists over for a second week and this policy has proved financially beneficial. This week, the demands from patrons resulted in a re-engagement of "Ukele Ike." who is privately known as Cliff Edwards. If any one doubts the ability or popularity of this clever radio star, let him go to the Strand and become disillusioned. Edwards is a safe program bet. He appears in tuxedo, standing on a small platform placed over the footlight trough at center, and does his stuff. When we caught the show he did eight numbers. Is he popular with patrons? Some artists have difficulty in getting by with one number, —but—eight. Why comment further.

Cinderella in Modern Clothes" which might be termed a prologue to the featured picture "Elle Cinders" (First National) but no attempt was made to link this unit with the picture, such as projecting the main titles of the picture on a scrim or fabric closeup at the finale. However, the theme was there and it was a fitting climax to the stage program.

Two scenes constituted the number. The first showed the interior of a "story-book" kitchen, with the huge fireplace and accompanying properties painted on six flats placed in a large frame which was bordered with a Cinderella slipper design on a purple background. John Quinlan appeared shrouded in a purple robe, sang a song, turned up stage, lifted the crouching figure of Pauline Miller from the stage, and both came down stage transformed in evening clothes. At the conclusion of their song number, the six painted flats were revolved and the scene was transformed into that of a palace. The flats were completely covered with gold luminar ribbon which dazzled in the candy flood. Two throne chairs were fastened on the center flats with royal canopies in scarlet hung above them. The other flats on each side of the chairs were balanced with small console tables in bracket type surmounted with flowers. Eight members of the ballet did a very nice Tiller number, Jeanette Gilmore and Vestoff did eccentric dance turns, and the ballet was introduced for the finale with the soloists, who had occupied the throne chairs during the dance routine, rising for the finish.
When the Jones family goes scooting past your theatre in the family flivver this summer you will probably condemn the automobile as a menace to the small town theatre. But they are only doing what they could do in your theatre—if they only knew it. The Jones family is riding to create a breeze, knowing instinctively that moving air helps to keep down the temperature of the human body.

One of the first things an exhibitor could do with advantage to his summer business would be to educate his patrons rather than merely to make assertions that his theatre is cool.

To educate the patron is not a difficult matter. It is simply a question of making that desirable individual understand why—why the theatre is cooler! Merely to say that you have equipped it with a “Freezem” or a “Chillquick” system is not impressive. It would be far better to carry a line in your program from now till summer, changing it occasionally, to explain that the renewal of the air in your theatre, the replacing of breathed air by fresh, every so many minutes, or the substitution of a positive “breeze” on the inside of the theatre for the still, dead air outside, gives them assurance of comfort and coolness while watching your entertainment.

95 Still vs. 95 Moving

If you stand beside the Jones flivver in the shade on a day when the temperature is ninety-five degrees, you will experience some considerable sense of warmth. Now if you climb in with the Jones family and ride along the street, although you are in the sun and know that the temperature is by no whit less than before, you will be cooler—because the moving air assists the process of evaporation of moisture from the body.

Now you know the air isn’t any cooler. Stop and you will quickly find this true.

Nevertheless, you feel cooler. And that is why the Jones family, and perhaps a majority of your patrons, take to the car if you have not made your theatre perform the same function as the car accomplishes, or have not properly informed the Jones folks as to what you have done for them.

Many people who go riding past theatres in summer will tell you they don’t go for the scenery; they are tired to death of the same old roads that they can cover in an evening trip.

They go “for the air”—by which they mean, to create a bodily sensation of coolness, a refreshing lowering of temperature.

Your summer problem is simply that of finding a way to create, in your theatre, the sanic conditions of air movement and air freshness that can be achieved in the car.

The illustrations provided herewith, will give you an understanding of some ways in which artificial breezes can be adapted to the construction conditions of your present theatre.

Get the air moving! And keep it moving! That is the secret of summer theatre success.

But there must be no draft. A single sixteen-inch fan creates a draft if its air current is allowed to play continually upon one spot. When it is caused to oscillate, the effect is similar at the time the air plays upon you—but it is intermittent, and thereby loses a large percentage of its efficiency.

The current of air from properly distributed central cooling fans, creating a definite movement of fresh, constantly refreshed air,
Moving Picture World

Moving your theatre, will give the breeze that isn't akin to a draft. Cooling, but not chilling or summer-cold inducing.

Methods of Creating the Breeze

A simple installation for a small theatre is indicated in the first illustration, peculiarly suited to the small town theatre. This style of installation, with fresh air constantly moving in one direction, gives a change of the air-content of the theatre with no discomfort to the patron.

In the second illustration a somewhat different way of getting the same effect is shown. This can be readily adapted to the stage arrangement of your theatre, and gives draughtless circulation—and that means cooling without chilling.

Where a balcony is involved, the third picture gives an easy and simple way of keeping the air cool and clean, pure and draughtless.

The plan-cuts are by courtesy of Typhoon Fan Co., of New York.

Icebox or Breeze?

Some exhibitors have argued at times that they cannot see how merely moving the air and changing it continually can give the theatre patron as keen a sense of coolness as if less emphasis were to be given to ventilation and more to chilling the theatre interior.

Personally I am very strongly of the opinion that an icebox is never as comfortable a place as the top of a shady knoll on a day when the air is in motion. It may be colder, but the cold is very apt to induce chill, quite apt to promote dampness. The human body is adaptable to summer conditions and will take care of the need for body-temperature reduction by the simple process of perspiration. The moisture then evaporates, giving the body an easy vent for the excess temperature. Now if you introduce the human body into a decidedly lowered temperature, there is apt to be an over-rapid cooling, resulting in a distinct shock, or chill as the cold reaches the already moist skin surfaces.

A gentle movement of air never can create that effect; rather, it enhances the function of temperature adjustment by adding to the rate of moisture evaporation.

There will, therefore, be distinctly more comfort and a more prolonged sense of coolness achieved by introducing the patron's system into a theatre little lower of degree of temperature, but in which the atmosphere is fresh, constantly moving, and where the same condition results as through the employment of the automobile to create a breeze.

In the theatre a breeze, comfort—plus entertainment.

On the road a breeze—plus gas from other cars, traffic jams, road refraction of heat at every halt.

Make your theatre more attractive than the road—tell the public—and lure them from the road.

If you have a balcony this is a good arrangement for the air intake apparatus with plenty of good moving air.

I t is quite probable that in no other branch of the moving picture industry has custom and usage established so many illogical standards as in that of projection, and this applies in large measure to projection room equipment as well as to standards of the art itself. The generally accepted, but now antiquated, idea of the two projector installation is an example of this very thing.

This theatre definitely discarded that type of installation some three years ago and adopted the three unit plan for the simple and logical purpose of improving the standard of our projection. Experience has repeatedly proven that the two projector installation does not constitute adequate equipment for the theatre that is purposefully striving for perfection in screen results. Expert projection is not a matter of the mere moment, but is the product of progressive stages of development, during which, a constant attention to details is the keynote of success. The varied details which go to constitute a factor of absolute reliability in the performance of the projectors are of vital import.

Under the plan of the two unit installation both projectors are in practically constant operation and this method provides a far too slim margin of safety against the many possible mechanical and electrical mishaps that constitute potential interruptions to screen continuity. The possibility of these occurrences must be reduced to an absolute minimum if perfection in projection is to be attained and the prudent exhibitor will overlook no single detail that will contribute to bringing about this condition.

To obtain maximum efficiency from a projector it is essential that not only the projector mechanism be maintained in proper adjustment and working condition, but also the other mechanical, electrical and optical components of the projection unit, as well. This involves very careful and almost constant inspection of the equipment, and in this connection the third projector serves a very useful purpose.

With a three projector installation it is without useful purpose, I think, to consider and utilize the third projector essentially as a reserve or emergency unit. True, upon occasion, this function is indeed an important one, but the maximum returns from the three unit plan are derived when each projector is regularly inspected and worked in turn.

One projector, any one, may temporarily be removed from commission at any time for the purpose of affecting minor repairs or adjustments, the regular screen routine being meanwhile maintained by the two other projectors without incurring any serious inconvenience in the projection room or disarrangement of the schedule.

Experience has amply demonstrated the fact that when it is made easy to check trouble in its incipiency that it invariably is stopped at this stage. On the other hand, if circumstances make this process an inconvenient one then the tendency is to defer action until heroic measures become necessary; this method being neither economical nor conducive to best screen results in the meanwhile. Furthermore, under this condition, the inevitable mishap quite too frequently occurs before the proposed repair has been accomplished.

Another useful purpose is, that at any time and without disturbing the function of two projectors, the third unit may be utilized for special duty. For instance, to cut in and project a news weekly insert for which an abnormally slow projection speed is desired and for which a special shutter and optical arrangement must be provided in order to avoid flicker. Many similar tricks can be
Moving Picture World

June 19, 1926

They may be very much diminished by agitation of the rack, by moving the film on the rack, or by the use of a special roller rack which permits easier movement of the film on the rack at intervals during the progress of development. (See paper on "Rack Marks and Air Bells," by J. I. Crabtree and C. E. Ives, published in the Trans. Soc. M. P. Eng. No. 24 p. 95 (1926).

Chemistry of Fixation

A fixing bath contains as the active chemical agent sodium thiosulphate or hypo which dissolves the unexposed silver salts without affecting the silver image. A double salt of silver and sodium thiosulphate is formed which is very soluble in water and may be removed from the gelatin by washing. Hypo is seldom used as a plain solution but usually in conjunction with a weakly acid salt such as sodium bisulphite or with an acid hardening solution. The standard hardener contains a preservative, sodium sulphite which prevents decomposition of the hypo; an acid, usually acetic acid, to neutralize any alkali carried over in the film from the developer, thereby arresting development since an acid developer will not reduce silver salts; and a hardening agent, either potassium alum or chromium alum.

It is important to mix a fixing solution correctly. The hardener should be prepared separately by dissolving the sulphite first and when it is completely dissolved add the acetic acid. After the sulphite-acid solution has been thoroughly mixed, add the potassium alum. When the alum has dissolved make up to final volume with cold water and add the hardener solution slowly to the cold hypo while stirring the latter rapidly.

There are certain criteria used in judging the efficiency of a fixing bath as follows:

Rate of Fixation.—When film is immersed in a fixing bath, it is considered fixed when it has remained in the solution twice the time for the milkiness or opalescence of the unhardened silver salts to disappear. The rate at which this takes place depends on the strength of the hypo (30% to 40% hypo fixes most rapidly), the emulsion used, that is whether negative or positive, the temperature of the solution (65° F. is recommended), and the degree of exhaustion of the solution.

Hardening Properties.—A certain minimum of alum is required to give the necessary hardening while an excess of alum may produce too much hardening and induce brittleness. Normal fixing baths are carefully compounded to give a hardening of 150° to 170° F., determined by immersing a strip of the fixed and washed film in water and heating the water slowly until the gelatin flows away from the support.

Sludging Tendency.—A fixing bath may become cloudy or precipitate a sludge in two different ways: (1) the hypo may break down giving a pale yellow sludge of sulphur which is the result of the temperature of the bath rising too high or of adding too much acid to the bath; and (2) the alum may be decomposed and a white sludge of aluminium sulphide formed which is the result of too low acidity, the presence of excess developer carried into the bath, or too high a sulphite concentration.

Effect of Temperature.—Changes in temperature of the fixing bath affect the rate of fixation and the life of the solution. If a film requires 95 seconds to clear at 65° F., for example, it would take about 50 seconds to clear at 85° F., but it is dangerous practice to allow the temperature of the bath to rise above 65° F., as the solution is apt to precipitate sulphur. Under tropical conditions where high temperatures and high humidities prevail, it is obviously often impossible to keep the temperature within this limit, and the fixing bath must usually be replaced oftener. A different technique must be used for tropical processing as mentioned previously under the subject of development.

Life of Fixing Solutions.—As a fixing bath is being used, the hypo becomes exhausted as a result of performing useful work in fixing out the emulsion. When the time for clearing negative film exceeds a certain point, say ten minutes, the bath should be discarded. The acidity of the bath is being reduced by the developer carried in although at first this tends to favor a longer sulphurization life. With continued use, however, the solution finally reaches a point where a sludge of aluminium sulphite is precipitated rendering the bath useless. On the other hand, the hardening properties of a bath usually increase slightly during the first stages of use after which they fall off rapidly until the bath is revived.

Importance Of Chemistry in Motion Pictures

By Glenn E. Matthews
Research Laboratories of Eastman Kodak Co.

OFTEN DURING processing, troubles arise caused by spots, marks, and stains appearing on the film and methods of preventing, and removing many of these difficulties have been found and published, and data on others are being assembled and investigated.

Stains may result from using old developers containing an excess of oxidation products, from particles of chemical matter in the air of the room settling on the film, or from undissolved solid chemicals in the developer. They are sometimes produced by the formation of a scum on the surface of the developer due to insolated oxidation products rising to the surface. Spots result from similar causes and in addition may be produced by bubbles of air clinging to the film on immersing in the developer or by splashes of oil which repel development. General stain may be the result of chemical fog or a coloring of the gelatin by an oxidized developing agent such as pyro. For full discussion of stains, see paper on this subject by J. I. Crabtree, Amer., Ann. of Phot. 1921, or Brit J. Phot. 68, 294 (1921).

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(Third Installment Next Week)
Enlightened Managerial Procedure

SOME while back projectionist H. M. Ransome, Algoma Theatre, Sault Ste. Marie, Ont., sent a splendid description of his projection room and equipment, well illustrated, which same I shall permit you to look upon just as soon as I can. Along with it he sent two copies of "Movie Talk," a well gotten up four-page publication, newspaper size, published by the Algoma Theatre, presumably weekly.

In it occurs the following:

"H. M. Ransome, Projectionist, is the only member of the Algoma family who has been with the theatre since its inception. While "wished onto us" originally, it would take a lot of horsepower and many inducements to make us part friendship today. Mr. Ransome is not only a projectionist of distinction, he is one of those young men you often hear about but seldom meet, who think of their work as a profession and the means of advancement, rather than just a livelihood."

The article (an editorial) then proceeds at some length to set forth the excellence of the projection equipment and the beneficial effects of Mr. Ransome's high grade work.

In another issue the following appears:

"The Algoma projection room under the supervision of Hubert Ransome is a silent but important factor in presenting your entertainment satisfactorily. It is doubtful if there is a more modern and better equipped projection room in the Dominion of Canada than that which Mr. Ransome has installed for the perfect projection of the pictures on the screen."

The point I wish to make is this: This sort of thing represents intelligent managerial procedure, in that it is a direct encouragement to the projectionist to strive for attainment in high grade, efficient work.

The manager who lacks vision would immediately condemn such "boosts," on the ground that it would encourage the projectionist to place a high value on his work and on himself, and therefore to demand higher wages, which might or might not be true, but suppose it was. What of it? The man who is worth the salt he eats will work very hard to merit commendation—provided commendation be forthcoming, whereas the man who does not appreciate commendation, and wish for it, is so mentally dead that commendation will make no difference one way or the other. Such men are comparatively few, and it is a COLD FACT that the main incident to such commendation as this (unless the man be of the type just spoken of) will be far and away greater, in box office receipts, because of excellence of the projected picture, and through saving brought about by efficient work, than any possible advance in wages which might be demanded.

The Algoma is one of the Famous Players Canadian Corporation houses. It is certainly under very able management. Brother Ransome formerly projected motion pictures under the supervision of Clarence Robson, at the Strand Theatre, Toronto, when that theatre was some considerable pumpkins in the theatre world of Toronto. Ransome estimates that he has projected in excess of forty million feet of film at the Algoma Theatre.

The Box-Office Tells

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Business Agent
Union Incubus
Sometimes

FROM the middle west comes this letter. I publish it, not to convey the idea that union business agents as a rule are in this class, but to show that this sort of an INEFFICIENT animal does exist (and I am afraid that this one letter is evidence, either) and to point the FACT that he is a tremendous INCUBUS to his own union and to the I. A. in general. The letter reads:

Mr. P. H. Richardson, Dear Sir: Being an outsider in New York, I am forced to put a lot in writing you. I, therefore, leave it entirely to you as to whether or not this letter is worthy of an answer.

Do you really think, however, that I ought, under the conditions, to be termed a "slacker" here is the situation:

I tried to make application to the *-union at which time the Business Agent would not even so much as give me a civil answer as to why he would not give me an application for which I had hurt, as I had never before worked in a union town or near a union.

That explains why I am now working in a non-union town. Have been in my present position for this three months. I study the Bluebook, and am a silent student of the Bluebook School as well. Have Griffen's lens formulae, which I have placed over my desk. I try hard to give the patrons of this theatre as good a picture as can be seen anywhere else (and so as to avoid any search).

Inclosed is my stop and mis-frame chart for six months, ending Jan. 1, 1926: also a duplication of my observation board I keep which enables me to look up any production I have projected and see its exact print and the exact condition of the print I used. This monthly report shows all mis-frames or stops, as well as carbons used and other projection room data.

And now here is the real cause for this letter: Where I am located in late years regarding Mercury rectifiers work as efficiently on 220 3-phase as on 220 volt single phase, and what effect will change of phase have on my business. I find no difference between union and non-union. It recognizes, officially only the motion picture industry and theatre patrons.

However, it assists the union as much as possible. Whatever possible, just as this paper assists the exhibitor's union as much as possible, wherever possible, because this is the age of the organization, and all the exhibitors and all projectionists should belong to their organization. That is just plain good business.

A union officer who will treat ANY man as discourteously as you say this man treated you is NOT FIT TO BE A UNION OFFICIAL. He is an INCUBUS to the union, and ought to be kicked out of office. If you approached the union and were treated with due courtesy and were given good, and even reasonable reasons why your application could not then be considered, and you then proceeded to work in the territory controlled by that union, then you certainly would NOT receive any consideration or sympathy from this department, or from its editor.

But if you approached the union and were treated discourteously, substantially as you have set forth, then in my judgment you have committed no wrong in going to work as you have. It was the UNION which is entitled to no consideration, and the "excuse," if made, that the union did not know of the act of its agent is NO EXCUSE at all.

Some unions strenuously object to this department and its editor criticizing unions and their actions. They object to any sort of criticism by anybody, which is just plain NONSENSE and NONSUITABLE to the motion picture industry, one branch (and an important one) of which the union's assume to control, and when any man or organization which does that, undertakes to set itself or himself up as being above criticism—well I, for one, would undertake to smash his or their self-erected pedestal over, and land him or them, down among the rest of us common mortals.

Unions Need Unbiased Criticisms

Unions NEED unbiased CRITICISM. Like other folk and other organizations, they like to run things to suit themselves. They don't like to be told that anything they do is wrong. But: the fact remains that unions do LOT OF WRONG THINGS.

On the other hand unions do a WORLD OF GOOD THINGS, so we DON'T condemn the unions (either exhibitor's or projectionists), but ONLY those WRONG things they do.

His reaction is that any fool can "operate" a mechanism with just a little practice, and that projection consists solely and wholly in "operating the machine," hence but little skill and knowledge is necessary.

Talk to that same man about a projector, a projection room and the projectionist, and when he has got done laughing, and maybe sneering, THE WHOLE PROCESS OF PROJECTION WILL HAVE BEEN AUTOMATICALLY LIFTED OUT OF THE CLASS OF MERE MECHANICS AND PLACED UPON A PLANE ENTITLED TO AND CALLING FOR AT LEAST SOME DEGREE OF RESPECT.

You may question or even dispute this. You can already phrase the proposition that one and one makes two, but the fact nevertheless remains, that one and one DOES make two.

American Reflecting Arc Lamp

ANY inquiries received concerning the American Reflecting Arc lamp are also evidence of the truth it is not very generally known.

P. E. Evertt, Marshalltown, Iowa, says: Can you advise me as to whether or not there are any projectionists in the city of Boston, Mass., still exists, and do they still manufacture reflecting lamps? We are in need of parts for lamps and don't know where to find them.
The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it’s the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that’s of importance at the box office, too.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
THE GREATEST BOX-OFFICE ATTRACTION
OF THE DAY IN PICTURES THAT
MADE HIM GREAT—

HAROLD LLOYD

IN SIX ONE REEL COMEDIES
NEVER BEFORE RE-ISSUED

with BEBE DANIELS

Lloyd is another way of spelling money.
His name brings them in, in crowds.
His comedies are chuck full of laughter, and clean as the
driven snow.
“Swat the Crook,” “Step Lively,” “Are Crooks Dishonest,”
“Kicked Out,” “Count Your Change” and “Ring Up The
Curtain” are six of those wonderful one reelers that brought
him to greatness.
They have never been reissued. They are a great buy.
Released one every other week beginning June 13th.

Produced by the Rolin Film Co.

Pathécomedy
What Summer Showmen Wear:—SHIRTSLEEVES

MOVING PICTURE WORLD

VOL. 80, No. 9  JUNE 26th, 1926  PRICE 25 CENTS

MARION DAVIES
LILLIAN GISH
JOHN GILBERT
NORMA SHEARER
MAE MURRAY
RAMON NOVARRO
BUSTER KEATON
LON CHANEY

ELECTRIC LIGHT NAMES
THAT ALONE GUARANTEE YOU MANY RECORD WEEKS OF BUSINESS
(SEE INSIDE THIS COVER)

Published by CHALMERS' PUBLISHING COMPANY 516 FIFTH AVE, NEW YORK CITY
THE STAR IS BIG!
and you can bank on the picture!

MARION DAVIES
The Red Mill
PollyPreferred
Mary of Vassar

LILLIAN GISH
La Boheme
etc.

NORMA SHEARER
The Waning Sex
Free Souls
Upstage
Polly of the Circus

JOHN GILBERT
Twelve Miles Out
La Boheme
etc.

MAE MURRAY
Altars of Desire
Show Business
And two others
Titles Later

RAMON NOVARRO
Romance
And One More
Title Later

BUSTER KEATON
Battling Butler

LON CHANEY
in 3 Greater
Chaney Hits
Titles Later

RENEE ADOREE
JOAN CRAWFORD
PAULINE STARKE
LEW CODY
LIONEL BARRYMORE
ELEANOR BOARDMAN
AILEEN PRINGLE
GRETA GARBO
CHARLES RAY
CONRAD NAGEL
SALLY O'NEIL

WILLIAM HAINES
CARMEL MYERS
CLAIRE WINDSOR
OWEN MOORE
MAE BUSCH
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KARL DANE
BERT ROACH
ROY D'ARCY
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DOROTHY SEBASTIAN
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EDWARD CONNELLY
LARS HANSON
DOUGLAS GILMORE
ESTELLE CLARKE
GWEN LEE
ANTONIO D'ALGY
CECIL HOLLAND
And many more

ONE of
THE reasons why
EXHIBITORS are
QUICK to sign
WITH M-G-M
IS because
THEY know
THE definite value
OF M-G-M stars at the box-office.
MANY exhibitors learned by sad experience
IN the past year
THAT worn-out stars no longer draw business.
M-G-M has the big, new, popular stars
AND the public wants to see them!
DAVIES, Gish, Shearer, Gilbert, Novarro, Murray
KEATON, Chaney—those are Today's Names!
THEY guarantee you profits every week in 1926-1927.
M-G-M not only has the big starring hits
BUT the important road-show successes.
THERE'S no argument about it
METRO-Goldwyn-Mayer is the Young Blood
IN this business and the wise boys are
GOING forward with M-G-M to

THE TOP OF THE INDUSTRY
Summer Time is Comedy Time

HAROLD LLOYD in "For Heaven's Sake"
PRODUCED BY HAROLD LLOYD CORPORATION,

RICHARD DIX in "Say It Again"

"BEHIND THE FRONT" with WALLACE BEERY, RAYMOND HATTON, MARY BRIAN

ADOLPHE MENJOU in "A Social Celebrity"
with CHESTER CONKLIN, LOUISE BROOKS

DOUGLAS MACLEAN in "That's My Baby"

RAYMOND GRIFFITH in "Wet Paint"
with HELENE COSTELLO, BRYANT WASHBURN

W.C. FIELDS in "It's the Old Army Game"
with LOUISE BROOKS

BEBE DANIELS in "The Palm Beach Girl"
with LAWRENCE GRAY

Paramount has them!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
To Pick the Winners for

"ACROSS THE PACIFIC"
is the first of this great group
Get set now for this smashing epic of the Pacific Fleet!

The 4 Are

26
1926-27 Book WARNER Winners Now!

Mammoth Action Dramas—Built to be the 4 Greatest Outdoor Dramas of the Year!

Starring

ONTÉ BLUE

This splendid box-office favorite in four of the greatest melodramas ever written—produced on an impressive scale

"ACROSS THE PACIFIC"
Charles E. Blaney's—the champion of all thrillers—a virile, he-man part for Monte Blue!

"THE BRUTE"
A conflict of primitive passions beyond the pale of South American civilization!

"BITTER APPLES"
Harold MacGrath's story of fortune forsaken for romance and adventure at sea!

"THE BLACK DIAMOND EXPRESS"
A reckless, tearing, daring ride on the trans-continental express. No greater melo ever made!

Included in Biggest Box-Office Winners for 1926-27

Now Booking!
Play the Winner!

COLUMBIA Pictures
A NATIONAL INSTITUTION

24 BOX-OFFICE BETS

BOOK THEM NOW

The Lone Wolf Returns
Sweet Rosie O'Grady
The False Alarm
Remember
Pleasure Before Business
The Lightning Express
The Clown
Obey the Law
Sidewalks of New York
Birds of Prey

The Price of Honor
Wandering Girls
Poor Girls
The Better Way
The Girl Who Smiles
The Wreck
Stolen Pleasures
The Belle of Broadway
The Truthful Sex
The Romantic Age

When the Wife's Away
Paying the Price
For Ladies Only
The Lost House

Box-Office Stars, Great Authors, High-Class
Production, Smashing Exploitation,
Big Profits
Remember the day FOX announced SANDY? That day made box-office history here's another
WILLIAM FOX ANNOUNCES — —
A GIGANTIC BOX-OFFICE

SUM BACH

By WARNER FABIAN — —

NOW—
running in McClure's Magazine—that means it will be read by millions before coming to you — —

SUMMER will be the GREATEST MO WATCH history repeat itself! — —
SENSATION for EXHIBITORS

MER ELORS

Author of "FLAMING YOUTH"

THEN—

a stupendous advertising and publicity campaign behind it will guarantee your theatre soft sailing for a positive clean up!

BACHELORS

NEY MAKER of ALL TIME!

Watch FOX for further announcements!
Rousing verdict of Showmen's approval plants Evelyn Brent

Personality -- plus punch!
That's the Brent box-office formula --
and what a sure-fire proposition it is!
14 Brent hits in a row
and not a single dud --
and the best of them all right now

“THE JADE CUP”
We told you it was going to be BIG!

HAL ROACH presents REX in

The DEVIL HORSE

DIRECTED BY FRED JACKMAN

Deviel Horse

THE DEVIL HORSE

HAL ROACH, master of ingenious situation and creator of countless cinema classics, has just added another feather to his well-furnished producer's cap in his latest Pathé offering, a feature-length production starring Rex, the equine marvel, who has already won wide recognition in the list of stellar screen celebrities.

"The Devil Horse," the third and latest of this great horse's cinematic contributions, is "The King of Wild Horses" and "Black Cyclone" were his first two), and in our opinion by all odds the greatest of the three, was shown to an invited audience in the Hotel Roosevelt Ballroom on Tuesday, June 1st. It will unquestionably be one of the outstanding box-office successes of the ages and classes of movie-goers. Humans, white and red, horses, black, silver and piebald, soldiers, wild tribes, buffaloes and frontier men pass before the eyes in swift and colorful panoramas.

Photographically, the picture is unusually fine, while the clever handling of the characters, horse and human, especially the former, is a tribute to the patient intensity and resourcefulness of Fred Jackman, who directed the picture. The story, a series of fast moving incidents, with many clever situations, deals with the adventures of Rex, a wild stallion, and who is feared by the tribes who live near his grazing grounds as a supernatural steed.

Of course, Rex has a love affair with Lady, a silver-gray mare, and of course, there is The Villain, The Killer, who leads many to those of the picture, there is The Villain, The Killer, who is a master from whom he has been separated or "snatched" by some unknown means, to his young mistress, the beautiful and young woman, and again when he brings the message to the young tribe leader, the boy, the boy who plays Major霉素, the commander of the Fort, is entirely adequate in the opportunities afforded him.

There are numerous well-balanced situations in the picture, thrilling and sentimental, with Rex and Dave as the respective heroes, exciting and lesch, and a trick shot or two that are excellent. A tree which crashes down a couple of hundred feet just as he gets over the opposite side.

All together, "The Devil Horse" is one of the most satisfactory pictures we have seen so far this season.

MERRITT CRAWFORD.
YOU know how many headaches, grouchings, arguments and squabbles are usually found in any batch of a hundred contracts. Well, we just got a SHOCK!

We added up the number of Complete Service Contracts in force as the new season neared. Found there were exactly 5143. Then we started a search for the complaints, adjustments, arbitration actions, etc.

AND FOUND NOT A SINGLE ONE!

Think of it! Five thousand, one hundred and forty-three exhibitors getting fifty-four weeks of service under a single contract—gods, how many reams of film that must mount up to—and not a single solitary slightest shadow of a complaint.

Not only that—but over a thousand unsolicited letters stating plainly that the Complete Service Contract has been a LIFE-SAVER.

Think of that—you boys who haven't grabbed a Complete Service Contract yet!

OF course there is no surprise in this news to the man who already has HIS Complete Service Contract.

He knows he got a GREAT BUY last year. He was grinning when he signed and right now he's laughing out loud.

But we're laughing with him!

Because—and we want to put this tribute to the fairmindedness of exhibitors on the record—

In every case where a Complete Service Contract is being renewed it is done at a SUBSTANTIAL INCREASE IN PRICE! And the theater owner is doing it cheerfully, with a grin—with a mile-wide grin.

That's the acid test. That shows what Complete Service meant to 5143 last year—and will mean to many thousands more this year.

Universal's Complete Service Contract—The
June 26, 1926

MOVING PICTURE WORLD 677

Contracts
without a complaint!

CARL LAEMMLE inaugurated
the Complete Service Contract
as a means of giving the small
exhibitor definite, concrete HELP—at
a time when he surely did need it.
And out of all the contracts we prob-
ably undersold our pictures in exactly
5143 cases. Because Carl Laemmle's
idea of SERVICE was kept uppermost.
It was steadfastly limited to the
smallest men—towns of three thou-
sand population and less.
But now the BIG FELLOWS are after us!
They want Complete Service Contracts. They
are willing to PAY the price.
So we've thrown the doors open. YOU, too,
can have your chance.
Get together with your Universal exchange
manager today. No matter where your theater
is or what the size of your city. Go over the sit-
uation with him—and if you meet on a fifty-
fifty basis the chances are even we will okay
the Complete Service Contract when it comes
to New York.

BUT HERE IS EVEN BIGGER
NEWS: The door has been
opened on product too! You
can now proposition us on all
of Universal's mighty array—the first-
run record smashing hits, the brilliant
Greater Movie List, the CLASS short
subjects.

With just a few exceptions! The
Reginald Denny features, the Richard
Talmadge Productions, and Inter-
national Newsreel.

Of course, you'll have to pay REAL
MONEY—the legitimate price for the
pictures you want. But there it is—
the doors are open—you now have
YOUR chance to—
Get in out of the rain with a Universal
Complete Service Contract and join in

Straight Road to Sure Profits!
dough by the
derby-full!

C.C. BURR presents
Johnny Hines
in "The Brown Derby"

"The Brown Derby" set the style at the N. Y. Strand this week! It's a snappy business hat—fits every box-office. The biggest first-runs from Coast to Coast have booked Johnny Hines' latest, fastest, funniest!

A First National Picture
... keeping up the record of Summer Hits!

From the musical comedy by F. S. Merlin and Brian Marlowe. Story by Bert Wheeler. Directed by Charles Hines.
MOVING PICTURE WORLD

London Cable

By SUMNER SMITH

LONDON, June 14.

The British film industry is in a bad way and nobody knows how bad. The British Board of Trade, which constantly brings pressure to bear on local producers, through threats of legislation. The producers repeatedly seek to hold house before national interests do this for them.

American interests here are naturally desirous of avoiding any national legislation, notably the recurrently talked at quota system. The Hays plan, as advancing money and equipment to aid British producers and guaranteeing American distribution, is under serious adverse view by the Board of Trade. The British government is intensely interested in the film industry and realizes all its possibilities and if the Hays plan goes by the boards it will take some drastic action of its own.

An English picture is harder to find than an honest man. In a h. p. m. r. n. County, which I didn't think would even have a theatre, a Universal picture was doing grand business last week. The house hadn't shown an English picture in months.

Newspaper reviews of two English short subjects this week agreed, succinctly, that they were "even worse than the worst American pictures."

British producers are obviously at a loss to make other. There are intrigues and little, if any, united action. The British Board of Trade intends to use a strong hand in clearing up this situation.

The problem here has three apparent solutions: (1) Drastic legislation, (2) the Hays plan and (3) the drawing up of an ultimatum, now hinted at, when exhibitors hold their annual convention at Brighton this month demanding English films to the extent of 2½ per cent of the total number of American films imported annually.

The Hays plan may eliminate the ultimatum possibility and narrow the field of choice down to the Hays offer and drastic quota legislation.

Paris Cable

By SUMNER SMITH

PARIS, June 16.

Representatives of twenty nations will attend the motion picture congress here in September. Many Americans are expected. The congress will study moral problems, a world-wide code of conduct, proper and true representation of all races in motion pictures and prohibition.

June 21 will mark the 6th anniversary of the opening of the United Artists office here under the management of Guy Crosswell Smith.

Ernest Torrence has arrived here.

Walrath, N. Y. Censor, Seeks Better Post

(Special Dispatch to Moving Picture World from Library, June 15.

John H. Walrath, chairman of the N. Y. State M. P. Commission, may be a candidate for the office of Attorney General on the Democratic ticket this coming fall. His position pays $12,000 as against $7,500, which Walrath now draws down. The commission is out of existence on Jan. 1.

First in U. A. Chain

Swiss Granum's Egyptian Theatre at Hollywood and the new Chinese Theatre, under construction there, in which Mr. Grauman and Joseph M. Schenck have a two-thirds interest, are the first two United Artists Theatre Circuit houses in the $20,000,000 profit-sharing circuit recently announced by Mr. Schenck.

Custer Coming

After completing "The Devil's Gulch" for F. O. B. Bob Custer will leave for a month's vacation, visiting his home in Lexington, Ky., as well as making brief stops in Kansas City, St. Louis, Louisville and New York.

Brenon Story

"God Gave Me 40 Cents," a short story appearing in the July issue of the metropolitan by Dixie Wilson, has been purchased by Famous Players-Lasky Corp. for Herbert Brenon's next production, following "The Great Gatsby."

Title Change

The title of Bebe Daniels' next Paramount has been changed from "College Flirt" to "The Campus Flirt."

M. P. T. O. A. Ready to Act

On Mandates of Convention

Seider Calls Meeting of Administrative Committee for June 23—Text of Final Convention Resolutions

In order that the machinery for carrying out the mandates of the Los Angeles convention will be set in motion immediately, Joseph M. Seider, as chairman of the Administrative Committee of the M. P. T. O. A. has called a joint meeting of the Administrative and Ways and Means Committees, at national headquarters in New York on June 23. Seider has notified Harry D. M. E. Comerford, J. Harwood and Nathan Yamin, members of the Administrative Committee, charging them to attend.

The copies of five resolutions adopted at the convention verbatim reports of which were not previously secured, have been issued from M. P. T. O. A. headquarters.

The resolutions reject the constitutional amendments as not being made in accordance with the by-laws; condemn censorship, commend the Philadelphia Exposition and all similar functions, and offer thanks to Seider and Woodhull for their conduct in office during the past year.

Hobart Delivers Film

to First National

Henry M. Hobart has completed "Juanito's Three Thieves," and has delivered the initial print to First National. John Francis Dillon directed the picture on the West Coast with Lewis Stone, Shirley Mason, Malcolm McGregor, Myrtle Steinman, Kala Pasha, Mario Carillo and Jed Prouty in the cast. Clara Bowanner prepared the scenario from the German work of Ludwig Berger. Hobart probably will make additional features for First National distribution.

British Consider Reciprocity Plan

[By cable from Moving Picture World London Bureau]

June 15.

As predicted in a recent cable from Summer Smith, something is going to pop some of the British cinema world. It was forecast again this week when a joint committee, representing the British film trade, discussed the proposition that every American distributor agree to receive not less than one British film for every 25 films offered for distribution in Great Britain.

Mr. Welsh, of the Welsh-Pearson Films, stated that British films were allowing world distribution of films to pass into American hands.

Mr. Elder, of Stall Films, stated that no financier would invest in British films unless assured of their release in America.

The joint committee passed a resolution approving the 1 to 25 reciprocal scheme, but called for its further consideration.
MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1897

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Vol. 58 No. 9

Highlights

F. W. Murnau, German director, who made "The Last Laugh," will arrive in New York about July 1 with a print of his recently completed "Fahrenheit," which he will show in shape at the M.-G.-M. studio in California.

M. H. Hoffman, vice-president and general manager of Tiffany, will be in New York Sunday, coming in from Cleveland where he held a meeting of all branch managers.

Will Hays leaves for the West Coast today on his annual trip.

Sol Lesser is president of the Plymouth Investment Co., a new real estate group, with headquarters in Los Angeles.

Tom Reed, director of Universal City publicity, is in New York, to sail with Carl Laemmle on the twenty-third of the month.

As predicted in cable dispatches to the Moving Picture World the theatres in Warsaw have closed, owing to the fact that the ticket tax equals the admission price. The Associated Press reports that Marshal Pilsudski may intervene in the situation.

Hoffman in New York

Renault A. Hoffman, supervising director of Gotham Productions, is in New York for a conference with Sam Sax regarding plans under way for the series of twelve Gotham Productions to be released this season by Lums Film Corporation.

Shaking Hands at Last

"I've wanted to know you for a long time. I need you in my mission."

DEFINITIVE CO-OPERATION BETWEEN THE CHURCH AND THE DRAMA IS AN established fact with the formation of the Church and Drama Association which will be a national organization. The association was formally ushered into existence at a dinner at the Plaza Hotel, New York. All denominations, Protestants, Catholics and Hebrews are represented in the association.

Will Hays, in attendance at the dinner, declared the formation of the body was a step in the right direction.

The purpose of the association will be to create a deeper understanding between churches and all forms of amusement.

The Rev. S. Parker Cadman, president of the Federal Council of Churches of Christ in America, said: "I am heartily in favor of the alliance of the church and the drama. Already we have tested the plan out with the motion picture and have found it very successful."

Others at the dinner included Hon. William C. Heddie, president-observer; Rev. George Held Andrew, chairman; Father William J. Donahue, representing Cardinal Hayes; the Rev. Randolph Hay, representing Bishop Mansfield, and Edith Wyne Mathison.

Eton Back After Study of European Production

European film producers on the right track and with the gradual readjustment of economic conditions, America can expect to see more and more European pictures shown on the screens of this country, according to Charles F. Syton, special foreign representative of the Paramount production department, who returned this week after spending several months investigating film production conditions in England, France, Germany and Austria. Eton, who was accompanied by his wife, Kathleen Williams, will leave Sunday for Hollywood.

"A thorough investigation of film production in Europe," said Eton, "leads one to the conclusion that what is now chiefly lacking in European production is equipment and studio facilities. This lack of equipment and studio facilities is due, naturally, to the disorganization of the economic state of the various European countries following the war." One of the important messages which I plan to give to our own directors and producers in my studies here in Hollywood and in London concerns the necessity for taking into consideration European customs and European psychology in the production of American pictures.

B. & K. Sign for Universal

Carl Laemmle, president of Universal, announced the completion, after five months of negotiation, of the biggest and most significant film rental contracts ever signed by the motion picture business, between Universal, as producer, and the acting representative of the biggest film exchange operators.

The contract covers the entire film output and concerns seventy-three theatres in Chicago and other middle West cities.

CANNOT PUNISH WARSaw "PIRATES"

A giant scheme which includes the registration of films, music and books, has been uncovered in Warsaw, Poland, by the U.S. Bureau of Foreign and Domestic Intelligence. The story was reported by the New York World-Telegram and Sun.

Films are "borrowed" from Vienna and London, rent-free and duped for the Polish trade. Lack of international copyright renders the matter of the films helpless in law courts there. The American government, after a series of adversarial adventures, has succeeded in securing evidence against the pirates, lost her case in a Warsaw court when the lack of international copyright law was revealed. The attorney for the pirates condemned their practices on the oft-repeated ground of the "American film invasion."

ZANTZ TO MAKE FOREIGN THEATRE SURVEY FOR FOX

John Zantz, vice-president and general manager of the Fox, sails for Europe on the Majestic, June 24. He will survey the theatre and prison situation there, the latter an outgrowth of his work as Commissioner of the Board of Trustees and Managers of the New York State Reformatory at Elmira.

On his return in the fall he will be present at the opening of the New Academy of Music in New Haven, the Savoy in Brooklyn and other Fox theatres now under construction.

Managers Meet

Cleveland, June 11:

A meeting of the Tiffany Exchange managers of the Central States was held at the Hotel Statler on Saturday, June 19. M. H. Hoffman, vice-president of Tiffany Productions, Inc., will be present, coming directly from Germany and from Los Angeles where the program of Twenty Tiffany Gems for 1926-27 is in the course of production.

This meeting is the first of a series to be held in different parts of the country with Tiffany exchange managers.

EXHIBITOR ORGANIZATION LEADERS JOIN PRODUCERS IN DEDICATING F. P.-L. STUDIO

Left to right are Milton E. Hoffman, executive manager of Paramount's Western Studios; Sidney S. Cohen, retiring chairman of the M. P. T. O. A. Executive Board; Glenn Harper, chairman of the M. P. T. O. A. Entertainment Committee for the convention; and R. F. Woodhull, retiring president of the M. P. T. O. A.
“EXTRA Pants?” Plenty of Them!
As M. P. T. O. A. Sees the Uniform Contract

By Nyberg, Moving Picture World Staff Artist

It fits you like a glove! And so becoming!

Damned Clever, Those English

That part of London which makes its living with words, words, words, is still “deploring” “The Big Parade” which opened there a few weeks ago. That part of the city which makes its living otherwise is deploying in large numbers around “The Big Parade.” The professional word makers call it a foolish picture, a stupid picture, a biased picture, an inconsistent picture, a picture that violates the entire code of international good taste. To them it is a film version of “how America won the war.”

One writer said, “I deprole this film because I feel it will be another set-back to a mutual understanding. I welcome it because it is the finest propaganda I have seen on the screen in favour of a British film industry.”

Meanwhile the British public is flocking to feed heavily on this food of misunderstanding.

But these critics, and, in truth a great many American newspaper editorial writers who came to the defense of “The Big Parade” missed the question at issue.

The British writers did the bulk of their “deploring” because the film was not a text-book of the Great War combined with an international flag waving tableau. The battle of Zeebrugge should have been included, also Ypres. Also, we suppose, a few air raids on London and Paris, the battle of the Marne, some of the fighting on the Italian front; then Gallipoli, Verdun and a few other high spots of the Allied campaign.

America has nothing but admiration for these most sacred shrines of bravery. And whenever any other Allied country turns out the film story of Ypres or Verdun or Zeebrugge or Gallipoli in a showmanly manner, America will take that story to its heart and not inquire why its doughboys are not marshed in under the Stars and Stripes at the last moment for the rescue of king and country or what have you.

“The Big Parade” made no attempt to be a text book. It made no attempt to fix the rate of exchange on international credits for “who won the war.”

If the British critics had looked closely they would have soon discovered that the picture made no attempt to even credit all of the arms of the American forces. Not a single U. S. Marine button, for instance, was visible in “The Big Parade.” This in spite of the fact that Laurence Stallings, the author, was a Marine himself. And lost a leg by so being. But did the U. S. Marines charge on “The Big Parade” with fixed fountain pens? Or boycott the production because it did not give them a tumble? Not on your life!

The American navy did not so much as poke the nose of a sub-chaser into the picture. But from gob to admiral there came from the navy only large gobs of silence and box-office attendance.

In a word “The Big Parade” is not the story of “how America won the war” but how America went to war.

Let England make HER “Big Parade” and America will cheer it from Punxatawney to Pasadena, and make the cheering extremely worth while for any British producer.

But if that producer starts in, as the British critics indicate should be done, to put everything into the picture from Girl Scouts to what Serbia did in the war, then God help the picture. If the War Office and not the Box-Office is to be consulted, it’s no wonder the sun never rises on a theatre showing a British-made picture.

America will soon be looking at the film version of “The Better ‘Ole.” We doubt if American critics will hasten to deplore the fact that the picture is 99 per cent. devoted to British soldierly in the war.

We will also see within the year the picturization of “Seventh Heaven.” If the picture follows the play as it undoubtedly will, the battle of the Marne will get the only bulge. We paid a lot of money to see “Seventh Heaven” on the stage. And we will pay a great deal more to see it on the screen. But we will not be annoyed because B. Dea. Woods is left out in the dramatic shuffle.

Did Shakespeare mean to say that Hamlet was the only melancholy man in the world? Do we insist on an American epilogue for his historical plays? Do we add a Yankee

(Continued on page 681)
### Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.


**Balaban & Katz—Pfd.** (quarterly) $1.75 payable July 1. Holders of record June 19th. Book will not close.

**Eastman Kodak**—Com. (quarterly) $1.95 payable July 1. Holders of record May 29th.

**Eastman Kodak—Com.** (extra) 75¢ payable July 1. Holders of record May 29th.

**Eastman Kodak—Pfd.** (quarterly) 1% per cent. payable July 1. Holders of record May 29th.

**Famous Players**—Com. (quarterly) $2.60 payable July 1. Holders of record June 18th. Books will not close.

**Famous Players—Pfd.** (quarterly) $2.95 payable Oct. 1. Holders of record Sept. 7.

**Famous Players—Com.** (extra) $2.50 in stock if authorised, otherwise in cash, payable Aug. 15. Holders of record June 30.

**Famous Players—Pfd.** (quarterly) $2.00 payable Aug. 30. Holders of record July 14th. Books will not close.

**First National—1st Pfd.** (quarterly) $2.00 payable July 1. Holders of record June 15th.

**International Projector—Com.** (quarterly) 50¢ payable July 1. Holders of record June 15th.

**International Projector—Pfd.** (quarterly) $1.75 payable July 1st. Holders of record June 15th.

**Loew’s, Inc.—Com.** (quarterly) 50¢ payable June 30th. Holders of record June 12th.

**Motion Picture Capital—Pfd.** (quarterly) 50¢ payable July 13th. Holders of record July 7th.

**Universal Pictures—1st Pfd.** (quarterly) 2 per cent. payable July 1. Holders of record June 21.

### Gaining Recognition

The Film Stocks on the various Exchanges did not have a very good day on May 19th last when several of them made new lows for 1925. Since then, however, there has been a gradual rise resulting in a gain of more than two points. This rise is more clearly shown on your chart. During this time the Stock Market in general has been going up and Film Stocks went along with the rest. There is no denying the fact that Film Stocks now are attracting the attention of the investing as well as the speculative public. Famous Players Preferred has definitely been placed in the investment stock class. A sure indication of the attention the Film Stocks are attracting is shown by the publicity they are receiving in the various financial papers. The Magazine of Wall Street, in fact, in its issue of May 22nd ran nearly four pages on Amusement Stocks. This was a very interesting article and well worth any one’s time to read. The Wall Street Journal as well as many of the other daily papers quite frequently make mention of our stocks. This condition did not exist as recently as a year ago. The strikes the industry has made in all branches during the last few years and the efforts to establish themselves on a sound financial basis is bringing results.

Our Stock Market is beginning to be reckoned with. 'Tis a good sign.

### The Market

Stocks this week continued the upward movement lead by United States Steel and General Motors. Among the Film Stocks, Famous Common led the way with a new high of 127 ½ for the past two years. Most of the others acted favorably. During this week First National Pfd. reached an asking price of 103. The bid and asked prices fluctuated during the week between 97 ½ and 103 with only 100 shares changing hands.

Fox Film "A" and Fox Theatres "A" were both active. Both closed the week several points higher. The turnover in Fox Film "A" was 10,400 shares and in Fox Theatre "A" 9,000 shares.

Warner Brothers Common although it did not reach a new low on actual sales showed a drop in the bid price to 7 ½ with 9 asked. On a turnover of 5,000 shares the Class "A" stock dropped to 12. This is the lowest price reached in the last two years, the previous low being 12½. Our Average Price Index reached 63 this week.
Educatio.nals' short feature, "The Vision," is sweeping the critics off their feet, and showmen are rapidly realizing the splendid box-office material in the series of six Romance Productions which Mr. Hammons' organization is handling. The Better Films Committee of the National Board of Review of Motion Pictures voted "The Vision" an "exceptional photoplay" and discusses the picture in the current issue of its publication, "Exceptional Photoplays." "The Vision," this review points out, "deserves attention both as an illustration of a serious attempt to make short pictures of outstanding merit and because it is one of the most successful examples of the new technicolor process yet produced."

The Detroit News says: "The subject is quite a revelation." Similar reports are coming in from newspapers throughout the country, as well as from enthusiastic showmen.

H. Robey, owner and general manager of the Robey Theatres, Spencer, West Virginia, informs us that The World's Champion Movie-Goer and his runner-up are men of middle age, the champion having passed his twentieth year as a theatregoer. Neither of the men wear glasses. They claim the moving pictures are restful to their eyes. We see a two-way boost here: for Robey's projectionists and as an argument in favor of a Greater Movie Season.

After all when it comes to the matter of good, box-office films, there is no such thing as a closed theatre or a closed chain of theatres. Pictures that "have the goods" are not limited by combines or monopolies as far as their thorough distribution and exhibition is concerned.

This fact is proven by Producers Distributing Corporation booking six features into Broadway houses during the month of June, when that company doesn't control a single theatre in the Broadway district! These six pictures have crashed right into New York's leading theatres on sheer merit. There was no link in any chain formidable enough to barrier down their fundamental box office worth and entertainment values.

"Up in Mabel's Room," the Al Christie feature, starring Marie Prevost, booked by the Strand and "The Prince of Pilsen," featuring Anita Stewart and George Sidney, booked by Warners, are the latest triumphs of P. D. C. Both of these will be shown the week of June 29th.

"Silence," featuring Vera Reynolds and H. B. Warner had previously been booked for the same week by the Rivoli. The other P. D. C. releases presented on Broadway during June include "The Volga Boatman" at the Capitol, "The Unknown Soldier" at the Rivoli; and "Shipwrecked" at the Broadway.

Bill Brotherho d's reissues of some of the best of the old "Bill" Hart pictures, obtainable through Cranfield and Clarke, Inc., exchanges, should put a lotta bills in your cash drawer. There were some ripping good pictures made by W. S. Hart in those days!

Tom Waller, editor of the M. P. T. O. A. Bulletin, has returned from Los Angeles, and if anybody believes Tom has enjoyed a vacation they're wrong. Tom spent three months prior to the convention shooting news stories to the papers through both the Associated Press and United Press, as well as to newspapers direct, and he was as busy as a bee in a clover bed throughout the sessions in the Film Capitol. If any publicity got away from Waller during these recent weeks the likelihood is that it was something he didn't really need.

Loew, Inc., entertained the newspaper and trade press special writers at Kenen's Chop House in 44th Street, on Monday evening, June 14, at 11 p.m., when Tom Sharkey and Jim Jeffries, fistic champions of two or three decades ago, were introduced to the writers of today. Tom and Jim are playing a vaudeville engagement over the Loew time, and will share the bills in many movie theatres during the coming months.

Damn ed clever, those English

(Continued from page 679)

parallel to every stage production of Bernard Shaw? Shaw would not tolerate it in the first place, and we would not ask him in the second place.

Did we make Sentimental Tommie an American boy? Certainly not. We took him as a Scotch lad and interpreted him in terms of our own because Tommie was cast in a universal mold.

Art is universal. "The Big Parade" is universal. Because smiles and tears and love and gallantry are universal. If the "Big Parade" were a flop in London, Marcus Loew and Louis M. Mayer and King Vidor and Laurence Stallings, M.G.M and the industry would have something to worry about. But since the rank and file of British picture patrons understand the effort there is no cause for dismay.

But if English producers are listening to the picture sense of England's cinema critics, they certainly have a rocky road ahead.

If they listen to the voice of their people, they will be well advised.

Damn ed clever, those English.
Robert Leonard Weds Gertrude Olmstead

Gertrude Olmstead and Robert Z. Leonard were married at Santa Barbara on Tuesday of last week. A wedding trip through the northern part of California is planned by the couple.

Marion Will Title Six for Paramount

George Marion, Jr., one of the screen's most successful title writers, has been engaged to title six Paramount pictures. Marion is now tilling "Mantrap," a Victor Fleming production.

Greiver Productions Buys Mattison Series

Cy Greiver, of Greiver Productions, has purchased the series of six productions being made by Frank Mattison Productions of Hollywood for his exchanges in Chicago and Indianapolis, according to a letter received by this office from Mr. Mattison.

First Western

In the last two Harry Carey for Pathe release, James O. Hogan has directed his first Western, his former work consisting of comedies and tragedies.

Horsley Perfects Duoscope Camera

With the formation of the Cinema Patents Corporation of which David Horsley is president and Tom Smith vice-president and general manager, several notable inventions affecting cinematography are being brought together into one organization. Included in these features of direct interest to everyone engaged in the production of motion pictures are the Horsley patents including the newest of the Horsley devices—the Duoscope or double exposure camera.

The Duoscope opens up new angles of unusual interest and brings to the screen possibilities for greater realism at much less negative cost than has herefove been deemed possible.

The fundamental feature of the Duoscope camera is its faculty for registering on the film two separate images at the same time.

Dave Horsley has worked out the practicability of the Duoscope Camera in the production of a ten-reel dramatization of Verdi's opera "II Trovatore," which has been completed by the double exposure camera. The operatic score for the picture is being prepared by Victor Schertzinger, Fox director.

Cooper Signed by M-G-M

George Cooper, who did some outstanding work as the comedy sergeant in "The Barrier," has been signed under a contract by the Metro-Goldwyn-Mayer studios according to an announcement by Louis B. Mayer. Cooper is well known as a delineator of eccentric characters. He played the reporter in "The Goose Woman" and the comedy lead in "Riders Up."

"King of Kings," De Mille's Next

"The King of Kings" has been chosen as Cecil De Mille's next production. The Life of Christ with all of its dramatic import will be an integral unit of this new De Mille effort.

This quiet insistent rumors that the producer of "The Ten Commandments" and "The Volga Boatman" will film a Biblical subject from the title "Thirty Pieces of Silver" and is the first intimation of his immediate plans since his decision to abandon the filming of "The Deluge."

De Villard Backs Picture Company

Jean Frances De Villard, millionaire Indian oil man, who arrived in Hollywood last week from Oklahoma, has become president and general manager of a newly formed film company, M. P. and M. P. Consolidated Motion Picture Company, whose offices are located in the Taft Building, Hollywood.

According to Mr. De Villard twelve special productions will be made by the new organization under his personal supervision. Four are to be produced in Europe and eight in Hollywood. Twenty-four short subjects are also included in his production schedule.

"Gypsy Passion," the first to be made by the Independent concern, will feature Alexander Carr, who has been signed by De Villard under a long term contract. The production will be directed by Sidney Golden, noted European director.

Other members of De Villard's personal staff are H. L. C. Thiel, private secretary; Daniel Makarenko, technical supervisor, and B. Middleton, publicity and advertising director.

Miss Jeanne Raymond, who accompanied the oil magnate to California, is a prominent society woman of Oklahoma City, and is heavily interested in the new enterprise. Ten other wealthy Oklahoma oil people are said to be interested in the syndicate.

Leatrice Joy Returns

With trunks bulging with frocks and the newest in millady's fashions from Fifth Avenue, Leatrice Joy has returned to the De Mille studio from a short vacation and shopping trip to New York. She will face the cameras as the star of "For Alimony Only" within a few days under the direction of William De Mille.

Fay Wray in Leading Role With Stroheim

After months of searching Erich Von Stroheim has chosen Fay Wray to play the part of Mitzi, the leading feminine role in "The Wedding March."

Miss Wray has been in pictures less than two years and has suddenly achieved stardom by playing the most coveted role of the season.

DeWitt Jennings in "Altars of Desire"

DeWitt Jennings, who is playing the part of Fire Chief Wallace in "The Fire Brigade" at the Metro - Goldwyn - Mayer studios, has been given the role of the sherriff in "Altars of Desire," which stars Mae Murray, with Conway Tearle in the featured male lead.

Tell Us and We'll Tell the World

On the West Coast

Von Stroheim Casts Fay Wray in Leading Role

Indian Oil Man Backs Picture Company

Hattrick of International in Hollywood

Tel.: Gladstone 0308

Larry Urbach, Manager

B U R T O N K I N G

Will direct twelve pictures for Chadwick.

T O M R E E D

Not a leading man, but Universal City publicity director, says good bye to Larry Urbach on leaving for New York where he joins Carl Laemmle on his European trip.
Edgar Hattrick in Hollywood

We met Edgar Hattrick at the station on Friday of last week. He came in from New York on his usual visit to the West Coast where he, as manager of the International News Weekly, looks after western business and after three weeks' intensive work returns to his desk in New York.

Joe Hubbell, West Coast manager of International, was at the station to greet his chief. Among the other greeters were Harry Brand, publicity director of United Artists; Fritz Tidden, of Metro-Goldwyn-Mayer, and several local newspapermen. John W. Grey, well known scenarist, accompanied Mr. Hattrick on the trip.

King Here to Direct Twelve

Burton King arrived on the West Coast this week. King will direct twelve feature productions for the Chasidow Pictures Corp., and will start on his first production within the next ten days.

"Delicatessen" Finished

The final week of production on Colleen Moore's starring vehicle, "Delicatessen," has been reached, according to Director Alfred E. Green. Miss Moore is supported in this First National picture by a cast including Jean Hersholt, Malcolm McGregor, Arthur Stone, Bodil Rosing, Dorothy Seastrom and Cleve Moore.

Pathé Activities on the Coast

Spencer Bennett is finishing the last scenes of the new Pathé serial, "The Fighting Marine," in which Gene Tunney stars. The serial is from an original story by Frank Leon Smith, Pathé production manager, who has written all of Pathé's most successful serials. Bennett and a full Pathé crew came from New York to make the picture. Bennett's last direction vehicle was "Snowed In," also written and supervised by Frank Smith. Arch Heath is co-directing with Bennett.

At the Hal Roach studios Monty Banks is making the first of twelve feature length comedies he will make for Pathé. This one is titled "Atta Boy," and has a most pretentious cast. Virginia Bradford plays the feminine lead opposite Monty. Virginia Pearson, America Chister, Alec B. Francis, Earl Metcalfe and many other well known actors are included in the company. Arthur McArthur is producing the Monty Banks series for Pathé.

Leo Maloney, one of the pioneer western actors of the screen, has just finished the first of a series of Westerns he will make for Pathé. This first is titled "The Right Hand," and is from the original story and script by Ford Beebe. Seven former directors all well known in Hollywood played in the story. Paul Hurst is the leading heavy.

Noted Film Dog Dies

Peter the Great, noted film dog actor, shot in the neck on Sunday, June 6, when his trainer, Ed Faust, and Fred Cyriacks, a dog breeder, engaged in a dispute which ended in the firing of several shots, died on Friday of last week in a Hollywood veterinary hospital.

Universal Starts Two More Serials

HAVING just completed two ten-episode chapter plays, Universal is preparing to launch production of two more pictures of this type. William Desmond has returned to the studio after an absence of eight months, during which he made an extensive vaudeville tour. He will star in "The Return of the Riddle Rider," under the direction of Robert Hill. The leading feminine role has been given to Lola Todd who made a hit in "Scarlet Street," with Jack Dougherty, the last picture from Henry McRae.

Ray Taylor will direct Wallace MacDonald in "Whispering Smith Rides," and J. P. McGowan, well known actor and director, will play the part of Whispering Smith. Rose Blossom, famous Harrison Fisher and James Montgomery Flagg model, will play the lead opposite MacDonald.

Douglas MacLean is resting at Catalina for a week preparatory to the starting of his next feature for Paramount. George J. Crane of the MacLean staff accompanied him on the trip.

Mabel Normand, favorite comedienne, is back in Hollywood. She arrived from the East with the Norma Talmadge party, completing her journey by motor from San Bernadino.

Alexander Carr

Who will play the lead in "Gypsy Passion," Consolidated Motion Picture Company's first feature, greets Miss Jeanne Raymond and Jean Francis DeVillard, millionaire Indian Oklahoma oil man, on their arrival in Hollywood.

Hollywood Flashes

Jane Novak is playing the leading feminine part in "Lost at Sea," a Tiffany production. Louis Gasnier is directing.

The next picture to be produced by Sam Briskin for Banner Productions will go into production next week. "Unknown Treasure" is the title. Noel Smith has been engaged to direct at the Fine Arts studio.

Julius Singer, head of Universal's short subjects department, spent last week at Universal City looking over productions. Mr. Singer left for San Francisco on Saturday and will tour some of the principal cities en route back to New York.

Russell J. Birdwell, newspaper man, has been signed to direct for Renaud Hoffman. His first production will be a newspaper story entitled "The Final Extra."

Anita Stewart has increased her many real estate holdings by the recent purchase of valuable business frontage on Magnolia Avenue, near the First National Studios in Burbank.

Patsy Ruth Miller's next picture, according to plans outlined for her by Warner Brothers, will be "What Happened to Father," the Mary Roberts Rinehart story in which she will be starred.

In the last two Harry Carey pictures for Pathé release, James O. Hogan has directed his first Westerns, his former work consisting of comedies and tragedies.
The Second Annual National
Greater Movie Season
1926
Celebrating the Motion Picture's Thirtieth Birthday

Washington Showmen Organize June 22

By HARRY M. CRANDALL
Executive Vice-President, Stanley-Crandall
Company of Washington

ALTHOUGH skeptical, at the time, of any profitable benefit that might accrue from so revolutionary a late-summer project, we must, with equal frankness, admit that the "Greater Movie Season" launched in Washington, D. C., in mid-August, 1925, brought the exhibitors of the District of Columbia surprising returns at the box-office.

There is no apparent reason why the prospective "Greater Movie Season" campaign being planned for the season of 1926-27 should not return even greater values for the reason that since the idea has been proved both feasible and compensatory, the individual exhibitor will offer a greater measure of cooperative help than before conviction placed its grip upon his consciousness.

Washington Problem Is Different

The Washington exhibitor is confronted with problems that do not obtrude themselves upon the showmen of other cities of comparable size. We in the Capital have a potential audience comprised of practically one type of patron. There is no appreciable trade or commercial class to which to appeal because there is no appreciable trade or commerce in the National Capital; there is no tenement element; no vast horde of artisans. Perhaps 90 per cent. of Washington's motion picture attendance is drawn from the huge army of government workers who occupy their posts by virtue of having passed competitive mental tests—the Civil Service examinations—and whose incomes are fixed throughout the year, regardless of industrial upheavals or financial depressions in other parts of the country. Appeal to this element must be upon a high plane of intelligence and integrity. They are just as smart as we are and cannot be hoodwinked.

It was with this thought in mind that our 1925-26 campaign was planned. The basic purpose was to convince the theatre goers of the Capital City that a month earlier than ever before in the history of the industry they would have available for their pleasure a better grade of picture than the corresponding weeks of earlier years had been able to provide. That idea was disseminated by the use of posters, window cards, newspaper advertising, apart from that devoted to the individual theatres' current attractions, honest and informative use of the news columns of the press and the radio.

Nelson B. Bell, in charge of advertising and publicity for all of our theatres, was on the air at the time with "The Crandall Saturday Nighters" and was able to reach a tremendously large audience on the subject of the "Greater Movie Season," which he did consistently throughout the campaign.

The first organization meeting for the drive of 1926-27 is scheduled for June 22nd. It is probable that the same general plan of campaign used last year will be adhered to.

An important factor in the success of last year's offensive, needless to say, lay in the fact that the exhibitor made good his every claim. The pictures were better and all of the representative first-run houses staged special attractions in addition to their usual programs to stimulate interest and encourage attendance on the part of the public. No better earnest of the conscientiousness of the Washington exhibitors need be advanced than that they increased attendance at a time of year when Washington's population is at its lowest ebb, purely by the merit of their bills and the honesty with which they sold them to the public as indicative of what "Greater Movie Season" really meant.

This I consider a genuine achievement, when thought is given to the fact that there were absent from the city the President and his cabinet and their respective clerical forces; the Congress of the United States, with the large retinues of both House and Senate; the Supreme Court and its forces and governmental summer vacationers whose number cannot even be remotely approximated.

The "Greater Movie Season" is an admirable agency for the bolstering of late summer business in our theatres and should be wholeheartedly supported by every exhibitor in the country who has the best interests of the industry, as well as himself, at heart.

Prominent Exhibitors Praise
Greater Movie Season Idea

THE following endorsements of Greater Movie Season may help showmen to decide whether they will participate this year:

F. B. Smith, Majestic Theatre, Stuttgart, Ark.—"I think that the Greater Movie Season program is the best thing that has ever been started, especially for a small town such as mine."

Mr. Luckel, Bijou Amusement Co., Mobile, Ala.—"We exhibitors of Mobile took part in Greater Movie Season and found it a good stimulant for business and believe it to be a good advertising campaign to be entered into each season."

Frank W. Purkett, Kenema Theatre, Fresno, Cal.—"I enjoyed remarkable business in my theatres in Fresno throughout the season last year."

H. E. Huffman, Huffman Enterprises, Denver, Co.—"I participated in the activities and assisted in the direction of Greater Movie Season in Denver. We should make it an annual affair."

Willard C. Patterson, Atlanta, Ga.—"Reports from all theatres indicate from 10 to 40 per cent increase in business over the past three months. Many of our second run houses showed the greatest increase. Greater Movie Season was a great success. Let's have it every year."

Paul D. Hollen, Royal Theatre, Mt. Hope, W. Va.—"Greater Movie Season certainly has my endorsement, as I put it over in a small town and increased our August business nearly 40%..."

George A. Mc Dermitt, Oklahoma City.—"There is no doubt of the success of the Greater Movie Season Campaign, and it showed its substantial reaction at the box office."
Ms. W. Larmour's Latest School Idea
Is Star of All Graduation Stunts

About this time of year managers are trying to make an appeal to the school graduates. Most of these take the form of a congratulatory card. Generally these cards are good for an admission to the theatre.

Anything along these lines is good, but one another rose on M. W. Larmour, of the National Theatre, Graham, Texas. He takes first, second and third consolation prizes with his latest stunt.

As you may have gathered from earlier reports in this department, Mr. Larmour stands pretty close to the school authorities. For making this he has surprised one of the High School classes each month through the school year. This is the class having the most perfect attendance record for the previous month. A committee from the class selected its own feature from Mr. Larmour's underlines and it has been a material help toward good school attendance.

Paying Him Back

Shortly before the graduation the Senior Class decided to have a class afternoon at the National. Mr. Larmour arranged to reserve seats for them and after parading around into their class colors, they lined up in front of the theatre for the class photograph and insisted that Mr. Larmour pose with them. They were paying for their tickets this time, but they felt that Mr. Larmour belonged.

Later he was called upon for a speech, and in the course of his talk he expressed the house that he would have the pleasure of sending them all congratulations.

He already had arranged with the principal for a list of names of the class, and he had prepared on the hektograph a card with a sketch of a boy and girl in mortarbords and gowns with "Congratulations and best wishes from N. W. Larmour." One of these and a pass good for one month was placed in each envelope.

Beating the World

After the examinations he took these envelopes over to the school and as the credits of each pupil were added up, he either checked the envelope or removed it from the batch in the case of failure. Within five minutes after the work had been graded he had the envelopes in the post office, where by arrangement with the postmaster the letters were immediately rushed through and into the boxes. More than half the class was waiting to receive the mail, and it was through him that they got the first notice of their success or failure. He beat the newspaper by four hours and the official school report by nearly a day.

He made every pupil his friend for life, and they always will regard the National as their house.

A Goodwill Stunt

Previously he had taken a space in the school annual. He wanted to make it distinctive, so instead of the usual "Congratulations of the National Theatre" he inserted this copy:

I am not buying this page with the idea that it will be of great value to me as an advertisement.
I am buying it as an encouragement to the class of '26 and to show my appreciation of all they have done for me.
And fifteen years hence, when possibly my daughter will be one of the class of '41, I am sure some of the present class will do as much for her.

M. W. LARMOUR, National Theatre.

The copy not only made town talk, but sixteen of the graduates took the trouble to write Mr. Larmour to thank him, and most of the remainder thanked him in person.

And on top of that Mr. Larmour decrees the fact that at the recent Paramount convention in Dallas he was introduced as "the best advertising in Texas." He's too darned modest! We'll second the motion.

This Takes Two

Here's a stunt E. P. Briggs used for a Social Celebrity that will work on any barley play as well as it did for Menjou at the Rialto Theatre, Pueblo, Cal.

A man made up to look something like Menjou as a barber went down the street followed by another man with a sheet about his neck. At vantage points the customer would sit on a camp stool while the Menjou did a comedy job of lathering. A three-foot property razor was part of the outfit, and at the end of the lathering this was raised and a banner dropped from it advertising the play. It battered a lot of extra business.

Got S. R. O. With A Goodwill Stunt

Usually a goodwill stunt pays for itself on the installment plan. It may mean a temporary loss, but the return in house favor will capitalize itself at the box office in the weeks that follow. However, you can get an immediate profit as well if luck favors you and you use your head.

Lockport, N. Y., has a particularly good High School band. The boys are sponsored by the Chamber of Commerce and the four leading civic clubs, but when funds were needed to send the youngsters to Ithaca to take part in the State contest, it was George T. Cruzen, of the Palace Theatre, who found the funds.

He donated a percentage of the receipts for the three-day run of Let's Get Married in return for a half-hour concert each evening. They could not appear at the malines, but the night shows were a trio of turnaways. The newspapers backed up the verbal advertising, and even with the bank's share figured out Mr. Cruzen still had better money than he had a right to expect at the fag end of the season, so he not only made an immediate profit, but he stands solidly with the citizens, the newspapers and the five local organizations.

Punches 'Em

For the summer the Fort Armstrong Theatre, Rock Island, Ill., has cut its four-pager down to postcard size. Its chief claim to novelty lies in the fact that the postcards are punched on one end so they may be hung up for reference. Using government cards, the house saves half a cent on each mailing and the cost of stock as well. That is one of the funny things about the last postal increase. You have to pay more if you supply your own stock.
A Bunch of Ideas
From Wallace Allen

Wallace Allen, of the Majestic Theatre, Memphis, comes in with a double handful of good ideas, one of the best of which is a hook-up with a local paper whereby he has access to the latter's "morgue." Newspapers file all cut material against possible later use, and a paper that has been in existence for any length of time can produce anything from a white elephant to a bathtub bathing beauty. Mr. Allen got "Dempsey in Training" and the Byrd Expedition in the Fox News without stills, the print being rushed ahead of the still pictures. The morgue not only gave him lobby stills, but the pleased newspaper advertised the fact that the pictures had been supplied, and it gave the house good publicity. He has arranged to make further use of the morgue—naturally.

He broadcasts an hour's program every Friday afternoon and in the announcement he offers to send a pass to anyone writing in. Hundreds of replies are received, and to each a pass and form letter of thanks is sent. As the pass must be used for a current attraction, it cannot be saved up, and each pass brings at least one paid admission.

But his best recent stunt was to assume direction of the picture presentations for Boys' Week. He staged the shows for all the picture theatres. His own offering was the High School's boys band, which got him a lot of immediate business, but the goodwill angle is even more important.

Now he is planning a series of harmonica contests to liven Friday nights with.

Old But Good

Digging into ancient history, the Broadway-Strand Theatre, Detroit, borrowed a collection of opium pipes, blackjacks, brass knuckles and other outlaw jewelry from the police and made a display in a drug store window with a card lettered, "These are dangerous playthings. Don't fool with them or you will be Outside the Law with Priscilla Allen and Lon Chaney, etc." There were several cards of similar import, twenty stills and a one-sheet of the star.

The picture ran second only to The Phantom of the Opera.

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

Radio contributed another act when The Record Boys, who came to prominence through their W. J. Z. appearances, were booked in for the show which had Richard Barthelmess in "Ranson's Folly" as the feature photoplay. Besides these three entertainers the program had three other presentations, the Topical Review and the feature, the whole performance taking up two hours and five minutes.

Of this time Barthelmess' picture took one hour and twenty minutes, and the stage incidents thirty-seven minutes. The Review was eight minutes long, as usual.

The overture was Leoncavallo's "Pagliacci." The lights were as follows: Dark amber bridge floods on the orchestra and fabric drapes at the sides; two dark amber floods from the dome on musicians; green footlights and red borders on large and small stages. The overture required eight minutes.

Estelle Carey, soprano, well known to audiences here, followed the overture, appearing on the apron of the orchestra stage. Her selection was "Cinnaminia" from Friml's "The Firefly," requiring three minutes. The lights included a lemon spot on the singer from the dome; bridge lights of deep blue on the draw curtains closing in the production stage; green footlights on small stage.

After the Topical Review came Melodies Eternal, preceded by a film announcement naming the numbers, as follows: "Serenade" (Schubert); "Meditation," from Massenet's "Thais"; Finale from Gounoud "Faust," and Liszt's "Liebestraum." This presentation took thirteen minutes, as follows: "Serenade" was done by baritone dressed as gray-haired music master seated before an organ painted on a scrim. As he sang the lights dimmed up behind the scrim disclosing a girl seated in a rose bower, representing the singers vision; "Meditation" was played as a violin solo by the concert master from his place in the orchestra, under a white spot, as six girls of the ballet danced on toes before viole drapes and lighted by flesh pink floods from the dome; "Faust" was played by the orchestra with black velvet draw curtains across the small stage and with light blue bridge floods on the musicians; "Liebestraum" was played by Lilly Kovaes, pianist of the orchestra, as the ballet appeared on the production stage in a scarf diamente lighted by bridge floods color wheels dissolving.

The Record Boys were given thirteen minutes in which to do five selections, as follows: "Oo-Long's In Wrong In Hong Kong," "Call On Silvery Moon," "Twenty-five Years From Now," "Yodelin' Bill" and "I'll Say It With A Pretty Little Song." They appeared on the apron of the large stage, the pianist using the piano in the orchestra. A different colored spot from the dome was used on the Boys for each selection.

Exploitation for the Record Boys included a typewritten letter to all radio fans who had written to WJZ concerning the three singers.

"Thanks for the—"

Charles Morrison put over Let's Get Married with a neat pony card banded in the back for the picture. This was driven by one of the ushers and there was a different girl each afternoon, for they regarded it as a lark.

As the ushers were from good families Morrison sent them to the high schools about dismissal time and the boys would greet the girls they knew with "Let's get married," at the same time thrusting a herald into her hand. This is a good stunt where the boys know their victims, but only then. It was a strong help to business.

Page Oscar White

Some years ago Oscar White, then at the Rex Theatre, Sunter, put a real dollar bill in the pocket of a cutout in the hope that someone would take it and give him a news story for a dollar. No one did.

Just now George Settos, of the Lyric Theatre, Lima, Ohio, used a cutout of Cohen and Kelly with Cohen trying to slip Kelly a 20 cent. To make this realistic he put an actual bill and yet it was not until the last day of the engagement that the money finally disappeared.
Circus Invasion Made Manager Hustle Extra Coin

Circus Invasion Was

A Help to Business

Otto Meister did not trail the circus parade when the tent attraction came to Milwaukee. Instead he turned the front of the White Theatre into a miniature circus, using Hearts and Spangles as the attraction.

This gave him plenty of vivid paper with the circus flavor, and he built upon this with painted banners that ran close to the side-show style. In the corners of the lobby were cory-corner tents with clown dummies in each. He had everything but the sawdust.

His Own Parade

This was all right for the front, but Mr. Meister wanted to reach the people who were not going to pass his house, so he organized his own street parade to bally the crowd in.

The result was that instead of a sagging business he played to more money than usual because he got a generous share of the extra population which had come in from the surrounding towns to see the tented show. Here was more circus, so they took that in, too.

This was the first showing of the picture, as it was not announced for release, though there was a demonstration print in the Universal exchange.

A circus may be "bad medicine," but you do not have to take your medicine if you can find a way out.

Single Beat Feature

The White Eagle Theatre, Toledo, booked the Fox Varieties, a set of 26 one-reel novelties, with the idea of rounding out its program with a variety of shorts, but when it found listed one on Poland, the Nation Reborn, it had a herald done in both Polish and English to capitalize the interest of the large Polish population.

The herald was supplemented by a dual-language banner on the house front for a week in advance, and the one-reeler pulled more business than the feature the two days it was run.

It isn't the length, but the interest which counts, and often the short can pay for the entire bill if it is given a little help.

FIGHTING A CIRCUS WITH A CIRCUS FEATURE HELPED

Probably you know what a circus can do to your business. When the circus came to Milwaukee Otto Meister, of the White House booked in Universal's Hearts and Spangles, plastered his front and ran a street parade. It beat the opposition.

Shooting Babies

The latest photographic circulation stunt was worked in New York for the run That's My Baby at the Rivoli. The Graphic, a noisy tabloid paper, snapped ten babies a day and ran their pictures on the front page.

Mothers identifying their offspring were given $10 and a pair of seats. It's a good stunt if you get a newspaper with a circulation among the class of persons who patronize your theatre, but the Graphic is not read by many who go to the Broadway shows.

If you can't use cuts, why not shoot the kids and paste the pictures in your lobby. It will work well where cuts are not available.

Good Profit

Edgar Hart writes that the frame in a drug store window giving the showing times of the various features at the Colonial Theatre, Portsmouth, N. H., has already shown a profit of several hundred dollars in added business.

As the frame cost him $1.50 and he letters his own cards, this is a pretty good net profit. In case you overlooked the first item, this is merely a neat frame giving the showing times of each program item, with a space in which the druggist plays up some specialty.

Sold by Sample

In addition to using a "Lost World" monster on a float, David Schaeffer, of the Central Theatre, Jersey City, worked out an effective lobby cutout—a lion and tiger fight—apparently cut from some jungle picture. It was made more realistic by framing with palm trees, tree branches and vegetation.

But the big noise was the skull of "one of the hundreds of prehistoric beasts which come to life again, fight, breathe and frolic in the Lost World." It seems to be the skull of an elephant, but it certainly lives up to its billing for looks. It was one of the prize winners in the First National Month Contest.

Worked 50-50

Charles F. Shire and the American Legion worked a book-up on Behind the Front at the Lincoln Theatre, Lincoln, Neb. The Legion supplied its mailing list and in return Mr. Shire offered a free admission to all who joined during the run and also gave free tickets to those delinquents who paid their dues during the run of the play. The Legion also supplied the men and properties for a prologue and helped to run the business up materially.
London Exhibitor Puts Over Main Street Exploit

Two Good Live Ones
For His Secretary

Two lively stunts helped put over His Secretary at Scottsbluff, Neb., where they seem to manufacture exploitation all out of proportion to the size of the town.

The first was worked in a dance hall when it was crowded by a Saturday night crowd. An agitated woman burst into the place and tearfully demanded her husband. She located the culprit and slammed him all over the place before she dragged him out. Then interest centered upon the woman he was with when the wife arrived. She had worked her way to a point near the musician’s platform and mounting this she unrolled a banner reading “I am His Secretary. Meet me at the Orpheum.”

Everyone told everyone else and the story largely helped to sell tickets.

The second stunt employed the same man, this time with a blackened eye and a sign stating that he had tried to kiss His Secretary—at the Orpheum.

W. H. Ostenberg had the assistance of Hal Ellas in putting these over.

Bargain Rates

While you are squirming under that extra half cent tax on private mailing cards, read this and weep.

Recently the New National Theatre, Winnipeg, had a revival week with “Over the Hill” for the feature.

Several thousand cards addressed “To the Householder” were gotten out and these were merely postmarked without being stamped and placed in every house at a cost of one-half cent each, the argument being that since the cards did not have to be sorted for addresses it would show a profit at the price.

It’s sound argument, but it probably would not work here in the States.

AN IMPERFECT SHOT AT THE MIKE BARREL STUNT
The photograph is not very good, but you can get the idea. You load a truck with barrels of Mike and if you want, you tip the load over at a busy corner. This is the load prepared by the Strand Theatre, Massena, N. Y.

English Exhibitor Shows His Hustle

H. Sheridan Moore, of the Tower Theatre, London, got away very nicely with the “Main Street” stunt when he wrote suggesting that the street on which the theatre was located should be called Main Street instead of Rye Lane, following this with a petition to the Borough Council, which was denied after a heated debate.

Then he wrote the papers again withdrawing his suggestion since it had sufficed to put the picture over. The stunt worked well over here, but the suggestion to change the name of a centuries-old street was regarded almost as irreverent and got many times the attention.

Just to show that this was not an accident, Mr. Moore submits a snappy twenty-page weekly program with plenty of cuts and text, the cover being tint paper printed in red and black. It can hold its own with the best of our weekly programs.

Then he adds a novelty capitalizing the tower from which the house takes title. This is a four-page card to the inner pages of which is fastened a color print in such a manner that when the folder is open the tower rises from between two views of the house.

This was used to advertise Sally of the Sawdust, which split the last week in April with Kiki, from which you can figure the class of the Tower bills. The Light of Western Stars was run with Kiki and Boomerang Justice with Sally. The double feature appears to have hit England. Pretty soon we shall be copying from England instead of supplying suggestions, for they are learning rapidly over there.

Animated Posters

Recently the Times, of Longmont, Colo., announced that on a certain day any boy who came to the Times office wearing fantastic clothing and either a derby or a silk hat would be treated to a show at the Longmont Theatre, but he had to plaster the hat with a sign read-

Worth More

Quarters were worth thirty-five cents in Waco, Tex., during the run of Miss Brewster’s Millions at the Hippodrome Theatre, but they had to be dated 1906 to be good for admission without an additional dime. There was a wild scurry for the proper date, and J. P. Harrison pulled in a lot of extra business without having to make many price concessions.

GIVING THE SEA BEAST A CHILL IN CALIFORNIA
This tire card on the Warner Brothers release was advertised by cars carrying spare tire cards. The photograph was made at Lake Arrowhead and, of course, is not typical of the famous Southern California climate.
Tige Was Prize from Buster Brown Club Contest

Gave Fine Dog to
Buster Brownies

Bob Wood, Universal exploiter in the New Haven district, helped the Olympia put over the Buster Brown comedies to extra jazz by building up the original club stunt.

It started off in the usual way through the formation of a B. B. club by the New Haven Union, with a free show once a month to its members. Membership cards were to be had on presentation of an application blank cut from the newspaper.

The stunt ran on this for about ten days, opening with a front page story and then going to the inside pages, but at the end of that time it once more slapped the geometrical centre of page one again.

This was done by the announcement that a Boston bull resembling Tige would be given to some member of the club. Each member, on joining, was credited with 50 points. An additional ten points was given for each new member brought in. The member having the highest number of points at the end of the predetermined period earned the dog.

To get Tige properly introduced, there was a parade to the Olympia for the first "session" of the club; a morning matinee, and for a third time the stunt crashed for a cut and story on the initial page, this time with a run over to page two, and a Sunday edition, at that.

Buster Brown clubs seem to have replaced the birthday idea for the time being, and can be worked up for columns of space in any town where there is more than one daily paper. You can always land the story on one out of two, and generally where there is only one.

A Lloyd Contest

One of the posters on For Heavens Sake shows a little girl whispering into Harold Lloyd's ears. To most managers it was just a poster, but it was a winner to E. P. Briggs, of the Rialto Theatre, Pueblo, Col.

He gave the local paper 25 tickets as prizes for the best suggestion as to what the little girl was saying. Some clever replies were received and laughs helped the comedy to get still further over.

Dressed a Cutout For a Lobby Frame

Cutouts make effective displays in the lobby, but sometimes a cutout can be worked over into something really artistic with little effort. Here is what H. C. Farley did in the lobby of the Empire Theatre, Montgomery, Ala., on The Only Thing.

A DOUBLE BOX CAR ON MIKE FROM THE NEMO THEATRE

The Johnstown, Pa., house goes the average one better with two cars. They worked out a very showy display and one that was a material aid to business. Mike cars are fast getting into the class with Iron Horses.
Denver Realtor Paid Skinner’s Exploitation Costs

ANOTHER OPERA PHANTOM WHO GOT AN AUTOMOBILE RIDE
This time he hails from Sherman, Texas, where his supposed preference for a certain make of car got the loan of a demonstration car for the Gem Theatre. The mask and dummy were hired from a costumer and cost very little.

Had Clever Ideas
Selling Hands Up
J. P. Harrison got Hands Up rather late, but he put it over with a bang at the Hippodrome Theatre, Waco, Texas.

For the stage he ran an interpolation in a fashion show. On a darkened stage a burglar entered to fumble with the combination of a dummy safe. Another man, in the costume of Raymond Griffith, entered with the command to put his hands up. The burglar did so, there were two pistol shots and the spotlight hit a sign for the picture on the front of the safe. The sign was on a roller shade which was pulled down by the burglar at the proper moment.

In the lobby a huge silk hat served as a screen from a motor which caused a cutout of Griffith, with upraised hands, to bob up and down from behind the hat, the title itself being properly lettered.

Monday night a Hands Up Party was announced when all who had been held up or robbed recently were to be the guests of the theatre. All they had to do was to write out their experiences and send to the theatre, and the passes would be forthcoming. Many of the letters were clever enough to serve as press material, and a pleasant time was had by all.

Good Cards Won

These were all exclusive men’s shops where the usual window card would not be tolerated. He had his artist paint up six art cards reading “What the well-dressed man will wear can be seen in A Social Celebrity, with Adolphe Menjou at the Strand.” Not one shop refused the cards though they are deaf to most exploitation suggestions. These cards were artistic and they sold the idea of good dressing.

A Compound Exploit
Was a Ten Day Help
Hooking in to a real estate firm put Skinner’s Dress Suit over in Denver for a knock-out business at the cost of only a few passes. The real estate firm paid the freight gladly because it was able to get some newspaper cooperation that never would have gone to the building development alone.

Charles E. Lounsbury, Universal exploiter, was supposed to help fill the America Theatre with the Denny play, so he sold the real estate firm the idea of presenting the local National Guard flying field with a hospital equipment, in return for which the Guard donated the use of three planes for an entire week.

Then the Post, the leading newspaper, was induced to open its columns to a “sky hunt.”

Each day a section of the city would be designated by the newspaper and the three planes would fly over this area, dropping two sets of cards. One set carried the autograph of Reginald Denny and these were good for a pass to the America.

The other cards were in series of thirteen and on each was one of the letters spelling “Wilshire Park,” the name of the development the concern was trying to put over. A complete set was good for a prize, the prizes aggregating $300. The final day the cards were dropped on the Wilshire Park lots themselves and a crowd of 5,000 had gathered.

Large display ads for the Park, carrying mention of the house and play were used daily, and the Post was duly appreciative of this addition to its advertising revenues. Meanwhile the Park had received advertising that it could not have gained in a three months’ straight advertising campaign, and the America cashed in again.

SELLING THE BLACKBIRD TO LOEW’S STATE, ST. LOUIS
The title has sunk into the ground in the photograph. It’s there, just below Chaney’s name. The lower card announces “Not Chaney the grotesque, but a thrilling mystery drama. A powerful love story.” He is back of the bars.
Makes One Striking Figure Basis of Three Spaces

Holds to Opener Through the Cut

Here are three displays from the Superba Theatre, San Diego, Cal. on Outside the Law, in which the same silhouette is used to hold the diminishing space to the opening announcement.

The first is a four sevens, evidently for the opening day, in which the figure of Chaney stands out against the Chinatown background. This is a particularly pretty space, and the contrast of the black figure with the sketchy background and the light type announcement gives it a sinister effect that suggests the theme of the story. As an advertisement apart from the other two it is decidedly good.

They will remember the cut, and mentally they will supply the background to this single figure. All of the value of the four sevens lies to a cut only half the size.

Later there was a reduction to little more than two threes, but with the previous spaces, this space is ample.

Six inches do the selling on the strength of the previous work, because in all three the single figure is the outstanding factor and this was supplied in a variety of sizes.

Where you are dependent upon supplied cuts for your material, you generally have to take what is given you, but where a series of cuts are not available, you will find that you can still obtain much of the effect through using the full mat for the opener and cutting down.

If you have one striking figure you can have two or three casts made and scale these to fit your diminishing sized ads toward the end of the run, and make more of an impression than where the cut is changed for each new announcement. You do not have to use all the cut gives you, but only so much as you require.

Puts Over Three With One Display

Here is another example of combination advertising from Cleveland. Three minor houses offered The Devil's Circus at the same time and were coupled in a two fives with the result that each house pays for but little more than three inches for a ten-inch display. Here the houses are all under one management, but the same thing could be done by independent houses playing the same attraction.

The illustration has apparently been cut down from a larger mat, but it gives a good attractor. The title and star are also part of a mat, apparently, but it would have paid to chop below the star name to get the attractive title better display in type. There was plenty of room and this title is not good display.

The top bank of sales talk is the sort of thing that does little selling. It creates no special interest in the play, but there is a solid punch in the bottom line with its reference to a 200-foot drop into a den of lions. It would have been easy to have gotten as good a punch line for the top, and it would have paid. Probably the earlier run was trusted to put this over to the lesser houses,
Frames One and Two in a Very Attractive Display

but it would have cost no more to have thought a little harder for a better top line, and it very probably would have sold extra tickets. It does not even pay to take the first line to present itself. Work on it until you have achieved a real seller. It does not even follow that because it is in the press book it is a good sales line. Fight for the best.

Frames a Display
From One and Two

George A. Markell, of the Strand Theatre, Pittsfield, Mass., sends in an interesting display on The Unholy Three composed of a single and a two-column cut from the plan book.

Type Display is
Backed by a Cut

This space from the Mozart Theatre, Canton, Ohio, on The Cohens and Kellys is a nice combination of type and cut, with the type put where the cut cannot bother it.

Double Panel Effect
Gives Pretty Layout

Most Baltimore and Sunday spaces are attractive, for they seem to have good composites there, but we think that this advertisement on Irene from the Rivoli Theatre is just a little better than the average.

USING TWO CUTS

The top is a single-column character sketch with a type star name and the play title running on a two-column cut. This gives him just what he wants, and better than the plan book two-column cut, so far as his house is concerned.

Probably none of his patrons knew—or cared—that this was a combination of two cuts and not original art work.

Very few managers seem to realize that they can do stunts with the cuts. Either they use them as they come, or they complain that they cannot get what they want. Mr. Markell "rolls his own" and does very nicely, getting just what he knows will appeal to his clientele.

We should like to have more examples of tricked cuts. Shoot them in, please.
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 reception without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.


BLUEBEARD'S SEVEN WIVES. Stars, Ben Lyon and Blanche Sweet. Again we have to compliment Bob Kane. Our patrons liked this picture. The house was in an uproar when they set out to form the French type and ran into hundreds of them. This picture shows we are good when you send them home smiling. Town 5,000. Good. Sunday, yes. Special, no. Appeal, sixty percent. Town 150. Draw rural type. Admission 20-40. L. L. Like, Dreamland Theatre, 1,150 seats, Drummond, Montana.


DANGEROUS GIRL. Star, Norma Talmadge. While this mythical Kingdom stuff long ago was worn threadbare it is nice to produce them and thus making life hard for us. This picture was unquestionably a good one of its kind but one that has saved us from bankruptcy. It should have done a lot of business and I believe it would have. The audience here like to see Norma—Eugene together. Adm. 10-20. M. C. Werner, Royal Theatre, Reading, Penna.

INFATUATION. Star, Corinne Griffith. Good show. Griffith well liked here and generally gets out for us. Town, Yankton, So. Dakota.

IRENE. (5,400 feet). Star, Colleen Moore. This picture pleased them all one hundred percent. Fine business three days. Tone, okay. Sunday or special, yes. Appeal, good. Town 5,000. Draw family and student class. Admission 10-20. M. C. Richards, Star Theatre, 600 seats, Decorah, Iowa.


SPLENDID ROAD. (7,646 feet). Star, Anna Q. Nilsson and Robert Frazer. Gave fine satisfaction. Our patrons told us that they liked it and we had lots of comments that were all good. Attendance above the average from 5,500 to 6,500. Farming class. H. Tammen, Moon Theatre (400 seats), Yankton, So. Dakota.


UNGUARDED HOUR. (7 reels). Star, Milton Sills. Fair good entertainment but not the kind of pictures the fans want Sills in. Probably the Sills for this hour have been more appreciated with some lesser star but patrons want Milton in vigorous type pictures. Tone, none. Sunday and special, no. Appeal, fair. Town about thousand. Adm. 10-25; 15-35 on special. H. H. Hedberg, Amusement Theatre, Melville, Louisiana.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. Fair good entertainment but not the kind of pictures the fans want Sills in. Probably the Sills for this hour have been more appreciated with some lesser star but patrons want Milton in vigorous type pictures. Tone, none. Sunday and special, no. Appeal, fair. Town about thousand. Adm. 10-25; 15-35 on special. H. H. Hedberg, Amusement Theatre, Melville, Louisiana.
Four Winners

C. C. Dunsmoor wins attention as owner and manager of the Legion Theatre, Marshalltown, Iowa, the biggest little theatre in the State—Mrs. Dunsmoor wins on charm and good looks—Togo, their mascot, wins for cleverness—and the fourth winner, held by Togo, wins on merit.


MAN WHO CAME BACK. Star, George O'Brien. Doesn't have the "Ike Beadle" or other dime-store films but the story by J. Fleming Wilson is certainly a powerful one. The theme of the film is of the most vital and timely we have shown. If you didn't have it, better get it. Tone, good. Sunday or special, yes. Appeal, ninetysixty-five percent. Town 3,500. Draw all classes. Admission 15-26. H. W. Nauman, Moose Theatre, (300 seats), Elizabethtown, Penna.

OH YOU TONY. Star, Tom Mix. Good picture, the kind that made Tony the favorite he is. Tone, okay. Sunday or special, no. Appeal, very good. Town 3,700. Draw general class. Admission 16-25; 10-40 on specials. Kriegbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.


BETTER LUCK NEXT TIME. (4,000 feet). Star, Lewis Stone. Good story and a real hit but at that it's a hundred percent picture. Fine acting and a story true to life. Believe everyone was pleased and lots of good comments. Don't be afraid of this one as we will go. Fine cast in first class condition. Tone, fine. Sunday, yes. Special, almost. Appeal, hundred percent. Town 600. Draw all classes. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Latom, Okla.

Metro-Goldwyn

AUCTION BLOCK. Stars, Charles Ray and Eleanor Boardman. Good picture. Rex


DANCING MOTHERS. Stars, Edway Tialis and Alice Joyce. A very good feature with a moral attached to it for the present day mode of living. Pleased everyone. Tone, good. Sunday or special, no. Appeal, good. Town 1,800. Draw mixed type. Admission 25. Fred S. Widener, Opera House, (452 seats), Belvedere, New Jersey.


FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Never use talking. Lloyd brings them in. I paid a big price for this picture, but made some money on it. Paramount is there the good蕾 give us more Lloyds and we can pay the price. Tone, good. Sunday, specially. Yes. Appeal, hundred percent. R. F. Mollahan, Grantville Theatre, Grantsville, West Virginia.


MANNEQUIN. (5,581 feet). Star cast. We found this one to be an average program that pleased. It has nothing big but keeps the patrons in an amiable frame of mind, so if you simply say it right, play it. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.


WHITE SHEEP. (7 reels). Star Glen Tryon. This is a very good comedy picture and went over good. Had a fair crowd and made a little above expenses. Will do for a nickel now. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (200 seats), Lamont, Oklahoma.


THE PHANTOM OF THE OPERA. (7 reels). Star, Lon Chaney. One of the big pictures of the year. They are still talking about it. It may not please as well as some,
MOVING PICTURE WORLD  
June 26, 1926

Index Next Week

Straight From the Shoulder

Index for six months, January 2nd issue to this day. Will appear in the forthcoming issue of Moving Picture World.

Waver Bros.

BOBBED HAIR. Star, Marie Prevost. Good, but disappointing—not what we expected. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 2,200. Draw general class. Admission 16-20. A. F. Jenkins, Community Theatre (486 seats), David City, Nebraska.

DARK SWAN. Star, John Barrymore. An excellent picture with the picture the major and rich to the extent that it is referred to in the picture. Admission 900. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

H O W B A T T E R B U T T E D IN. Star, a rather weak sister; however, did a nice business and had some followers. City 119,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THE SEA BEAST. Star, John Barrymore. If this type of picture is to be considered a failure, this picture is decidedly NOT a small town picture. The fact that the business fell off bitterly has nothing to do with this review. I was told in no unmeasured terms by patrons that it was well acted, but that it was not entertainment. This would not have been a failure in the exhibit very carefully and after giving the material a lot of consideration arrived at this conclusion: Not in the same class with "Beau Brummel," a former picture; not to be compared with the "Liberty." If you run this offering be very cautious in its purchase. You know your town—if they like stark, dramatic pictures they will not be satisfied. Toned up. Quality very good. I mention this, for it was considered here that the picture had little femininity appealing to the women. It is a second day pitiful. Draw health seekers and tourists. By D. Seymore, Pontiac Theatre, Beautiful Marion, Marion, Ohio.

T E N N O W A N T. Star, a picificated woman didn't know what she wanted and a boot of corn her size. Was supposed to put on the screen in a manner that if not interesting in the extreme is at least presentable. As long as the picture here will find much to admire. 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.


CHILD OF THE PRAIRIE. (State Rights). Star, Tom Mix. This is not a Fox Mix, and the consequence you deserve to be stung hard. buy it. These rehashed old pinks show should not circulate, for they give the picture a market that is coupled with these. Tone, poor. Sunday or special, no. Appeal, fifty per cent. Town 3,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Theatres for June 26th

C H A M P O U R G. (State Rights). Star, George Walsh. As the "Merry Widow" fame wrote this, and George could use it to his advantage. It is a two-year-old; like the others of this series it is an interesting stunt picture and will go fine. 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.

CRACKERJACK. (C. C. Harr). Star, Johnny Hines. Comedy drama that brought out some laughs, but it is not as well pleasured as well here as at some places the production reported in this department. Seems that the direction and acting is fair, but the real suspense in this production which would have made the humor stronger when Hines extricates himself from delinquency. Tone, fair, Sunday, yes. Special, no. Appeal, forty per cent. Town 2,500. Draw all classes. Admission 10-15; 25-35 on special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


E A L Y B I R D. (C. C. Harr). Star, Johnny Hines. This is a good comedy-drama. Our casts Roland and J. M. Joseph are full of wit and humor. Tone, okay. G. H. Perry, Peoples Theatre, Cleaveland, California.

FAST FIGHTING. (State Rights). Star, Buddy Roosevelt. This one went over very well with the western fans. City 175,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.


HIS MASTER'S V O I C E. (State Rights). Star, Thuder. This is a good dog picture and has a very good shot of the famous Shadow, which, when they are showing it at the box office. Play it up and you can count the cheque coming in. Tone, fair. Sunday, special, no. Appeal, fifty per cent. Town 2,500. Draw all classes. Admission 10-20. H. E. Perrin, Moose Theatre (500 seats), Emporium, Pennsylvania.

ONE G L O R I O U S R I G H T. (State Rights). Star, Elam Hatter. Was considered a good picture by the town that I worked on, it drew at the box office. They are rolling out stunt stories that can appeal to a great majority just a good chance to make it a hit. This one is good. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 2,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

STREET OF TEARS. (State Rights). Star, J. F. Contra. Contrary to all expectations, this picture was one of the best and went on program picture. Tom Santachi as the patrolman is fine and the story while not being new is told with great force and the tone is 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.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Real Blue Law Fight Promised In Iowa

Moving Picture World
Bureau, Minneapolis,
June 14

Two more Iowa towns are having their troubles with the blue law element, and plenty of action is promised down in the corn belt in the near future.

Harry Mitchick, manager of the Lyric and Strand Theatres at Chariton, Iowa, has been served with a temporary injunction by the county attorney, which prevents him from operating his houses on Sunday. A hearing in August will decide whether or not the injunction is to be made permanent. In the meantime, a good deal of public sympathy has been aroused for the theatres.

In Ames, Iowa, members of labor organizations and business and professional men are included in a movement which is trying to restore Sunday pictures. Those behind the movement offer to defray the expenses of a special election to decide whether theatres should be allowed to operate on Sundays again. Ames decided against Sunday theatres four years ago at close election, and there is good reason to believe that the blue-laws could be defeated if the question comes to a vote again.

Add Blue Laws
Lake Norden, S. D., has gone over into the blue law lane and decided to close election closing its theatre on Sunday.

Grand Closes
The Grand Theatre at Northfield, Minn., has been closed for the summer months, and E. J. Dilley, proprietor, has turned his attention to the Clover Arts.

McCarthy Buys Two
The Swinging Door Theatre at Dawson, Minn., and the Du Glada Theatre at Starburg, Minn., have been purchased by the McCarthy enterprises at Fargo, N. D.

New House
Clarinda, Iowa, is to have a new picture theatre, M. Penrington of that town is re-modelling a building for movie purposes.

Resumes Management
Mrs. H. H. Johnson has resumed management of the Shadowland Theatre at Rush City, Minn.

400-Seater
The new Strand Theatre at Reinbeck, Iowa, which is being built by Biebesheimer & Beckman, will have a seating capacity of 400 when completed. Work on it will be finished soon.

Sold
The Princess Theatre at Mapleton, Iowa, has been sold to Alfred McBurney of Morningside by its present owner.

The Minnewawa
K. A. Kancas has opened a new theatre, the Minnewawa, at Minnewawa, Minn. John Coleman will open a new picture house shortly at Clear Lake, Minn., and Go has reopened it. The Grand Theatre at New Salem, N. D., has been sold by C. W. Allen to Hills, Humbert & Motley. G. L. Denune has purchased the Parkside Theatre at Clinton, Iowa. The State Theatre at Motley has been sold to Herbert Backerby by L. W. Jansen.

Notes
E. Mahoney has closed the Columbus Theatre at Columbus, N. D., which opened June 3. The movie theatre at Binford, N. D., has been closed because of lack of patronage. Cavalier, N. D., is to have a new picture house. It is now under construction.

Friendship Films
Moving pictures of the 1926 friendship tour of Minneapolis business men have been offered gratis to exhibitors along the route of the trip by the Northwest Theatres Circuit, Inc. (Pilot Light Players). The tour was made by 100 Minneapolis business representatives, who visited 17 towns in Minnesota, Wisconsin, South Dakota and Iowa on their week's excursion. F. R. & R. also arranged a private showing of the film at the State for the business men who made the trip.

Golden State Inc. Opens San Francisco Husband

Moving Picture World
Bureau, San Francisco,
June 15

With city officials and prominent film men in attendance the new Irving Theatre at Irving street and Fifteenth avenue, was formally opened the second week in June. The new house is owned and operated by Golden State Theatres, Inc., which controls one hundred theatres in Northern California, having a total seating capacity of 102,000. Directors of the company are E. H. Emmick, president; Cecil B. De Mille, secretary; Henry C. Arthur, Jr., treasurer, and Charles Moser, vice-president.

New House
The new house has a seating capacity of 1,800.

Visitors
Among the flood of exhibitors who were in San Francisco to attend the M. P. T. O. A. convention at Los Angeles were Frank Mercier, Jr., who has been associated with Jensen & Von Herberg; Harry Poole, of Klamath Falls, Ore.; Sam Du Bois, Dos Palos, and fifty-five delegates to the convention, en route to their eastern homes.

New Pantages House
Alexander Pantages is arranging to erect a theatre at Oakland, according to the statement of his vice-president, and fifteen thousand dollars will be spent when opened.

San Jose House
The San Jose Investment will total about $500,000.

Panic Averted
Manager Al E. Crooks and his assistant, Harry E. Satherby, stepped into the hero class when fire broke out at the California Theatre, sixth week of the new San Mateo Theatre at San Mateo, and the theatre was saved. Although the flash of flame, patrons rushed for the exits, precipitating a near panic. The manager and his assistant stood at the rear of the balcony to check the rush for the stairs and used their fists on those who clambered over seats, etc. The fire was extinguished before the arrival of the fire department.

Mayfield Theatre
Work is progressing rapidly on the new theatre of James Barlow at Mayfield, and it will be opened in July.

"greater movie season"
San Francisco exhibitors are lining up for Greater Movie Season and before the end of the month committees will be busy on the details of the promotion. This will be the fifth event of the kind held here, the idea having originated in San Francisco and having been carried out successfully for several seasons before it was adopted nationally.

Switches
Miles Jackson, formerly of the St. Francis Theatre in San Francisco, has been made manager of the new California Theatre at Dunsmuir.

Iowa Exhibitor Burned In Theatre Fire

Moving Picture World
Bureau, Omaha,
June 12

Andrew Montross, proprietor of the Opera House, Millersburg, Ia., suffered severe burns about the hands when the films caught fire. A number of rolls of film were destroyed. Quick headwork confined the flames to the booth and the audience got out without any undue confusion.

Sales and Openings
Harry A. Schroeder has sold the Opera House at Rudd, la., to Harry E. Schraden. R. S. James, Lawrence, has sold the Strand Theatre at Great Bend, Kans. to J. G. F. Boro and the Savoy, known as the Ardmore at Helder, Neb. George Schaefer has sold the Rainbow Theatre at Des Moines, la., and the State Theatre at Des Moines to the Business Men's Club. Thompson & Sons have bought the Electric Theatre at Clear Lake, la. The Opera House, a new theatre, has been opened at Carroll, Ia., by F. W. New.
**Two Big Houses Projected for Chicago**

MORE new theatres for the Chicago territory were announced last week, among them a house to be built on the northeast corner of Cicero and Bel- 
ed Avenues to cost about $700,000 and seat 2,000, according to word from H. C. Stout and Co., who bought the property for the inter-

est parties. The tentative plans call for a three-story building 225 by 115 feet. The Midwest Syndicate will build the new house and the Walter Co. will supervise the con-

struction.

Forest Park, a west side suburb, will have a 3,000-seat house according to Charles An-

drews of the Andrews Realty Co., that will cost in excess of a million dollars. Work is to start about September 1st. The site

selected is the north side of Madison street between Harlem and Elgin Avenues.

**B. & K. CHANGES**

Among the changes made in the executive staff of the B. & K. circuit during the past few months, have been the appointments of Adolphe Dumont as musical director and Jesse Crawford as permanent host of the Chicago Theatre. H. Leopold Spitalny, will be at the Tivoli with Milton Charles as organist. Robert Britton will direct the Uptown orchestra with Edward K. House as the featured artist. The executive staff of the new Orpheum Theatre on Howard Avenue, that will be opened toward the end of the month, is now being organized.

**NEW BARRINGTON HOUSE**

George Atkins will build a movie theatre at Barrington and E. N. Braucher has drawn

the plans for the new house. Work will start at once.

**PRESENTATION DEPARTMENT**

Another theatre circuit, the Schoenstadt, has added a presentation department to its organizational set-up. Mr. Schoenstadt is manager of it. The Piccadilly Theatre of this circuit is under construction.

**HOLLANDER HOME**

William Hollander, publicity chief of the B. & K. circuit, has returned from a business trip to the west.

**GREAT STATES NEWS**

The Great States Theatres, Inc., have re-

opened the Academy Theatre at Davenport, IY. Will Butts has been named as house

manager. The Orpheum Theatre at Wau-

ne, Wis., has pictures for Saturday and Sunday of each week. The policy of the new Rubens Rialto Theatre at Joliet will be three changes a week of pic-

tures and stage presentations under the di-

rection of Roy Rogers. This house is using some space in the Chicago newspapers to draw the automobile trade to their new the-

atre. The managers of the various houses of the Great States circuit are fixing their houses up for the summer season by install-

ing new lobby, lobbies, W. D. Burford, assistant general manager of the chain, has gone to Wisconsin for a fishing trip, while the Old House in the town of

Perlburg will be away in the Wilds of Michigan for several weeks.

**ORPHEUMS CLOSE**

The summer closing of the various Orphe-

um Theatres will take place during the next few weeks. St. Joseph, Mich., closed this week. In Chicago, most of the Orpheum houses will keep open. The Lincoln Theatre in Chicago is the only house to close before the end of the month, but the other

houses in the city will be kept open as long as the business warrants.

**NEW HOTEL HOUSE**

The Lippincott amusement circuit will build a new house to cost a quarter of a mil-

lion dollars at Fox Lake, Ill., a popular sum-

mer resort.

**ABRAHAM HUBS ONE**

Sam Abraham of Abraham's Theatre, has added the Independent at St. Charles Road to his circuit, taking the house over from M. Gomer last week.

**FREE CIGARS**

Rubie Leventhal, manager of the Temple Theatre, on North Clark Street, is passing out the cigars these days—yes, a baby girl

arrived at his home recently and both mother and child are doing well.

**TAKE OVER PLAYHOUSE**

Tuerek and Harris circuit have taken over the Playhouse on Michigan Avenue, recently operated by Lester Bryant and associates.

**TO OPEN ORCHESTRA HALL**

The L. & T. circuit plan to open the Or-

chestra Hall on Michigan Avenue with an ex-

clusive picture program this month. This is the only theatre in the avenue within the loop showing pictures.

**LEAVES**

Edwin M. Colvin, president of the Photo-

play machine company recently, left an estate of $500,000 to his four children and a brother, according to his will filed last week in the probate court.

**TAKE OVER TWO**

The Great States Theatre circuit has or-

ganized a new enterprise, of Streator, III., to take over the Majesty from the Wallace circuit this month. It will also add the Paris Theatre at Paris to the circuit with B. Vought as manager of the house.

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**Skouras to Open New Ambassador in August**

SKOURAS BROTHERS have announced the grand opening of their $5,500,000 Ambassador Theatre and office building, at Seventh and Locust streets, for August 21. This is almost two months ahead of the original schedule. The construction by the Boza-Kiel Construction Company, general contractors, set a new record for St. Louis as the old buildings on the site were still stand-

ing on April 30, 1925. The house will seat 3,200 persons on the main floor and balco-

ny and loge boxes.

**NEW SHUBERT HOUSE!**

It is reported along the Rialto that the Shubert interests plan to operate the 3,000-

seat theatre included in the plans for

the Knights of Pythias 15-story office building and lodge hall structure at the north-

west corner of Grand and Delmar boulevards. The Shubert-Rialto on Grand boulevard off Olive street, is not adequate for the future needs of the Shuberts in St. Louis.

**FOX THEATRE**

St. Louis realty circles have it that William Fox plans to build a large hotel as part of the contraction for his property at the south west corner of Washington and Grand boulevards. A large national hotel operat-

ing company is said to cost-murder taking over a new hotel. Tentative plans call for a 4,000-seat motion picture theatre on part of the latter property purchased, but there is ample room for the hotel struc-

ture along the Washington boulevard front-

age.

**IMPROVEMENTS**

G. E. Shillkrett is spending $5,000 for im-

provements to the Rex Theatre, 15th and Main streets, Joplin, Mo.

**NEW HOUSE**

Fred Greenburg plans to erect a new theatre at Gordon and Main Streets, St. Joseph. It will cost about $35,000.

**COHEN'S WILL**

The will of Harry J. Cohen, principal owner of the Tivoli Theatre and apartment building at 6245 Grand, St. Louis, left the bulk of his $350,000 estate in trust for his widow and three children.

**TO CLOSE**

The Okaw Theatre, Findlay, Ill., plans to close during July and August.

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**Ottawa Theatres “Dress” for Centenary**

PRACTICALLY all of the theatres here in the Canadian capital have been “done over” in preparation for the city's big centenary celebration which takes place shortly. The call went out for all local property holders to dress up their premises and the theatres almost quickly responded with the result that every amuse-

ment house has a bright and shining coat.

The Imperial looks like a brand new house, thanks to the dressing applied under the direc-

tion of Manager J. T. Moxley. The Francais, has also been recolored inside and out by Manager Donat Paquin. B. F. Keith’s has undergone paint changes by

Manager J. M. Franklin and the Centre, of which Don Stapleton is manager, is also looking fresh. Manager J. L. Debuch has provided for a number of changes at the Regent and Manager H. C. Benson has given the Fern a thorough painting.

**ROTHS DISAPPOINTED**

The Fraternity has entered sometime late on Saturday night, June 12, by robb-

ers who ransacked the office, but failed to find any money or markeable valu-

ables. Manager Donat Paquin reported that the office furniture was considerably dam-

aged, however.

**TUMBAH SUBSTITUTES**

Ray Tubman, the substitute manager of the Rialto as an exhibitor, arrived here to relieve Leonard Bishop, manager of the Regent, who goes to New-Vanw and Philadelphia for a vacation. Tubman, whose home is in Ot-

tawa, is manager of the Capitol, Hamilton, which has been closed this summer. Pre-

viously he had been the manager of the Palace, Calgary, and the Atrium at Sault Ste. Marie.

**FRANKLIN Elected**

J. M. Franklin, the popular manager of H. P. Keith’s, has been re-elected a director of the Ottawa Humane Society in recog-

nition of his community boosting. Franklin has also been a member of the Ottawa Rotary Club for months.

**VISITOR**

Clark Brown, prominent official of the Keith-Milford interests, New York, visited Ot-

tawa June 1 land 12, to confer with J. M. Franklin. Brown discussed future plans regard-

ing local plans and activities. Brown dis-

cussed various details of developments with regard to the affiliation between Keith and Producers Distributing Corp.
Sesones to Establish Northern N. Y. Chain

Charles Sesones, recently sold his theatre in Johnstown to William Smallly, of Cooperstown, will establish a chain of picture theatres through northern New York with houses in Gouverneur, Canton, Potsdam, Massena, Ogdensburg and Malone. In the majority of these places theatre are to be built, while in other places, options have already been taken on buildings which will be remodeled. All theatres will be exactly alike, so far as the interior is concerned, and the same pattern will be followed on outside appearance and decoration. The headquarters of the chain will be in Watertown, with Sesones at the helm. Canton will be the first town in which the company will start operations and Ogdensburg will be the second.

ACCIDENT

Mrs. Charles Winden, left, of Rensselaer, sister-in-law of Henry Winden, of the Rosewood Enterprises, operating the Palace and Rensselaer, Troy, and other places, was badly burned last week, when an oil stove exploded while she was preparing breakfast.

MARK RITZ ‘WINS’

A young lady in Albany pocketed a check for $50 last week from Moe Mark, of New York, for having submitted what was judged to be the best name for the new theatre being erected in the city through Strand interests. The winning name was “The Mark Ritz.” About 2,000 names for the theatre had been submitted.

HONORED

Joseph Saperstein, manager of Hammarus-Bleckner, will be elected a director of the Young Men’s Hebrew Association, and was installed in his new office during the past week.

FIKE

There will be no more pictures for three months at the men’s picture club there, in which pictures were shown for the entire community, was badly damaged by fire this week.

LOON LAKE THEATRE

Charles Loger, of New York City, is to operate the new Theatre at Loon Lake in the Adirondacks this summer.

NAMES

Here’s a combination of names that’s hard to beat. Drought and Goodmoem, who run the “Kunsmack” of Broidal, are negotiating to sell the name.

BUSINESS BOOMING

Business has been so good in Ilion this season that the managers have come out with the announcement that their theatre will continue to operate full time throughout the winter, and there has been no exceptionally warm weather in central New York. It has been reported that thousands of dollars, which would have been lost with such weather as in June a year ago.

VISITORS

Visitors along Film Row during the week included Julius Byck, of Tannersville, and Nat Hopper, of Haines Falls; Louis Schneidler and Peter Daut, of Gloversville, and Walter Buckner, who is handling two theatres in Hudson.

NEW KINGSTON HOUSE

It looks as though everything was rosy for Harry Lazarus and his new theatre in New Kingston. They have all but $25,000 in stock in the new theatre and it will be let before building operations will get under way.

IMPROVEMENTS

The Happy Hour in Shenendehowa, owned and operated by Morris Silverman, is to have a coat of paint, both inside and out. William Van Alstyne, of Fonda, is planning to remodel a building there and open it as a theatre. Sam Hochstis will remodel the Star in Hudson.

EXPOSITION SHOWS

On account of the exposition in Schenectady this week, in connection with the opening of the Great Northern and Canadian Exposition picture theatres in that city are starting their second show of the evening at 9:15. The show is generally decorated in connection with the event.

Kansas Theatre Fire Causes $14,300 Loss

MORE than 200 persons narrowly escaped when the Whiteway Theatre, Lenor, Kas., caught fire Saturday night, resulting in $4,300 loss on the part of L. E. Whiteway. The fire, of undetermined origin, spread rapidly, but the audience filed out in order and there were no injuries.

Dayton Bank to Give City New House

ANNOUNCEMENT has just been made that the Dayton Savings and Trust Co., will erect a new one-story building on the south side of Xenia avenue, in that city, which, in addition to housing a branch bank, will also contain a large, pretentious neighborhood picture house.

THEATRE ROBBED

Burglars entered the Oxford Theatre, Oxford, by forcing the office door, and obtained some thirty dollars from the ticket office. The private office of Manager Edward E. Keen was also entered, and paper dealers, belonging to Keen, were rifled.

SHELLY HOUSE CLOSES

The Opera House at Shelby has closed for the summer season, and the only movie house now open in that city is the Castamba.

HAND BILLS FORBIDDEN

Managers at Middletown are much perturbed over the ordinance recently passed in that city prohibiting the use of hand bills with advertising matter. Manager told the City Officials that the contending papers tend to make the streets unsightly. Many of the exhibitors used this form of advertising.

INCORPORATION

The National Picture Service, Inc. is listed as among the recent incorporations at Columbus, Ohio, the papers showing Cincinnati as the headquarters.

Capital stock, $50,000.

BURKEY-PARAMOUNT CASE

Still the W. O. Burkey-Paramount case, in which the legality of the recent New York State Joint Committee on the Board of Arbitration was tested, drags on and on. About six weeks ago a seventh juror, Lawrence Goodemote, of Troy, was elected to the arbitration board, was called in to decide the case. After hearing the case he voted in favor of Paramount, but Mr. Darnett did not fix any amount of damages. The decision was checked directly back to him by board members to fix the amount of damages. No action has been forthcoming.

JULY 4 OPENING

The new $29,000 theatre of Bonner Springs, Kas., which has not yet been named, will open its doors July 1. Cliff Lilla, one of the owners, said this week. The house, which seats 750, is of brick and steel, being modern throughout, and will have a 20x35 foot stage.

CYCLOE’S TRICK

It was a queer trick a cyclone played on R. L. Austin of the Garden City Amusement Company, Garden City, Kansas, on the other day. The “Twister” swept through his theatre, destroying a screen, and not harming any other part of the house.

ORGANIZATION REVIEW

C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, was in St. Joseph, Mo., last week completing arrangements for slide advertising among the exhibitors, the revenue to go to the M. P. T. O. K.-M.

NEWMAN BIRTHDAY

As usual, the annual Newman theatre birthday celebration this week is one of color and merriment and heralded formerly each year. While top to bottom and the entire city has been led to know that it’s “Newman Anniversary Week.”

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Peal, Grain Valley, Mo.; Arthur T. Perkins, Shenandoah, Iowa; Roy J. T. Alley, Regent, Eureka, Kas.; Ray McGuire, Perry Theatre, Darlington, Mo.; J. W. Davis, Lyric, Holdredge, Nebr., Parsons, Per- shing, Joplin, Mo.; Laurence Breuninger, Cosy, Topeka, Kas.; H. S. Helvaring, Lea- venworth; Mrs. J. E. Huxley, New Dublin, Theatre, Richmond, Mo.; Mr. and Mrs. F. A. Rob- erson, Whitehall, Troy, Kas.

THEATRE NEWS

The Midland Theatre Circuit of Kansas City has completely remodeled and redecorated the Colonial Theatre, Pittsburgh, Kas., making it one of the best houses in the state. D. W. Johnson, the Opera House, Dexter, Kas., has started work on a new theatre in that town. H. Weber, who owns and operates the Union, has taken over the Alamo Theatre, Kansas City, has taken over the Alamo Theatre, Kansas City, from K. L. Darnell. Plans for a new theatre in the theatre city, which is being built by the Sun Amusement Company of St. Joseph, are being drawn by Edwin G. Khatz, Kansas City. The theatre will be 65x120 feet.
Col. Butterfield Would Sell Michigan Chain

MOVING PICTURE WORLD
June 15, 1926

COL. W. S. BUTTERFIELD, president of the Bijou Theatrical Circuit, controlling and operating 25 theatres in leading cities of Michigan, is in New York City negotiating with the Famous Players-Lasky Corp. to take over his entire circuit. Col. Butterfield admitted that the deal was under way before leaving for New York and it is expected that the final arrangements will be completed before the passing of many more days. Several months ago Butterfield and Famous negotiated for the sale of the theatres, but a last minute hitch in the plans resulted in calling the deal off.

ROWAN DIES

The entire Michigan Industry was grieved last week to hear of the death of Robert Rowan, former manager of the Standard Film Service, who passed away at the home of his mother after an illness lasting almost a year. Heart trouble was the cause. Rowan was connected with Standard for 10 years. Funeral services here were attended by several hundred exchange men and exhibitors from various sections of Michigan and Ohio. Burial took place at his former home in Canada.

KOPPIN BUYS TWO MORE

Another important theatrical deal was registered in Michigan, a week when the sale of the Lester Matt theatres in Flint was consummated. Henry R. Koppin, of Detroit, was the purchaser of the Matt houses, which are known as the Strand and State. Both seat around 1,000. With the acquisition of these two new houses, which are his first outside of Detroit, Mr. Koppin will have a circuit of 25 theatres by fall.

LONG WITH UNIVERSAL

Harry Long, former manager of Alhambra Theatre in Milwaukee, and a former Detroit resident, has been appointed manager of Universal's Broadway Theatre, succeeding George Lively, who has been transferred to Denver.

DENNY VISITS

Reginald Denny, Universal star, was in Detroit over the past week-end, departing Monday night for Chicago, on his return trip to the Coast. While in Detroit Denny was interviewed profusely and to great space in the newspapers and created much attention wherever he went. On Monday afternoon he was a guest of Mayor John W. Smith and Ty Cobb at the baseball game. On Monday evening he was dined at the Detroit Yacht Club by a group of Michigan exhibitors and hurried away from this party to speak at length over the Detroit News' radio station, W. W. W.

FEATHER HOUSE PROMISED

The Keith and Orpheum circuits have planned a building program which calls for an expenditure of more than 20,000,000 for the erection of new theatres and one of the cities positively included in the building plans is Detroit. The new Detroit theatre, the location of which has not yet been announced, will seat 4,000 and will play vaudeville and pictures.

BEAUTY ON VACATION

Edward C. Beatty, general manager of the Butterfield Circuit, left last week for California, where he expects to spend the entire month of June. Mrs. Beatty is accompanying him.

Sam Gould Buys Two Ellwood City Houses

Movmg Picture World
Bureau, Pittsburgh, June 16

SAM GOULD, of the Gould Apartments, controlling the Gould and Arcadia Theatres, Northside, and the Ideal, Westend, has acquired Tom Barnes' Liberty and Barnes Theatres, Ellwood City, the change in ownership to take effect July 16. Barnes, who has not yet made known his future plans for publication, told a World representative that he expects to take a long rest before again engaging in business.

COMBINATION POLICY

Harry Williams, old-timer in the film business in Pittsburgh, is now managing the Palace Theatre at Farrell. The house, now running pictures only, will shortly change to a combination policy.

HOLT'S HOUSE

J. C. Holt expects to open his new 800-seat Star Theatre, Richwood, W. Va., in the near future.

MCBRIDE REOPENS

The McBride Theatre, Trafford, has reopened after having been closed for three weeks, owing to quarantine because of a scarlet fever epidemic in the town.

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Visitors

A large number of out-of-town visitors to Oklahoma Film Board Elects Officers

Movmg Picture World
Bureau, Oklahoma City, June 14

THE Oklahoma City Film Board of Trade elected the following officers for the ensuing year: J. H. Clark, president; W. P. Moran, vice-president; N. P. Eberley, secretary; C. R. Zears, corresponding secretary; Sam Benjamme, treasurer.

HOLAND ILL

Tom H. Boland, manager of the Empress, is in St. Anthony's Hospital for treatment and an operation for removal of a kidney. This is the second serious operation that Mr. Boland has undergone this spring.

BOOKING COMPANY

The Midwest Booking Company has organized at Clinton with eleven theatres and the following officers: C. W. Wakefield, president; G. A. Peterson, vice-president; C. M. Jagger, secretary-treasurer.

"Les Miserables"

Universal-Film de France

This super-picture version of Victor Hugo's immortal romance, produced in France, has been acquired by Carl Laemmle and will be offered as a Universal release.
Cleveland

Meeting Picture World
Bureau, June 14.

M. H. Greenwald, well known to Clevelanders through his former connection as local Fox exchange manager, is back again—this time a division manager for Tiffany exchange. Greenwald has established a Cleveland exchange in the Film Exchange Building, and expects to be in full operation within a week.

WARNER BUSINESS

Herman Moray, manager of the local Warner Brothers' exchange, is sitting pretty right on top of the world, having contracts signed and approved for first-run and subsequent engagements of his entire product for 1926-7 in every key city in the territory. This means Cleveland, Akron, Canton, Youngstown and Toledo.

ERDMAN IN HOSPITAL

George W. Erdman, manager of the local P. D. C. office, is in Glenville Hospital, where he underwent an operation last Friday. Reports of his condition are favorable.

STANDARD EXCHANGE NEWS

Promotions and transfers and acquisitions have been the order of the day in the Standard Film Service exchange. Jack Sogolovits, office manager of the Cleveland branch, has been promoted to branch manager of the Pittsburgh exchange of the Standard Film Service Company. He succeeds Sam Wheeler, who has resigned. And he is followed in Cleveland by Al Goodstein, formerly with the Associated Exhibitors' exchange in this city. Sam Gorrel, for several years in charge of city sales for J. S. Jossey of the Progress Pictures Company, has joined the Standard Film as city sales man. Bill Onic continues to hold down the job of branch manager.

San Francisco

Meeting Picture World
Bureau, June 12.

There is great rejoicing in the home of C. C. Parsons, manager for Metro-Goldwyn-Mayer, over the arrival of a husky nine-pounds boy, as the Parsons home is already graced with a girl a son was doubly welcome.

HOME VIA AIR

Lou Hutt, connected with the branch of Pate as news photographer, has returned from Seattle, where he has been for several months. So anxious was he to return home that he came via the air route.

LUCKY 13

The staff of the Educational exchange is wearing broad smiles these days, having won the league pennant in the big national sales drive and having received the handsomely awarded cash award for its efforts. There are thirteen members of the San Francisco staff, headed by George C. Blumenthal, and thirteen is now held by the local force to be a lucky number.

Omaha

Meeting Picture World
Bureau, June 14.

L. L. Ennis, formerly cashier in Warner Bros' office, has resigned and taken a position with the General Motors Acceptance Corporation. His place has been filled by the promotion of Mrs. Naomi Woods to that position. She was formerly biller in the office.

The approaching marriage of Lestus Dunlap, booker's assistant at Warner Bros', Omaha office, and David Pearson of Chicago, has been announced. Miss Dunlap has resigned her position at Warner Bros.

"Bring on your Temptress," says Roy D'Arcy in Cosmopolitan

"The Temptress" for M-G-M. Adapted from Ibanez' novel.

St. Louis

Meeting Picture World
Bureau, June 14.

Led by President Harry Weiss, members of the St. Louis Film Board of Trade conducted a fire prevention campaign. Employees of several exchanges have already been addressed by President Weiss and Captain Gorman of the Salvation Corps on the subject of fire prevention.

HESS VISITS

Lou Hess, recently manager of the local Universal office, is back in town on home office business.

NEW A. E. MANAGER

Jack Osseman, formerly of Des Moines, is the new manager here for Associated Exhibitors. He is a veteran of fourteen years experience and many years was manager for Universal in Washington, D. C. He succeeds Nat Steinberg as manager here.

TRAVELING FOR U. A.

Sol Rose, formerly with Universal, is now traveling Northern Missouri and Northwestern Illinois for United Artists.

CALLERS


Pittsburgh

Meeting Picture World
Bureau, June 14.

Lots of weddings for folks on Pittsburgh's Film Row these days. Among which are included the following: Miss Marie McCue, clerk at United Artists, just married to Charles McDonald. Miss Esther Leves, assistant booker at Standard-Federated, recently married to Jacob Goodman. Frank Shepard, night shipper for Pathe, married to Miss Anna McVeigh, of the Million-Dollar Grand Theatre. Miss Elizabeth Hiltun, secretary to Moe Kyoselman at Standard-Federated, married on June 12th to Oswald Was. The Misses Mildred Lugobli and Hazel Bush, of Universal, are also to be married in the near future, as is also Miss Fanny Levine, booker at Standard-Federated.

MOCHRIE BACK

Robert Mochrie, formerly P. D. C. in Pittsburgh, is back at his desk, after having been confined to a Los Angeles, Cal., hospital for several days with a serious illness. Mochrie has completely recovered his health.

Tiffany Office

Tiffany Productions, Inc. has opened its branch on the second floor of the building at 1116 Forbes street. Charles Lynch, veteran Pittsburgh film man, will serve as manager of the new exchange.

AFTER PRODUCT

"Aba" Steinberg, of the S. & S Film Supply Company, has gone to New York to acquire more state right product for his exchange.

SHORTS BOOKER

Louis Antonetta, former shipper at the Pathe exchange, is now short subjects booker, succeeding Joseph Vorderman, who resigned because of ill health. Joe Vandezgriff succeeds Louis as shipper.

Anthony Travels

C. W. Anthony, former assistant manager of the Vitagraph exchange, and more recently manager for the same company at Buffalo, has been traveling the main line territory for the Standard-Federated exchange.

Bodkin Back

Harry Bodkin, MGM salesman, is back on the job feeling hale and hearty after a lengthy sick spell.

Kansas City

Meeting Picture World
Bureau, June 14.

Miss H. Powers of the Midwest exchange was absent from the row this week on account of the death of her father. L. J. Doty, assistant United Artists branch manager, is taking a vacation, while Jack DeWaal, the traveling auditor, is working on the Kansas City books. L. F. Durland, former assistant manager and booker for the Independent Film Company, will go on the road for that concern, while Ralph King, formerly with Warner Bros, will do the booking.

Arrivals and Departures

L. V. Reamy, southern district manager for Fox, was a Kansas City visitor. V. Gadoch, Fox bookkeeper, spent a day with his mother in Laredo, Mo., this week, while Eddie O'Neill, Educational salesman, came through to close out his job on his eight weeks of contracts. R. C. Rhoden, Midwest Film Distributors' manager, made a trip into the territory. Ralph Morrow, assistant general sales manager for P. D. C. and C. D. Hill, district manager for the City visitors, Art Levy, formerly with United Artists in Kansas City, has been named manager of the Associated Exhibitors branch in Kansas City.
First National’s Eastern Plant Working Fast On All Productions

Editing Rooms Are as Busy as the Studios

A hive of bees is a slow place compared with First National’s New York studios this Spring. At no time since this company brought production units to New York from Hollywood a year and a half ago has there been more activity than now.

Last week saw the windup of shooting on “Subway Sadie,” a feature vehicle for Dorothy Mackaill and Jack Mulhall, which was made by an Al Rockett unit. It goes directly into the cutting room and already preparations are under way by Rockett to start another. This will be “The Charleston Kid,” and will have Miss Mackaill and Mulhall in the featured roles and Alfred Santell directing.

Ray Rockett’s unit is hard at work in the filming of the screen version of Cowan Hamilton’s novel, “Paradise,” which is a starring vehicle for Milton Sills. Betty Bronson is featured in the leading feminine part. Noah Beery heads the supporting cast which includes Charlie Murray, Kate Price, Lloyd Whitlock, Claude King, Charles Brook and Ashley Cooper. Irvin Willat is directing.

Clarence Burton Added To “Nervous Wreck” Cast

Al Christie, now producing Owen Davis’ celebrated stage play, “The Nervous Wreck,” with Scott Sidney at the directorial helm, has added Clarence Burton to the cast headed by Harrison Ford and Phyllis Haver.

Other headliners in the cast are Mark Swain, Hobart Bosworth, Vera Steadman, Chester Conklin, Charles Gerrard and Paul Nicholson.

Sets for this picture are at the Cosmopolitan studios, where a stray visitor this week might be forgiven if he thought he had wandered into the South Sea Island section, for that is just what was being filmed with Sills, Miss Bronson and Beery sharing the spotlight. This is a stirring story which starts in London and finishes in the South Seas.

The cutting room at the New York studios is just as busy as the stages. Last week “Puppets” and “The Savage” were completed and shipped out for printing. “Men of Steel” and “Mismates” are both in the process of editing, cutting and titling.

“Out of the West” Is First Tom Tyler Film

“Out of the West,” an original story written especially for the star by Frederic’s Arthur Minkin, will be the first of the new Tom Tyler pictures for Film Booking Offices 1926-7 schedule. Robert De Lacy will direct the new series, which will consist of eight rattling Westerns in which Frankie Darro, with his dog, and his pony, will again support the F. B. O. star, as he has in the 1925-6 series just completed.

The adaptation and continuity will be done by Wyndham Gittens. Work will be begun on completion of Tyler’s present picture, “The Cowboy Cop.”

Realignment of Gotham Releases Facilitates Production

Announcement was made by Sam Sax, president of Lumas and Gotham Productions, that a slight re-arrangement of releases has been made in the coming series of twelve Gotham Productions, which will tend to facilitate production and make for greater variety in the program as originally listed.

Mr. Sax emphatically states that there will be absolutely no change in titles, stories, or anything different from a production standpoint, merely a slight shifting around of the order of certain releases.

The changes announced are: “The King of the Pack,” featuring Peter the Great, the Miracle Dog, will be release number four instead of number three and will be available for exchanges and exhibitors on November 1 instead of October 4.

“The Final Extra,” a dramatic newspaper story, will be moved down from sixth place on the schedule to number three, making this picture ready on October 4 instead of January 3, 1927.

“The Block Signal,” one of the ever popular railroad stories, will be moved up to sixth place and released on January 3, 1927, instead of November 1, 1926.

Subway Sadie” Completed

Last week saw the completion of “Subway Sadie,” which Alfred Santell directed in New York for an Al Rockett unit of First National with Dorothy Mackaill and Jack Mulhall in the featured roles.
Fox Lists "3 Bad Men" for Release on September 5

Three Bad Men," John Ford's epic romance of a nation in the building, will be released direct to exhibitors on September 5, according to an announcement from Fox Films. The decision to place this big successor to "The Iron Horse" at the first of the season was reached by Fox executives recently.

George O'Brien and Olive Borden are the romantic young pair in this story of a girl in the land of promise. J. Farrell MacDonald, Frank Campeau and Tom Santschi are the "Three Bad Men" who typify the rough chivalry and desperate daring of those heroes who took a leading role in the winning of the West.

Lou Tellegen, Otis Harlan, Alec B. Francis, Priscilla Bonner, Grace Gordon and Georgie Harris are other box office favorites in principal roles.

"West of Broadway" Cast Is Selected By Metropolitan

The principal players for Priscilla Dean's newest Metropolitan starring vehicle, "West of Broadway," were selected this week by Robert Thornby, who will direct the production.

Arnold Gray, Metropolitan's latest discovery, will have the leading role opposite the star. Walter Long, Majel Coleman, William Austin and George Hall are cast in support.

"West of Broadway" opens a new field for the display of the star's ability; in this she is a golf "pro" and one who swings a wicked niblick. Harold Shumate adapted this production from Wallace Smith's Red Book Magazine story, "New York West."

Warner's Foreign Distribution Perfected by Gus Schlesinger

Branch Offices in all Important Centers

The crystallization of an ideal long sought has been realized by Warner Bros. by the acquisition of foreign branch offices throughout Europe with efficient and complete distribution, and in certain spots facilities for the production of motion pictures. This foreign chain, which was taken over with the merger of the old Vitagraph company, is under the management of Gus Schlesinger, one of the oldest and best known foreign managers in the industry.

It is significant to note that only within the past year have the Warner Brothers been able to distribute their product throughout Europe. Prior to that time their pictures were sold to franchise holders in England, France, Germany, etc. Now Mr. Schlesinger has so outlined the various foreign offices, that each functions as a distinct and separate unit. In Paris, for example, R. A. Reader has been appointed general manager of the French territory; in London, John Pearson, has been made general manager of ten English offices. Mr. Schlesinger has established offices in Berlin, from which point he keeps in contact with the rest of Europe.

When Harry M. Warner returned from a six weeks' tour of Europe which took him to London, Berlin and Paris, he made known some interesting details in connection with the Warner Brothers foreign distribution.

"Our foreign offices are now a complete unit in themselves," said Mr. Warner, "and they are functioning in great style. Foreign distribution has grown to enormous proportions during the past few years, and the Europeans have come to the point where they see practically nothing else but American made pictures.

Throughout England and France there are many branch offices. In England, headquarters are in London in charge of Mr. Pearson, with branch offices in Birmingham, Leeds, Liverpool, Manchester, Newcastle-on-Tyne, Glasgow, Scotland; Cardiff, Wales, and Dublin, Irish Free State. Throughout France, with headquarters in Paris in charge of Mr. Reader, offices are in Bordeaux, Lille, Lyons, Marseille, Nancy, Strassbourg. Other branches are in Brussels, Belgium; Geneva, Switzerland; and Algiers, Algeria.

Warner Brothers pictures are now girdling the globe.

Jane Novak in "Lost at Sea"

Production has started on the Tiffany production "Lost at Sea," with Lowell Sherman and Jane Novak in the leading roles. In addition to the principals the announcement states that others in the cast up to the present time include Huntley Gordon, Natalie Kingston, Billy Kent Schaefer and Joan Standing.

Jane Jennings Signed


Thrills, Stunts, Daring Deeds Galore!

GENE TUNNEY
IN A WONDER Pathé Serial
**Mildred in “Fine Manners”**

John Mildred, stage and screen player, has been added to the cast of “Fine Manners,” Gloria Swanson’s latest Paramount picture. Another addition to the cast is Ivan Lebedeff, a young Russian actor who recently completed an important characterization in D. W. Griffith’s “The Sorrows of Satan.” Other principal roles in “Fine Manners” are played by Walter Goss and Helen Dunbar.

**New Buck Jones Picture**

“The White Eagle” is the attracting title of the picture on which Buck Jones has just started work at his “Outpost” in Fox Hills, Los Angeles. It is from the story by Max Brand.

**Guests of Lieber**

Robert Lieber, president of First National Pictures (center) with Johnny Hines (left) and C. C. Burr, who were his guests in Indianapolis recently at the 500-mile auto classic.

**“Sweet Rosie O’Grady” To Be Directed By Frank Strayer**

Seldom has a motion picture director been projected into the field of action with the celerity that marks the career of Frank Strayer, one of the youngest and most promising directors in the public eye.

Mr. Strayer, who is to direct the film version of “Sweet Rosie O’Grady” for Columbia Pictures Corporation, as the first of a number which he is under contract to make for this company, based his success in such productions as “Steppin’ Out,” “The Fate of a Flirt” and others, which he made for Columbia last season, on a long and varied experience in almost every branch of the business. He has operated theatres and later became a projectionist with M-G-M where he learned cutting and editing of pictures and also assisted Director Harry Beaumont, with whom he remained four years.

In choosing his staff of directors for the important schedule ahead of him, Harry Cohn, Vice-President of Columbia and Director General of Production, was so favorably impressed with Mr. Strayer’s work, that he placed him under contract for an extensive period.

During the years he has devoted to the motion picture he has acquired many interesting angles on the making of films, and will project some new ideas into the photographing of dramatic action in the new Columbia pictures he is to make.

**“Fourth Commandment” First Johnson Film For Universal**

“THE FOURTH COMMANDMENT” will be the title of the first Universal Jewel Production to be made by Emory Johnson under the contract just signed by the director and Universal. It also is announced that the story and continuity for the picture will be written and prepared by the director’s mother, Mrs. Emily Johnson, whose successful stories and continuities have supplied the material for many Emory Johnson hits.

Belle Bennett has been selected to play the leading feminine role. Other members of the cast are yet to be chosen.

The pictures to be made by Johnson for Universal will follow the sure-fire formula he has used so successfully in the past—home stories of real people, with melodramatic punch and 100 per cent exploitation values.

**Cortez in Lead Role**

Ricardo Cortez has been selected to play the title role in “Captain Sazarac,” the pirate story to be filmed on a lavish scale for Paramount by Frank Lloyd, maker of “The Sea Hawk.” Cortez, who has just completed an important role in D. W. Griffith’s “The Sorrows of Satan,” has left for Hollywood, where production on the Lloyd special will commence shortly.

**Ernst Lubitsch**

“That Lubitsch quality” is to be part of two spectacle-films in the Warner Bros. program for the coming season.

**B. M. Bower to Write Original For Gibson**

Mrs. B. M. Bower, noted author of “Chip of the Flying U,” and other successful western novels, is now at Universal City writing an original story for Hoot Gibson which will be called “The Silent Rider.”

Lynn Reynolds will direct Gibson’s next three pictures. He will start June 2nd, on “The Texas Streak,” his own story.

**Hal Wallis**

Two Directors and Four Stars in Stern Bros.-Universal Comedies

The charming young lady in both groups is Ethylene Clair, "Mrs. Newlywed." Gus Meins, director of "The Newlyweds and Their Baby," holds the baby, at the left. Jed Dooley is "Mr. Newlywed." Miss Claire is seen at the right with Director Scott Pembroke and Sid Saylor, of "Let George Do It" comedies.

Educational Pictures "Ready to Shoot"
On Opening of Greater Movie Season

With both the Educational Studios and Christie Studios in Los Angeles already under way with their earlier productions for the new season's schedule of Educational Pictures, and with the initial releases of several other series of pictures already completed, Educational Film Exchanges, Inc., will have available for showing at the beginning of the Greater Movie Season celebration, in August, by far the biggest supply of new season's product that it has ever offered for so early in the new year.

Out of the ten series of two-reel subjects and the six groups of single reel pictures which Educational will distribute next season, almost all will either be listed on the Educational August release list or else will have one or more pictures available for pre-release runs in the bigger houses. The new Romance Productions in color will be represented by two releases showing throughout the country in August, and with the Christies and Educational Studios having gotten away to such an early start this year, it is practically assured that at least one release will be available for the early Greater Movie Season programs in the new groups of Lloyd Hamilton, Bobby Vernon, Billy Dooley, Mermaid, Juvenile and Christie Comedies, while it is likely also that the earlier Tuxedo, Jimmie Adams and Cameo subjects will be in the exchanges as well.

In the Romance Productions series of two-reel classics in natural colors, the first subject, "The Vision," has already been released and production work has just been completed on the second picture, "The Blue Boy." The latter was inspired by the world famous Gainsborough painting of the same name and is one of the outstanding efforts on the part of Short Feature producers to make a two-reel production having all the program qualities of the most artistic long feature, in story, cast, direction and photography. That this is possible has been amply borne out by the enthusiastic reception that has been accorded the first of the series, "The Vision," which has had first showings.

"Married Alive" Finished

"Married Alive," adapted from Ralph Strauss' unusual novel about a "yes man" among many charmers, has just been finished by Director Emmett Flynn at the Fox Films West Coast Studios. It is a fast stepping farce-satire in which Mat Moore and Lou Tellegen have the principal roles, supported by a clever cast.

Sax Closes Contracts

Sam Sax of Lumas Film Corporation announces the closing of territorial franchises for the States of New York and Indiana. The deal takes in the entire twenty releases of Lumas for the coming year; this includes the six Greater Gothams, the six Gotham Specials and eight William Fairbanks Productions.

Miss Ray On Vacation

Her first real vacation in three years is what Allene Ray, the Patheresial star, is calling the two months she has in which to play. After the rigors of the cold climate in the mountain country of Idaho, where "Snowed In" was made, Miss Ray is taking advantage of this opportunity to thaw out in the warm sunshine of Southern California.
Pearson Points Path To Profits
By Elmer Pearson
Vice President & General Manager, Pathe Exchange, Inc.

The motion picture industry is interested, not so much in PROPHETS as in PROFITS, but frequently the forecaster is able to predict with sufficient accuracy the approach of storm clouds and the coming of sun spots which bear directly on the eventual harvest.

The observer in the motion picture field, looking beyond the immediate horizon of gigantic deals, mergers and syndicate operation, cannot fail to recognize the colossal figure in the background whom we know in all lines of business, as the ultimate consumer. He, in multiples of thousands, is the arbiter of our destiny, and to him must we listen with eager ear for guidance to the fulfillment of his desires and our successes.

The giant public that the motion picture has created and which, by the same token, has created the motion picture, no longer is in the flock that is lured by the bell-wether of tinking promises. He has a very positive mind of his own and a sophistication well beyond his actual years. He demands not only his money's worth but his enjoyment, and the months and years have been more than adequate to help him develop a discernment that is making things go misspent. In the trade terms of our industry this is called "shopping," in reality it is a ceaseless quest for that intangible everything that is entertainment.

In many ways the retailer of motion pictures, the exhibitor, is losing direct contact with his public. Expansion, large theatres, centralization of control have forced him to view his business from a new perspective. His vista today is national, yesterday it was bordered by the desires of his immediate clientele.

Today the exhibitor, whether he be the operator of a single house or the directing head of a great circuit, cannot fail to recognize the mass-mood. Gone is its old-time maudlin sentimentality; gone is its naive response to the multi-colored adjective that gilded the lily. No longer do they believe that there are fifty-two best pictures in a single year at a single house. It may still nibble on the delectable frosting of the "super-sized" picture fare, but when it sinks its teeth it is into the solid meat of ENTERTAINMENT!

The short feature has been recognized by every thinking showman as a prime factor in the perpetuation of his business. He has advertised it and, by so doing, has extended the scope of his theatre's appeal. He has selected with greater care and raised the standard of his composite entertainment. He has cast off the shackles of tradition and found the short film, not the pygmy he had once supposed but a giant that often overshadowed its more bulky brother, the "feature."

Pathe's leadership of the short feature field is traditional but in the past year has marked an advance in production and attraction value unparalleled. No more revolutionary step was ever taken than that by Hal Roach when he announced, and Pathe supported, his plans to increase production cost by richer mounting of his scenes and the adding to the roster of his studios the foremost names in the screen and dramatic worlds. Progressive? Yes! But basically more! It was a look beyond the immediate horizon, an anticipation of the great public's wishes; the producer and distributor, even before the exhibitor, must be attuned to the mass-mood of the hour.

The season of 1926 and 1927 promises well for the exhibitor whose house is built of the blocks of solid entertainment, and it is gratifying to us to know that the cornerstone of his structure in most instances will bear the imprint of the Pathe Rooster.

Here Comes Charlie

The new Educational-Lloyd Hamilton Comedy, "Here Comes Charlie," in which the Short Feature comedian makes his bow as a department store floorwalker, brings forth some of the funniest situations in the comedian's long screen career. The cast includes Virginia Vance, Glen Cavender, George Davis, Stanley Blystone and Florence Lee. Direction honors go to Norman Taurog.

Burke at Work

Eddie Cline is directing Johnny Burke, former vaudeville star, in a war-time comedy, as yet without a title. Ruth Taylor, the Sennett blonde beauty, is to be seen opposite Burke in this Mack Sennett-Pathe release.

Bugs Baer's Captions

The new Educational release, "Curiosities — The Movie Side-Show" novelty series produced by Walter A. Futter, will have some of the best known comedians writing their titles. Arthur "Bugs" Baer has finished the funny captions for "Rare Bits" the second release of the series and other writers equally well known will prepare the titles for those to follow.

Tarbell Signed

James Tarbell, who has played important roles in "Timothy's Quest," "Buddies," and "Coming Thru," has been engaged to play the leading role in the series of two reel comedies now being made, titled "Carrie of the Chorus," which will be released by Red Seal Pictures.

Here's What Movement's Newspapers Say About Shorts

EVIDENCE is coming daily that the short subject producers' and distributors' drive for recognition of the value of the short subject has gone over the top in a manner worthy of the effort put forth, according to Fox Films exploitation department.

With the trade papers in back of their cause and special sections and issues gotten up exclusively for the "shorts," it is plain the short subject is now attracting as much attention from all sides as the feature attractions and non-movie presentations of the motion picture palaces of the country.

The selling of the importance of the short subjects did not stop with the exhibitors is proved by a survey of the motion picture column of the daily newspapers. As a result of the publicity campaign, many newspaper critics, who have "written off" the short subject after the feature had been shown, have been prevailed upon to stay for the "shorts."

The results are noticeable in their columns. The "shorts" is now accorded the same critical treatment as the feature, and in many instances has so impressed the reviewer that he has given more space to the "short" fellow than to the "main attraction."

Illustrating this fact is the comment of a Cleveland critic after witnessing the showing of one of Fox Films' "Helen and Warren" two-reelers, "A Business Engagement."

"The surrounding program at the Park Theatre," this critic wrote, "is far more interesting than the feature film."

He added that "the many readers of the "Helen and Warren" serial being printed in this paper are finding real enjoyment in viewing the first of the two-reel productions based on the popular stories by Mabel Herbert Urner."

Flora Finch's Comedy Role

In "Carrie of the Chorus"

Flora Finch, one of the best comedienne's in pictures, has been engaged for a prominent part in the forthcoming production of "Carrie of the Chorus."

Flora's experience dates back to the days when pictures "were not," except for the comedies she co-starred in with John Bunny. At that time, this pair were at the peak of their popularity, but the death of Bunny changed all that.

Miss Finch, on the loss of her co-star, for a long time refused to act in pictures, but that was held out for "Carrie of the Chorus" was more than she could withstand.

Consequently, the new contract and the fact that Flora Finch will go a long way towards making these comedies, which Red Seal Pictures will release, funnier than ever.

Baseball Slow Motion

Baseball in some of its fallible phases is revealed in Max Fleischer's Marvels of Motion series, issue "K," which Red Seal distributes. Slow motion pictures prove that a runner to first base is safe—but his knees, the ump, called the runner out. Babe Ruth's mighty swing is also a subject for the Fleischer camera's scrutiny. Some of the reel shows horses "charleston." But it's only trick photography, Max admits.
Harmonica Contest Is Bringing In Big Business

WITH close to five hundred contests to its credit and several hundred more being booked by the Harmonica Contest tie-up between Educational Film Exchanges, Inc., and M. Hohner, Inc., shows no sign of abating. Instead it is proving to be a permanent exploitation feature to be used in conjunction with bookings of the Juvenile Comedy series. Practically every mail brings new requests for particulars concerning these events as well as some of the most gratifying letters of appreciation from the exhibitors who have successfully stayed the patronage building stunt.

One of those who recently expressed himself in a letter to the Hohner company was Louis R. Narkun, manager of The Dream and Tuxedo Theatres of Brighton, Ind. Mr. Narkun's letter stated that his contests started in a very small way, the first having only three contestants, but the fifth, just past, had over thirty entrants. They have aroused so much interest that it is now planned to hold eight more contests. Business has been to capacity right along and the Juvenile Comedy-Harmonica Playing Contests have proven greater patronage attractions than any other contest series ever conducted by the two theatres.

New Faces Will Be Seen In Christie Comedies

There are many new faces appearing in the comedies which Al Christie is making for the new season of releases for Educational. Edna Marian has been engaged to play leads with Neil Burns.

Charlotte Merriam has been engaged to play the lead opposite Jimmie Adams.

Thelma Daniels is starring as the second girl lead with Bobby Vernon and Frances Lee.

Edeline McIntyre is playing in two of the new comedies. Miss McIntyre was selected by Al Christie from more than two hundred contestants in a beauty race.

Charles Boyle, juvenile leading man, has joined the stock company. Betty Byrd, Violet Bird, Collette Mazaletti, Cecile Cameron, Caryl Lincoln, Evelyn Egan and Lillian Mines are appearing in beauty squads in some of the current comedies.

Anne Cornwall will be featured in several Christie Comedies.

Loew Books “Egged On”

“Egged On,” the Charley Bowers “Whirlwind Comedy,” which had its first public showing at the Capitol Theatre during the week of May 30 when it was featured on the marquee lights with the full length picture, “Paris,” has been booked over the entire Loew circuit.

Bill Bevan Busy

Del Lord is busily occupied finishing a beauty parlor farce with Bill Bevan and beginning another which will feature Bill Bevan, Thelma Parr and Vernon Dent.

Ruth Taylor Steps Up

RUTH TAYLOR, vivacious and dainty blonde beauty of the Mack Sennett players, has been promoted by the Pathé producer to the position of leading lady. White and gold is the only way to describe the beauty of Miss Taylor. She has that rare combination of dark gray eyes and a snow-white complexion and hair that is pure gold, like the heroine of the old Norse fairy tales. She is fond of carrying out this color scheme in her surroundings and even her stationery is delicately engraved in white and gold. Ruth is 5 feet 2 inches tall and weighs 110 pounds. Miss Taylor is from Grand Rapids, Michigan, and Portland, Oregon.

In relating how he chose Miss Taylor for her first role, Mr. Sennett said, “I wanted a blonde, vivacious, yet a sympathetic type of girl, for a part in the new picture. Can you believe that I interviewed one hundred girls before I found any one approaching the type I had in mind? In sending out this call we specified that he wanted a girl ‘something like Alice Day.’

“Miss Day is pretty, vivacious, quaint and old-fashioned with a tremendous sympathetic appeal. I was astonished to find what a scarcity there is of this type of young girl. Nine out of ten girls today look alike. They have their hair cut in the same fashion; their clothes are similar in style and color, they even carry themselves in some manner that is strangely standardized. Individuality seems to have become a lost art. Out of this hundred girls that we interviewed, there was one—only one—who answered our requirements, a little girl I had never heard of, named Ruth Taylor.”

“Egged On” Proves One of the Hits of New Season

As predicted some time ago by the trade publication and daily newspaper reviewers, “Egged On,” first of the Bowes “Whirlwind Comedies,” distributed by Film Booking Offices, is proving the short-subject hit of the new season.

The first public showing of “Egged On,” the first of a series of twelve, took place at the Capitol, the world’s largest motion picture theatre, on Broadway, New York, during the entire week of May 30.

Another important booking for “Egged On” is at a Public theatre in Boston, the big Metropolitan, where it was shown during the week beginning June 6.

These are all in the nature of pre-releases, the regular release date having been set for early September, and then every two weeks, alternating with the Standard Comedies, also released by Film Booking Offices.

Pictures of Pope’s Legate

In International Newsread

Chicago audiences were enabled on Saturday afternoon, June 12, to see the motion pictures depicting the arrival in New York of John, Cardinal Bonzano, the Papal Legate, and the other Cardinals on the previous day through the enterprise of International Newsread.

Chicago was probably more interested in the arrival of the Pope’s ambassador than any other city because Cardinal Bonzano and the other princes of the church are enroute to that city to attend the eucharistic congress. International Newsread, had a clean beat in Chicago on the arrival of the papal party.

As soon as the colorful parade from the piers to St. Patrick’s Cathedral was completed, the motion pictures of the great event, made by International Newsread, were placed aboard the airplane and flown to Chicago. They reached that city in time for the opening of the theatres for the Saturday matinees.

All of the downtown Chicago theatres featured the pictures on their program. Prints of the pictures also reached Milwaukee and other theatres in the immediate vicinity of Chicago in time for the matinees.

“Guess Who” Contest

A. M. Goodman, Manager of the Detroit branch of the Standard Film Service Company, writes that the “Guess Who” contest films, distributed by Weiss Brothers’ Art-class Pictures Corporation, have created more interest than any contest films ever shown in that district. The Detroit Times is sponsor for it, devoting pages to publicity.

It is shown unedited by the auspices of the M. P. T. O. of Michigan. Fifty-one theatres in Detroit are now running the contest films for a period of six weeks.

Gene Tunney—Author.

Reviews of Little Pictures with a Big Punch

"Snowed In"
(Patheserial—First Three Episodes)
PATHÉ'S LATEST serial "Snowed In" is poi the out-and-out mystery type. The movements of many of its characters serve to becloud the issue for the hero and heroine and create suspense. The action is laid in the snow-bound Sierras. The heroine's brother, an air-mail flyer, has been accused of wrecking his plane and robbing its cargo, million dollars' worth of government bonds. He is held for trial and his sister and the hero, a forest ranger, whose evidence has served to tighten the net about the brother, start to unravel the mystery.

The trail leads to the Sierras, where a deserted hotel is the scene of much mysterious and hair-raising action. There is a certain room in the hotel, No. 28, pitch dark and perilous, from whose portal and windows there emerges now and again a figure completely and snugly masked in black.

Each of the first three episodes ends at the proper moment from the serial viewpoint. The second episode, for instance, discloses the masked figure, just after he leaps from the branches of a tree with intent to pounce on the helpless heroine below.

Allen Ray and Walter Miller, popular serial stars, have the principal roles in "Snowed In." Frank Leon Smith wrote the story and Spencer G. Bennet directed. All concerned know the fundamentals and the technique of serial production from beginning to end. "Snowed In" pites the interest up right at the start and all signs point to a consistent continuance of it throughout its duration.—Peter Milne.

"Buster's Narrow Escape"
(Universal—Comedy Series—Two Reels)
AFTER preliminary antics in a photo studio which they wreak, Buster, Tige and Mary Jane go on an auto ride and a puncture gives them a chance to visit a farm where they become acquainted with the animals. Tige finds a barrel of cider and imbibes too freely and the trio arouse the ire of the farmer who chases them away. Pete, the dog, lives up to his previous reputation in this series, and his simulation of a "drunk" is especially clever. This is a thoroughly amusing offering for all classes.—C. S. Sewell.

"Screen Snapshots 13"
(Columbia—Magazine—One Reel)

"The Mountain of the Law"
(Fox—Variety—805 feet)
HERE IS ONE of the most interesting of the Fox Varieties. The scenes were photographs around Mount Sinai and show a number of the spots referred to in the Bible in connection with the Ten Commandments; the place where Moses received the tablets, the spot where he hurled them down, where the Lord spake to him, where the Israelites reared the golden calf, etc. It will especially appeal to church people but should interest and impress all.—C. S. Sewell.

"The Lightning Slider"
(F. B. O.—Series—Two Reels)
BASEBALL furnishes the center of interest in the seventh chapter of "Fighting Hearts." When Harry is chosen to pitch because Tod is out of condition, Tod starts to pull some crooked stuff and has Harry put out of business on the day of the game. Then he pitches, so that the home team will lose and his side gain control of the paper which has been bet on the result. Sally gets into the game and Harry is freed in time to turn the tables. A home run by Sally clinches the result. Sally's connection with the game is quite improbable, but adds to the interest. This number is not so spontaneous and is not up to the standard of the series.—C. S. Sewell.

"Till We Eat Again"
(Edward—Comedy—Two Reels)
THE IDEA IN THE TITLE of the Bobby Vernon comedy is carried consistently through the entire two reels and the humor grows out of Bobby's attempts to get a square meal for himself and his girl friends. These include an attempt to spear a bill that has fallen through a grating, incite a fruit peddler to hit him with fruit, swamp a boarding house banquet through a hole in the floor. Finally he is incidentally lifted up a skyscraper side and falls on a pile of mattresses. The owner hires him for the stunt and at last Bobby eats. Good wholesome comedy that will please.—C. S. Sewell.

"Rah Rah Heidelberg"
(Fox—Comedy Series—Two Reels)
IN THIS NUMBER of the Van Bibber series we find Van in Heidelberg, Germany, where the prince is his double. Earle Fox handles both roles and the mistakes of identity provide good fun. As usual Van gets into trouble and muddles his way out. This time it is a duel. He seeks to escape on a beer wagon, the kegs roll down hill with him and accidentally he subdues the challenger, winning glory and praise for his courage.—C. S. Sewell.

"Three of a Kind"
(F. B. O.—Comedy—Two Reels)
THE THREE IMMENSELY fat comedians appearing in Standard Comedies are featured in one of this week appearing as entertainers in a cabaret. Their act is a frolic and they receive a shower of vegetables. A fight starts and they wreck the shop. The three are attempting to spear a bill that has fallen through the ceiling to fall down and put the plan on the ground. This is a collection of slapstick and loosely related situations, built solidly for laugh purposes, and while a lot of them are utterly nonsensical the action is fast, and the average audience will be kept in smiles.—C. S. Sewell.
June 26, 1926

THE CAT'S WHISKERS
(F. B. O. Cartoon—One Reel)

CAROONIST WALTER LANTZ in this issue of the Bray "Unnatural History" series tells a facetious story purporting to explain how the cat got its whiskers. A little girl plays with her kitten and doll, and when bedtime comes tries to sneak away without kissing her bewhiskered grandfather who tells her the story. It seems that cats did not have this adornment. A flirtatious Tom could not attract the ladies like the walrus and goat and believing he knew the cause of the trouble uses a hair grower and finds it works like a charm. The action combining photography and cartoon work is amusing and an especially clever touch is the finish where the little girl gives her granddad a razor and shaving brush and tells him if he will fix his alfalfa like the cat's she will take a chance.—C. S. SEWELL.

FRESH FACES
(Educational—Comedy—Two Reels)

WALTER HIERS in this Christie Comedy has his troubles as judge of a small town beauty contest in which three girls tie. He seeks to swing the prize to his own girl but meets with strenuous opposition from the town barber and bully. His girl wins but in the meantime the others have utterly destroyed the prize, a flivver. This is a fast-moving and amusing comedy with plenty of slapstick and humorous situations and should please.—C. S. SEWELL.

SCREEN SNAPSHTS 14'
(Columbia—Magazine—One Reel)

ONE of the best of this series. Shots are seen of Charlie Chase, Syd Chaplin, Conrad Nagel, Marion Davies, Colleen Moore, Anna Q. Nilsson, Sidney Olcott, Dorothy Mackaill, Irene Rich, Shirley Mason, Norma Shearer, Agnes Ayres, Bull Montana, "Lefty" Flynn, Bert Lytell and Mrs. Lytell (Claire Windsor), John Barrymore, Monte Banks, Viola Dana, Jackie Coogan and Lilian Rich.

SEPARATED SWEETHEARTS
(Universal—Comedy—One Reel)

THIS BLUE BIRD Comedy stars Arthur Lake. While he is telephoning his sweetheart he hears her shriek (she has seen a mouse) and he visualizes an abduction. She leaves for a walk and her parents also are convinced she has been abducted. A big reward is offered. The girl going with a sheik and is caught by detectives. Arthur, believing them kidnappers, snatches her away, wins the reward and becomes ace-high in the family.—SUMNER SMITH.

LET LOOSE
(Universal—Mustang Comedy—Two Reels)

AS USUAL, PEE WEE HOLMES and Company, the cowpunchers are engaged in a friendly rivalry. The fun takes place on the ranch where Ben, by a ruse, wins a race and Pee Wee steals the prize. Each try to make a hit with the girls but get in bad way when it is known that the prize is not cash but an I. O. U. There are a number of laughs for the followers of this series in this one.—C. S. SEWELL.

AMBER NORMAN
One of the beautiful girls playing leads opposite the galaxy of Educational comedians.

THE COW'S KIMONO
(Pathe—Comedy—Two Reels)

THE plot and gags in this Hal Roach number, with Glenn Tryon in the principal role, are most extreme and at times they overshoot the limits of laughter. Glenn and his wife, touring the West in a flivver, stop for the night at a ranch where the daughter of the house, a two-gun woman, is afflicted with shooting spells. The embarrassment which she causes the tourists, her father and the entire ranch, is the subject matter of the picture. It is well dotted with laughs, but many of the supposed features of the film fail to register as well as some of the incidentals. Fred Guiol directed and the supporting cast consists of Vivien Oakland, Charlotte Mineau, Charles Sellan and Jerry Mandy.—PETER MILNE.

THE TIN BRONC
(Universal—Western—Two Reels)

BECAUSE MIGGS, a ranch foreman, goes out and buys a new flivver instead of staying with his boss and guarding the payroll, bandits succeed in making a big haul while Miggs is trying out his new toy. He gets fired and, taking his trusty horse, tracks the thieves and using two gas pipes as a shotgun gets the money back. Just as the ruse is discovered, the sheriff's posse arrives. Miggs is forgiven and wins his boss' daughter. There is the usual amount of action, riding, fighting, etc., and in addition the stunts of Edmund Cobb as the hero running the new flivver like a novice add to the interest, making it a number of average entertainment value.—C. S. SEWELL.

THE BIG RETREAT
(Pathe—Cartoon—One Reel)

MILTON MOUSE and Thomas Cat are rivals for the hand of pretty little Mildred Mouse in this Aesops Fable Cartoon. The world war begins and both are sucked in by the vacuum cleaner used by the recruiting officers and find themselves in France. They declare a truce and become pals and capture a wooden horse and bring it back to Mildred. While they are arguing over it, one of the enemy steps out and elopes with Mildred. While not as novel or imaginative as some of the others, this number is clever and amusing entertainment.—C. S. SEWELL.

FOUR- SQUARE STEVE
(Universal—Western—Two Reels)

THERE is plenty of action and melodramatic incident in this Universal Mustang featuring Edmund Cobb who is introduced as a cowboy who wanders into a ranch town on foot as his horse has been shot, and is kidded by the villain. He aids a girl, gets a job and eventually rescues her when the villain kidnaps her. Before her happy ending comes there is a fight on a hillside and in the car of a suspended cable railway. Up to the standard of the usual fast-moving western.—C. S. SEWELL.

NOTHING MATTERS
(Educational—Comedy—Two Reels)

STARTING OUT AS straight rube comedy of a farcical type, Lloyd Hamilton as an amateur detective is victimized by city slickers. He follows them and the subsequent action is clever and amusing burlesque of the "daring rescue of a pretty girl in distress" type which is good for a number of laughs and should please the Hamilton fans and audiences generally.—C. S. SEWELL.

NEVER TOO OLD
(Pathe—Comedy—Two Reels)

LAUDE GILLINGWATER as an old bird with young ideas and Jimmy Finlayson as his valet furnish splendid fun in "Never Too Old." The old gentleman's bride, Vivien Oakland, cuts queer capers when she walks in her sleep brandishing a carving knife. There are plenty of good gags in this and the laughs come thick and fast.—PETER MILNE.

BUSTER WATCH TIGE
(Universal—Comedy Series—Two Reels)

A FEATURE OF THIS Buster Brown comedy is the use of cartoon work as well as photography. Buster draws a cartoon of Tige which becomes animated and Tige in jealousy tears it up. Mary Jane, Buster and Tige get into a lot of other mischief which will afford merriment for the children as well as the grown-ups, and this number is up to the high standard of the series.—C. S. SEWELL.

ANDY'S LION TAIL. (Universal Comedy). First one of the Gumps series I've played and it got over big. Every one thought it was great. Appeal: hundred per cent. Town 150. Draw rural type. Admission 20-40. L. L. Liske, Dreamland Theatre (150 seats), Drummondville, Ontario.


BE CAREFUL DEARIE. (Educational Comedy). A very weak one-reel comedy. When Chippies are in the same frame once they're together they were better. Wish they were together again. Tone, good. Appeal, fair. Town 4,500. Draw mixed class. Admission 10 and 20. C. A. Anglemir, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BUDDY BE GOOD. (Universal Comedy). A banged up comedy. None better for kid comedies. Have played two of the Buddy Be Good comedies and they were great. Sunday, yes. Appeal, hundred per cent. Town 1,800. Draw town and country type. Admission 10 and 20. W. C. Budge, Comedy Theatre (400 seats), Hughesville, Pennsylvania.

CLEAN UP. (Educational Comedy). Star, Johnny Arthur. The laughs were scarce in this comedy. Not as good as the usual run of Educational comedies, but they can't always make hundred per cent comedies. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemir, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

“Frame Up”
(Universal—Western—Two Reels)

This Mutt and Jeff, directed by William Criner, features Fred Humes. Bill Wayworth and Joan, daughter of a rancher, are in love, but Joan is promised to another rancher, Steven Bryan, a cowboy. The laughs are scarce in this comedy. Not as good as the usual run of Educational comedies, but they can't always make hundred per cent comedies. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemir, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

“Poland—A Nation Rent”
(Fox—Variety—920 feet)

Interesting views of the Poland of today, again a nation after years of division. The scenes are richly cost-supplemented in dark, somber colors. The camera shows many historic places including a monument to Kosciusko, who aided America during the Revolution. There are also scenes of the peaceful and happy people engaged in their daily pursuits, such as farming, weaving, etc.—C. S. Sewell.

“Creeps”
(Educational—Comedy—Two Reels)

To keep the lucky heir from living in a house bequeathed to him under a will requiring thirty days' residence, the disgruntled relative stages all sorts of ghastly creepy happenings and spirit manifestations and finally stars in a play. The action follows largely along the accustomed lines of this type of comedy but there are a few ingenious twists, and as a whole it is moderately amusing, but not as hilarious some of the other Mermaid-Jack White productions.—C. S. Sewell.

“Felix in a Tale of Two Kitties”
(Educational—Cartoon—One Reel)

This Felix offering is an amusing burlesque which scares the cat type of heart-interest melodrama. Felix tries his fling with the gilded palaces and jazz butterflies but returns home disillusioned. Well up to the laugh standard of this amusing series.—C. S. Sewell.
Through the Box-Office Window

Reviewers' Views On Feature Films
Edited by C.S. Sewell

1. "A Trip to Chinatown"—Fox
   Amusing Farce Comedy Featuring Earle Foxe
   Adapted from Charles Hoyt's Stage Success
   Reviewed by C. S. Sewell
   CAST:
   Alice Guyer ............. Margaret Livingston
   Welland Strong .......... Earle Foxe
   Benjamin Strong .......... J. Farrell MacDonald
   Otis .................. Anna May Wong
   Norman Blood ............. Harry Woods
   Rose Blood ............. Marie Astaire
   Marion Hume .......... Glenn MacDonald
   Gayne Wilder .......... Charles Farrell
   Slavin .................... Wilson Henge
   Based on play by Charles E. Hoyt.
   Scenario by Beatrice Van.
   Directed by Robert F. Kerr.

   A generation ago the late Charles E. Hoyt produced on the stage a number of clever farces with interpolated music, which proved immensely popular. The best-known of these "A Trip to Chinatown," which is still pleasantly remembered by the older patrons, has been transferred to the screen by William Fox, the story elaborated to suit the wide possibilities of the medium, and the result is a thoroughly amusing picture that provides enjoyable entertainment.

   The hero of the story is a chap who believes he is a chronic invalid and has every known disease. On route to the west coast he falls in love with an actress and in San Francisco is overjoyed to find she is visiting his uncle's ward. Rivalry between uncle and nephew develops, but nephew has the upper hand and finally after exciting experiences in Chinatown during New Year's festivities, the hero wins the girl and becoming convinced that there is really nothing the matter with him.

   There is plenty of action in the situations that run from farce to broad burlesque and even slapstick, with a series of complications which involve the flirtatious uncle, his ward, a blond vamp, a Chinese valet, a pretty bride and her jealous husband and a jazzy young fellow, and the result is a generous sprinkling of smirks and chuckles.

   Earle Foxe gives an amusing performance as the hero and Margaret Livingston is amusing as the actress-ward. J. Farrell MacDonald scores as the uncle. In fact the entire cast is good, and Robert F. Kerr has capably directed the story.

2. "Glenister of the Mounted"—F. B. O.
   Mounted Police Story Starring Lefty Flynn
   Has Good Drama and Well-Sustained Suspense
   Reviewed by C. S. Sewell
   CAST:
   Sgt. Glenister ............. Lefty Flynn
   Elizabeth Danrock .......... Bess Flowers
   Lea Sek Dunker ......... Lee Sek Dunker
   Rafferty ............. Tina Gibson
   Thornhill ............. Walter James
   Major Willis ............. Arthur Millette
   Story by Arthur Gay Empey.
   Directed by Harr Garson.

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   Earle Foxe gives an amusing performance as the hero and Margaret Livingston is amusing as the actress-ward. J. Farrell MacDonald scores as the uncle. In fact the entire cast is good, and Robert F. Kerr has capably directed the story.

3. "The Social Highwayman"—Warner
   Reporter's Bandit Hunt and Romance with Adventurous Girl Makes an Amusing Farce
   Reviewed by C. S. Sewell
   CAST:
   Jay R. Walker ............. John Patrick
   Elsie Van Tyler ............ Dorothy Devore
   Bucket Nelson .......... Mountan Love
   Dr. R. R. Runyon ........ Mountan Love
   Van Tyler ............. George Peerce
   Bobble .................... Lynn Cawyn
   Editor .................... James Gordon
   Cootie .................... Frank Browne
   Chief of Police .......... Fred Kelcey
   Mayor ............. Charles H. Mules
   Mayes' Partner ............ Russell Sampson
   Story by Daryl Francis Zanuck.
   Scenario by Phil Klein and E. T. Love, Jr.
   Directed by William Beaudine.

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   There is less action that is frequently found in stories of this kind but much more drama. The unraveling of the identity of the guilty party is ingeniously done and introduces good suspense and there is a pleasing surprise twist in the shifting of the blame for the crime.

   There has been given good support, Harry Garson has capably directed the story and it should prove a satisfactory attraction.

   The entire course of the story, while offering good opportunities for amusing comedy, is decidedly unanswerable and cannot be taken seriously. The arbitrary situations have been smoothly dovetailed and although there is a let down in the middle of the feature a good pace is maintained as a whole. The farcical treatment becomes so broad at times, as for instance when the young pair are telling of their exploits and the situation when the crooks "railroad" themselves back to jail, that it is practically burlesque.

   "The Social Highwayman" is a light and moderately amusing production.
“The Wise Guy”—First National

Regeneration of a Band of Crooks Provides Powerful Drama and Strong Human Interest

Reviewed by C. S. Sewell

CAST:

Mary Astor as Mary
Guy Watson as Guy
Hula Kate as Betty Compson
Hale Hamilton as M. Staton
Max Palmer as Mary Carr
The Mayor as George F. Cooper

Based on story by James Pritchard.
Directed by Frank Lloyd.

“Frank Lloyd has handled this virile theme with his accustomed skill and every member of the cast is excellent. James Kirkwood gives a forceful and convincing portrayal of the fun and Betty Compson handles magnificently the same sort of a role in which she gained her fame in "The Miracle Man."

There can be no gainsaying the fact that here is virile drama, but religion is always a difficult subject to handle. As dramatic entertainment "The Wise Guy" ranks high and on the theory that the end justifies the means the result achieved both from a dramatic and a moral standpoint in the regeneration of the scoffing self-seeking hypocrites by the power of faith and religion would seem to overbalance any of the situations which standing alone might be considered sacrilegious. It would however be well to carefully consider your clientele in connection with this angle.

“We the Flame of the Yukon”—P. D. C.

Metropolitan Produces Popular Melodrama of Alaska with Seena Owen in Title Role

Reviewed by Peter Milne

CAST:

The Flame as Seena Owen
George Fowler as Arnold Gray
Black Jack Davy as Matthew Beetz
Sauve Rough Joe as Jack McDonald
Sono Jim as Vadin Tremiff
Dolly as Winifred Greenwood

Story by Monte Katterjohn.
Scenario by Finis Fox and Will M. Ritchey.
Directed by George Melford.

Katterjohn's story relies for its suspense on the fact that two men have the same name. The dance hall girl reforms and stakes the tenderfoot in the gold rush. While he is away a young mother appears, apparently seeking the tenderfoot's whereabouts. It is a great sacrifice for the dance hall girl to turn her man over to the other woman after she has saved him from the clutches of the dance hall proprietor, and it is then that the mistake is discovered.

Melford's direction includes all the conventional, tried and fairly true tricks that have been seen in this type of Alaskan story, even to the singing of a sentimental song in the gambling hall to the accompaniment of tears and sobs from the painted ladies and the drunks.

“Up in Mabel's Room”—Pro. Dist. Corp.

Marie Prevost Scores Heavily in Hilarious Version of Successful Stage Farce Comedy

Reviewed by C. S. Sewell

CAST:

Mable Anthony as Marie Prevost
Garry Alumworth as Harrison Ford
Sylvia Wells as Phyllis Haver
Jimmie Larchmont as Harry Myers
Alice Allen as Sylvia's Brenciner
Leonard Mason as Paul Nicholson
Arthur Walters as Col Gerard Henriet
Maud Trux Hawkins as William Oralmond
Simpson as Arthur Hoyt

Based on play by William Collison and Otto Harbach.
Scenario by F. McGrew Willis.
Directed by E. Mason Hopper.

One of the best-known and most successful of the intimate type of domestic farces for which Al H. Woods, the theatrical producer, is noted, has been transferred to the screen by Al H. Christie for Producers Distributing Corporation and emerges as a bright and vivacious, and deucedly amusing farrowing entertainment.

The story, as is usual in farce, is far fetched but developed along unacknowledged lines and succeeds in holding the interest. Aided by excellent direction and spirited playing by a well-selected cast, together with punchy and witty subtitles, the result is an almost continual round of smiles with a number of genuine laughs.

The action concerns a fascinating young woman who gets a Paris divorce after finding a bit of lingerie in her husband's room. Learning afterwards that it was meant for her, she follows him to America, where he is posing as a single man, and determines to win him back. To save herself he becomes engaged to another woman and it is necessary for him to get back this lingerie which would be a dead giveaway as it is embroidered "from Garry to Mabel." In typical farce comedy manner the whole of the house party becomes involved in one way or another in the events that center "up in Mabel's room." It finally develops that the divorce is no good and Mabel and Garry decide to stay married.

There are a couple of situations that threaten to be risque and shots in abbreviated costumes. It all adds to the meriment and there is really nothing that the majority will take exception to. From every standpoint, Marie Prevost, who is starred in the title role, proves an ideal selection and this is one of her best characterizations. The entire supporting cast enters into the spirit of the farce wholeheartedly and this production should prove a good box-office attraction, especially in the higher-class houses.
“Good and Naughty”—Paramount

Pola Negri Proves Revelation as Comedienne in Comedy That Should Be a Box-Office Hit

Reviewed by Epes W. Sargent

CAST:
Germaine Morris .................................. Pola Negri
Gerald Gray ...................................... Ronald Colman
Bunny West ..................................... Ford Sterling
Claire Benton ................................. Miss DufONT
Thomas Benton ................................ Stuart Holmes
Chouchou ........................................ Marie Mosquini
Bald axe Smith ................................. Walter Richmond

Based on play “Naughty Cinderella” by Avery
Stephens, adapted from French play
by Rene Peter and Henri Palk.
Scenario by Pierre Collings.
Directed by Mal St. Clair.

POLA NEGRI’S newest Paramount picture “Good and Naughty” is a thoroughly amusing farce all the way through and a capital box-office bet for any theatre. Even though you may not have been entirely satisfied with the box-office results of any of the previous Negri productions, don’t let this deter you from boosting this as a clever, fast-moving, thoroughly enjoyable comedy. Play up Ford Sterling if you wish, stress the direction of Malcolm St. Clair and capitalize on the fact that this is an adaptation of the stage success “Naughty Cinderella,” but this farce comedy is going to do much to establish Pola Negri as a favorite with the average theatregoer. She helps to gain the general effect, works in skilfully with the comedians in her support, and displays her real ability as a comedienne.

The story is a bit trite; the office slattern who becomes a butterfly, but to this old theme has been wrecked a lot of clever comedy situations all worked into a fast and continuously moving story.

Much of the credit goes to Ford Sterling, who is really funny even when he impersonates a man in the first throes of seasickness.

ness. He is one of the very few comedians of either stage or screen who in such a situation is merely funny and here he is excruciatingly so.

Tom Moore as the much-vamped hero, also does a lot to support the comedy strain and Stuart Holmes, as the husband who does not care who the corespondent is, acts thoroughly suave. Miss DufONT, as the married vamp, is charming, though slightly too artificial, and Warner Richmond has a good bit as the prize fighter.

The scenario has been developed to get every last kick out of the play, and with one or two exceptions the sub-titles helped the fun along. The staging is sumptuous and the photography makes the most of the settings.

Four or five plays like this and Miss Negri will take front rank as a comedienne. She assuredly gets over in this.

5,503
Feet

“Ella Cinders”—First National

Popular Cartoon Strip Serves as Basis for Amusing Production Starring Colleen Moore

Reviewed by C. S. Sewell

CAST:
Ella Cinders .................................. Colleen Moore
Watte Litter ..................................... Lloyd Hughes
Ma Cinders ..................................... Vera Lewis
Lotta Pill ....................................... Doris Baker
Freight Pill ................................. Emily Gerdes
Gatenau ....................................... Mike Donlin
Mayor ......................................... Jed Prouty
Fire Chief ................................. Jack Duffy
Director ..................................... Al Green

Based on comic strip by William Conselman and Charles L. Hubbell.
Directed by Alfred E. Green.

Pullman car and a big chief forces her to smoke a cigar. The subsequent action follows along rather obvious and mechanical lines. The contest proves to be a swindle, and she is shown using various schemes to crash the gate, introducing amusing situations that savor of slapstick. There is a big laugh in an original situation developed as a result of Colleen’s mistaking a lion’s tail for an electrical connection. The lion chases her on a set used for a fire scene and her gestures beguiling to be saved from the lion are mistaken by the director who takes her for an extra whose baby is supposed to be in danger. He keeps reminding her of the fact while she protests it is not a baby but a lion that is causing the trouble. Another amusing scene occurs when dressed as a scrub lady, the hero finds her and believes she is down and out.

Colleen does excellent work in a role that calls for a variety of expression and the supporting cast is thoroughly capable. “Ella Cinders’” will doubtless prove entertaining for the star’s host of fans although it lacks the snap and spontaneity of a number of her other productions.

6,540
Feet

“Bucking the Truth”—Universal

Interesting Twists and Rapid-Fire Action in Latest Western Starring Pete Morrison

Reviewed by C. S. Sewell

CAST:
Slim Dunne ..................................... Pete Morrison
“Cheerio Gold” Charlie J. Braslady Shaw
Matt Holden .................................... Bruce Gordon
Elenia Lukovich .............................. William Tellmonth
Red Smooch ................................. Charles Whittaker
Anne ......................................... Jone Reed
Tom Bailey .................................... 0. Robertson
Sheriff Finaly .............................. Vester Pegg
Story and Scenario by J. J. Kane.
Directed by Milbourne Morante.

There is an abundance of action afforded by the development of the story, with a full quota of fights and snappy horsemanship. Good heart interest and drama is injected in a scene where the “murdered” man’s mother unwittingly befriends the suspect and pleads to prevent the posse from lynching him.

Pete Morrison gives a good account of himself in the role of the hero while Bruce Gordon capably portrays the suspect whose actions keep his guilt in doubt and provide good suspense. Jone Reed is entirely satisfactory as the girl.

“Bucking the Truth” will please “western” fans.

4,305
Feet

Drama

Comedy

Western
A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story are furnished to us by the producers and these you can generally assume to be correct—unless the type gets "balled up" as may happen.

On the review date we get the information in as the issue is published, so this only goes "floopy" when the type is "peid" accidentally in shifting it around the page.

On the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay you in a way for your trouble in writing us a letter.
MOVING PICTURE WORLD

June 26, 1926

715

Quick Reference and Accurate Footage

FIRE STATION

Heart of a Sireen (La Mar) 1926

Sally C. Moore (Leon Errol)

Behind the Mask (Constance Bennett, Joseph Schildkraut)

Painted Faces (Eugene Pallette, Mildred MacDonough)

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Sally C. Moore (Leon Errol)

Behind the Mask (Constance Bennett, Joseph Schildkraut)

Painted Faces (Eugene Pallette, Mildred MacDonough)

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MOVING PICTURE WORLD

716

Type

Star and

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 Claw (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
drama

Fire Dept.

Drama
Romantic com
Racing Drama
Circus

Dog

Romance

picture

METRO-GOLD WYN-MAYER
Windsor)

Denial

(Claire

Seven

Chances

(Keaton)

Zander the Great (Marion Davies)
Sporting Venus (Sweet)
White Desert (Windsor- O'Malley)
Pretty Ladies (Pitts-Moore- Pennington)
Slave of Fashion (Norma Shearer)

Mar.
Mar.
Apr.

21..
28..
4..
April 11..
Apr. 18..
Apr. 25..
16..
16..
23..
July 18..
July 25..

Mythical romance
Thrill-comedy
Elinor Glyn prod

Confession* of a Queen (Terry-Stone)
Way of a Girl (Boardman)
Man and Maid (Lew Cody)
Proud Flesh (Eleanor Boardman)
Prairie Wife (Rawlinson-Devore)

Romantic com
Domestic dr

Human

May
May
May

interest

Romantic drama
Snow-R. R. drama
...

Human

dr

int.

Drama

Aug.
Aug.
Aug.
Aug.

Never the Twain Shall Meet (Stewart). ..South Sea com
Drama
Unholy Three (Lon Chaney)
Mountain tragedy
Sun-Up (Starke-Nagel)
Romantic drama
Merry Widow (Murray-Gilbert)
Fake spiritualism
Mystic (Pringle-Tearle)
Drawing room comedy
The Circle (E. Boardman)
Drama
Great Divide (all star)
.

Rag Man (Coogan)
Beauty

Sep.
Sept.
Oct.
Feb.

Comedy-dr
Comedy-dr

Prize (Dana)
of Lies (Chaney-Shearer)

Drama

Mar.
Oct.
Oct.
Oct.
Oct.

Tower
Exchange of Wives (Boardman)
Midshipman (Ramon N'ovarro)
Go West (Buster Keaton)
Lights of Old Broadway (Davies)

Married life com
Naval com. -drama
Burlesque western
Old N. Y. drama

Nov.
Nov.

Old Clothes (Coogan)

Typical feature

N'ov.

Bright Lights (Chas. Ray)
Only Thing (Boardman-Nagel)
Masked Bride (Mae Murray)
Sally, Irene and Mary (Star cast)
Time, the Comedian (Busch-Cody)

Type corn-drama
Glyn love drama

Nov.

His Secretary

Light comedy

of pathos

Dec.
Dec.
Dec.
Dec.

underworld
Musical comedy hit
Paris

Unique drama

(Shearer)

Ben-Hur (Ramon Navarro)
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)

Lew Wallace

Jan.
story

Jan

Glyn story

Human

Jan.
Jan.
Feb.
Feb.

comedy

interest

Comedy drama
Crook Drama
Ibanez

Feb

Novel

Famous opera
Comedy-drama
Drama
Alaskan melodrama

Ibanez' "Torrent" (Cortez)

The Barrier (Norman Kerry)
Devil's Circus (Norma Shearer)

Mar.
Feb.

Romantic Comedy

May
May
May

comedy-drama
Farce comedy
Parisian drama

College

4,791
5,113

5,809
5,000
5,307
5,770
6,487
6,844
5,958
6,464
5,828
1.. 5,906
8.. 8,143
15.. 6,948
29.. 5,819
12. .10,627
12.. 6,147
3.. 5,511
21.. 7,811
14.. 5,908
11.. 5,750
10.. 6.849
17.. 6,300
31.. 7,498
7.. 6,256
14.. 6,437
21.. 5,915
28.. 6,260
5.. 5,824
12.. 5,690
19.. 5,564
26.. 4,757
1926
2.. 6,433
16. .12,000
16.. 6,073
23.. 6,755
6. . 6,395
13.. 6,688
27
13.. 8,530
27.
6,239
20.. 6,769
3.. 6,480
10.. 6,750
1.. 6,710
15.. 7,941
22.. 5,139
12. 5,580
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Mar.
Apr.
Apr.

Drama

Beverly of Graustark (Marion Davies)
Brown of Harvard (Pickford-Brian)
Money Talks (Moore- Windsor)
Paris (Chas. Ray)

June

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1925

Little

Comedy drama
Drama

Eve's Secret (Betty Compson)
Beggar on Horseback (all star)

Domestic problems
Romantic drama
Imaginative

(Star

cast)

French Girl (Mary Brian)
Are Parents People? (Betty Bronson)

Drama

Manicure Girl (Daniels)
Lost— A Wife (Menjou)

Sophisticated com
Vivid west dr

Light of Western Stars (Holt)
Paths to Paradise (R. Griffith)
Grounds for Divorce (Vidor)
Lucky Devil (Richard Dix)

New York

Night Life of

Marry
Street

Me

Men

Drama

dr.

Amy

Society drama
Comedy .drama

....... ...

Bret Harte western

Drama

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comedy

..."

.Nov.

Comedy
G.

W.

Nov.
Nov.

M. Cohan play!
DeMille

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..Daniels

(Holt)

..Oct.

Farce-comedy

A Woman

Hill

Oct
Oct
Oct

Typical comedy '.'.'.'.'.'.'
Indian spectacular

The

Kiss for Cinderella (Bronson)

SeD

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prod...

..Melodrama
..Drama

Enchanted

'.!!'..!

Epic of west

Irish Luck (Meighan)
Cobra (Valentino)

A

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Western drama

Lord Jjm (Marmont)
Stage Struck (Swanson)...
of the World (Negri)
Splendid Crime (W. DeMille prod.)

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Crook drama

Lumber camp dr.
Malay locale dr.
..Comedy feature

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Aug

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Prodigal son epic

.Dec.

Comedy-drama
comedy

Barrie whimsical

Western

.Nov.
Nov.
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Dec

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5,963
5,628
6,586
6,205
6,874
5,959
6,420
6,850
6,741
5,692
5,935
6,908
5,526
6,366
6.943
6,015
6.489
5,774
7,164
8.173
7,298

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Sep 12.. 5,904
Sep 19.. 6.546

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Farce comedy
Farce comedy

(Bessie Love)

Highway (Holt-Dove)

...Aug

Auk

Zane Grey

Society

18..

....July 25..

Drama
Drama

Coast of Folly (Swanson)
In the Name of Love (Cortez-Nissen)
Golden Princess (Betty Bronson)
Pony Express (Cruze production)
A Son of His Father (Bessie Love)
* Regular Fellow (R. Griffith)
Vanishing American (Dix-Wilson)
Flower of the Night (Negri)
Lovers in Quarantine (Daniels)
Best People (Star cast)
King on Main Street (Menjou)
Seven Keys to Baldpate (McLean)

July

July 25..

Bowery drama

star)

The Wanderer (all star)
Man Who Found Himself (Meighan)

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Small town idyl
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July

....July 11..
J u j y 11..

Auto race comedy
Comedy-drama

(All-star)

Not So Long Ago (Betty Bronson)
Rugged Water (Lois Wilson)
Trouble With Wives (Vidor)
Wild, Wild Susan (Bebe Daniels)
Wild Horse Mesa (Jack Holt)

New Brooms

.....July

Whirlwind comedy

(Vidor)

Forgotten

of

June 13..
June 13..
June 20..
June 20..
June 20..
June 27..

Jan.
-.Jan

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
2.. 6,069
1926
9.. 9.621
9.. 6,326

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Kind of Picture
Western S«*w»

...

Hands Up

D.

W.

Griffith

Review
prod

Crook-comedy-dr
Burlesque on war

(R. Griffith)

American Venus (Ralston-Lanphier)
Song and Dance Man (all-star)

Comedy-drama

Behind the Front (Beery-Hatton)

War

"Beauties" comedy

farce-com

Grand Duchess and the Waiter (Menjou).. Romantic comedy
Moana
South Sea study

Drama of tropics
Comedy-drama

Sea Horses (Holt-Vidor)
Dancing Mothers (Joyce-Tearle-Bow)
Let's Get Married (Dix- Wilson)
Nell Gwyn (Dorothy Gish)
Miss Brewster's Millions (Daniels)
New Klondike (Thos. Meighan)
(Gloria

Farce-comedy
Farce-comedy

Comedy-drama
Comedy drama
Society drama
Romantic drama

Swanson)

Crown of Lies (Pola Negri)
Desert Gold (Hamilton-Mason)
For Heaven's Sake (Harold Lloyd)
Blind Goddess (Holt-Torrence)
That's My Baby (Douglas MacLean)

Zane Grey western
Typical comedy

Mystery Drama
Farce comedy

A

Comedy drama

Social Celebrity (Menjou)
The Runaway (Clara Bow)
Fascinating Youth (Juniors)
Aloma of the South Seas (Gilda

Wet

(Raymond

Paint

Melodrama

Drama
Drama

Gray)

Farce-comedy

Griffith)

Rainmaker (Collier, Jr.)
Say It Again (Dix)

Drama

Volcano

Thrill

Travesty farce

(Daniels)

melodrama

Fact

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16

Jan.'

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6. . 7.931
13. . 6,997
20. . 5.555
27. . 6,314
27. . 6,133
6. . 6,565
M. . 7,169
20. . 6,800
6. . 9,000
27. . 6.467
3!.. 7,445
3... 6,132
lo!!. 5.020
10.. 6,850
17!! 5,356
17.. 7,363
24!. 6,805
1.. 6.025
8.'!
6.218
22!! 6,882
29.. 8,514
5.. 5,109
12.'. 6,055
19.. 5,577
12.
5,462
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PATHE
Mary, Queen of Tots
Seven Ages of Sport
Butter Fingers (Bevan)

Our Gang

Aug.

Sportlight

22.. 2.000

Aug

15

Comedy
Comedy

Cold Turkey (Alice Day)

The Window Washers

A Runaway Taxi

Terry cartoon
Terry cartoon
Stereskopik

Barrier Busters

Sportlight

Barnyard Follies
Wild West (J. Mulhall-H. Ferguson)
No Father to Guide Him (Chase)
Madame Sans Jane (Findlayson)
Ugly Duckling

Terry cartoon
Circus serial

Over the Plate

Somewhere

in

Comedy
Comedy
Terry cartoon

Comedy of war zone
Fight comedy
Our Gang

Somewhere

Big Kick (Engle-Mohan)

Your Own Back Yard
Hungry Hunds
Nuts and Squirrels

Terry cartoon
Terry cartoon

Moonlight and Noses (Clyde Cook)
Outings for All
Lion and the Monkey
Caretaker's Daughter (Chase)

Comedy
Terry cartoon

Comedy
Comedy

Hero Wins
Love and Kisses (Alice Day)
Solid Ivory (Mohan- Engle)
Clever

Terry cartoon
Sennett

Feet

Cuckoo Love (Tryon)
Good Morning Madam (Graves

Comedy
Comedy

)

Air Cooled
All

Terry
Roach
Terry
Roach

Wool (Earl Mohan)

Closer than a Brother
A Punch in the Nose
A Sweet Pickle

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)
A Day's Outing

Garden of Gethsemane
Walloping Wonders
Green Archer (A. Ray-W. Miller)
Bonchead Age
One Wild Ride
Hold Everything

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Sep. s!! 1000
Sep. 5.. 1000
Sep. 5
1000
Sep. 12.. 10 ep.
Sep. 12.. 2,000
.'.Sep 12
2 000
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Sep. 19
2 000
Sep. 26.. 1 000
Sep. 26.. 2000
..Sep! 26.. 1 000
Sep. 26.. 1 000

cartoon

comedy

2000

3

Oct. 3.. 1000
Oct. 3.. 1,000
Oct. lo!! 2!o00
Oct. 10.! L0O0
Oct. 10.! 2!o00

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comedy
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Sennett comedy
2,008
Sennett comedy
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Our Gang
2.000
Terry cartoon
31.. 1,000
Comedy
Nov. 7.. 2,000
Specialette
Nov. 7.. 2,000
Comedy
Nov. 14.. 2,683
Comedy
Nov. 21.. 2.000
Terry cartoon
Nov. 21.. 2,000
Roach prod.
Nov. 21.. 2.000
Sennett comedy
Nov. 28.. 2.000
Terry cartoon
Nov. 21.. 1,000
Comedy
Nov. 21.. 2,000
Terry cartoon
Nov. 21.. 1,000
Pilgrimage of Palestine. .. Nov. 28.. 1.000
Sportlight
Nov. 28. 1,000
Mystery-action serial
Dec. 5.. 10 ep.
Terry cartoon
Nov. 28.. 1.000
Our Gang Comedy
Dec. 5.. 2.000
Comedy
Dec. 5.. 1.000
Hal Roach comedy
Dec.
5.. 2.000
Dec. 12.. 2,000
Sennett comedy
Dec. 12.. 2,000
Sennett travesty
Terry cartoon
Dec. 12.. 1.000
Comedy
Dec. 12.. 2.000
19.. 1.000
Terry cartoon
Dec. 19.. 1,000
Hal Roach Comedy
Dec. 26.. 2,000
Sennett comedy
Dec. 26.. 2.000
Comedy

cartoon

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Starvation Blues (Cook)
Window Dummy (Graves)
From Rags to Britches

Haunted House
His Wooden Wedding (Chase)
English Channel Swim
Tol'able

comedy

Sportlight

1000

Aug. 29.. 2,009
Aug. 29..' 2,000
Aug. 29
1000
Aug. 29!! 1000

Oct

Sportlight

Dangerous Curves Behind
Better Movies
Honor System
Should Sailors Marry (Cook)

PARAMOUNT
Any Woman

Womanhandled (Richard Dix)
That Royle Girl (Dempster)
Mannequin (Joyce-Costello)

Untamed Lady
1925

Drama
Comedy

1926

26,

Story to Help You

of

GOTHAM PRODUCTIONS
Kind

June

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Romeo

Hotsy Totsy
Wild Cats of Paris

Dec

1926

Gosh Darn Mortgage
Good Cheer
Wide Open Spaces
Between Meals
All

Astride

Gold

Mice
Stop, Look and Listen
What's the World Coming To?
Hot Cakes for Two (Day)

Than Air

New Melody
Charley,

My

Sennett

Comedy

Roach comedy
Terry cartoon

Blind

Lighter

......

Sportlight

Push

Three

Sennett comedy

Our Gang

Series

Boy (Chase)

Saturday Afternoon (Langdon)
Whispering Whiskers (Bevan)

......Terry

cartoon

Semen comedy
Cook comedy
Comedy

L.
C.

Terry cartoon
Song series (13)

Comedy
Comedy
Comedy

Little Brown Jug
Long Pants (Tryon)

Terry cartoon

A June

Terry cartoon

Bride
The Uprising Generation

Comedy
Sportlight

Jan. 2..
Jan. 9..
Jan. 9..
Jan. 9..
J»n. 9..
Jan. 9..
Jan. 9..
Jan. 23..
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Review Date So You Can Pick the Issue Quick

PRODUCERS DISTRIBUTING CORP.

Charley's Aunt (Syd Chaplin) ..... Farce-Comedy ..... Feb. 21, 1924
Her Market Value (Ayres) ..... Drama ..... Mar. 6, 1924
Beyond the Border (Carey) ..... Western ..... Mar. 26, 1924
Friend (Nancy Foy) ..... Western ..... Jul. 31, 1924
Crimson Runner (Priscilla Dean) ..... Western ..... June 13, 1924
Stop Flirting (all star) ..... Drama ..... July 27, 1924
Beauty and the Bad Man (Mabel Bellis) ..... Drama ..... July 17, 1924
The Texas Trail (Carey) ..... Western ..... Aug. 17, 1924
Private Affairs (Hulette) ..... Drama ..... Aug. 19, 1924
Hit's Highroad (Learoyd Jones) ..... Drama ..... Sept. 6, 1924
Coming of Amos (Rod LaRouque) ..... Comedy-drama ..... Sept. 19, 1924
Prairies Pirate (Harry Carey) ..... Western ..... Nov. 22, 1924
People vs. Nancy Preston ..... Underworld drama ..... Nov. 24, 1924
Man from Red Gulch (Carey) ..... Western ..... Dec. 23, 1924
Madame Lucy (Julian Etinge) ..... Farce-Comedy ..... Mar. 27, 1925
Penny the Jester (O'Brien-Rich) ..... Comedy-drama ..... Nov. 6, 1925
Road to the Rendezvous ..... Western ..... Dec. 28, 1925
Wedding Song (Learoyd Jones) ..... Comedy-drama Int. dr. ..... Jan. 2, 1926
Steel, Preferred (star cast) ..... Western ..... Jan. 2, 1926
Braveheart (LaRouque) ..... Adventure ..... Jan. 23, 1926
Death's Favorite (Dame) ..... Drama ..... Feb. 6, 1926
Danger Girl (Priscilla Dean) ..... Western ..... Feb. 2, 1926
Facade of a Woman (Cole) ..... Drama ..... June 7, 1926
Three Faces East (Jetta Goudal) ..... Suspense-soy-oil ..... Feb. 20, 1926
Wild Oaks Lane (Vida Dana) ..... Melodrama ..... Apr. 10, 1926
Educated to Love ..... Melodrama ..... Mar. 26, 1926
Red Rose (Rod LaRouque) ..... Western ..... April 1, 1926
Forgotten Waters (Priscilla Dean) ..... Western ..... May 11, 1926
Voyage of the Golden Chalice (Vida Dana) ..... Western ..... Apr. 16, 1926
The Four Feathers (Douglas Fairbanks) ..... Western ..... May 3, 1926
Elvira's Leaves (Leatrice Joy) ..... Romance Comedy ..... May 5, 1926
Unknown Soldier (Chas. Mack, etc.) ..... War drama ..... July 12, 1926
Dee Woman (Priscilla Dean) ..... Farce-melodrama ..... June 19, 1926

PREFERRED PICTURES

Capital Punishment (Clara Bow) ..... Prison drama ..... Jan. 24, 1926
Boomerang (Clara Bow) ..... Comedy-drama ..... Mar. 2, 1926
Parasite (Helena Rubenstein) ..... Mystery drama ..... Feb. 23, 1926
Mansion of Aching Hearts (all star) ..... Melodrama ..... Mar. 14, 1926
So Straight (Star cast) ..... Romance drama ..... June 27, 1926
My Son (Charles Chaplin) ..... Drama ..... Mar. 9, 1926
Parisian Love (Clara Bow) ..... Apache drama ..... Aug. 15, 1926
Girl Who Wouldn't Work (De La Mora) ..... College story ..... Oct. 31, 1926
The Other Woman's Story (Cahill) ..... Mystery drama ..... Oct. 31, 1926

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The Devil's Partner ..... 5,000

UNITED ARTISTS

Waking Up Town (J. Pickford-Shearer), Comedy-dr. ..... April 11, 1926
Dog Days (D. Fairbanks) ..... Comedy ..... April 16, 1926
Sally of the Sawdust (Dempster) ..... Comedy ..... Aug. 19, 1926
Golden Age ..... Comedy ..... Aug. 26, 1926
Wild Justice (Peter the Great) ..... Dog melodrama ..... Aug. 29, 1926
Little Southern Belle (B. Taylor) ..... Romantic comedy ..... Jan. 19, 1927
Eagle (Rudolph Valentino) ..... Romantic drama ..... Nov. 24, 1926
Stella Dallas (star cast) ..... Mother-love drama ..... Nov. 26, 1926
Bad Bessies (W. S. Hart) ..... Western ..... Jan. 27, 1926
Partners Again (S. A. Cox) ..... Comedy ..... Feb. 20, 1926
Black Pirate (Douglas Fairbanks) ..... Technicolor feature ..... Mar. 20, 1926
The Flat (star cast) ..... Mystery drama ..... Mar. 21, 1926

UNIVERSAL

Faint Heart (Puffy) ..... Fat man comedy ..... Nov. 25, 1925
Scrapara (Kid Art Acorde) ..... Heart-int. western ..... Dec. 5, 1926
Eight Hours (Marx Brothers) ..... Comedy ..... Dec. 12, 1926
Happy, Go-Lucky (N. Edward) ..... Romantic comedy ..... Jan. 19, 1927
Breaking Loose (Holmes-Corbet) ..... Comedy ..... Feb. 16, 1927
What Happened to Jones (Denny) ..... Western ..... Feb. 23, 1927
Junior Skiffle (Helen Gordon) ..... Romantic drama ..... Mar. 7, 1927
Skinner's Lodge (B. Taylor) ..... Western ..... Mar. 14, 1927
The Devil's Partner ..... Western ..... Mar. 17, 1927

Call of the Hazard (Humes) ..... Western ..... Jan. 2, 1926
Going Good (Wanda Wiley) ..... Mystery drama ..... Jan. 12, 1926
Scared (Star cast) ..... Western ..... Jan. 26, 1926
Blue Blaze (E. Marriner) ..... Western ..... Jan. 28, 1926
Six Shootin' Romans (Hoke) ..... Western ..... Feb. 26, 1926
Stella Maris (Mary Philbin) ..... Western ..... Jan. 28, 1926
Man With the Scar ..... Western ..... Jan. 30, 1926
Her Hero of Sherlock Holmes ..... Western ..... Jan. 31, 1926
Hot Dog ..... Western ..... Feb. 2, 1926
Helmet of Safety (Walt Disney) ..... Western ..... Feb. 5, 1926
Murder in the Making ..... Western ..... Dec. 2, 1926
Winged Rider (Cobb) ..... Western ..... Dec. 21, 1925

Universal Features

Beautiful Cheat (Laura LaPlante) ..... Comedy-drama ..... Dec. 20, 1926
Big City (Marias) ..... Western ..... Feb. 20, 1926
Big Game (Holmes) ..... Western ..... Feb. 20, 1926
Combe (P. Walker) ..... Western ..... Feb. 20, 1926
Crowning the Count (E. Gordon) ..... Western ..... Feb. 20, 1926
Accidents Can Happen (A. Alu) ..... Western ..... Feb. 20, 1926
Charley's Aunt (Syd Chaplin) ..... Western ..... Feb. 20, 1926
Watch Your Wife (Valli-O'Malley) ..... Comedy-drama ..... Mar. 23, 1926
Four Men (O'Brien-Rich) ..... Comedy-drama ..... May 23, 1926
Buster's Nose Dive ..... Western ..... Mar. 24, 1926
Chim of the Flying Lip (Gibson) ..... Western ..... Mar. 24, 1926
Winking Idaho (Stern) ..... Western serial ..... Mar. 24, 1926
Al's Monte Carlo ..... Action western ..... Mar. 25, 1926
Border Sheriff (Houze) ..... Action western ..... Mar. 25, 1926
Gunless Bad Man (Mower) ..... Western ..... Mar. 25, 1926
Quick Reference to Save Your Valuable Time

ASTOR DISTRIBUTING CORPORATION

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Lover's Oath (Novaro)</td>
<td>Kind of Picture</td>
<td>Review</td>
<td>Feet</td>
</tr>
<tr>
<td>Business of Love (Horton)</td>
<td>Comedy-drama</td>
<td></td>
<td>5,038</td>
</tr>
<tr>
<td>The Shining Adventure (Marmont)</td>
<td>Drama</td>
<td></td>
<td>5,138</td>
</tr>
<tr>
<td>The Wrongways (Blair-May)</td>
<td>Drama</td>
<td></td>
<td>6,424</td>
</tr>
</tbody>
</table>

BANNER PRODUCTIONS

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Man Without a Heart</td>
<td>Novelty</td>
<td></td>
</tr>
<tr>
<td>Those Who Judge</td>
<td>All star</td>
<td></td>
</tr>
<tr>
<td>Wretched (May Allison)</td>
<td>Drama</td>
<td></td>
</tr>
</tbody>
</table>

C. C. BURR

Crackerjack (Hites)                                                     Typical comedy | May 23, 6706|

CRANFIELD & CLARKE, INC.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Molly May Series (Violet Mersereau)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Famous Paintings</td>
<td></td>
<td>2,000</td>
</tr>
<tr>
<td>Let's Go Fishing</td>
<td></td>
<td>3,000</td>
</tr>
<tr>
<td>Real Charleston</td>
<td></td>
<td>4,138</td>
</tr>
<tr>
<td>The Doctor</td>
<td>Drama de luxe</td>
<td></td>
</tr>
</tbody>
</table>

GINSBERG DISTRIBUTING CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Gamble (Lillian Rich)</td>
<td>Melodrama</td>
<td>11,1925</td>
</tr>
<tr>
<td>Before Midnight (Wm. Russell)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

INDEPENDENT PICTURES CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gambling Pool (F. Farmum)</td>
<td>Western</td>
<td>35,1925</td>
</tr>
<tr>
<td>Border Intrigue (F. Farmum)</td>
<td>Western</td>
<td>35,1925</td>
</tr>
</tbody>
</table>

LEE-BRADFORD CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Way Down Upon the Swanee River</td>
<td>Western</td>
<td>6,1925</td>
</tr>
<tr>
<td>Wolfblood (M. Clayton)</td>
<td></td>
<td>6,1925</td>
</tr>
</tbody>
</table>

MADOC SALES CORPORATION

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>After Marriage (M. Livingston)</td>
<td>Marriage drama</td>
<td>Nov. 21, 1926</td>
</tr>
</tbody>
</table>

RAYART

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Super Speed (Reed Howes)</td>
<td>Automoble</td>
<td>Feb. 7, 1927</td>
</tr>
<tr>
<td>Snob Buster (Reed Howes)</td>
<td>Action-melod.</td>
<td>Aug. 22, 1927</td>
</tr>
</tbody>
</table>

RED SEAL

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fish for Two</td>
<td>Gem of the Screen</td>
<td>Feb. 11, 1926</td>
</tr>
</tbody>
</table>

SHORT FILMS SYNDICATE

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thirty Years Ago</td>
<td>Novelty</td>
<td>Oct. 5, 1926</td>
</tr>
</tbody>
</table>

SIERRA PICTURES, INC.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vanishing Million (W. Fairbanks)</td>
<td>Serial</td>
<td></td>
</tr>
</tbody>
</table>

TENNEFILM CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Mann Comedies</td>
<td>Twelve subjects</td>
<td></td>
</tr>
<tr>
<td>Chester Godkin Comedies</td>
<td>Twelve subjects</td>
<td></td>
</tr>
<tr>
<td>Two Star Comedies (Layman-Dorety)</td>
<td>Twelve subjects</td>
<td></td>
</tr>
<tr>
<td>International Detective Stories</td>
<td>Twelve subjects</td>
<td></td>
</tr>
</tbody>
</table>

ARTCLASS PICTURES CORP.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ca Go the (Buffalo Bill, Jr.)</td>
<td>Western</td>
<td>May 8, 1925</td>
</tr>
<tr>
<td>Reckless Courage (Buddy Roosevelt)</td>
<td>Thrill western</td>
<td>May 2, 1925</td>
</tr>
<tr>
<td>Reckless Desperation (Buffalo Bill, Jr.)</td>
<td>Thrill western</td>
<td>May 2, 1925</td>
</tr>
</tbody>
</table>

VITAGRAPH

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Redempting Sin (Nashmore-Tellegen)</td>
<td>Apache dr.</td>
<td>Jan. 1, 1927</td>
</tr>
<tr>
<td>Terrifybound (Joe Davis)</td>
<td>Drama</td>
<td>Aug. 7, 1926</td>
</tr>
<tr>
<td>Paths of Passion</td>
<td>Drama</td>
<td>May 2, 1926</td>
</tr>
<tr>
<td>Silver Fox (Ernest Parke)</td>
<td>Drama</td>
<td>May 11, 1926</td>
</tr>
<tr>
<td>Babe, Son of Kazan (Stewart)</td>
<td>Drama</td>
<td>May 12, 1926</td>
</tr>
<tr>
<td>Sheepshaver (A. Smith)</td>
<td>Comedy</td>
<td>May 13, 1926</td>
</tr>
<tr>
<td>Steeple of the Royal Mounted</td>
<td>Western</td>
<td>May 17, 1926</td>
</tr>
<tr>
<td>Happy Warrior</td>
<td>Drama</td>
<td>May 25, 1926</td>
</tr>
<tr>
<td>Border of Death</td>
<td>Drama</td>
<td>May 26, 1926</td>
</tr>
<tr>
<td>Love Hour (H. Gordon-Paxende)</td>
<td>Melodrama</td>
<td>Jul. 1, 1926</td>
</tr>
</tbody>
</table>

WARNER BROS.

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tracked in Snow Country (Rin-Tin-Tin)</td>
<td>North drama</td>
<td>Aug. 1, 1925</td>
</tr>
<tr>
<td>Eye's Lover (Rich-Lyell-Low-Bow)</td>
<td>Drama</td>
<td>Aug. 5, 1927</td>
</tr>
<tr>
<td>Kiss Me A Lot (Lubitsch prod.)</td>
<td>Light comedy</td>
<td>Apr. 30, 1926</td>
</tr>
<tr>
<td>Limited Mail (Monte Blue)</td>
<td>Railroad-melod.</td>
<td>Jul. 14, 1926</td>
</tr>
<tr>
<td>Wife Who Waget a Wasted (Rich)</td>
<td>Romance</td>
<td>Jul. 14, 1926</td>
</tr>
<tr>
<td>His Majesty, Bunker Bean (M. Moore)</td>
<td>Farce comedy</td>
<td>Jul. 20, 1926</td>
</tr>
<tr>
<td>Below the Roof (Rin-Tin-Tin)</td>
<td>Western</td>
<td>Jul. 20, 1926</td>
</tr>
<tr>
<td>Man on the Box (Syd Chaplin)</td>
<td>Farce-comedy</td>
<td>Jul. 20, 1926</td>
</tr>
<tr>
<td>Comporomised (I. Rich, C. Brook)</td>
<td>Domestic drama</td>
<td>Jul. 27, 1926</td>
</tr>
<tr>
<td>Red Hot Turm (Monte Blue)</td>
<td>Farce comedy</td>
<td>Jul. 27, 1926</td>
</tr>
<tr>
<td>Root of the World (E. R. Miller)</td>
<td>Human interest</td>
<td>Jul. 14, 1926</td>
</tr>
<tr>
<td>Clash of the Wolves (Rin-Tin-Tin)</td>
<td>Dramatic dog</td>
<td>Jul. 26, 1926</td>
</tr>
<tr>
<td>Hogan's Alley</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lady Windermer's Fan (I. Rich)</td>
<td>Stage classic</td>
<td>Dec. 12, 1926</td>
</tr>
<tr>
<td>Seven Sins (Yazoo comedies)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Golden Cocoon (H. Chadwick-H. Gordon)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sea Beau (John Barrymore)</td>
<td>Whaling epic</td>
<td>Jan. 30, 9,975</td>
</tr>
<tr>
<td>Oh, What a Nurse (Syd Chaplin)</td>
<td>Farce-comedy</td>
<td>May 6, 6,000</td>
</tr>
<tr>
<td>Cave Man (Alhede-Palmer-Prevost)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bride of the Storm (D. Costello)</td>
<td>Melodrama</td>
<td>Apr. 10, 8,000</td>
</tr>
<tr>
<td>New York City Caper (Routledge)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Women's Husbands (Blue)</td>
<td>Comedy-drama</td>
<td>Aug. 6, 8,721</td>
</tr>
<tr>
<td>Hell Best on (Clifford)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Irish Girl (D. Costello)</td>
<td>Crock drama</td>
<td>May 22, 6,667</td>
</tr>
<tr>
<td>TV Girls (Blackstone)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Silken Shackles (Irene Rich)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

MISCELLANEOUS
“The National Birthday Party”

Emphasizing the American Sesqui-Centennial in a Stage Feature

A Moving Picture World Presentation Designed by Colby Harriman

This year has a particularly patriotic appeal to all Americans, and while presentations emphasizing a national note are more or less related to July 4th, it would not be amiss on the part of producers to not only emphasize in a stage production the day which has been set aside as our national holiday, but also in commemoration of one hundred and fifty years of American independence. During the entire summer season, in fact for the balance of this year, the Sesqui-Centennial of America's independence will be emphasized, not only in a famed exposition but in many ways. It will be a live subject which we are sure will meet with a favorable universal response.

This suggestion while comparatively simple in its construction may be enlarged to a degree of pretentiousness bordering on a stage spectacle. Producers who lack sufficient space may successfully stage the suggestion without losing any of its effectiveness through a cutting down of scenic units. The scene as indicated in the sketches represents a huge Liberty Bell hung at center of the stage in a nest of heavy fold draperies of red, white and blue. The background should be a sky cyclorama given a lighting treatment of a deep blue with streaks of red and here and there a few stars punctuating the sky.

The routine which may be generally treated contains a few basic items which would be necessary to incorporate in using this suggestion. As the bell is slowly raised it reveals a large platform bearing a huge shield of the United States, and from back of the platform appear girls dressed in characteristic costumes indicative of the Thirteen Original States, each one wearing a large star in a jewelled or silver cloth head-piece. Following them a Minute Man may be introduced with a Colonial girl for either a song or dance number, and at the finale long streamers of red, white and blue ribbon fall from the interior of the bell, the ends of which are grasped by the various girls who have appeared and form a semi-circle around the platform. A character dressed as Liberty or Columbia may be introduced at curtain. The nest of draperies should be placed on a track so that when the bell is lifted they are drawn aside forming a telescopic fold effect. The framework of the bell as indicated in the sketch may be constructed out of lath covered with a heavy paper, or it may be a flat cut out in the shape of a bell and painted to give a plastic appearance.
The Production Forum
Devoted to Inquiries Relative to All Phases of Production Work

Fabric Settings

"In several of your articles I have noticed that you emphasize the use of fabrics in motion picture theatre stage settings. Would they be of any value to a producer in a small theatre? Where would you suggest the best place to secure satisfactory fabrics?"—A. L. D., Trenton, N. J.

Stage settings constructed and composed of textiles or fabrics are the same and inexpensive scenic investure of the motion picture theatre. In the first place, such sets do not consume much space. They may be sent up into the rigging loft when not in use, or taken off the batten, folded, and stored in trunks or bins. Second, fabrics are more adaptable in the various forms of stage design as their flexibility eliminates the necessity of increasing or decreasing the size of the cumbersome flat pieces of battened scenery. Third, fabrics lend themselves more readily to lighting treatments, which is the primary and dominating thing to consider in all of your production work. Light is one of the most important factors in stage decoration and myriad designs of the highest artistic form will present themselves to the producer dealing with fabrics and lights. This combination is the new decorative art of the theatre.

Fabrics Defined

Let it be understood that the term "fabrics" as related to the stage may be defined to include all pliable drops, curtains and draperies with the varying texture suitable for the foregoing, and not scenery painted on canvas or muslin, and the same material mounted on frames. What is used, the type, quality and quantity depends entirely upon your production program and the boundaries of your pocket book, but I would like to suggest some fabrics which may be of value to you. Among such would be the following: a) Plush, b) Velvet, c) Silk, d) Wool, e) Satin, f) Crepe, g) Dupion, h) Satinette, i) Silk Chiffon, j) Silk Organza, k) Lace, l) Muslin, m) Nylon, n) Crepe de Chine, o) Chintz, p) Cotton, q) Linen, r) Velvet, s) Silk, t) Chiffon, u) Crepe, v) Satin, w) Muslin, x) Linen, y) Silk, z) Velvet, AA) Silk Organza, BB) Crepe de Chine, CC) Chintz, DD) Cotton, EE) Linen, FF) Silk, GG) Crepe, HH) Satin, II) Muslin, JJ) Linen, KK) Silk, LL) Velvet, MM) Silk Organza, NN) Crepe de Chine, OO) Chintz, PP) Cotton, QQ) Linen, RR) Silk, SS) Crepe, TT) Satin, UU) Muslin, VV) Linen, WW) Silk, XX) Velvet.

Silver and Tapestry Curtains

"On a recent trip to New York I noticed that several of the theatres have installed silver and gold curtains. Don't you think that this type of curtain is the best for the principal drapery curtain in a motion picture theatre? What figured design curtain would you suggest for a similar spot in the theatre?"—L. O., Syracuse, N. Y.

The type of curtain being used in the Broadway theatres have proven very effective. These curtains are given a special treatment the details of which we will be glad to give to you in a letter, as it is a patented process and controlled by a New York dealer, therefore it is impossible for us to give you the formula here. However, silver curtains are gradually becoming the rage in leading theatres. If any effect in color combinations is desired, or if a base is demanded to produce striking designs, the silver curtain is the producer's ally. Such curtains are usually made of a light metallic material of a transparent type and are backed with a material of light violet color. The backing gives the solidity to the fabric which is needed. This type of curtain can assume all of the treatments afforded a gray plush, and in addition to be used in more combinations. I doubt if there is a type of fabric curtain used today which offers such marvelous possibilities in scenic treatments with lights, gold curtains, or any other form of metalline material are satisfactory, but lack the scope enjoyed by the silvers.

Tapestry Curtains

Tapestry effect curtains are becoming more popular. Such fabrics enjoy the distinction of being the only type of a designed curtain or figure marked textile which can be discreetly used more than two or three times. The license may be attributed to the fact of an intricate design or a varied color treatment in the material. These curtains may be effectively constructed in using a good grade of natural color burlap. This textile takes a scenic or stencil treatment readily. If a lighter grade of material is desired muslin may be used and a tapestry effect painted or with dyes. Personally I prefer the burlap as it is most serviceable and has a body capable of holding up. When a change is desired, it is possible to give the reverse side a new tone or design. Burlap lends itself readily to an effect light treatment.

European Lighting Systems

"We have heard of certain European managers using the Fortuny system of lighting. Can you give us any information relative to same, as far as installing such system in our theatre? Can you suggest other unusual lighting treatments?"—D. R., Hartford, Conn.

In Europe there are many theatres employing what is known as the Fortuny System, reflected light diffused over the area operated in by the players. The mechanism required is quite complicated but highly effective. It consists of a series of open arcs adaptable at any height and enable the light from the arc to be thrown away from the stage through a series of colored silk mediums hung in the path of the light, and on to reflectors which in turn cast the diffused light upon the scene. Sometimes the reflector is the domed cyclorama or other scenic body. In many instances it is possible to improvise a set-up with our standard equipment to secure some effects similar to those produced by the Fortuny system. The lamp used is usually the white reflector painted with a white reflective paint or other reflective substance and tilted at the angle to send the light into the area. This arrangement often proves valuable when a stage area is limited or the situation will not permit the use of a direct light. The diffused light resulting from this improvisation is very effective and in entrances, or where highlighting and backlighting is required in tonal quantities, the simple device will prove advantageous. The genuine Fortuny system is expensive to install and operate and the average motion picture theatre stage is not large enough to accommodate it.

Light Through Water

Another device of European origin which is highly artistic during its operation is sending shafts of light through water. Large bowls of water, either fish bowls or square glass boxes containing water are placed in front of baby spots. The bowls are raised slightly above the spot so that the lamp may be used at the side on an angle placed below the bowl. A small fan may be used to agitate the water or an electric bar heater inserted in the bowl to cause the water to boil. The sides around the bowl and the lamp should be enclosed to prevent spill light and concentrating the shaft of light so that it passes through the water with a greater degree of intensity, the light falling upon a fabric surface will produce a varying moti

SEND IN YOUR QUESTIONS

This is a Producer's Round Table
All Phases of Production Work Will Be Answered By
COLBY HARRIMAN

June 26, 1926
From One Broadway Stage to Another

The Mark Strand Theatre

We were not the only ones who thought that the general Frolic program had been eliminated from the bill, but after we saw the program we were far from being disappointed. Joe Plunkett hadn't omitted the Frolics at all. It was a new type of Frolic; it was a one-man Frolic, and the one man was "Ted Lewis"

The program stated that by popular demand the return engagement of this high-hatted tragedian of song was headed and there he was with his eight Merry Musical Clowns with Miss Bobby Arnst in an especially arranged program.

The setting was very colorful in spite of its extreme simplicity. The routine opened with the close-ins being drawn revealing a throne chair placed center in front of a fabric drop hung in one, which was high-lighted with magenta and blue. The royal herald--announcing the approach of The King. This was followed with the introduction of The Jester. Finally Lewis, regaled in a long black regal robe, wearing a glittering crown, strolled in nonchalantly, and in a bored manner took to his throne.

There was a bit of dialogue between The King and The Jester during which it became disclosed that His Majesty had heard that a wandering minstrel had been hanging around in his back yard and the minstrel seemed to be having too good a time to suit the King, so he offered to change places with this vagabond not because the King wasn't having a good time, but because he wanted to make people feel happier. So the Jester went out and procured the wardrobe of the minstrel and returned exchanging it for the royal raiment.

Lewis dons his well-known cape and hat. The curtains open as he waves his cane, a la wand, and his group of boys are discovered dressed in purple uniforms seated on white silk covered chairs. The setting consists simply of a green silk fabric with the outlines of a slender tree with twisted trunk and long finger like branches made of silver cloth, and attached to the drop.

At intervals huge clusters of orchid colored flowers are attached to the branches giving a wisteria effect. Lewis goes through his famous routine, songs, orchestral numbers, bits of dancing, much clowning and general merrymaking. He is ably assisted by Miss Arnst who does bits of dancing in various costumes and in one number in particular the back drop is with a large circular stairway entirely parted revealing a tab setting of white drapes covered with white, down which Miss Arnst strolls as part of her routine.

Lewis is the reputation of stopping a show and he is certainly living up to his reputation at The Strand this week. We have always been particularly impressed with Lewis' personality. He is an easy worker, and while there are many points in his work such as a tendency to overact, yet these cannot exactly be held up for severe criticism. We must all listen to the tell-tale applause. That is the thing which counts, and when he asks "Is Everybody Happy"—listen—that's all.

The Colony Theatre

Inasmuch as the prologue to "Rolling Home" (Universal) was given considerable space in this paper in the last issue, both editorially and from a new angle, it would merely be repetition on our part to give details. However, "Tremendous Trifles" is a good idea and may be successfully en acted on almost any size stage as it requires a scrim or silk drop of semi-transparency hung in front of the screen.

The action takes place entirely in one with a few inexpensive portable set pieces. The main item of expense aside from the characters is the cost of the film which consists of jazz titles. There is practically no limit to the number of uses this idea may be applied providing the routine is speedy and does not drag, the novelty will click every time.

Pathe Premiere

We were forbidden last week through lack of space, to comment on a very unusual musical setting arranged for the premiere showing of "The Devil Horse" presented by Pathe at the Hotel Roosevelt. S. Barrett McCormick arranged the presentation. It was featured with the introduction of a Tympani Sextette, perhaps the first time this musical novelty has ever been attempted. Twelve tympanis were placed across the stage, each one tuned in the manner of bells. The six tympanists who played the instruments were recruited from the Philharmonic and Symphony Orchs. of New York. They opened the routine with a tympani tone number of "Swanee River." This was not so well done, but we learned, afterward, that the inclement weather had wrought havoc with the drums which made them difficult to keep in tune. The calque number which followed was better, but the hit of the novelty was the Indian motif which acted as a prelude to the picture. It was a worthy attempt, however, to strike a new note in musical presentations and we commend Mr. McCormick for it.

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Olsen Said "I Won't Show 'Em In a 'Dump'"
So He Made Liberty Over Into a Real House

Now Everson, Washington, Has Sho'-Nuff Shows in An Honest-to-Glory Theatre and Olsen Made the Change With His Own Hands

ANYBODY can buy a theatre—with enough money of course!—that's all dressed up, ready to run, with fine equipment and a ready-made patronage.

But it takes nerve—ability—pluck!—to grab off a place that looks like a stable and has everybody disgusted—then make the place over with your own hands into something the town can point to with pride and spend its money to get inside of without feeling like a bee had sat down on some tender spot of its anatomy.

L. M. Olsen has the pluck, and he has done the job. It's a story of a man who wants something better, can't afford to buy it ready-made, has the pep and the push to get it anyhow!

When L. M. Olsen took over Grell's Opera House in Everson, Wash., something over a year ago, it resembled a very ordinary barn, more than it did a theatre. Olsen is a live-wire showman. The house looked as dismal and forlorn to him as it did to his patrons. He was not satisfied. So he set about to remedy the situation, announced a remodeling job under way, but kept the house open, and, ordering his lumber and cement, set about it to rebuild the front himself.

We mean this literally. Mr. Olsen did not even have a helper. Board by board he tore down the old front, replacing it with an artistically designed front of his own creation, in lumber and stucco, with a full marquee over the top. He built in a box-office in the center, flanked by wide ornamental glass paneled doors on either side. A row of electric lights was installed around the top of the box office and following the line of the arched entrance. Ornamental trellises were placed to right and left of this archway, framed poster boards were placed at an attractive angle. Two large lights set in the ceiling of the marquee gave additional light.

Classy House Results
Within a few weeks the new Liberty emerged from its scaffolding to all appearances a new house. Olsen immediately proceeded to do over the inside. A thorough repaint job, a bit of repaint job, a bit of refinishing and a cur-

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Edited by A. Van Buren Powell

L. M. OLSEN
Magician who turned a "dump" into dollar-diggings.

Theatres Planned
BURNS, ORE.—Julian Byrd has plans by Lee Thomas, United States National Bank Building, for two-story theatre, 51x130 feet, with seating capacity of 526, to cost about $2,600.
MT. CARMEL, PA.—Sons of Veterans, Inc., Burns Building, for two-story theatre, 515x130, 127 feet, with seating capacity of 750, to cost about $2,600.
SYRACUSE, N. Y.—Thomas Hocan, Merchants National Bank Building, has plans by E. A. Howard, Everson Building, for alterations to moving picture theatre at 572 South Salina street.
OSHKOSH, WIS.—Sam Amusement Enterprises, 530 Grand avenue, Milwaukee, contemplates remodeling Majestic Theatre at 160 Main street.
When film is developed on racks in a tank, markings quite often occur at the points where the film passes over the top and bottom slats of the rack. These marks are caused by convection currents set up by the flowing away of chemical oxidation products as the development progresses.

Fixing Bath Notes

Revival of Fixing Baths.—Since the acidity of a bath and its hardening properties are depleted before the hypo is used up, it is general practice to revive the bath at intervals by the addition of a definite quantity of acetic acid. When the acidity is lowered to two-thirds of the original value, enough acid should be added to restore the initial concentration. A fairly satisfactory method is to add acid ater a certain footage of film has been passed through the solution. If the bath has formed a sludge before it was revived, the solution should be discarded.

Recovery of Silver.—An exhausted fixing bath contains dissolved silver salts and various methods have been tried to profitably recover the silver. The principal methods used are: (a) the sulphide method wherein sodium sulphide is added to the used bath and the silver is thrown down as a sludge of silver sulphide; (b) the hydrosulphite method in which the addition of sodium hydrosulphite precipitates a mixture of metallic silver and silver sulphide depending on the conditions of precipitation; (c) the zinc method which uses zinc in various forms, such as sheet, granulated, and dust; the silver being precipitated as metallic silver;

(d) electrolytic methods which include the use of metallic units and the actual application of an electrical current. For recovery of large quantities of fixing bath, the sulphide method is most efficient; for medium quantities, the zinc dust method is satisfactory, and for small quantities, the use of an electrolytic recovery unit offers a simple and economical procedure.

Fixing Bath Troubles.—When the carbonate in the developer is neutralized by the acid in the fixing bath, carbon dioxide gas is formed which produces blisters which appear on the film as tiny craters providing the gelatin is too soft to withstand the disruptive action of the gas. If the bath has good hardening properties and the film is agitated on first immersion no trouble from blisters need be anticipated. If the fixing bath does not contain acid or if it is old and exhausted and contains an excess of dissolved silver, a chemical fog called dichroic fog is sometimes produced on the film. In reflected light, film fogged in this way looks yellowish green and by transmitted light it appears reddish pink. Dichroic fog never occurs in a fresh acid fixing bath or if the film is rinsed before fixing and the temperature of the bath is kept at 65° to 70° F. When a partially exhausted fixing bath is allowed to stand several days without use, the hydrogen sulphide gas present in small quantities in the air reacts with the silver thiosulphate in the bath and forms a metallic-apparearing scum on the surface of the solution. The scum consists of silver sulphide and should be removed by drawing the edge of a sheet of blotting paper across the surface of the bath. Trouble from sludging and precipitation has been discussed previously. Several different stains such as white aluminium sulphate stain, sulphur stains and yellow silver stains are occasionally produced. More complete discussion of fixing troubles is given in a paper on “Stains on Negatives and Prints,” by J. I. Crabtree Brit. J. Phot. 68 294 (191).

Chemistry of Washing Motion Picture Film

One might naturally think that there is little chemistry associated with washing film, and this is true so far as actual chemical changes are concerned, but it is a distinctly physico-chemical problem to determine the conditions that will ensure complete removal of hypo and other fixing bath components and oxidized products from the film. The nature of the water supply is not of vital importance, although if dirty water or sea water have to be used, the film should be subsequently given a thorough washing in fresh water.

There is an Actodector size and model for every motion picture power requirement

S M O O T H, dependable power supply for any installation from the small theatre to the largest can best be supplied by the Roth Actodector. This unit gives better projection, requires no attention from the projectionist and, besides, is remarkably economical by comparison with other methods of power supply. The Roth Actodector is extremely simple in operation. It will carry two arcs during the change-over period automatically—without any adjustments or attention.

Send for the Actodector bulletin and get complete information.

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Chicago, Illinois
Huge New Stage Part of Bigger Metropolitan Studio Expansion

Many Changes Also Benefit De Mille Studio

A MAMMOTH new stage, with several novel departures from the typical studio structure, has just been completed at the Metropolitan Pictures Corporation plant in Hollywood. The building which is at least ten feet higher than the average stage in use in the film colony, is a complete unit in that it is equipped with wardrobe, dressing rooms and shops sufficient to make it an independent producing unit in itself.

It is situated on the back lot and is so arranged that another section can be added to it. Thus the studio executives plan to do within several months, making the entire structure a length of 380 feet by 150 feet wide.

The general point of interest in the new stage is the dressing rooms for featured players and extras which are so situated that the greatest economy in time is effected. Formerly the extras were compelled to dress at a section of the lot far removed from the scene of their work. This caused considerable confusion and loss in working time.

Innovations Plentiful

The present system keeps the players in constant touch with the activities on their stage and makes the matter of dressing and reporting for work a matter of minutes where heretofore it had been measured in quarter hours.

A modern paint shop, constructed and stocked to meet the exacting demands of studio work has been built as a permanent department of the new stage. This shop is large enough to take care of the entire studio plant which now consists of four modern stages of the largest type.

The purchasing department and the general store have been located on the north side of the new stage. The relocation of these two departments has centralized the construction and mechanical branches within a radius of 100 feet.

Further expansion will be necessary in the very near future as the four large stages now composing the plant are just about able to take care of the present production schedule.

Cecil B. DeMille Studio Expanding Rapidly

Moving Pictures are the commodity they make, and moving studios is the thing they do, out in Culver City. Great activity in both these directions is always to be seen at the De Mille studio. Shifting gigantic stages, moving directors' cottages, and so on, are among the readjustment improvements now going on.

N. Y. Rialto "Mystery" Turns Out to Be a Cooling System

FOR THE PAST two months or more one of the chief objects of public curiosity in the neighborhood of Broadway and Forty-second Street has been the scaffolding on the 42nd Street side of the Rialto Theatre, rising from the sidewalk level to the roof of the building. Illuminated signs showing Harold Lloyd hanging by his finger tips just as he does from the roof of a Fifth Avenue bus in "For Heaven's Sake," and of Gilda Gray dancing a South Sea Island hula or siva siva, just as she is now doing on the Rialto screen in "Aloma of the South Seas," have failed to entirely disguise the structure of two-by-fours or satisfy the curiosity of passersby as to what may be going on up on the Rialto roof. At last the Rialto press department has come to the rescue, and likewise to its own defense against daily questioning, with the announcement that a cooling system is being installed in the theatre and that the scaffolding is part of the temporary construction necessary to the installation by the Carrier Engineering Corporation.

Thus the Rialto enters the Broadway battle royal of the artificially cooled motion picture theatres. The system now being installed, in operation about the first of June, is similar to that which proved so successful during the hot days last summer at the Rivoli Theatre at Broadway and 49th street.
Bluebook School

Question No. 495—Give us your idea of the necessary size of the projection room service wires. Don't go off half-cocked on this one. Use your noodle a bit. Think it over before you write your answer. It is not a matter of the actual wire size you know. That of course, will vary.

Question No. 496—Tell us just how you would proceed to compute the size of projection room feeders necessary, or tell whether they were large if already installed when you came on the job.

IMPORTANT—Under present existing conditions we cannot have more space for our department. If I use a whole page for the Bluebook School it leaves so little space for other matter that I am able to publish only a very, very small percentage of the really excellent matter which should have space. IT IS YOUR WISH THAT WE REDUCE THE BLUEBOOK SCHOOL SPACE AND PUBLISH MORE OF THE OTHER MATTER, OR CONTINUE AS WE ARE NOW DOING. Remember that I am NOT proposing to give you any less Bluebook School, only it will stretch out over more weeks. In other words the school will last longer into the future. Personally I think probably two questions a week and more space for other matter is better. IT IS UP TO DEPARTMENT READERS. What do YOU want?

Queer Experience In Projection; Almost Ghostly

LAST Sunday I picked up two stations which both have the same wave length, on my radio. It is a balanced neutrodyne and gives marvelous clearness in reception, so that what I tell about came through perfectly, and without the usual distortion present when two stations having the same wave length, or nearly so come together.

One of the stations was WAAM, Newark, N. J. and the other WEAN, Providence, R. I., which cities are about 200 miles apart. One was projecting to me a sermon; the other congregational singing, accompanied by most excellent organ music. Which was which I of course had no means of knowing, but we will assume that the sermon came from Providence. The congregational singing lasted a remarkably long while, two lengthy hymns being sung. The singing and music was just slow enough to be clearly audible, while at the same time the Providence minister could be distinctly and clearly heard, as he came in quite loud. I therefore listened, in comfort, in my own home, to a minister preaching a sermon in Providence, accompanied perfectly by an organ and congregational singing in Newark, N. J. Beat that for a projection yarn—if you can.

Amusing But Too Darned Bad

A MAN who signs himself “Operator, Cameo Theatre,” (don't know what its manager and owner would say to him being the operator of the theatre, but anyhow, he says he is), up in Saskatchewan, Canada, wrote our good friend, Arthur Smith, Chief of Projection, Capitol Theatre, New York City, as follows:

I have often been asked by the manager, and also by the public, if it is necessary to show the ends of the reels, such as “End of Part One,” “End of Part Two,” etc. Will you be kind enough to let me know which is correct.

Brother Smith referred the letter to this department for answering. It is just a bit queer, don’t you think, that the finished product of the industry is entrusted, even in small towns, for its final presentation to the public, to men who have made such scant preparation to fill a difficult position as to not know so simple a thing as this.

Mark you well, I am NOT roasting Mr. Javzer. Doubtless he is doing his best to make good, but has stepped in to act as projectionist without any adequate preparation at all. Plainly he needs no projection department—very likely does not know one exists—and has no Bluebook, else he would know at least such things as this.

Let me advise Javzer that most certainly a production should not be broken up into distinct sections by projection to the screen the lettered trailers. If you have but one projector, then by all means stop before the trailer (the “End Part One,” etc.) appears (Continued on page 728)
Bluebook School Answers 485 to 487

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: Some of these days I'm going up to Boston and just plain murder that chap Arthur who's always so angry. He has a family. Here he goes and sends in an answer to Question 485, which is excellently in its brief conciseness, but gets it here AFTER the Bluebook School carrying that answer is in type. G-r-r-r! Woof! Woof! I'll bite him. Here it is, but it belongs in last week's issue.)

"Closing the observation ports with glass is an anachronism. The noise of the shutter accompanying the action of the exhaust fan in the projection room, smells to heaven and then some (who, said severe? Ed.). This air action is annoying. It creates an effect similar to that experienced while driving Nancy Hanks, the go Devil, without wind-shield. One can feel the organization on the driver, of course, not on Miss Hanks.

This particular projectionist has never been able to overcome a strong habit of working behind glass covered ports, regardless of the angle at which the glass is placed in the projector. In spite of how ever, he has always done it, considering it much the lesser of two evils.

The glass (high grade plate glass) should be mounted at an oblique angle to the line of vision, and in such manner as to render it easily removable for cleaning. If the front wall of the projection room has a substantial obstruction, a two or three inch guide running diagonally across the sides of the projection room will do the trick acceptably. The angle of incidene, whether to originate at the inner top or bottom of the port, must be considered, as the angle, where the most probable sources of reflection in the projector room will be. The guides obviously must have a "stop" at their lower ends, to prevent the glass from falling down and out.

If the glass is a thin one, then the glass may be mounted into a frame, which in turn, is mounted in the port flush with the inside edge, extending through the port past the outside wall for a sufficient distance to give the required angle to the glass.

Question No. 485—In what respect do official requirements err, in most cities and states (Pennsylvania) as to location with regard to location of port shutter fuses?

Here are those who made good on this one. W. C. Budge, Springfield Gardens, Long Island, who, by the way, has been a more consistent plugger than the Bluebook School than any other one person. And when I say "plugger" I mean just that. He is eager to learn. He has adopted projection as his profession and proposes to TREAT IT AS A PROFESSION. He gets right down and DIGS many of his answers out by hard work, and up to date he has not made an answer which could be called wrong—at least so far as I can now remember. Almost always there are other answers, made by men more adept at expressing their ideas on paper, which are better for publication purposes, but always brother Budge is essentially correct in his replies. I can and ought to recommend Budge to the profession as a motion picture projectionist in the best sense of the term. Many know more than he about some things connected with the theory of projection, but that is more offset by Budge's earnestness and honest desire to learn and to do honor to the profession he has adopted. And having paid that tribute to honest WORTH, I will proceed with the names.


Fergodo covers the question concisely, as follows:

Official requirements err in most cities and states, in that they compel the port shutter fuses to be located near the ceiling, on the theory that since heat rises that is the proper place for them. In that they err, because while it is true that heat rises, still by the time the temperature has become high enough at that point to melt a metallic fuse—the only sort available to such a practice—sufficient time would, at least in many instances, have passed to not only fill the room with black, pungent smoke, but also to force it out into the auditorium, where it would be visible to the audience, whereupon—panic, and you know the rest.

Doe says:

Officials almost universally err in the matter of port shutter fuse location. The theory that near the ceiling will be the hottest place where a fire occurs, that is where they seek to compel the installation of these fuses, which must, in that event be ineffective.

This is wrong and dangerous on three counts. First, many projection room ceilings are very high, and such cases no attempt is made to place the fuses near it. In such cases a metallic fuse, unless it happens to be in the direct path of flame, is of almost no value. Second, the projector room fire in which the blaze is confined to the projector magazine or the film stack, no flash or smoke escape, and the temperature of the room is only raised to the heat of the smoke which rolls forth in great volume. It is even quite possible, under such a condition, that for a few moments while the fuses at one of the probable several starting points of a projection room film fire. The Bluebook School has been in circulation, had sufficient official energy and brains to arrive at a safe conclusion.

Um, well that's a pretty severe arraign ment of our government officials, but I guess it is justified. What Doe says is true. The plan is entirely feasible and eminently practical, as he points out, and it works more than a few cents outlay, plus some installation work. If correctly installed the system is such that the port shutters fall within one or two SECONDS of the starting of a film fire at any one of the probable danger points. Pennsylvania has adopted it and put it into use, finding it only necessary to make a few minor changes.

Question No. 486—Describe what you think is the best way to mount port fire shutters so that they can be attached to the wall, and what various things should be considered in the matter.

All the before named came through, plus J. K. Robinson, Silverton, Colorado.

Guimond says:

First of all, the surface immediately surrounding the various openings must either be finished perfectly flat, or must be made so by building up a flat surface to receive the shutter grooves. This is essential, because if a port shutter track be attached to an uneven surface, it will naturally be drawn out of shape and bind the shutter more or less, preventing its free action, free action being, by the way, one of the most essential thing of all.

Having a level surface, metallic grooves or tracts for the shutters to slide upon and decrease in may be added in the wall in any suitable manner—by screws or by bolts. The grooves must, of course, extend across the bottom of the port, and should be deep enough to carry a liberal packing of shredded asbestos on which the shutter may fall, thus deadening the noise.

There are three things only to be considered, viz: the shutter must work freely in its groove. The prevention of binding sufficiently stick and thus fail to close out fire easily, and the unnecessary loosen of fit of the shutter in its grooves.

The foundation to which the tracks are attached must be "level" so that the same will not be pulled out of shape, and the

(Continued on page 725)
The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
tracks must be firmly attached to their carrying foundation. Having finished the mounting of the room groove should be packed with shredded asbestos.

A very excellent answer, brother Guilmard.

Just for the record I go home an hour earlier today—if the boss lets you.

**Question No. 487—Name the various purposes projection room ventilation serves.**

**Dobson says:**

Projection room ventilation has three main purposes. First, to remove the hot gases and fumes from the light sources, if they be arc, carrying them out of the room entirely by means of a separate system of pipes attached to the exhausts. This is done to keep the housing room at healthy conditions in the room. The second purpose is the providing of a positive air intake in the room, and the maintenance of a temperature comfortable to the man who works therein. The third purpose, but by no manner of means the least important one, is to make provision for carrying or removing from the room all smoke and dust from any possible film fire as fast as they form, thus preventing their escape into the theatre auditorium, with a possible panic on the part of the audience as a result.

**Hanover says:**

Health, comfort and safety are the purposes served by projection room ventilation. First, to carry away the hot gases formed in the burning of the film and the smoke from the air conditioning of the theatre auditorium, much of the hot, vitiated air from the auditorium will reach the projector room by convection if not set up an extremely unhealthy condition for the men working therein, unless it is being kept as low as is generated. Their smoke must go somewhere, it will inevitably be carried to the projector room, and thus set up a strong probability of disastrous panic, with possible death for the weaker ones in the audience.

So that’s that for this week. By the way, though, Hanover said quite a lot in darned few words.

**Amusing, But Bad (Continued from page 725)**

on the screen, and make the reel change in the shortest possible time. If you have two projectors, then it is up to you to make the change-over from one reel to the next so perfectly that the audience will not know when it is done.

To do this you must light the lamp on your idle projector soon enough to get it burning perfectly before the time for changing, and rearranging the film in the projector thread it in perfect frame over the aperture. This you may do in any one of several ways, but it probably will be best, in the beginning, for you to have a low candle power lamp attached to the front wall so that by holding your foot on a pedal it will be pulled over in front of the projection lens, and lighted by the same action. It must be so arranged that removing your foot from the pedal will permit the lamp to drop essential light to the front of the lens, and be extinguished. That is a simple plan, and easy of accomplishment. There are other and better methods, however, which you will learn in time.

Having arranged this you may look through the aperture and thread the film in perfect frame. You must also join the dowser handles by means of a suitable cord, or light chain, running from one handle to the ceiling and through a pulley, across to a second pulley directly over the dowser of the other projector and down to its dowser handle.

Just before change-over time you start the idle projector, its lamp with the help of a third, of course, so the motor bring the projector up to speed quickly by means of the crank, and as soon as full speed is attained pull the cord so that it closes the dowser of the projector which has been working, and at the same time opens the dowser of the other projector.

There, that is a very crude description of the procedure, but I cannot spare space for anything more elaborate on so simple a matter.

How will you know when to change over? Well, you must learn to make what is called a “Cue Sheet.” To do this you may actually examine the last few scenes in each reel of film and select the scene at which change-over should be made—a scene not to exceed four feet from the trailer, though you may have to go farther after you learn. OR you may watch for the end of each reel the first time you project the show, noting what the exact action is at change-over point, marking down the action, of course. Your cue sheet will look something like this:

**Reel 1. Change when farmer’s hat falls off as he stands by well.**

**Reel 2. Change when man lifts girl off horse.**

**Reel 3. Change when man closes door after shooting.**

And so on. I am merely giving you the general idea.

And now as a last word, if you are going to project motion pictures you will do well to IMMEDIATELY send six dollars to the Moving Picture World, 516 Fifth Avenue, for a copy of the Bluebook of Projection, a 934-page book devoted to both the theory and practice of motion picture projection. This book contains the latest information on projection picture projection. YOU SHOULD BY ALL MEANS HAVE IT. I am its author, yes, but that fact has absolutely nothing to do with the advice I give you to get it at once.

**Why Is It Permitted?**

**THERE are queer things in this business, and queer things are permitted.**

As the Loew’s, the New York City theatres, the Rio, for instance, Broadway near 160th street, I always find distinctly high grade projection. In others I almost invariably find projection faults of a more or less serious nature. But to let you in on a secret: Mr. Fox pays a Supervisor of Projection, presumably, to see to it that high grade projection is present on the screens of ALL his New York City theatres. Has not he been given ample authority to COMPULSORY correct, in this territory at least? I am asking the question because it leads to another, viz.: if he has not the authority, then why has he not, and if he has, then why does he not exercise it?

Incidentally, I very frequently visit the Fox Audubon Theatre, Broadway at about 165th street. It is a high grade theatre, seating probably 2000 or more. It charges a fair admission and gives a motion picture program. But how many a way into the Audubon and certainly have the right to criticize the goods I paid good money for.

The vaudeville is almost invariably good, and the picture in good, but too, BUT there has, for a long while, been a faint travel ghost—about six inches UP, with both projectors. This, of course, seriously injures the definition of the picture, and makes it correspondingly hard on the eyes. Finally, I think, the projectionists either did not know it was, or just plain did not care, I spoke to the manager about it. A week later, when I again visited the theatre IT WAS STILL THERE.

Why did I not speak to the projectionist himself? Well, brother, I don’t take much interest in speaking to a man who will permit an OBVIOUS PROJECTION FAULT, which he could himself easily and quickly correct. The trouble is, that he didn’t KNOW it, thus seriously detracting from the goods I was BUYING. Also, as in the Loew case, Mr. Fox pays a Supervisor of Projection, presumably, to see to it that the projection in his theatres is high grade and efficient.

What I am getting at in all this is WHY THE SUPERVISOR OF PROJECTION if such things are to be permitted? What is a Supervisor of Projection for, anyhow? Is he merely a sort of titled repair man, to come out and fix something up when it breaks down, and possibly to discharge a man when his work is so punk that its punkness could be seen by a blind man?

As a matter of fact, both the Loew and the Fox Supervisor of Projection would have all any man could possibly attend to if they put in all their time visiting theatres and seeing to it that the work of projection was carried on with the greatest possible efficiency before they brought the goods to screen, plus examining and making tests of new projection equipment constantly coming on the market.

Of course, all this will make both these men (if you can’t have one) can’t be helped. The good of the profession and the industry comes before the personal interests of any individual, and there is very much more than ample evidence that Supervisors of Projection in this territory at least, are NOT directing their energies in the best way.

**Wish the Convention Success**

**This department extends to the I. A. convention its sincere, hearty wishes for a successful meeting.** It still, I think, is too early to expect the body to change its official name by eliminating the harmful and very foolish “Moving Picture Machine Operators,” and changing to Moving or Motion Picture Projectionists.

That, however, will come, and will come as soon as we have enough machine operators displaced by projectionists, either by actual displacement into the educational field through higher education. Any man may justly feel pride in being able to project motion pictures competently, but few would feel much pride in merely being the operator of a machine, which, as has been many times pointed out, really means a machine attendant.
Your Handy Picture Index
Covering ALL photoplays reviewed in Volume 80 (May and June, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A
Aloma of the South Seas (5,514 ft.) (Gilda Gray) (Based on play by John B. Hymer and LeRoy Clemens) (Directed by Maurice Zasche) (Produced May 29). An Alpine Flapper (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—June 12). Angelus, The (2 reels) (Cranfield & Clarke *"Drama De Luxe") (Review—May 15).

B

Beverly of Graustark (6,710 ft.) (Based on novel by George Barr McCutcheon) (Marion Davies) (Directed by Sidney Franklin) (Metro-Goldwyn-Mayer) (Review—May 15).

Big Show, The (5,385 ft.) (Directed by George Terwilliger) (Associated Exhibitors) (Review—May 15).


Big Retreat (The reel) (Pathe-Aesop's Fable Cartoon) (Review—June 26).

Brenda Paradice (4,943 ft.) (Edmund Lowe and Madge Bellamy) (Directed by R. William Neill) (Fox) (Review—June 12).


Brown Derby, The (6,500 ft.) (Adapted from the play by P. S. Merlin and Brian Marlow) (Johnny Hines) (Directed by Syd Salkow and Roy Del Ruth) (Review—June 5).

Broadway Streetcar, The (7,941 ft.) (Based on play by Rida Johnson Young) (Directed by Jack Conway) (Metro-Goldwyn-Mayer) (Review—May 15).

Bucking the Truth (4,305 ft.) (Pete Morrison) (Directed by Hal Seeger) (Universal—Blue Streak Western) (Review—June 26).


Bumper Crop (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—May 29).

C
Canary Islands (327 ft.) (Fox Variety) (Review—June 26).

Cat's Whiskers, The (1 reel) (P. B. O.-Bray Cartoon) (Review—June 26).

Chasing Charlie (4,530 ft.) (Pete Morrison) (Directed by Milburn Morante) (Universal) (Review—June 15).

Cow's Kinsman, The (3 reels) (Glenn Tryon) (Pathe Hal Roach Comedy) (Review—June 26).

Creeps (2 reels) (Educational Jack White Comedy) (Review—June 26).

D

Dinky Doodle's Bedtime Story (1 reel) (P. B. O. Bray Cartoon) (Review—June 12).

Dinky Doodle's in Egypt (1 reel) (P. B. O. Cartoon) (Review—June 15).

Doctor (2 reels) (Cranfield and Clarke) (Directed by F. O. Moore) ("Drama De Luxe") (Review—May 25).

Don Key (2 reels) (Stuart Holmes) (Pathé Hal Roach Comedy) (Review—May 25).

E
Early to Wed (5,312 ft.) (Based on novel "Splurge" by Evelyn Campbell) (Matt Moore Edmunds—Perry) (Directed by Frank Borzage) (Fox) (Review—May 19).

Earth Woman, The (5,330 ft.) (Mary Alden) (Directed by Leon Leux) (Associated Exhibitors) (Review—May 25).

Eighteen Hundred Bell, The (2 reels) (Ralph Sippery) (Fox Comedy) (Review—June 15).

Emergency Man, The (2 reels) (Edmund Cohn) (Universal Mustang Western) (Review—May 15).

Eve's Leaves (6,750 ft.) (Based on play by Harry Chapin Ford) ("Leatrice Joy" (Directed by Paul Sloane) (Producers Distributing) (Review—May 15).

Excuse Maker, The (2 reels each) (Charles King) (Universal Series of comedies) (Review—May 15).

F
Fade Away Foster (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal Mustang Comedy) (Review—May 8).

Family (Directed by Jack Nelson) (William Fox ("Married Life of Helen and Warren") (Comedy series) (Review—May 8).

Farm Hands (1 reel) (Pathe Aesop Fable Cartoon) (Review—May 1).

Fascinating Youth (Directed by Sam Wood) (Junior stars) (Paramount) (Review—May 22).

 Felix the Cat in a Tale of Two Kittles (1 reel) (Reel) (Eddie Care) (Metro-Goldwyn-Mayer) (Review—June 26).

 Felix the Cat Scoots Through Scotland (1 reel) (Educational Cartoon). Felix the Cat Scoots Through Scotland (1 reel) (Educational Cartoon) (Review—June 12).

 Felix the Cat's A-Go-Go (2 reels) (Educational Cartoon) (Review—May 8).

 Felix the Cat Uses His Head (1 reel) (Educaional Cartoon) (Review—May 1).

 Fierce Night (2 reels) (Bill Bevan) (Pathe-Mack Bennett Comedy) (Review—May 8).

 Fruity Boob, The (4,545 ft.) (Bob Custer) (Directed by Jack Nelson) (Fox) (Review—May 1).

 Putting Buckaroo, The (4,905 ft.) (Buck Jones) (Directed by R. William Neill) (Fox) (Review—May 1).

 Plane of Ceylon, The (5,100 ft.) (Seena Owen) (Directed by George Melford) (Producers Distributing) (Review—June 26).

 Four Square Steve (2 reels) (Edmund Cohn) (Universal Mustang Western) (Review—June 26).

Frontier Trail, The (6,290 ft.) (Harry Carey) (Directed by Albert R. Leal) (Pathe) (Review—June 19).

G

 Gentle Cyclone, The (4,835 ft.) (Based on story, "Peg Leg and the Kidnapper," by F. W. Warren) (Buck Jones) (Directed by W. S. Van Dyke) (Willam Fox).


 Gimme Strength (2 reels) (Jimmie Adams—Educational—Christie Comedy) (Review—May 25).

 Glenda of the Mounted (5,480 ft.) (Lefty Flynn) (Directed by Harry Harron) (P. R. O.) (Review—June 26).

 Gloriana (2 reels) (Pathe-Sportlight) Going Crazy (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—June 5).


 Good Fortune (5,505 ft.) (Based on 1) (Tony Howard's play, "Naughty Cinder-ella," adapted from the French play of Bert Patenaude and Jules Piou) (Directed by Mal St. Clair) (Paramount) (Review—June 26).

 Greater Glory, The (Based on novel "The Vicar's Most Private Life" by Edith O'Shaughnessy) (Cowboy Pearle and Anna G. Nils-son) (Directed by Curt Rolfed) (First National) (Review—May 15).

H
Hair Cartoon (550 ft.) (Red Seal) (Review—May 1).

 Hair Cartoon (550 ft.) (Red Seal) (Review—June 26).

 Hands Across the Border (5,367 ft.) (Fred Thomson) (Directed by Harald) (Film Booking Offices) (Review—June 15).

 Haunted Helress, A (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—June 15).

 Hayfoot, Strawfoot (2 reels) (Benny Bevan) (Pathe-Mack Bennett Comedy) (Review—May 15).

 He Forgets to Remember (2 reels) (Claye Cook) (Pathe-Hal Roach Comedy) (Review—June 2).

 Hearts for Rent (1 reel) (Arthur Lake) (Universal—Bluebird Comedy) (Review—June 2).

 Hell Bent for Heaven (6,578 ft.) (Based on play by Harold Hucles) (Paisie Ruth Miller) (Directed by J. Stuart Blackton) (Walter Brothers) (Review—May 21).

 Heroes of the Sea (1 reel) (Cranfield and Clarke) (Review—June).


 His Private Life (2 reels) (Lupino Lane) (Educational Comedy) (Review—June 12).

 Holley Podge (1 reel) (Educational Magazine) (Review—June 13).

 Honeymooning Wife, The (2 reels) (Charles King) (Universal-Century Comedy) (Review—May 28).

I
Imposter, The (5,457 ft.) (Evelyn Brent) (Directed by Grant Withy) (Film Booking Offices) (Review—May 15).


 It's the Cat's 750 ft.) (Red Seal) (Out of Inkwell Cartoon) (Review—June 1).

 J
Jacks-of-One-Trade (1 reel) (Pathe-Sportlight) (Review—June 26).

L

 Let George Do It (2 reels) (Universal Stern Roach Comedy) (Sid Sylvia) (Review—June 13).

 Leaving Chicago (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal-Mustang Comedy) (Review—June 26).

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience
June
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