The Franchise
O. C. C. Likely to Adopt Resolution Today and Next Week

Attended Suite

The regular weekly meeting of the O. C. C. is scheduled today at the hotel. For some time past there has been discussion among some of the more important members as to the advisability of bringing court action against some members for the purpose of “clearing up” the situation if it exists locally with regard to the W. C. franchise of Asso. First National.

One of the leaders of the local organization and on Saturday however, that the statement issued by President Lieber of First National as “so fair that it would seem to be right idea to carry out his suggestion—in other words if anyone is dissatisfied with First National’s W. C. franchise let it work out as he suggests.”

It will be recalled that last Spring he O. C. C. had serious ideas as to the franchise and discussed the matter at some length with Senator Walker.

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Ludvig Sails
E. J. Ludvig, general counsel of the 20th Century-Fox Corporation, is starting Harry S. Sullivan.

Jackie Coogan Going to Europe
(Special to THE FILM DAILY)

Hollywood—Jackie Coogan is going to London and the continent. He will complete “Toby Tyler” before starting.

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Hays Back
Will Hays is scheduled to return today after spending the holidays in Salt Lake City.

Harry J. Rosen Dead
Harry J. Rosen, who was in the executive committee of the Hartford Natl. Bank, died early Monday morning. He had been ill of pneumonia for several days.

Newspaper wire reports state that the bank will be closed for the day. The deceased was one of the oldest residents of the city. He was a member of the Board of Education and of the executive committee of the bank.

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Johnny Hines' latest, "Sure Fire Film," packing 'em in at B. S. Moss' Cameo theatre this week, repeating the success it has had everywhere. Doris Kenyon, Edmund Breese, Robert Edeson, Effie Shannon and J. Barney Sherry are included in the all-star cast—Advt.

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Negative Costs
Reaching too high. Mounting out of sight. What’s to be done? Something, surely. Because you can’t stretch a rubber band too far. It’s bound to snap. And so with prices.

If they don’t come a tumbling. Something’s going to snap.

One of the best known men in the business. In the producing and distributing field. Says prices were never as high as today.

He’s right. They are. And they are too high.

It’s an old story. And an old laugh. That you never hear of anything in this business. But “million-dollar” pictures. Those that have grossed that much during 1922. Can be counted on the fingers of one hand. And you’ll still have a finger or two to spare. Then you hear a lot of the half million babies. And you can count them. Anything less than $300,000 gross. Well, you never hear of it.

But—

If all the distributing companies were honest. (What horse laugh do you hear?) And would give the figures of the gross. On the average picture released during 1922. You can bet the bankroll. That the average won’t show $300,000 — oss. Not exhibition value, but money paid in.

There’s too much being spent for story material. Too much for names—that mean too little at the box office. Too much for overhead. Too much for everything entering production. With
the result that the average so-called “big” picture, has a negative cost of approximately $150,000 before it gets going. Then add a 35 per cent distribution on that, and the cost of prints, the advertising, and the interest on the investment before it pays out in about 18 months. And the picture just has to do something like $300,000. Before the producer receives any real money.

All of which is all wrong. Everything is geared too high. Everything is too improperly high for a sound business. The quicker producers get down on negative costs the better. The more pictures that have box-office value that can be turned out at $75,000 the quicker everybody in this business is going to get off to a better start.

This doesn’t mean that the so-called “big” pictures shouldn’t be made. And if they have a real box office value they will be shown. The Warners made two of the best box office bets of the year. “Why Girls Leave Home” and “Schools Days.” They cost less than $40,000 and $60,000 respectively. Everybody made money out of them.

But who made any money out of “Nero”? Fox didn’t—that’s a bet. Exhibitors didn’t. That’s a certainty. Who did? And so it goes—right down the line. Yet “Over the Hill” made Fox a fortune. And cost comparatively little.

You don’t make “big” pictures by spending a lot of money. You don’t make big box office successes that way either. “Million dollar” pictures are accidents. Half million rarities. Good, week in and week out pictures—the kind that every house has to play regularly, costing over $100,000 to $150,000 inevitably spell ruin.

Gentlemen, what are you going to do about it?

BIG WESTERN’S

May be a bet. Don’t know why they have been overlooked so long. First National just secured “Girl of the Golden West” for next season special. Should cash in.

Can’t understand why the big producers haven’t done more of this. Hardly any type of picture so popular through country as “Western’s.” Ask the small town exhibitor. He’ll tell you they invariably go. Some sections, of course, where they don’t—but not many. So it’s about time one of the big fellows came along with a real “Western” background and plot.

Now this doesn’t mean that every producer in the business. Need rush into making a “Western.”

ELLJAY’S RETIREMENT

Turned the business over to his boys. Sounds good. But—and it’s some But—you’ll notice Elljay is still Chairman of the Board. Of both of his companies. Which means that pop will keep his eye on the youngster’s. While they grow their wings.

TALKING ABOUT BOYS

Means this “infant” industry is getting a bit older. Almost old enough for long pants. Adolph Zukor’s son, Eugene, is over at Famous. Own office and everything. In Metro Arthur and David Loew. Real business-like. Only take an hour-prompt at lunch are growing up with the business. And so you find it all over. Bill Fox hasn’t any sons. But they say he reads all the scripts. To his daughters. And Carl Laemmle’s daughter—bright, smart girl—is a real authority on modern literature and plays.

THOSE MILLIONS

Smart aleck press agent for Arthur Hammerstein. Got story printed that his boss. Would pay three million. For the Arbuckle negatives held by Famous. He would, wouldn’t he? But he hasn’t. And what’s more, he won’t.

If anybody offered Famous a lot less than three million iron men for those three Arbuckle’s. Now on the shelf. The way the offer would be grabbed. Would make a piker. Of the fastest 100 yard man. In any college. By the way. You’d better set down. Awaiting the release of those Arbuckle’s. By Famous. You may get tired standing up.

(Continued on Page 4)
On Broadway

This Week

Astor—"The Town That Forgot God."

Broadway—"Kick In."

Brooklyn Strand—"Dr. Jack."

Capitol—"Sure Fire Flint."

Loew's New York—Tuesday—"When Love Comes" and "The Power of a Lie."

Wednesday—"Anna Ascends."

Thursday—"Shadows."

Lyric—"Robin Hood."

Rialto—"Back Home and Broke."

Rivoli—"My American Wife."

Strand—"Dr. Jack."

Next Week

Astor—"The Third Alarm."

Broadway—Not yet determined.

Brooklyn Strand—"Kick In."

Capitol—Not yet determined.

Cleveland—"Gimme."

Criterion—"Salome."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"One Exciting Night."

New German-Russian Combine

Berlin—The oldest German company, the Mutoscope and Biograph Co. of Berlin, which will soon celebrate the 25th anniversary has concluded an alliance with "The Flaming Torch Ltd. of Moscow, Russia, providing for an exchange of productions and collaboration between German and Muscovite stars.

Injunction in Film Case

(Special to THE FILM DAILY)

New Orleans—The Pearce Film Co. has been granted a preliminary injunction against H. F. Wilkes and Southern Enterprises restraining them from showing in any theater in Louisiana and Miss. "A Woman Above Reproach." The firm claims it signed a contract in 1921 with the Anywoman Film Co. for the exclusive right in the two states and alleges that Southern Enterprises has been encroaching on its territory.

U. F. A. Sued For 700 Million Marks

(Special to THE FILM DAILY)

Berlin—Joe May has sued the U. F. A. for damages to the tune of 700 million marks. May complains that the U. F. A. sold his serial "The Mistress of the World" to U. S. and in spite of a special provision in the contract that the film should not be changed, such cuttings and alterations were made by the American buyer that the picture was entirely spoilt. It was due to these cuttings, says May, that the film not only lost all chances of success but was rejected by the American public. This failure, May pretends, damaged his reputation in such a way as to prevent further sales of his productions. He values the damage sustained at 700 million marks or about $80,000.

It may be mentioned in this connection that the producer of the French super-feature "Atlantide" also complained some time ago in the French trade organs that his work was "barbarously mutilated" by the Yankees.

Canadian Notes

(Special to THE FILM DAILY)

St. John's, N. B.—G. W. Kerr, has been appointed manager of the Famous-Lasky office here, having come from Montreal, where he was formerly with the Anglo-Canadian exchange.

A new producing company is in the offing. The intention is to start producing in the spring, beginning with one and two reeler. The Joe Lavelle stories may be used for a series of 12 two-reeler.

German Film Exports

Berlin—Exports of exposed films, favored by the low German currency has increased considerably during the second half of the year. 7,215,000 meters; or about 22 million feet, were exported during the 3d quarter of the year, against approximately 10 million feet in the first 3 months of 1922. The high water mark was reached in September last with 3 million feet.

Raw film exports from July to September were still higher, being valued at more than 700 million marks. Principal buyers for exposed films were Austria and successor states of Austria-Hungary, also Spain, while raw stock mostly went to America, Italy, France, Austria.

Imports show, on the other hand, a marked decrease, their value was only about 4 million marks.

On the other hand, "Penalty" featuring Lon Chaney, was presented in Berlin with such fearful cuts, ordered by the Censors, as to become quite nonsensical.

New Theaters

Chicago—A new 2,000 seat house in the neighborhood of $3,000 is planned by Rudolph P. Petrin.

Chicago—A new house and building will be built at Park Ridge by William H. Malone.

Kendallville, Ind.—The Colonnade has been reopened by Charles Cohen.

Brooklyn, N. Y.—Leon Grenfell who owns the Eden will open on the Atlantic.

New Bedford, Conn.—The Day open.

Lodi, Cal.—A 1,300 seat house being planned here by Alex Saks.

Sanford, Fla.—Ground has been broken here for a new house to be operated by the Milan Amusement Co.

Doylesville, Pa.—Nick Powers will erect a house at Hamilton and Oakland Ave. Plans for construction are now under way.

Carlisle, Pa.—D. S. Cooper, proprietor of the Orpheum, will erect a new and larger house here.

Baltimore—The Metropolitan North and Pen. Ave. opened.

Bethlehem, Pa.—Bethlehem Thea-"ter Corp. will build here. Construction will start early in the Spring. Will seat 4,000.

Erie, Pa.—Jacob Roth has opened the State.

THE SUPER 39

George Melford’s production

"Java Head"

with Leatrice Joy, Jacqueline Logan, Raymond Hatton, George Fawcett and Albert Roscoe

By Joseph Hergesheimer

Adapted by Waldemar Young

Released March 5th

A GREAT big special production, from the famous Saturday Evening Post story by one of the most popular of modern authors, the man who wrote "To'able David." Made on the original locations, in the most picturesque part of America.

No. 2 "Dark Secrets."
No. 3 "My American Wife."

No. 4 "Drunks of Fate."
No. 5 "Robbers’ Money."
No. 6 "Adam’s Rib."

WATCH THIS SPACE TOMORROW FOR

A Paramount Picture
Negative Costs
(Continued from Page 9)
THE PASS PROBLEM

Every exhibitor has it. Big nuisance. But there's always a
cost of folks. Who have to get them. Which reminds of what
happened to Bill Swanson. Years ago. At his house in Salt
Lake. Gave a Mormon Bishop a pass. Reading "Admit Bishop
Hunter and Family." Shortly after the good Bishop arrived
with his family. And the pass. And Swanson had to eat eight
vives and 30 kids. After that Bill discontinued passes to Mor-
mons.

EXHIBITOR DISTRIBUTION

Important man. One of the most important in business.
Yelling of exhibitor-distribution. "To arrange a distributing
machine is simple," he said. "But what of the product; what of
pictures? That's where the trouble will come from. Of course
they will get pictures. But what kind? And how will they
gear the distributing machine? To handle a few specials. Or
a lot of average product? And what do they know of distrib-
uting problems; much less those of production? To talk about
doing it—yes—but actually doing it. Well that will prove an-
other story."

Southwestern Notes
El Dorado, Ark. — The Rex which has burned recently is being rebuilt.
Englewood, Texas — The Queen damaged by fire.
Tyler, Texas — Fire to the tune of $750 occurred in the booth of the
Sawmill.
Galveston—Sr. Enter. has leased the Tremont with lease terms of $400
monthly.
Austin—F. B. Roberts has been appointed Manager of the Majestic,
 succeeding R. P. Whitefield.
Marshall, Texas — The Palace has been taken over by George T. Tram-
pell from the So. Enter.
Dallas, Texas—D. Campbell has taken over the Criterion.
Dallas—Specialty Film Co. has moved into the old quarters of the
Asso. First National.
Corsicana, Tex.—The C. J. Mussle-
men have taken over the Palace form-
owers.
Drumright, Okla.—R. W. Elrod
has taken over the management of
the Strand and will change from
vaudeville to first run pictures.
Chillicothe, O.—M. Kaiser has
purchased the Royal. Formerly op-
erated the Kingston at Kingston, O.
Macon, Mo.—Beginning the first
of the year, the Illmo Amuse.
Co. will control the Princess here. Wallace
Akin will be manager. The Illmo's
owns the Yale at Shelbyville, Ill.
Cincinnati, O.—The Fountain Thea-
aters Corp., a subsidiary of Famous
Players, have purchased property on
17th Street from the Henry
site for $175,000, erect-

Theater Changes
Earlville, Iowa—Snyder Brothers
have taken over the Gem.

Joe Saeli has taken back the Rex
at California, Pa.

Shiner, Texas—The Gem Theater
has closed.

Brackenridge, Pa.—The Luna was
taken over by John Moskola.

Enid, Okla.—The Criterion, de-
stroyed by fire, will be re-built
and ready for opening in Spring.

Guthrie, Iowa—George Schwei-
nicker purchased the McLuen here.

Sandusky, O.—The Plaza has
been remodeled. Arthur Himelmein
manager.

Burlington, Texas—M. J. (Jake)
Cohen has leased the old Palace
and will remodel.

Seymour, Texas—Elbert Holmes
has purchased the Criterion.

Mission, Texas—R. N. Smith has
taken over the management of the
Mission.

Fince Bluff, Ark.—The Berbig
has reopened under L. U. Kasianelli.
Roland Segel and O. Prince.

Brooklyn, N. Y.—Harry Seglin has
taken over the Strand formerly own-
ed by John Whiten.

Troy, N. Y.—Elmer Crowshields
who operates the Bijou has purchased
the Hudson Theater, Watervliet.

Kansas City, Mo.—L. A. Wallace
bought the Bancroft from W. L. McDow.

Kansas City—The Gillham, sub-
urban house was leased by the Gill-
ham Amuse. Co. from Robert
Rhoades.

Montreal—The Victoryscope
has been sold to A. Blanchard by J. Asta-
phan.

Edward Dillon Productions, Inc.
announces that
it has in preparation
an elaborate screen version
of
“Broadway
Gold”
by W. Carey Wonderly
(by arrangement with Young's Magazine)
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FOR SALE

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c/o The Film Daily

Little Ads
BRING
Big Results
IN
The Film Daily
Exploiting "Via Radio"

Educational in collaboration with Scientific American, has arranged an elaborate exploitation campaign on the one-sentence "Via Radio." A C. Lescarboula, managing editor of Scientific American, is sending material for broadcast to every broadcasting station in the United States. Scientific American will also carry a story in the January issue on the instructive value of the picture.

Watertown, S. D.—Harry Keller at the Colonial put over "Sherlock Holmes" by using 20 bronze frames with photos and wording "See John Barrymore in 'Sherlock Holmes' at Colonial. He placed these frames in all hotels, cafes and department, drug and clothing stores, also used filmy window cards and hit almost every window in Watertown with one. Arranged with Watertown Police Opinion for Newsboy and Carrier Party for opening night, boys paraded from newspaper office down principal street and to Colonial carrying banners "Going to See Sherlock Holmes at Colonial!"—"Meet Us at the Colonial Tonight!" the boys each brought a boy friend and all wore the Sherlock Holmes Masks. At a dance a man in charge announced "A Sherlock Holmes Special!" and each dancer wore a mask with lights low, made big hit with young people; there were about 200 there. The above with cut-out lobby and shadow light on same created much talk.

Meadville, Pa.—Manager Chas. E. Schatz, the Park had only intended using the regular line of advertising which includes 24, 6, and one sheet stands, heralds, window cards, lobby display, slides etc., but when Goldwyner Bill Robson came along from Pittsburgh with his tales of what had been done on "Remembrance" they decided to go after this one. They made three distinct appeals; reached the school pupils with a "Remembrance" souvenir book mark, distributed throughout the teachers to every grade and high school pupil in town; got into every store window in town; with an 11x14 card which read "Buy Your Christmas Remembrance here and be sure to see Remembrance Rupert Hughes big Goldwyn Picture at the Park Theater" with the play dates. Where the merchant demurred he was told to cut the theater name and date off after the show was over and the top of the card would be a live one for him right up till Christmas. Tribune Republican agreed to sponsor a matinee for all men over 60 years and in the stories brought out the fact that we have all heard the name of another extolled to the skies in song and story but seldom hear anything about father. This is father's "Remembrance" Day ushering in "Remembrance" week and the holiday season is one of "Remembrance."

Flood Scenes for "The Sin Flood"

Through the efforts of H. T. Snowden, Goldwynner, the Palace had a very unusual lobby display on "The Sin Flood." Snowden secured a number of exceptional photos of the Indianapolis flood in 1913 and these along with stills from the picture were placed on a 7x4 compo board with captions reading: "Scenes from the Greatest Flood Indiana History, Indianapolis 1913." "Scenes From the Greatest Flood Picture in Motion Picture History." "The Sin Flood." This display attracted an unusual amount of attention with the throngs of holiday shoppers.

A Holiday Stunt

Cleveland—Seovil Essex and Rief, managers of the Gorden Square promoted a real live publicity stunt for the week before Xmas by connecting with C. E. Holah of the Cleveland M. P. Co. for the production of 1,000 feet of Movies to be made of their entire neighborhood including all School Kiddies, Hospitals, Churches, Holiday shoppers, etc. Holah's outfit appeared on the streets in the vicinity of the theater with a real live Santa Claus and Cameramen in Aviators helmets and leather coats and with a large touring car with flaring banners on its side announcing where the motion pictures would be shown the following week. About everyone in the neighborhood tried to get in the picture with the result that three traffic cops had to handle some of the shots taken in order to let Santa escape with a whole skin.

With the stunt the Gorden gave cash Christmas presents to certain people in the picture who identified themselves in a marking on the film.

Some Good Ideas

Faribault, Minn.—The Strand put over "The Sin Flood" assisted by Buddy Stuart, Goldwyn exploiter this way:

Had boy on street carrying umbrella seven days in advance of snowing—reading in yellow "The Sin Flood is Coming." Run tracrer adds in paper six days in advance—"The Flood Will Sweep You Away"—five days in advance—"The Sin Flood is Coming."—4 days in a "Chief of Police What Do You Know About The Sin Flood"—"Mayor Will The Sin Flood Sweep Faribault" others along this line addressed to prominent and well known men about town. Used letters similar to those added six days in advance 1,000 of them. Used stickers "Rush The Sin Flood is Coming" and "See The Sin Flood" on all letters mailed out from theater also got tie-up with offices and stores to use stickers on letters and packages. Used lobby in red lights with red flood falling on big five foot black circle with letters The Sin Flood in Red in front. Result had everybody talking days before picture got here and went over with a bang.

F. J. GODSOL

Do You Want Success For 1923?

Every Exhibitor Wants It
Censorship

Threatened in Missouri—Arbuckle Situation Aggravates Conditions

(Special to THE FILM DAILY)

St. Louis—An open drive for state censorship of moving pictures has been launched by the Missouri Sunday School Association, which embraces some 4,500 Sunday school superintendents in the state. Hays' order reinstating "Fatty" Arbuckle, has precipitated the censorship drive, and well informed politicians and students of Missouri psychology frankly admit that the situation is grave, taking the most optimistic view of the conditions that prevail.

"Merton" In Pictures?

Reported Glenn Hunter May Use It—Chaplin Reported Interested

"Merton of the Movies" in which Glenn Hunter is appearing, and which ran as a serial in the Satepose, is, according to reports, to be made into a picture with Glenn Hunter appearing as Merton, the same part which he is presenting on the stage.

No confirmation of the report is obtainable.

A number of film folk have seriously considered "Merton" for picture material. Some time ago it was said that Charlie Chaplin was considering the play as material, but the price asked for picture rights is said to have blocked the idea.

The Troubles of an Exhibitor

Ouija, Ohio.

I just saw the paper in which you publish the troubles of exhibitors in your columns, I think this is good news, as we fellows should all hang together. Because then those big companies like Lubin, Essanay, and so forth, whose pictures I play would be brung closer to us.

Charlie Chaplin in my city, only I charge ten cents. It's right next door to Hemmabery's Drug Store, the first road to your right as you get off the street in front of Jones Notion Store, after you walk about one or two hundred feet.

New Capitol Record

It was reported yesterday that the Capitol had established a new record with Neilan's, "The Stranger's Banquet." On Sunday the business totalled $13,559.80, and on Monday, $10,324.10, thus grossing almost $25,000 for the first two days of the week.

Conklin Back

F. G. Conklin has just returned from a trip covering Canada and the Middle-West, representing Hope Hampton Prod.

Pioneer Bankruptcy Sale

Office fixtures, furniture, etc., of Pioneer Film Co., bankrupt, will be auctioned next Monday, by order of the receiver.

Use Bombs on Danz

(Special to THE FILM DAILY)

Seattle—A bomb explosion, which wrecked the limousine of John Danz, owner of four down town second run houses, is thought to have been intended to have killed Danz, who has been having labor troubles with the musicians' unions since last June.

For some time, the practice of placing chemical bombs in the town theaters has been going on.

Pola Negri in "The Cheat"

Famous Players announced yesterday that Pola Negri is to be starred in "The Cheat" to be directed by George Fitzmaurice with Jack Holt to be featured and Charles De Rochef in the company. Production will start about Jan. 22.

Nearly eight years ago Cecil De Mille made "The Cheat" with Pauny Ward and Sessue Hayakwawa and it became one of the greatest box office successes in the history of the business.

Lynch in Town

S. A. Lynch of the Southern Enterprises, is in town.

On Way Home

(Special to THE FILM DAILY)

Hollywood—F. J. Godsdiof Goldwyn, has left for the East.

Prod. Security Get "The East"

Distribution rights to Thomas Dixon's "The Beast," have been secured by Producers Security Corp.

Roach in Town

Hal Roach, producer of the Harold Lloyd and other comedies, is in town for a brief vacation, looking over new props and trying to find some leading ladies. Headquarters at Pathe.

Abe Warner Back From Coast

Abe Warner arrived east last night after a three months' stay at the Warner's coast studios. According to Warner, Hollywood is humming with activity, there are few idle film folk, and this year threatens to be the biggest in the history of the industry from a production standpoint. "One of the biggest and most satisfying things on the west coast today," said Warner, "is the making of fewer and better pictures. This is an actual fact."

After spending about six weeks here Abe Warner will return to Hollywood to watch production for the coming season.

Hays Back

Enthusiastic Over Outlook for Better Cooperation and Understanding for Los Angeles

Confident that there will be a far better cooperation than has heretofore existed in Hollywood, Will Hays returned to New York yesterday.

This cooperation will come not only from the studio workers and employees numbering approximately 15,000 and upward but will also be found forthcoming from businessmen and others with whom the picture people present a united front.

"I left Patten out there and N'Oile will remain on the coast indefinitely," said Hays. "I feel that a great deal that was started during my visit to the coast last summer has not been definitely consummated and we are anticipating not only a better understanding but a better working arrangement."

National Plans Off

Understood A. B. C. Will Not Endeavor At This Time to Form Booking Organization Across Country

It is understood that the Associated Booking Corp., the A. B. C., has, for the time being decided not to try to organize nationally. For the time being efforts will be concentrated in developing the New York organization, and securing pictures.

A number of obstacles apparently have developed, one of them being the possibility of becoming involved with other companies which will return difficulties at such points where booking organizations are at present operating.

Business Off

Government Taxes Show November Not as Good as Last Year

(Special to THE FILM DAILY)

Washington—Admission taxes collected during the month of November amounted to $8,484,790, according to returns made to the Bureau of Internal Revenue. This was an increase of $88,000 over the collections for October, which were $8,396,461, or $1,508,585 less than the $6,995,375 reported for November, 1921.

Betty Compson in Town

Betty Compson, who recently completed "The White Flower" at the Lasky studio, has arrived in New York to do a little shopping. She will return to Hollywood Jan. 11 to start her next picture.
A Suggestion

The Daily News, editorially suggests that Will Hays arranges with Mary Pickford to appear as Juliet.

Standing Back

William Standing has returned from Europe on the Berengaria.

"Knighthood" to the Rivoli

"Knighthood" will be shown at the Rivoli next week.

Oppose School Movies

(Special to THE FILM DAILY)

Milwaukee—Jack Silliman, of the M. P. T. O., says Milwaukee exhibitors feel that the growing tendency to show pictures in church and school is dangerous. They expect to make a more definite statement regarding this within a few weeks, when the investigating committees report.

Kansas Insurance Idea

(Special to THE FILM DAILY)

St. Louis—Frank L. Travis, retiring superintendent of insurance in Kansas, is one of the chief promoters in a mutual insurance company to be known as "The Theatre Mutual," which will write fire and explosion insurance for theaters, principally picture houses. Some of the Kansas exhibitors have complained that they cannot get the right sort of coverage for some of the business they want from the old line insurance companies, such as book and films. The new company will write insurance on everything in the theater, charging the field rates on lines now covered by old line companies and special rates on the new lines.

Hays Back

(Continued from Page 1)

With regard to the Arbuckle situation Hays said that he had nothing to add to what has led to so much publicity excepting that "there has been a rather broad and general misunderstanding of what he had in mind at the time that he removed his objection to Arbuckle working.

"This does not mean, nor did it ever mean," said Hays, "that the Arbuckle pictures were to be released—that is a matter which concerns the company distributing them. Nor did it mean that Arbuckle was to return to the screen as a star. It meant simply and brightly that Arbuckle was to be allowed a chance to earn a living. Those interested in his future can arrange that to their best satisfaction."

Capital Increases

Albany—Capital increases filed by New York picture corporations include:

New York Studios, Manhattan, $40,000 to $60,000.

Universal Picture Corp., Manhattan, $1,000,000 to $7,000,000.

The Story at the Box-Office

Shadows (Lichtman) with Lon Chaney. — The star's masterpiece. Will live up to all exploitation you can give it. Played up "Ching Chong Chinaman." The Plaindealer and News boosted this as the best picture of the year. Only theatre in Cleveland that had standing room only on Monday all day. Opposition When Knighthood Was in Flower and Wallace Reid in Thirty Days. Capacity 4,400. — W. H. Raynor, Reade's Hippodrome, Cleveland, O.

"What the Box-Office Did For Me." —


distributed by

AL-LICHTMAN CORPORATION
165 BROADWAY NEW YORK CITY
PathéNews
No. 2

RUM SCHONER WRECKED ON A BAR—British rum runner goes ashore on sandbar off Montauk Point, L. I., and 3,000 cases of whiskey go to the fishes.

SNOWSLIDE BURIES TRAIN—Smoke stack alone visible when snowslide covers train in Winnipeg.

STROMBOLI AFAME WITH NEW ERUPTION—Italian volcano belches lava, burying village.

NIAGARA FALLS IN WINTER—FROM THE AIR—Remarkable scenes of mighty cataract in winter robot. Other news as usual.

THE ONLY ONE-REEL FEATURE

today

Milwaukee Deals
(Special to THE FILM DAILY)

Milwaukee—Joseph Schwartz, pioneer Milwaukee exhibitor, announced the sale of his three picture houses, the Liberty, Kosciusko and Riviera, for a sum approximating $300,000. Schwartz is leaving for Europe. The Liberty has been bought by Henry Wehr; the Kosciusko and Riviera will be operated by Nat Cohn and associates, owners of the Fern and State.

Some Sign

Nazimova’s “Salome” sign in front of the Criterion is attracting unusual attention. Some say it is a far better eye getter than the big board which was originally built for “Knighted.” The sign is illuminated at night with red incandescents and the glare can be seen for several blocks.

The Troubles of an Exhibitor

(Continued from Page 1)

I got competition from a low life who owns the Elite, so I wanted to run something special. So a salesman from some company (I lost the card) said I should always have a filler in on my program and he would fix me up. I asked him what a filler in was, and he told me it was something between the feature and the comedy to fill out the program and give the audience a rest between the tears and the laughs, altho I forgot to tell him that some of the features made the audience laugh. He said he had an old print at the hotel that I could have for $25 and sell again to other exhibitors in Pneumonia, Allep and the others and still put over a scoop on the Elite.

So I figured I could give four shows at night and make up some of the money. The name of it was “Medinah.” So I run my show and all I could get out of it was one and a half shows, “Medinah” wasn’t a filler in. It was a filler up. And besides it was a foreigners picture. So I lost the $25 and two and a half shows. The print was very bad, but I think with a little fixing up this could play as a regular feature, if they take out the News weekly parts, especially the volcano, because we ain’t got none in this country. Just the same I wish you could keep them salesmen off the road. Will write you again soon. Yours for the good of the business.

George F. Hernandez Dead
(Special to THE FILM DAILY)

Hollywood—George F. Hernandez, veteran actor of stage and screen, died in a hospital at Glendale. He was 59.

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THE SUPER 39

BETTY COMPSON
in

“The White Flower”

Written and directed by Julia Crawford Ivers

Released March 5th

A ROMANCE of Hawaii, full of mystery and strange adventure. Miss Compson has the role of a girl who is half Hawaiian, half American. Her struggle between her conflicting selves makes the role rich in emotional power.

In order to have the atmosphere correct, the entire company went to Hawaii, where all the scenes were taken. So for the first time the real Hawaii will be seen on the screen.

The supporting cast includes Edmund Lowe, Arline Pretty, Edward Martindell and Leon Barry.

A Paramount Picture

No. 8

WANT THIS SPACE TOMORROW FOR

No. 9
In the Courts

In the suit of James K. Polk against the U. S. Moving Picture Co., Supreme Court Justice Gavegan has vacated the attachment on an agreement between the parties that the Lee-Bradford Company will pay $1,416 out of the funds attached to the plaintiff, and the balance to the defendant.

Supreme Court Justice Gavegan signed an order discontinuing the suit of Benjamin P. Schulberg against United Artists upon the application by O'Brien, Malevinsky & Driscoll, attorneys for the defendants, who said the suit had been compromised and settled.

Bernstein's Fifth

(Special to THE FILM DAILY)
Albany—Manager George W. Roberts, representing William Bernstein, announces the purchase by Bernstein, of the Palace at Troy, seating 1,000.

This is Bernstein's fifth theater, he owns the Hudson and Colonial in this city, The Majestic and Mozart in Elmira, and has one under construction in Little Falls.

WANTED

Gentleman of Personality and refined appearance, who is qualified to act as advertising and publicity manager for State Rights Producer and Distributor. A man who fits our requirements must also possess salesmanship ability and be willing to work hard and earnestly. Write stating age, experience and salary expected. Give references. Address B-089, c/o The Film Daily.

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Newspaper Opinions

“Salome”—United Artists

HERALD—Indeed, “Salome” is distinctly erudite entertainment. It falls into no group of classification that has hitherto been established in the world of the silent drama, which means that it contains no trace of that shopworn bokum which seems to be so essential a part of box office value. It is beautiful—extraordinarily so—but it is not beautiful in a conventional way. It is, in fact, startlingly different from anything that we have ever seen, on the screen or off.

TRIBUNE—It is a series of beautiful pictures, and Natasha Rambova has succeeded in making even the actors themselves look not like the sort of human beings we see around us, but like Beardsley drawings. Our advice is, do not miss “Salome” whatever you do. It is beautiful and fascinating.

NEWS—We liked it enormously. Whether you will is another question. We say this because many of our friends, whose intelligence and opinion we respect, differ with us. We would not dream of saying to you, “Go to see Salome, it is a picture you will like”. We do not know whether you would or not. But if you do wish to see a really significant cinema, then “Salome” may well be your object lesson.

WORLD—Of all the bizarre costumery and background settings which we have seen in pictures, “Salome’s” are the bizarrist. Everything done up and acted in front of gorgeous draperies and fantastic curtains. From the beginning to the end of the picture there are fitting views of symbolic design, some of them in color, which are extremely beautiful, and the close-up scenes of the little actresses are smartly done as to photography, lighting and posing. Nazimova is a magnetic and interesting figure throughout.

TIMES—It is different but does not depend upon mere difference for its attraction. The eye looks upon it and finds it good. Consistently fantastic, making no effort at literalism in investiture, the picture appeals at once as a work of fine imagination. There remains the story itself, and it is disappointing. It runs out in an anti-climax.

GLOBE—Oscar Wilde’s biblical drama, which has had such an unhappy time of it on the spoken stage, comes to the screen with every stamp of being a success. Throughout the picture is pitched in the plane of the fantastic and grotesque. None of it seems art to all human, and if “Salome” is a “moving tapestry,” as some one vaguely put it, “Salome” is an intricate pattern come to life.

MAIL—Nazimova portrays a chaste, ice-like and passionless Salome. Even while she tempts Jokanaan, the prophet, she gives the impression that she is moved more by curiosity to see the prophet betray some human weakness than by first love. Nor does she exhibit enough feeling in professing her love for Jokanaan after he has been beheaded to make the scene altogether convincing.

EVE WORLD—We thoroughly agree with the verdict of the Committee on Exceptional Photoplays of the National Board of Review, viz., that Nazimova’s screen version of “Salome” is well worth waiting for.

TELEGRAM—The most unusual picture of the present season.

SUN—Of course, the success of the picture rests on the poignant charm of Nazimova herself. In fantastic head dresses and very brief costumes she plays the role of the passionate princess with studied consciousness.

—

“Sure Fire Flint”—Mastodon

CAMEO

WORLD—With its ample supply of “action” views and its “cameo,” “Sure Fire Flint” ought to go well in the film houses throughout the country.

TRIBUNE—“Sure Fire Flint” is the best thing Mr. Himes has done. It is amazing that man’s versatility. He can dance, and how he can play pool! There are new motor races and train wrecks, and heroines locked in cages, and all the time a mystery, which starts in the first reel, and which you forget all about until it is solved in the last reel.

In justice to “Sure Fire Flint” we wish to say that it has a better plot than nine-tenths of the photodramas conceived.

WORLD—There’s one thing mighty certain, and that is his latest picture will make for John a lot of friends. It’s good picture entertainment.

CARL LAEMMLE

Do You Want Success For 1923?

Every Exhibitor Wants It
New Contract
As Planned by Actors Equity—Some of the Terms—No Strike Contemplated

The council of the Actors Equity Association has appointed a special committee to draw up the proposed standard contract for motion picture actors in the East, guided by the proposed standard form received Tuesday from Los Angeles. The main feature of this is a provision that a standard week's work shall consist of 48 hours.

Other provisions follow:
- An agreement as to the minimum length of time of the actors' employment shall be arrived at prior to each engagement.
- Actors shall agree to return to work for retakes or additional scenes after the completion of the picture at the same salary provided they are not otherwise employed.

(Continued on Page 3)

Grainger Off On Trip
James R. Grainger, Vice President and General Sales Manager of Famous Players, left New York yesterday for an extended tour of the country during which he will visit the 27 Famous Players Exchanges. Grainger is delighted over the success of the pictures released by Famous Players for the first months of the season. "Conditions in all parts of the country are looking up," he said, "and 1923 will be a good year. All we need is confidence and good pictures."

"It is not apparent that there is a particular demand for any special type of picture. Reports that I have been receiving indicate that exhibitors are less demanding on famous names and more on good, sound, well produced stories. This is a healthy condition and gives producers just the incentive they need to turn out pictures that will win on their own merits." [Continued on page 3]

Natural Market
Of State Right Field the Neighborhood House, Says Producers Security

The result of a nation-wide survey made by Producers Security Corp. covering the state-right market indicates conclusively to the officials of the company that the outlook for 1923 for the independent distributor is very good, but that to cash in on his possibilities he must have real box-office values to mix in with his regular program stock, and that likewise it is just as important to have a line of program pictures as a few big box-office values.

(Continued on page 3)

Smith for Repeal
Of Censorship Act—Believes Act Was a Step From Constitution

(Special to THE FILM DAILY)
Albany—Governor Smith, in his annual message to the Legislature will recommend the repeal of the law creating the State Motion Picture Regulating Commission. Governor Smith comments upon the subject as follows:

"Censorship is not in keeping with our ideas of liberty and of freedom of worship or freedom of speech. * * * I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed and it should be repealed."

McConnell to Coast
Fred McConnell, serial manager for Universal, left for the Coast on Tuesday.

Hawley In Vita Picture
(Special to THE FILM DAILY)
Hollywood—Wanda Hawley has been signed by Vitagraph for one of the leading roles in "Masters of Men."

Baker Preparing Scenario
David Selznick announces that George D. Baker is now working on the script of "The Easiest Way," for which Ferdinand Earl is to direct Theda Bara.

Big Deal On

Famous Players Reported Taking Over Entire Lynch Holdings in South—Exchanges as Well as Theaters—Lynch to Retire From Picture Field

It is reported that an important deal is under way between Famous Players and S. A. Lynch. As the story goes, if the deal is completed as outlined, it will mean the retirement of Stephen A. Lynch from motion pictures.

Under the plan outlined Famous Players will take over the exchanges now operated in the South by Lynch and Lynch will release Famous from the contract now in effect with Southern Enterprises by which the Lynch organization will be removed from all identity with Southern Enterprises and various allied corporations which are at present operating the so-called "Lynch string" in the South.

According to reports if the deal is closed it will mean that Lynch will retire from motion pictures.

Importance of Move
Probably no move within the industry holds as much interest as the probability of a deal between Famous Players and Lynch.

Some years ago, when Lynch left New York to undertake the distribution of Famous Players in the South he was immediately demanded instantaneous recognition by securing theaters all over his territory. He became an important factor in the distribution of Famous Players and other product but within a brief period became the most active buyer of theater properties in this country. So much so, that eventually Southern Enterprises was formed, and while Famous Players was practically the owner of this corporation the Lynch organization through a contract operated these properties on a percentage basis of the gross.

The Lynch plans were of such an

(Continued on Page 2)

Stoll Dividends
(Special to THE FILM DAILY)
London—The Stoll Film Co., Ltd., for the year ending Oct. 31, reports a profit of over £600,000, and the directors recommended a dividend of 5 per cent. A final dividend on the ordinary shares of the Stoll Picture Theatre, Kingsway, at the rate of 15 per cent per annum for the half year ending Nov. 3, 1922, was also declared, which with the interim dividend will amount to 25½ per cent for the year.
Big Deal On

(Continued from Page 11)

ambitious nature that at one time it appeared as though his idea might be carried out, in other words, the country, and the activities of some of his employees were capit-
ized by the M. P. T. O. A. several years ago when the claim of "trust control" and domination was used by leaders of the exhibitor organization as a battle cry which animators rallied. This resulted in a heat-
ed argument between Lynch and Sydney C. Cohen in Atlantic City.

Lynch an Unusual Figure

The man in the industry who have as marked a personality as S. A. Lynch. Down South he is called "a born trader." He is only about 38 and within a decade has amassed a fortune running into millions. In his early days he was a baseball player and started while training a plot of ground in Asheville, N. C. From then on his success has been marked. Only recently he acquired control of a patent medicine corporation which handles "Tanlac" and it is expected that he will devote the greater part of his time to this. He owns newspapers, movie agencies, and real estate throughout the South. His home is in Atlanta, Ga.

Operators and Owners Confer

(Special to THE FILM DAILY)

Chicago—Conferences are in progress here between representatives of the Motion Picture Operator's Union and Motion Picture Theater Owners for the framing of a new working contract. The present one expires Jan. 10.

Charlotte Managers Elect

(Special to THE FILM DAILY)

Charlotte, N. C.—At the quarterly

election of the Motion Picture Theatre Managers' Asso., the follow-

ing officers were elected: H. H. Everett, Educational, chairman; E. D. Keller, Pathé, vice-chairman; E. F. Dardine, Universal, secretary.

New Screen Reduces Stress

An improved screen is said virtually to eliminate eye strain and render the projected picture as clearly visible from a position at one side of the house as from a seat directly in front of the screen, says Popular Mech-

anics. It is made of a fabric to which is given a pure white finish and embossed with a multitude of small squares.

Jones Optimistic

(Special to THE FILM DAILY)

Chicago—Aaron J. Jones of Jones, 1.nick & Schaefer, says: "At last the sun of prosperity is peeping over the horizon of the period of discontent and chill for the theatrical industry in general. The patient has passed the crisis and is on the fair road to recovery. The past three years have been a veritable slough of despond, but the bright rays of approaching prosperity will dry up all signs of depression, and the year of 1923, without doubt, will be the greatest normal theatrical year since the ball days before the disaster of the world were steeped in the recent war."

KANSAS CITY

Kansas City, Kansas—L. A. Wal-
lace has purchased the Bancroft from W. L. McDowell and Robert Rhodes has leased the Gilliam to the Gilliam Amusement Co. The Empress has been leased by Richards & Fryman, for the presentation of "Where Is My Wandering Boy Tonight?"

Now Ready For

The Independent Market

MARIE DORO

in

"Sister Against Sister"

Personally Directed By

HERBERT BRENNON

Produced By

Unity Pictures, Inc.

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New Theaters
Pittsburgh—Steel City Amusement Co., has plans for a theater costing $150,000 at Center and Montross Sts.

San Pedro, Cal.—A building permit has been issued for a house to be erected at 7th and Palos Verdes St. by Mrs. De Dodson to cost $240,000.

Waterlief, N. Y.—The Hudson has been opened here by Elmer Crowninshield.

San Francisco—Alfred S. Kirske, publicity man of Seattle and San Francisco, has been appointed house manager of the New Portola Theater.

Asheboro, N. C.—J. F. White, Jr., formerly with the Arnold B. Huff enterprises, High Point, N. C., has opened here.

Kansas City, Mo.—The Star Amusement Co. has completed plans for the construction of a $125,000 house here.

Chicago—J. E. O. Pridmore has plans for a five-story building housing stores, hotel, dance-hall and a theater at Lawrence and Winthrop Aves. to cost $1,500,000.

Paterson, N. J.—F. W. Wentworth has plans for a one-story theater, costing $150,000 at Church and Market Sts. for the Alexander Hamilton Theater Corp.

"Knighthood" Figures
During the run of "Knighthood," at the Criterion, 122,898 persons paid $157,900.90 during the run of 15 weeks and three days. "Humoresque," formerly held the record with $148,000 for 12 weeks.

Buffalo House Closed
(Special to THE FILM DAILY)
Buffalo—The Criterion has just closed. Pictures had been shown on Sunday by Harry Marsey of the Niagara Pictures Corp. and Sol Myers, the manager.

Tying Up Reading
(Special to THE FILM DAILY)
Reading—Carr & Schad have secured the Lyric from the Reading Amusement Co. This practically gives them control of Reading, except for the several houses operated here by Wilmer & Vincent.

Increase Capital
(Special to THE FILM DAILY)
St. Louis—The Southern Real Estate and Financial Co., controlled by Frank Tate and Charley Cella, owners of several St. Louis theaters, has increased its capital from $1,000,000 to $1,450,000. Its assets total $3,279,429 and liabilities but $1,824,824. The Columbia Theater Company, owned by the same interests, increased its capital from $200,000 to $200,000, listing assets of $430,436 and liabilities of $86,751.

Another Tate-Cella subsidiary company increased its capital stock as follows: Midcity Realty Company from $100,000 to $200,000. Assets $249,226 and liabilities of but $9,612.

Natural Market
(Continued from Page 1)
The survey includes the following:
"It is evident that in the scramble for pictures of a larger size the necessity of the small town exhibitor and the neighborhood house, who must put on a daily change, might be overlooked. The natural market of the state-right exhibitor naturally is the neighborhood groups and other houses running from four to six changes per week. Most of the first-run accounts are so locked in with the national distributing organizations that it is only occasionally that an independent distributor, operating under state-rights, can put his picture in for a first-run. He must therefore look to the smaller houses for his revenue, and if he expects those houses to stay in business and to pay him the kind of prices he must have for the more important pictures, the result is that the independent distributor is the one to take care of the demand and to furnish very good entertainment at a fair price.
"Never before has the state-right exhibitor had such a splendid opportunity to make himself the only associate of the independent exhibitor in his field."

Albers Resigns
(Special to THE FILM DAILY)
Chicago—Mort Hennick is covering the west side territory for Universal in place of Reggie Albers, resigned.

$5000.00 REWARD
To any man or woman in the United States, over the age of 16 years, and understanding the English language who has not read or heard of NICK CARTER whose famous mystery detective stories appear in 1082 published volumes.

The man who wrote these adventures produced no other type of fiction and knew more about writing detective stories than any other single person, living or dead.

Of this vast material we have chosen 12 of the most powerful stories and packed them into a new series of twelve productions of two reels each for distribution through State Right Exchanges who know the value of exploitation and what constitutes a real big attraction.

Write for a press book or for a screening and if your territory is not already sold we will comply with your request.

Keep your eyes open for our announcement of twelve feature releases for 1923. Regardless of the condition of your business, the opportunity we will offer State Right Exchanges must bring their organization to a profitable basis.

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Highly Praised by Experts.

"In these All-Star Comedies, directed by Gregory La Cava, the three attractive comedians are unusually good. The new combination of actors is a pleasing one which should be most successful."—The Morning Telegraph.

"It is chockful of funny situations, is well photographed and you can safely advertise it as something good in the comedy line. It won't disappoint."—Exhibitor's Herald.

"Swift action, clever stunts and an O'Henry-esque twist at the end, pull this comedy up considerably and produce laughs."—Film Daily.

"They contain a lot of sure-fire material which will bring laughs. There are many humorous situations. Charlie Murray has the sort of roles in which he gained a reputation."—Moving Picture World.

"Better than the average," "Considerable humorous material," "Yields good laughs, and one or two hair-raising stunts" some of the other critics wrote.

Produced by

MASTODON FILMS Inc.,
C. C. Burr, Pres.

133-135-137 West 44th St., New York

Distributed through the W. W. Hodkinson Corporation
527 Fifth Ave., New York, N. Y.
Newspaper Opinions

"My American Wife"—F. P.-L.
Rivoli

AMERICAN—Good story.

TRIBUNE—"My American Wife" is another one of those elaborate films which always surround Miss Swanson—perhaps not as elaborate as a DeMille Picture, but pretty elaborate for all that. And Sam Wood brought a real horse on in the haphazard scene. Something to be noticed: We believe Mr. DeMille has not yet thought of.

SUN—One of Miss Swanson's best pictures, for she is more restrained than usual, and is not in her familiar role of vamping her way to success against the discouraging attitude of numerous llevaring cavaliers who hold she is not better than a pretty lady, and to be treated as such.

TELEGRAM—"My American Wife" is a beautiful production laid in the Argentines.

MAIL—Will please people who like stories about so-called high society, horse racing and life in South America. It will also please those who like Gloria Swanson. How large a proportion of the public has any or all of these tastes can be determined only by the future success of the picture.

“The Strangers banquet”—Goldwyn

CAPITOL

WORLD—The picture really hangs upon a conflict between labor and capital, with several love stories embroidered on the social fabric. The story is rather difficult to follow if one is seeking plot effects, but the beauty of the photography makes it acceptable to the eye at all times.

TIMES—Neilan has a knack for spirited narration; he selects good casts, as a rule, and gives the masses of the people a chance to play for him, and, when he avoids the excesses to which he is sometimes tempted, he can make moving pictures mean more and mean it quicker than almost any other decently cast director.

AMERICAN—It contains what many pictures lack—a dramatic opening. The picture moves swiftly, with few reminiscent cut-ins.

NEWS—This photoplay certainly belongs on your holiday film shopping list. It is novel, it is interesting from the opening scene to the last, it presents for your approval the 1923 type of motion picture hero. It is full of human beings; in short it is a Neilan picture.

TRIBUNE—This picture does not seem like a Marshal Neilan production. It lacks humor, and we do not mean by that comedy. There is a vast difference. But it is interesting if familiar and has in it a cast of wonderful collection of stars. Some of them have such small parts that Mr. Neilan seems almost prodigal in his casting.

HERALD—Neilan knows a great deal about motion pictures. When he wants to he can be more forcibly expressive than any actor in the business. He can outdo ideas with a terrific punch, and do it in a way that is essentially his own work, but it is frighteningly inconsistent.

SUN—Indeed a feast for the eye, but it occasionally suffers from the uneventfulness which comes with a multitude of courses. The honors of recipes are splendid, but toward the end the entire goes a bit flat, and the dessert is somewhat insipid. The climax of Marshall Neilan's latest picture, one might say, lacks the consistent robustness of ham eggs.

TELEGRAM—The finest thing to come out of this young director. The story is a thrilling and dramatic one, bringing to the busy yards of a great shipbuilding concern.

EVE. WORLD—This is Neilan's first production under the Pioneers banner at Goldwyn, and he has done both himself and his new associates proud in turning out what we think is one of his best.

MAIL—Almost epic in its proportions. The chief fault with so many pictures nowadays is a thin story padded to make a five or six reel picture. Here the handicap is in the other direction. There is material enough for half a dozen plays.

GLOBE—It has been said that with the single exception of D. W. Griffith the only producer whose name has any drawing power at the box-office is Marshall Neilan. Why this condition exists is made plainly evident by a viewing of "The Strangers Banquet." It is an all-star cast of separate scenes is concerned this picture is as nearly perfect as any ever shown on Broadway.

Northwest Notes
(Special to THE FILM DAILY)

Butte, Mont.—The Ansonia Amuse Co. will show pictures in the Broadway, a legitimate house.

Seattle—R. C. Montgomery has resigned from the local F. B. O. staff. W. E. (Bill) Bonham will travel out of the Seattle office.

Metro reports confirmation of the loss of "Hard Luck" and " Burning Daylight" in the Astoria fire. They were booked at the Columbia.

Arrow in Seattle, will have the Northwest distribution of the Woman's Home Companion films which will be released day and date with the publication of the magazine.

Spokane—A. J. Bischell, of the Rex, has taken over the Paramount, Lewiston, formerly operated by A. H. Hilton. It has been closed since August.

Honqiam, is to have a new house which will be operated by G. M. Terry, the recently sold his Rex at Spokane. Construction has just begun. The house will seat 800.

John Harrick owner of a claim of Blue Mouse theaters in the Northwest, has launched a Singers Popular Contest in his Seattle, Portland and Tacoma houses. Judgment is to be made by the audiences. Prizes aggregate $1,000 in gold.

New Contract
(Continued from Page 1)

The employer shall have the right to make any changes or eliminations in the scenario provided the minimum term of employment is not thereby reduced. Should such changes in the scenario eliminate the part entirely provided the actor is notified prior to the commencement date of the contract, the employer may cancel the contract by paying the actor one week's salary.

Frank Gillmore, executive secretary of the Equity, stated that a movie strike is not contemplated. He said that will H. Hays and other film leaders had given a sympathetic hearing to the proposals of the motion picture actors. His criticisms, he explained, had not been directed at the first grade picture companies, but applied to difficulties which had been experienced with certain other producers.

There was no information forthcoming from the Hays office yesterday regarding the Actors Equity contract.

Montreal Taxes
(Special to THE FILM DAILY)

Montreal—Theaters here pay enormous taxes. First there is an annual license fee of $500 and another fee of 30 cents per seat; special tax for operators and electricians; civic assessment on premises; special taxes on canopies, electric signs, motors and boilers; civic taxes, snow cleaning, etc., and also the business tax. Apart from these levies are the Amusement tax of 10 per cent and the censorship fees.
Putting It Over

Here is how a brother exhibitor put his show over.

Send along your ideas. Let the other fellow know how you cleaned up.

Sherlock Puzzle Puzzles

Tulsa, Okla.—The manager of the Majestic, got his townsmen puzzled into attending a screening of "Sherlock Holmes," through a new variation in the co-operative page advertising stunt.

He took one of the "Sherlock Holmes" stills, cut it into twenty-three segments and printed one or two segments in each ad that appeared on the page. Free tickets to the Saturday matinée were offered to all persons who cut out the segments and correctly pasted them together and presented them at the box office.

Hundreds of solutions were handed in.

Bonni Works in Chicago

Chicago—An effective advertising campaign was held in conjunction with the booking of Goldwyn's "Broken Chains" at Balaban & Katz, Chicago, under the supervision of Eddie Bonni, of New York and Walter D. Neal of Goldwyn's Chicago branch.

A strong newspaper campaign, including full page advertisements, billboards on every elevator station for two weeks prior to the opening and a "Traveling Billboard," consisting of a truck carrying two large painted scenes and a six sheet on the rear helped considerably, as did tie ups with the United Cigar Stores and the Weed Tire Chains Company.

Another good stunt was having Nimmo Black, aviator, fly over the city with his plane covered with signs painted in 16 foot letters. Twenty thousand cards were dropped into the streets from the plane for live consecutive days.

Using Racial Propaganda

Detroit — The exploitation of "Hungry Hearts" at the Broadway Strand, Christmas week, resulted in the most extensive propaganda among the Jewish people as has been known in this city, conducted by Phil Gleichenh and John Wistach, Detroit Goldwynner.

The European Jewish Women's Welfare Assoc. handled 5,000 tickets on a percentage basis. The membership of 1,500 went to work with a will.

The picture was endorsed by the leading Jewish Lodge, B'nai Brith, and the United Jewish Charities, as being of great benefit to the race, because of its sympathetic appeal.

The B'nai Brith printed an editorial supporting the picture in its official organ, "The Jewish Chronicle," "The Jewish Today," and "The Forward" were advertised in extensively, and carried favorable editorial comment.

Five thousand folders, and five hundred cards in Yiddish were distributed in the Jewish neighborhood. Newspapers and billboards were both used strongly. The Detroit Times used a "Hungry Hearts" story with a seven column heading splash across the page.

"Police Left in Good Humor After Frame-Up"

Lawrence, Mass.—Fred Demara of the Palace got the whole town on its guard against Boston Blackie, after the latest, and mount law, international crooks—"The Face in the Fog." Demara sent a message from Boston to the chief of police and the mayor, telling them to be on the look-out for the famous crooks and "if you see or hear anything of the 'Face in the Fog,' that's the cue, Watch out!"

The police suspected a hoax but played safe, put out detectives and gave the story to the newspapers. The police were sore at first, but Demara gave each officer a pass, and now they're laughing about it. The chief came through with a published endorsement.

Red Lights Fan "Flame"

Danville, Ill.—For the showing of "The Eternal Flame" at the Fisher, the manager used a striking night ballyhoo. A flat wagon was draped in red and drawn by horses blanketed in red. The driver was masked out and in the center of the wagon the lettering, "The Eternal Flame" was illuminated by an artificial flame of red lights. Thin paper streamers whirled in the air by a concealed electric fan gave the effect.

Among a dozen tie-ups effected by the theater a novel one was that with the heating and lighting company which used the sign: "The Eternal Flame" of love lights your lives. Let the *** heater heat your home.

Small bottles of perfume were given away to ladies attending the opening night, a tie up with the manufacturer by which four gross of these sample bottles were donated and two gross more were bought by the theater. As a result of the deal the retail store handling the line of cosmetics arranged a handsome window display for "The Eternal Flame."

Winking Contest

Sharon, Pa.—The winking contest, used with such success by Jacob Fabian when First National's "East is West" played the Regent Theater, Paterson, N. J., was sold to a newspaper as a circulation building idea when the picture played the Liberty. The Sharon Herald footed the bill for the contest, including the prize awards because of its faith in the idea to build reader interest. The only expense incurred by the exhibitor consisted of the slides used to advertise this exploitation in his theater.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN

POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

An Unsolicited Telegram

WESTERN UNION

TELEGRAM

NEWSPRO CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

36 FY FDG 45 NL RELAY

AL LIGHTMAN CORP

1650 BROADWAY NEW YORK NY

WE ARE PLAYING THORNS AND ORANGE BLOSSOMS ALL THIS WEEK
STOP THE PICTURE HAS CREATED MUCH FAVORABLE COMMENT STOP
WE WANT ALL EXHIBITORS TO KNOW THAT OUR BOX-OFFICE
RECEIPTS INCREASED DAILY STOP LETS HAVE MORE PICTURES
THAT PLEASE THE PATRON'S AND THE BOX-OFFICE

SILVERMANS STRAND

1117A DEC 29
"THE DEERSLAYER"
Adapted from James Fenimore Cooper's Classic "Leather Stocking Tales"
A masterly production, faithfully adapted from the powerful works of this internationally famous author. Now available for immediate distribution.
MINGO PICTURES COMPANY
1476 Broadway, New York City • Phone Bryant 4416
Among The "Independents"

Chandler Adapting Barton Editorials
Harry Chandler has been selected to adapt the Bruce Barton famous magazine editorials to the screen. The series is being released by Second National.

Logue to Have Own Company
(Special to THE FILM DAILY)
Hollywood—Charles Logue has just arrived here from New York, and plans to produce pictures under his own banner very shortly.

More Big Game Pictures
"Hunting Big Game in Africa with Gun and Camera," by H. A. Snow, is the newest motion picture from the Dark Continent which were taken by the expedition, fitted out by the Museum of Natural History of Oakland, Calif., follows the Fairbanks run at the Lyric and will be shown for the first time Monday night. They are booked to remain for a long time. The picture is in 10 reels. J. McCarty and Theodore Mitchell will handle the road shows. The production is presented by Eugene H. Roth.

Shopgirl Contest
C. B. C. Film have notified territorial holders of the feature that they may arrange with an exhibitor who runs the feature for the selection of the most beautiful shopgirl in the city. This may be done by typing up a newspaper on the selection, or doing it through a committee of prominent citizens. The most beautiful girl from each city is to be, in turn, passed upon by a committee headed by Estelle Taylor and Mae Busch, who play the shopgirls in the C. B. C. picture, Joe Brant, Director Edward LeSaint, and Harry Colin who selected as most attractive is to be given a chance to play in "Temptation," the third picture on the series.

Handling Arabia Product
The following exchanges are handling the American Home Life Series, based upon articles dealing with American home life appearing in The Woman's Home Companion, and produced by The Arabia Film Co.: Royal Pictures Inc., Philadelphia; F. J. Qualpolit Film Corp., Syracuse, N. Y.; Crescent Film Company, Omaha, Neb.; Crescent Film Company, Kansas City, Mo.; Progress Pictures Inc., New Orleans, La.; Progress Pictures Inc., Atlanta, Ga.; United Film Service, St. Louis, Mo.; Lande Film Co., Cincinnati, Ohio; Favorite Film Company, Detroit, Mich.; Lande Film Dist. Corp., Cleveland, Ohio; Quality Film Corp., Pittsburgh, Pa.; Pioneer Film Co. of N. E., Boston, Mass.; Specialty Film Company, Dallas, Texas; Arrow Photoplays Co., Denver, Colo.; Arrow Photoplays Co., Salt Lake City, Utah; Arrow Photoplays Co., Seattle, Wash.; Co-operative Film Co., San Francisco, Calif.; Cooperative Film Co., Los Angeles, Cal.; Elliott Film Company, Minneapolis, Minn.

"Third Alarm" At Astor Monday
"The Third Alarm" will be presented by the F. B. O. at the Astor next Monday.

Thorpe Supervising
Dick Thorpe has been appointed supervisor of productions by C. C. Burr.

New Advertising Head
Robert McGrath has been appointed advertising manager and general purchasing agent by Producers Security.

Suit Discontinued
Supreme Court Justice Gavegan has signed an order discontinuing a suit of Patrick A. Powers against the Clark-Cornellus Corp., because the case has been settled.

Wolf to Denver
Jules Wolf, formerly manager for Educational in Los Angeles, has been transferred to the management of the Denver office, succeeding E. E. Drucker. M. S. Wolf is the new Los Angeles manager.

Big Australian Deal
Al Lichtman has concluded a deal with Millard Johnson, American representative of Australasian Films, Ltd., which will give him the exclusive right to the output of his company for the first year in Australia and New Zealand.

Mastodon Bookings
Lester F. Scott, Jr., sales representative for C. C. Burr, has returned from a Southern trip on which he closed contracts for "Sure Fire Film," with R. D. Craver, First National for his territory: True Thompson, True Film Co., Dallas, Texas, for Texas, Oklahoma and Arkansas, and William Hurlbut of the Michigan Favorite Film Co.

Two New Lichtman Representatives
(Special to THE FILM DAILY)
Denver—Edward Grossman, former manager for Asco Prod., has been added to the Al Lichtman Corp., as special representative.

Foster Moore, former sales manager for Jans Film, is another special representative who has joined the company.

Win Suit
(Special to THE FILM DAILY)
Seattle—$400 was awarded the Seattle Film Exchange in their counter claim for damages against J. B. Sanford, who had instituted suit for $1,800. Sanford cancelled a contract whereby he was to distribute the Seattle company's product in Portland, while his product was in turn to be released through their offices here. He cancelled his contract, opened his offices in Seattle, refused to fill bookings made by the Seattle Film Exchange, later playing the same houses with his product.
**Deal Closed**

Millions Involved With Famous Taking Over Lynch Interests in the South—Best of Feeling Prevails—Lynch One of Largest Stockholders in Famous—Michaelove Probably General Manager

As exclusively announced in yesterday’s issue of THE FILM DAILY, a deal involving millions was practically closed yesterday between Famous Players and Stephen A. Lynch.

As a result, an important official of Famous Players, will become president of Southern Enterprises. Dan A. Michaelove will be retained in all likelihood, as general manager. It is understood that the personnel of the Lynch organization will remain practically intact excepting that Y. Frank Freeman, who has practically been in charge of Southern Enterprises, will become the president of the corporation controlled by S. A. Lynch, which handles “Talk.” E. C. Holcomb, Lynch’s former treasurer in Southern Enterprises, also goes with the Tanac organization.

**Franklyn in Charge**
The practical operation of the 100 or more houses in the Lynch string will be in the hands of Harold B. Franklyn for Famous. The exchanges will, of course, be directed by S. R. Kent.

**Best of Feeling Prevails**
It is understood that the very best of feeling exists between all parties concerned in the deal. While Lynch will sever his connection actively with the picture industry, he will still retain his large stock holdings in Famous Players, and those who in the know say that he is probably one of the largest stockholders of the corporation.

Lynch, Freeman and Michaelove who have been here closing the transaction, left yesterday for Atlanta.

It is said that Lynch will immediately organize a trust company in Atlanta with capital of $5,000,000.

**Hodkinson Secures Clifton Feature**
“Down to the Sea in Ships” produced by Elmer Clifton has been secured for release by W. W. Hodkinson. Clifton was at work a long time on this special which has for its particular thrill the overturning of a ship loaded by men by a whale; the subsequent capture of the whale, and a lot of material devoted to whaling. The production was made in and around New Bedford, the Caribbean Sea and off Hatteras.

**Sound Sense**
Says Laemmle Relative to Production Costs—Universal’s Plans

The following has been received from Carl Laemmle.

“Editor, The Film Daily:

“I've never seen quite so much good, sound, common sense packed into a small space as you packed into your brief remarks about "Negative Costs" in your Tuesday issue of the Film Daily. You not only had your figures and your facts straight, but you showed exactly what they meant, where they are leading to and where they get off. It may interest you to know that you have almost exactly summed up the Universal's future policy. We are going to make more and more negatives for less than $100,000 apiece and less and less negatives costing over that amount, for the very reason given in your story. "You've given a wise suggestion to the whole industry on how to start the new year on the right foot and I congratulate you."

Aldine Reverts to Stanley
(Special to THE FILM DAILY)

Philadelphia—Metro has relinquished the Aldine for special showings and hereafter the Aldine will be handled as part of the Stanley chain.

Metro held the house for several months.

**Superba Lease Expires**
(Special to THE FILM DAILY)

Los Angeles—The lease on the Superba, the Universal house here has expired and will not be renewed. No plans for releasing another house for Universal productions have been announced.

**Big Pay**
Reported Sam Goldwyn Will Give Fitzmaurice $100,000 a Year And 50 Per Cent of Profits
(Special to THE FILM DAILY)

Hollywood—It is reported here that Samuel Goldwyn has arranged with George Fitzmaurice for the next year, upon the completion of his contract with Famous Players. This, it is said, terminates in a short time, after Fitzmaurice makes "The Chatt." has guaranteed Fitzmaurice $100,000 a year and a 50 per cent share in the profits of his productions. (Continued on Page 2)

**Finklestein Here**
M. L. Finklestein and Edward Ruben, son of H. B. Ruben, of Minneapolis are in town. At the Ambassador.

**Grainger’s Trip**
James A. “Jimmy” Grainger, Goldwyn, did not leave as expected on Wednesday for a swing through the country but will probably get away on Monday.

MacLean’s First for Associated

Douglas MacLean’s first starring venture for Asso. Exhibitor release will be a picturization of “The Avatar.” Production is about to start at Hollywood.

**Naked Truth Dinner**
The A. M. P. A. annual “Naked Truth” dinner will be held at the Biltmore sometime in April. There will be an inaugural dinner to the incoming officers of the Advertisers at the Boulevard Jan. 25.

**The Troubles of an Exhibitor**
Castoroyl, Mo.

Dear Danny:

I have read with interest the troubles of Clem Dencker of Split Lip and Pneumonia, Nevada. Seeing that these people are working up a good big circuit and that they can’t get anything better to run than “Annie’s Aching Adams’s Apple” and “Lena’s Load.” I have a bright idea. Please take this up with Mr. Dencker and maybe he can get some actors and a producer to produce my scenario. For fear that some of the producers and scenario writers will steal my thought, I will only explain the action of one scene.

In this particular scene, the villain drives a hole in the bottom of a large ocean liner. Of course, the boat (Continued on Page 8)

In the Courts

A confession of judgment by Herbert Brenon in favor of Messmore Kendall for $8,453 has been filed in the Supreme Court. Mr. Brenon stated that he borrowed $5,600 from Mr. Kendall in 1914, which, with interest since that time, makes the amount of the judgment.

A default judgment for $3,722 against the Motion Picture Post has been entered in the Supreme Court by the Ad Press for work, services and materials.

The Ascher Features, Inc., filed suit in the Supreme Court against Ralph Spence for $15,000 damages. The complaint alleges that in May, 1920, an agreement was made by the defendant with Sidney Ascher, Joseph A. Jacob and James L. Burke, who have assigned their claim to the defendant to persons named to buy negatives and certain positive films of "The Gentleman Crock" and form a distributing company for it, and Spence was to re-edit, cut and finish the films and put them in shape for distribution, and have completed it by July, 1920. It is alleged that they paid $1,500 for the films, spent $500 additional, and recognized the ownership of Humor Films, Inc., as distributor at a cost of $600. After the films were delivered to the defendant, it is alleged that he did nothing with them and refused to return them.

The Appellate Term has dismissed a suit of Mildred Travers, child actress, against Plymouth Films for $100.

Bray Sales

Contracts have been closed for Bray Magazine and Bray Nature Pictures, with the Motion Picture Dis. Corp., Boston, for New England territory; and with Renown Pictures, New York, for New York State and Northern New Jersey territory.

Daab Studio Publicist

Hyatt Daab, for three years connected with the advertising and publicity department of F. B. O., has left for Los Angeles, where he will be in charge of the R-C Studio publicity department.

Ben Grimm will occupy the position left vacant by Daab.

Second National Plans

Second National Pictures announce for the new year that American made productions exclusively will be handled hereafter. They say that American production companies now are under agreement to deliver their entire product to Second National Magazine Films, and Better Day Pictures, producers of the Bruce Barton editorials.

Big Pay

Gossip out here is to the effect that Fitzgerald, Inc., has brought suit in the Supreme Court against the Motion Picture Company for $30,000 a year with Famous, and that he has had several offers from producers ranging around $50,000 a year. The offer of S. M. Goldwyn, however, is said, has killed off all other bidders. Ouida Bergere, Fitzgibbons, and all, it is understood, be included in the deal, to handle scenarios.

So far as is known in the East the only productions which Goldwyn has arranged for is the picturization of "Christmas Shoes" & Perlmutter. This type of material is quite different from what Fitzmaurice has made for Famous, and in all likelihood Fitzmaurice will not handle this production.

Nothing has come from the Coast to indicate where Goldwyn will release his productions.

"Robin Hood" at Capitol

"Robin Hood" will go into the Capitol at the end of this month for an indefinite run.

Shipman's Distribution

Toronto—Canadian Educational Films will handle the physical distribution of all the Ernest Shipman Canadian-made productions. The selling forces will be headed by William Cranston at Toronto, and by Burke and West at Montreal.

Chadwick Pictures Again in Field

Chadwick Pictures Corp., will again enter the field distributing in the open market. I. E. Chadwick who operates Merit will be president, and Jacques Kopstein general manager.

"David Copperfield" Here

Andre Olson, Nordisk Films, is here with a print of "David Copperfield" made by the company. It is thought that an American edition will be prepared for presentation. Olson is at the McAlpin.

Warner's announces a version of "David Copperfield" with Wesley Barry and the Lesser organization is planning the sound version of "Little Heroes of the Street.""}

Cuts and Flashes

Ira H. Morgan will photograph "Little Old New York." Monte Blue, who has the lead in Warner Brothers' "Main Street" leaves for the coast Sunday.

Wesley Barry is here for a few days. He will leave for Cleveland shortly in connection with the showing of "Little Heroes of the Street."

Celia Krieger, after six months of work as a writer at the Warner studios, has returned to New York. At the Albert.

Daniel Carson Goodman, author and producer of "Has the World Gone Mad," is now cutting and editing this production. Actual filming was completed last week under the direction of J. Searle Dawley.

WANTED

Flagg Talks

James Montgomery Flagg, the artist, spoke to the A. M. P. A. yesterday on art in poster work.

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CHAS. O. BAUMANN, Pres.
RESOURCES - $5,000,000
LEGAL RATES—
Here's the answer to a puzzle—

We often wonder why certain pictures go over so big. Pictures like "Humoresque," "Miracle Man" or "Over the Hill." Many of the greatest hits are without famous stories or famous stars. Why do they break box office records?

The answer is—

They make people feel what the screen doesn't show

Such pictures are rare but Edwin Carewe's "Mighty Lak A Rose" is one of them. It is from Curtis Benton's original story of high society and low society.

It has a title the whole world loves.
Putting It Over

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

Battle Scene Boosts Picture

Knoxville, Tenn.—A simply constructed battle scene showing incidents from “Hurricane’s Gal,” did more good to the Strand than their usual advertising policy. The scene pictured U. S. destroyers in pursuit of the “Tahiti Belle” and was lavishly colored and mounted.

Banners Form Barricade on Horizon

Stamford, Conn.—Manager Sam Weiss of the Allamaba is away from the center of the town. To remedy this he put 30 foot banners and spotted on the tops of buildings in the main section of the town, advertising “Oliver Twist,” that dominated the horizon in all directions and brought people away from the main section to his house.

Playlet Contest

Louisville, Ky.—In preparation for a week engagement of “Oliver Twist” at the Mary Anderson here, Manager George A. Wine offered a $50 prize for the best 20 minute one act play based upon any incident in Dickens’ “Oliver Twist.” The Mary Anderson remained in the background, the contest being sponsored by the Louisville Theater Guild and publicized by the Times and the Courier Journal.

Ten Thousand Dimes Do Good Work

Sharon, Pa.—Ten thousand dimes placed in a window of the McDowell National Bank, helped to exploit “The Light in the Dark” when that attraction played the Liberty. This display was part of a tie-up effected with the bank and was visualized by a card with this plan “Come out of the dark and into the light, open a savings account and start the New Year right by seeing ‘The Light in the Dark’ at the Liberty.”

Telegrams Boost “Sonny”

York, Pa.—Manager Kelly of the Orpheum sprang a variation on the usual postcard and “teaser” campaign when he sent out 400 teaser telegrams a part of the exploitation of First National’s “Sonny.” The wire read “Am coming home. Meet me at Orpheum tonight. Sonny.” By a judicious selection of those to whom the telegram was sent this stunt resulted in word of mouth advertising that well repaid.

Uses Diamond Display

Salt Lake City—Anything worth $10,000 is bound to attract attention and the display for “Pink Gods” was worth just that.

George Carpenter of the Paramount, Empire Theater, and Rick Ricketson, Paramount exploiter, tied up Boyd Park, the leading jewelry store for a display of diamonds in the windows to the wonderment of the Cullinan, Star of India, and others, together with mounted stills from the picture.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Henry MacRae will leave shortly for Siam to film a series based on Samson’s life.

Noah Beery will support Viola Dana in “Her Fatal Millions” which John Arnold will photograph.

Harold McCord has arrived from New York to edit Selznick’s “The Common Law.”

“Vanity Fair” is finished. Eleanor Boardman will have the leading role in “Tales for Sale.”

James W. Horne, formerly with Universal and Inc, will direct Ethel Clayton in “The Greater Glory,” her third production for F. B. O.

“Too Many Lovers,” starring Baby Natty, has been finished. Herman Raymaker and Sig Neufeld are working on her next to be made on her return from the East.

Doris May, Harry Myers, Hobart Bosworth, Miss Dupont, Bryant Washburn and Phyllis Haver have been added to cast of Selznick’s “The Common Law.”

Noah Beery has been engaged by the Warner Brothers to play the part of Adolf Valborg in the screen version of Sinclair Lewis’ novel, “Main Street,” being directed by Harry Beaumont.

Camera work on Chaplin’s “Destiny,” starring Edna Purviance, has been resumed, after two weeks illness of Miss Purviance. The production will be released through United Artists.

Shooting has begun on Universal’s “Nobody’s Bride,” starring Herbert Rawlinson, Herbert Blache is directing. Cast includes Edna Murphy, Alice Lake, Harry Van Meter, Frank Brownlee, Philip Van Zandt, Lilian Langdon, Robert Dudley and Sidney Bracy.

H. E. GAUSMAN.

House Changes

(Special to THE FILM DAILY)

Wausau, Wis.—F. T. Welter has brought the Grand from Mr. & Mrs. C. S. Cone.

Drumright, Okla.—R. W. Elrod has purchased the Strand.

Columbia Stressing Pictures

According to Prof. Egbert, of Columbia motion pictures are becoming so important that they deserve academic recognition; Columbia has offered playphoto courses for several years.

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EVERY WAY
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BETTER AND BETTER
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Kindly enter my subscription to The Film Daily for one year, starting immediately, to include THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues 1922 Year Book—Cloth Bound—500 pages
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“BETTER FILMS AT THE CAPITOL”

“BETTER FILMS” AT ALL THEATRES

PRODUCED BY
AMERICAN HOME LIFE SERIES

Alexander Film Corp.
The Troubles of an Exhibitor
(Continued from Page 1)

Northwest Notes
(Special to THE FILM DAILY)

Georgetown, Wash.—A committee of local citizens plan to erect a new house here.

Sheridan, Wyo.—Fred Bezold, former owner of the Gem, has let contracts for a 900-seat house costing $90,000 to be ready by May 1st.

La Grande, Ore.—The Star was damaged by fire in a store next door. It has been condemned, and is closed for repairs.

Roundup, Mont.—The American has been destroyed by fire. John W. Anderson, Jr., at this time, does not know whether he will rebuild.

Jensen & VonHerberg are rumored contemplating a temporary house in Astoria, to be later replaced by a fine theater. The rumor has not yet been confirmed.

Weiser, Idaho—The Strand, formerly operated by F. J. Becker, is being run temporarily by Mrs. Carrie Barton, owner. Frank Mortimer, president and manager of the Standard Amusement Co., expects to take the house over early in the new year.

Seattle—John Hanrick opened a temporary Blue Mouse in Astoria, Christmas Day in Lovell’s Garage with “Tess of the Storm Country” playing to packed houses. The converted garage boasts a Robert Morton Organ, Simplex Machines, and is the finest “garage moving picture house” on record.

STUDIO FOR RENT

One of the most modern studios in the East. 25 minutes from Times Square. Every modern device. Can be rented for any length of time. Terms reasonable. Address B-1923, care The Film Daily

PROOF!

Al Lichtman Corporation, 1650 Broadway, New York.

Gentlemen:

We are happy to report that "SHADOWS" is a real box-office attraction. The patrons comments on the picture were "wonderful", "a real picture", and "the best acting ever seen".

The picture opened very big and held up for the entire week. More pictures like this would be a pleasure to all concerned.

Very Truly yours,
THE APOLLO THEATRE.
**WANTED**

Negative shots of Paris, Champs D’élysees and Arc de Triomp, etc.

Communicate with
SOUTHARD BROWN
Room 1510
Loew State
Theater Bldg.

**ATTENTION, SHOWMEN!**
**UNUSUAL OPPORTUNITY.**
**HUGE ELECTRIC SIGN**

On Broadway, in Times Square, can be rented three weeks, beginning Monday, Jan. 8th, at very reasonable price. Fine chance for new show or production.

'Phone Bryant 6381

**WANTED**

Lease on desirable theatre property in Greater New York, Northern New Jersey or New York State. $10,000 to $20,000. All communications strictly confidential. Principals only mail full particulars. Address B-04, care The Film Daily.

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**Stevens Dies**

Edwin Stevens, well known stage and screen actor, died at his home here at the age of sixty.

**Toronto House Reopens**

(Special to THE FILM DAILY)

Toronto—The Regent was reopened here with "The Man From Glen-garry;" Clarence Robson manager.

**Film Regulation**

(Special to THE FILM DAILY)

San Francisco—The Board of Supervisors has passed an ordinance regulating handling and storage of films; due to the recent fire on Film Row. A similar ordinance has been passed by the City Council of Oakland.

**Clara Young’s Next**

(Special to THE FILM DAILY)

Hollywood—"Condola the Magnificent," a story by LeRoy Scott, will be Harry Garson’s next production for Metro. Clara Kimball Young will star. Production will be commenced early next month. Frank Beresford is writing the continuity.

**Hoxie Planning Own Company**

(Special to THE FILM DAILY)

Hollywood—Jack Hoxie plans to head his own company producing westerns following the early expiration of his contract with Sunset Productions. His wife, Marion Sais, will head the scenario department, and may play leads.

**Midwest Sales**

(Special to THE FILM DAILY)

Los Angeles—Anchor announces that the Mid-West Dist. Corp. of Kansas City has bought the Peggy O’Day series of features, "The Stranger of the Hills" and "Another Man’s Boots."

**Seattle Election**

(Special to THE FILM DAILY)

Seattle—At the annual election of the Northwest Film Board of Trade here the following officers were elected: Guy Navarre, Fox Manager, president, Al Rosenberg, De Luxe Manager, vice-president, L. J. Schlaifer, Universal Manager, treasurer, E. A. Lamb, assistant manager and booker, Select, executive secretary; J. A. Cage, Educational Manager, H. A. Black, Vitagraph Manager, trustees.

---

**William Fox**

Do You Want Success For 1923?

Every Exhibitor Wants It
Hays on Arbuckle
Issues Final Statement — Says Question Must Be Left to Public

The following statement was issued by Will Hays yesterday on the Arbuckle matter, and refers to the suggestions and comments of all kinds and from all quarters that have been received by him. This, it is said, will be the final word on this matter. Says Hays:

"All suggestions which have been received from all viewpoints, and they are many and varied, will be returned to the proper parties. This is the kind of question that must be left finally to the judgment of the public. There is no Table on the one hand, and on the other hand to those who have business associations with the individual and the individual himself. I have removed the artificial situation of a man being or appearing to be the judge in such matters either for one hundred and ten million people, or for a great industry and art. Such a condition in the development of a business is absolutely undemocratic, economically, and from every other standpoint, and permanently must not be. A temporary framework or scaffolding may be a very valuable suggestions and comments of all kinds and from all quarters that have been received by him. This, it is said, will be the final word on this matter. Says Hays:

Arbuckle Working?
So Reported on Coast But Not Believed in East — Frisco Capital Involved

(Special to THE FILM DAILY)

Hollywood — It is reported here that Gavin McNab, one of the leading attorneys on the coast, who defended Arbuckle in the three San Francisco trials, has gathered together a group of San Francisco financiers, who have organized a motion picture producing corporation to be capitalized at $100,000.

The new film producing organization, which probably will seek a location in Los Angeles for production purposes, will be directed by Attorney McNab, but it will be Arbuckle's company and the copulent comedian will be its active head.

It is also said here that McNab has denied the report that he was interested in financing Arbuckle.

In New York the report is discredited.

The Hays Committee on Public Relations in a resolution adopted Thursday disapproves of Arbuckle pictures being shown.

Johnny Hines, Doris Kenyon and Robert Edeson in one of the peppy scenes from "Sure Fire Flint." Presented by Mastodon Films, Inc., this C. C. Burr production has been the talk of Broadway during its engagement at B. S. Moss' Cameo theatre this week.—Advt.

Pre-Release Showing
(Special to THE FILM DAILY)

Newark — The Plaything of an Emperor," Jesse A. Levinson release, being distributed through Independent Exchanges, opens today at the Paramount for a pre-release run.

$40,000 For "Masked Woman"

It is reported that A. H. Woods has received six offers for the motion picture rights of "The Masked Woman," the highest offer being $40,000.

Woods says he will invite producers to his next opening and auction the play off the stage.

M. P. D. A. Officers

At the last meeting of the New York Lodge M. P. D. A., the following officers were elected for the ensuing year:

主任: Kenneth Webb; Assistant Director, Geo. Irving; Technical Director, John W. Noble; Treasurer, C. Jay Williams (reelected); Secretary, William F. Haddock (reelected); Inner Guard, Oscar Lund; Outer Guard, Joseph Richmond; Trustee for three years, J. Searle Dawley.

Goldwyn Gets "Merry Widow"

Goldwyn has purchased the picture rights of "The Merry Widow." Von Stroheim will probably direct.

"Willat With Technicolor"
(Special to THE FILM DAILY)

Boston — "Doc." Willat, one of the best known in the old-time pioneers, has flown up in Boston where he will stay for some time to come. Doc is the practical mechanical chief of Technicolor, being the link between the scientific theorists in the company and the theater screen actuality.

Big Business at Capitol

The Stranger's Banquet," Neilan's latest, is reported to have broken all records at the Capitol this week with the exception of "Passion," which did about $53,000 the first week of its run. The Neilan picture would have been held over had it not been for a series of bookings, which would not permit of extension. The booking condition at the Capitol has resulted in "Robin Hood" being delayed from Jan. 21 to Jan. 28. There is some talk of bringing "The Stranger's Banquet" back later.

Off On Mission

Sidney Garrett sells for London for Associated Exhibitors and Other Matters

Sidney Garrett, of Inter-Globe Export, sold today on the Majestic for London. While there he will look into several matters of importance regarding Associated Exhibitors' product, and will also take up with Ideal Films and Gaumont (Bromhead's) several productions so far as American rights are concerned. One of these is the Ideal production of "Habour Lights," made by Tom Terriss and featuring Tom Magee, and the other "The Hawk," in which Charles Hutchison is starred. The Bromhead's new picture, Terriss under contract for a special which, it is said, will be made in Egypt, and for which a number of important American stars are being courted. Garret signed Wanda Hawley for one of the leading parts just before sailing. He will be away about six weeks.

In Russia

Producing and Distributing Arrangements Weak — Fox and Paramount Popular

According to Charles Recht, Soviet attorney here, picture conditions in Russia are very promising. A special government department, the "Photo-Kine," headed by Libermann, a former engineer, has been formed to foster and encourage the building of theaters and picture making in Russia must be licensed by this bureau. There are four producing companies, Moscow, Russ-Screen and Falke, engaged in mak—(Continued on Page 2)

It's a Business

F. B. O. is claiming a record for booking the smallest theater in the country. A report from a Los Angeles sales representative shows that he recently sold a contract to the Simpson theater, with a post office address of Niland, Cal. This theater stands on the prairie a mile and a quarter from the nearest habitation. The total population is two consisting of Mr. and Mrs. Simpson. The rest of the audience is drawn from the farmers and ranchmen within a radius of 20 miles—all of whom are forced to cross a mile and a quarter of the Imperial Valley desert before reaching this unique "neighborhood" house.
Briefs Filed

Erich is said to be in the “Peekskill” case on Monday.

Baxter Here

L. L. Baxter, business manager for Marsel Maclan, is in town for a few days.

“Robin Hood” Run Closes

Douglas Fairbanks’ “Robin Hood” will end its long engagement at the Lyric tomorrow night.

Harry Warner Returning

(Special to THE FILM DAILY)

Hollywood—H. M. Warner and his wife are expected to leave here tomorrow for New York.

Mintz Closes Deal

M. J. Mintz, of the Cameo Music Pub. Co., has closed negotiations with Famous Players for the adoption of his thematic music cue sheet in their houses.

Duncan’s Due

William Duncan and his wife Edith Johnson, are expected in from the coast soon. Upon the completion of the present Vitagraph contract it is said Duncan will make serials.

Chaplin To Make Record

(Special to THE FILM DAILY)

Los Angeles—Charlie Chaplin has closed a contract with The Brunswick Phonograph Co., to make records which he will go to work on next spring. He will receive $10,000 in addition to 10 per cent royalty.

Sistrom To Coast

William Sistrom, Western production manager for Cosmopolitan, has returned to the coast. He will immediately start work on F. R. Adams, “The Love Piker” and Major Ingram McGinnes’ “The Love Piker” and E. Mason Hopper, the latter.

Pierson Going to the Orient

H. Wayne Pierson, assistant general manager of the foreign department of United Artists, will sail from Seattle on Jan. 14th, for the Orient on a tour of inspection of the foreign offices, in his stop will be at Tokyo. His itinerary will include Russia, Japan, China, the Strait Settlements, Philippine Islands, India, South Africa, Egypt and Australia.

Giannini Dined

(Special to THE FILM DAILY)

Hollywood—Joe Schenck and Sol Lesher were hosts at a luncheon tendered at the Ambassador to Dr. A. H. Giannini, prior to his departure for the East. The Doctor again voiced his well known objections to honories paid for loans from banks and banksters. Among those present were Mack Sennett, Thomas H. Ince, Abraham Lehr, J. F. Goddol, J. D. Williams, W. W. Sennett, M. C. Levey, Ben P. Schultt, A. L. Gore, Adolph Ramish, Michael Gore, Irving M. Lesser, Michael Rosenberg, Mario Hellman, Jack Cohen, Samuel Varnum, Jack Sam, and Harry Warner. J. G. Bachman, George Lichtenberger, Sun Goldwyn, John W. Comick, A. L. Bernstein, Montague Glass, Edwin Carew and Harry D. Wilson.

In Russia

(Continued from Page 1)

ing pictures now. The fear of these, Pakel, is also a distributing concern. While producing is going on at an encouraging rate, because of government aid, and the plethora of artists and actors at liberty, distribution is quite another matter. On account of the size of Russia, the scattered locations of the houses, and the exportation facilities, this is quite a difficult task. The government department is lending as much aid as possible, while local distributing concerns, such as the Northwesterns, are trying to meet the problem locally. In addition to studios, laboratories are being erected; foreign experts being employed largely for this purpose.

All this work is under government supervision and control; but the government is not financially interested in the companies. The Russians have as their favorite star an Armenian, Moisse, who started in a Russian melodramatic production, “Women of the 100 Years.” It was completed about a year ago. The big German feature, “Lady Hamilton” is a favorite Russian film; as is every Russian picture yet seen. “Lady Hamilton” was bought by a Russian for a sum equaling $800 in American money. Fox and Paramount pictures are seen very frequently. The more melodramatic pictures are the better they are liked. Admissions scale from 5 to 25 cents.

Forbes Forecast

B. C. Forbes, in Forbes Magazine, forecasting 1923, says in part: “All this work is under government supervision and control; but the government is not financially interested in the companies. The Russians have as their favorite star an Armenian, Moisse, who started in a Russian melodramatic production, “Women of the 100 Years.” It was completed about a year ago. The big German feature, “Lady Hamilton” is a favorite Russian film; as is every Russian picture yet seen. “Lady Hamilton” was bought by a Russian for a sum equaling $800 in American money. Fox and Paramount pictures are seen very frequently. The more melodramatic pictures are the better they are liked. Admissions scale from 5 to 25 cents.

If I were to confine my forecast to the opening months of 1923, I would, with a fair degree of confidence, a continuation of the improving trend which has been under way for many months. “But when I try, as I have tried most earnestly and persistently, to read the outlook for the second half of the year, I confess that so many questions and objections come into my mind that I hesitate to make any definite predictions by way or other. I am sorry to have to say that the scales threaten to tip toward the unfavorable rather than the favorable side. * * *”

Southwestern Notes

(Daily to THE FILM DAILY)

Dallas—E. S. Lowery, formerly reader man for Paramount has joined Hodkinson.

Alpine, Tex.—C. D. Stewart has taken over the management of the Mojave.

Rusk, Texas—Eugene Kennedy, formerly manager of the Palace, Tyler, has taken over the Jewel.

Bartlesville, Okla.—Mr. Chandler has taken over the management of the Cutler theaters.

Pittsburgh—Maurice Geiger has rejoined from the Famous Players-Lasky office here and will travel Ohio for United Artists.

$5,000.00 to $10,000.00 wanted to close quick expansion opportunity offered merchandised small but successful motion picture producing Company

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Experienced laboratory manager for plant in East. Must be good mechanic and know service requirements film industry. Give full details, first letter as to age, experience, salary desired, etc. Address Box AA—Film Daily, New York.

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10 cents per foot, including cards. Through our revolutionary process we give you, choice of 16 high class hand lettered alphabets. The highest grades, illustrations. 24 hour service.

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Pathé News
No. 3

FIRST AND EXCLUSIVE PICTURES OF
FAMOUS EGYPTIAN TOMB JUST DIS-
COVERED.—Pathé News presents first and
exclusive pictures of the tomb of King
Tutankhamen recently discovered, which is a
treasure house of enormous value and the
most archaeological find ever made.

ALLIED CONFERENCE OF PREMIERS
BREAKS ON REPARATIONS.—Paris con-
ference breaks up with epiphanies at a
deadlock.

COUE ARRIVES.—Famous advocate of
autosuggestion arrives in New York for
lecture tour.

Other news as usual.

THE FIRST NEWS REEL
THE REAL NEWS FIRST

today

Managerial Changes
Baltimore, Md.—Joseph Robbins is
managing the Gilmore here.

Eric, Pa.—J. E. Rainey has
resigned as manager of the Rallyo.

Pittsburgh—Louis Michaels is man-
ger of the newly enlarged Liberty on
the south side here.

Austin, Tex.—E. B. Roberts of
Dallas has been appointed manager of
the Elite.

Bristol, Conn.—Valley Griffith,
formerly with S. Z. Poli in Water-
bury, is managing the Poli house here.

Kansas City, Mo.—W. L. Mc-
Dowell has sold the Bancroft to L.
A. Wallace.

Stroudsburg, Pa.—L. A. Wolfschon,
former proprietor of the Strand, has
leased the New Tuscan in Brooklyn.

Live Oak, Fla.—C. C. Price has
taken over Lon Burton's theater at
Live Oak. Price has the Royal, at
Tarpons Springs.

Macon, Ga.—The Princess has
recently been purchased by the Illmo Amuse-
ment Co. Wallace Akin will be
manager.

Hartford, Conn.—Fred A. Valles of
the local Poli Theater has been trans-
ferred to the new Palace in Bridge-

St. Louis—Barney Rosenthal, resi-
dent manager for Universal named David Ittel as manager of
the Rivoli. For several years Ittel was in charge of the State Lake,
Chicago.

Sioux City, Ia.—Frank Wood,
former manager of the Princess here,
a recently exploitation man,
is associated with J. C. Duncan in
managing the Plaza and Royal, owned by
the Hosteller Amusement Co. of

Paramount's Tasmanian Office
Paramount has opened a branch in
Launceston, Tasmania.

M. P. T. O. Zone Meeting
A zone meeting of the M. P. T. O.
of Eastern Pennsylvania, Southern
New Jersey, and Delaware will be
held at Shamokin January 14.

Camaramen Unite
Herman O. Brock and Seymour
Spiegel, cameramen, have united for
the manufacturing of industrial and
commercial films at 727 7th Ave.

Gordon Gets Another
(Special to THE FILM DAILY)
Boston—Nathan Gordon has added
the Godman Square, Dorchester, to
his string. This is a 2,000 seat house,
and the acquisition eliminates com-
petition to his Strand, in Dorchester.

Illinois Notes
(Special to THE FILM DAILY)
Linden, III.—A house has just been
opened here by Mrs. Maxwell.

Moline, Ill.—The Le Claire, which
will $250,000, will soon open.

Moline, Ill.—The Valley Amuse-
ment Co. has changed its name to
the Des Moines Orpheum Co.

Alton, Ill.—The Onatoga has opened
under the management of M.
Holland.

Peoria, Ill.—Milton Hirsch has
been appointed manager of the Para-
mount branch here.

Waukegan, Ill.—Carl Mueller has
been appointed manager of the Elite,
owned by Edward Trina.

Steamer Sailing
Sailing of steamers for foreign
ports, with time of sailings, destina-
tions and points for which they carry
mail are as follows:

Today
Majestic sails at 12 M. for Southampton;
Vauxhall, A. M. for Paris, London and
West Asia, (Norway, specially address-
ed); SS. Nina; SS. Lucy; SS. Arethusa;
mails close at 3:30 A. M. for London,
Gibraltar, (Italy and Greece, specially
addressed); mails close at 8:30 A. M. for
Gibraltar; mails close at 9:30 A. M. for
Brussels, Antwerp, Rouen, Noordam
sails at 12 M. for Rotterdam; mails close
at 7 A. M. for Barhar, Africa, and West Asia,
(Specially addressed). United States mails
sails at 12 M. for Cincinnati; mails close at
9 A. M. for Norway, Sweden, Denmark and
Finland, (Specially addressed); Tartar Prince
sails at 2 P. M. for Cape Town; mails close
at 12 M. for South Africa, (Specially ad-
dressed); Port St. George sails at 12 M.
for Hamilton; mails close at 7:30 A. M.
for Bermuda, Montevideo and Galina.
Ou-
saka sails at 11 A. M. for Havana; mails
close at 8 A. M. for Cuba; (Specially ad-
dressed). Zulia sails at 12 M. for La Guayra;
mails close at 8:30 for Caracas, (Specially
addressed). Ponce sails at 12 M. for San
Juan; mails close at 8:30 A. M. for Porto
Rico, Virgin Islands and Santo Domingo
City. Araguaia sails at 11 A. M. for Ham-
ilton; mails close at 9 A. M. for Brazil.
Pastores sails at 12 M. for Port Limon;
mails close at 9 A. M. for Costa Rica,
(Coast, Canal Zone and Panama, Speci-
ally addressed). Southern Cross sails at 12 M.
for Buenos Ayres; mails close at 10 A. M.
for South Brazil, Argentina, Uruguay and
Paraguay; Martirite sails at 2 P. M. for
Barbados; mails close at 12 M. for Virgin
Islands and West Indies, (Guatam, St.
Vincencc, and Trinidad, specially addressed).

Monday
Aidan sails at 2 P. M. for Rio Janeiro;
mails close at 11 A. M. for Pernambucco,
Parahyba, Natal and Macaco, (Other Ports
of Brazil, specially addressed). Haiti sails
at 1:30 P. M. for Port au Prince; mails close
at 1:30 P. M. for Haiti.

Tuesday
Rocambeau sails at 10 A. M. for Havre;
mails close at 7:30 P. M. for France,
(Re-
trics must be specially addressed). Samiland
sails at 12 M. for Antwerp; mails close
at 3:30 A. M. for Belgium and Luxemburg,
(Specially addressed). Florida sails at 12
M. for Barcelona; mails close at 11 A. M.
for Spain, (Specially addressed only). Canada
sails at 3:30 P. M. for Perum; mails close
11:30 A. M. for Syria and Palestine, (Ital-
y and Greece must be specially addressed).

Bradley Supervising Manager
(Special to THE FILM DAILY)
Minneapolis—Charles J. Bradley,
Finkelnburg & Ruben publicity direc-
tor, will act as supervising manager
and will be in charge of house policy,
exploitation, publicity and advertising
at all F-R houses.

F. B. O's New Star
F. B. O. announces that they have
purchased screen rights to *Born of
the Cyclone,* the play by Charles B.
Jeffries and Charles Berkeley, with
gypsy life, for their new star,
now called Derelys Perdue, but
whose new professional name is
decided. They have also purchased
three other stories for early produc-
tion: *Valley of the Giants* by Rob-
erts Wells; *Rich Girl* by those ap-
ppeared in the Country Gentleman; *Judith
of Bohemia,* by Corliss Stanton and
Heath Hosken, that appeared in
Monsey's; and *Jerry Comes Home*
newspaper play by Roy Brant.

Sung by Two Generations
"LOVE'S OLD SONG"
A Great Box-Office Title—
A LUND PRODUCTION
NORCA PICTURES, Inc. 1540 Broadway, N.Y.C.

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All the News of the
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Subscription, $10—Foreign, $15

Name

Address
Putting It Over

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

Mary Carr Double Helps
Youngstown, O.—A simple stunt that netted all sorts of publicity as well as increased dollars to the Park during the showing of “Silver Wings” was the one initiated by Manager Joe Shaggir who secured the services of a lady who resembled Mary Carr and who dressed in similar clothes. Three days before the opening she walked through the principal streets of Youngstown giving away small handkerchiefs which contained the inscription: “See Mary Carr in Silver Wings at the Park Theater starting Sunday.” So great were the requests for these souvenirs, that police were used to hold the crowd in check.

Merchants Tie-up With “Confidence”
San Francisco—Ben Westlake, Universal exploiter here seized upon the title of the Herbert Rawlinson picture playing at the Frolic for an advertising tie-up. The picture was called “Confidence” and Westlake convinced three big San Francisco merchants that Confidence meant a lot in their business. One was a big music store and the others clothing stores.

Each of the stores took a quarter-page ad, which together with the Frolic ad for “Confidence” made up a page lay-out in the San Francisco Daily News. A big streamer across the top of the page announced “The merchants below merit your Confidence both for quality of merchandise and for price.” The word “Confidence” was featured at the top of each ad. The merchants were delighted at the opportunity to tie-up with such a good- will establishing display.

Insures “Monte Cristo”
Charleston—As the result of an exploitation campaign conducted by the Capitol, during the recent showing of “Monte Cristo,” the leading newspaper of the city carried a three column photograph and story, part of which follows:

“The picture, ‘Monte Cristo’ is the first that has ever been insured in Charleston. The management of the Capitol, realizing the value of the films, and taking into consideration the expense to which they were going to get it, have followed in the line of many other amusement places, and taken out a policy for $6,000, insuring the films against loss by theft or any other manner. There have been but few copies of the picture made, and the show is being run in Charleston is the first outside of New York where it is now playing.

“The firm is Patterson, Bell and Crane, through H. B. Littaker, their agent issued the policy, and one of the clauses called for an armed guard to accompany the film from the station to the theater.”

Ties Up With Newly-weds
Lawrence, Mass.—Fred Demara of the Palace believes the love-stuff is sure-fire after a couple has just hooked-up, so he established a “ Newly-Weds Night” for the run of “The Impossible Mrs. Bellev.” He secured a list of the month’s marriages from the County Clerk, numbering 104. PASSES were sent to all of them and 97 showed up. The newly-weds raved over a picture of true love, and the next day the receipts took a jump.

Poppies and Cartes
Newark, N. J.—Three city sprinkling carts were used to exploit the Strand by Manager O’Crowley and showing of “The Sin Flood,” at the W. R. Ferguson, Goldwyn exploitation man.

On the rear end of each cart was a big sign reading: “The Sin Flood” will sweep you away at the Strand. The carts covered most of the business section of the city and carried the signs for several days. The stunt was a simple one but proved one of the best attention-getters the Jersey town had seen during the season.

Perilous Situation Contest
Charleston, W. Va.—A new slant on a newspaper contest for “The Sin Flood” was used by the manager of the Capitol. He arranged with the Charleston Gazette to run the contest. The first prize was five dollars in gold, the second a two months’ pass to the Capitol, other prizes being two tickets each to “The Sin Flood.”

The prizes were offered for the best 250-word essays on the most perilous situation ever faced by the writers. More than 100 replies were received each day.

The winning essays were published in the Gazette daily and stimulated attendance.

“Lorna Doone” in Many Windows
New York—A new record for window tie-up was established during the run of “Lorna Doone” at the Strand here according to the check-up made by the Ince offices. More than 3,000 windows were secured. Here’s the list: I. Miller gave a display on Madge Bellamy shoes; F. O. A. M. Schwartz tied up the Lorna Doone book; Gimbel’s dressed a window on the Lorna Doone hat; The New York Manufacturing Retail store gave another window on the hat; Wannamaker’s gave a window on the hat, dress, umbrella and coat; Maurice Mantel shops gave a window on the coat; Macy’s used the umbrella for a window; Seven women’s specialty shops carried displays on the Lorna Doone dress; 75 windows featured the Lorna Doone song and 2,000 windows displayed the Lorna Doone Biscuit manufactured by the National Biscuit Co.
Coming

Carl Laemmle presents
Priscilla Dean
in The Flame of Life
A picturization from one of the famous novels by Frances Hodgson Burnett
Universal-Jewel Hobart Henley Production
EVERY prediction has been fulfilled. Constance Binney in "A Bill of Divorcement" is superb entertainment.

In dramatic strength it even exceeds the power of the stage play which amazed New York, startled London and in Chicago lived up to its reputation as one of the biggest hits of 1921-1922.

Joe Dannenberg of Film Daily saw the feature and wrote "A fine picture—one that is going to start them talking because of the wallop it contains. For sheer dramatic entertainment it can hardly be surpassed."

The National Board of Review (Exceptional Photoplays, November, 1922) declares, "It has an essential merit deserving of wide appreciation."

Constance Binney's work is simply amazing. Her exquisite beauty lends an appealing background to her poignant interpretation of a daughter who sacrifices her own future for the happiness of a divorced mother and the salvation of a lonely father.

Fay Compton, Malcolm Keen, Henry Victor and others complete "an exceptionally capable and well suited cast and all credit is due Denison Clift, who made the picture," to again quote Film Daily.

Associated Exhibitors proudly proclaims Constance Binney in "A Bill of Divorcement," combining the name of an alluring star with the fame of a great stage play, as an emotionally perfect photoplay and a genuine first run attraction.
News of the Week in Headlines

Monday

Holiday.

Tuesday

Harry B. Rosen, chairman of the executive committee of the Harriman Nat'l Bank, and interested in pictures, died after a day's illness of pneumonia.

David R. Hochreith cancels his "Prosperity Dinner," scheduled for Jan. 11th at the Astor.

Theater Owner's Dist. Corp. elects officers and opens offices in the same building where the M. P. T. O. A. has headquarters.

Wednesday

"Merton of the Movies" may be used by Glenn Hunter, now starring in the stage version, on the screen. Will Hays is back from Hollywood and is confident of cooperation and understanding in the coast centre.

Associated Booking Corp. (A. B. C.) will not attempt to organize nationally.

According to Government tax figures business shows improvement for November.

Thursday

Gov. Smith in his message to the legislature recommends the repeal of the censorship act.

Stoll Film Co., London, declared a dividend of 5 per cent.

Friday

Deal involving millions by which Famous takes over the Lynch organization consummated. Famous will retain the former staff practically intact, and Lynch, who will retire from the picture business, remains one of the largest stockholders in Famous Players. Reported that Sam Goldwyn will give George Fitzmaurice $100,000 a year and 50 per cent of the profits from his productions.

Metro relinquishes the Aldine, in Philadelphia.

Hodkinson secures Ehmer Clifton's "Down to the Sea in Ships."

Saturday

Sidney Garrett, Inter-Globe Export, sails for London for Assoc. Exhibitors. Will take up several other important matters.

Hays issues statement relative to Arbuckle situation, says question must be left entirely to public.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Splendid Production Values But No Kick in Nazimova’s “Salome”

Nazimova in
“SALOME”
Allied Artists

DIRECTOR .............. Charles Bryant
AUTHOR .................. Oscar Wilde
SCENARIO BY .......... Peter M. Winters
CAMERAMAN ............... Charles Van Enger

AS A WHOLE..... An artistic, somewhat daring and unusual production. May be difficult to put over as a financial success

STORY....... Oscar Wilde’s conception of Herod’s daughter given remarkably unusual treatment. Not the character known in opera

DIRECTION..... A bizarre conception of an unusual characterization

PHOTOGRAPHY .................. Excellent
LIGHTINGS ...................... Splendid

STAR..... Still her unusual and artistic self. Gives a splendid performance

SUPPORT...... Satisfying; Mitchell Lewis excellent as Herod, Nigel de Brulier very good as John. Others unimportant

EXTERIORS ................. Practically none

INTERIORS...... Artistic; unusual. Designed by Natacha Rambova after Aubrey Beardsley’s quaintly clever original drawings

DETAIL...... Fair. Famous dance of seven veils not particularly thrilling

CHARACTER OF STORY...... They’ve tamed it down a lot. Any sixteen year old girl can see it with safety

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

When Oscar Wilde wrote his version of the story of Herod’s daughter and her voluptuous, passionate desires for John he used enough descriptive words to make very clear just what Salome was. When the opera was produced the big kick came in the tremendous passion with which Salome kissed the lips of the dead John who in life had scorned her love.

Alla Nazimova, always a great artist and always different, stands out supreme in her desire to do things her own way in the conception of the naive, sweet and childlike Salome which she presents in a production of rare artistic value. The Nazimova Salome is an imperious, self-willed child. She pouts and contorts her body in a gesture of supreme indifference even at the death of the handsome Captain of the Guard who loves her. She exhibits no particular pulsating passion for John, rather that of a spoiled child who, because she cannot get what she wants, cares nothing for what else happens. It is rather the selfish feeling of an adolescent than the fully developed passion of a woman that Nazimova portrays.

What was naturally expected to be a daring bit—the dance of the seven veils—is an extremely tame though artistic performance. If anyone in the audience was one-tenth as shocked as the banquet attendance on the screen appear they failed to show it.

Whether or not there is sufficient interest among the public to take to “Salome” remains to be seen. From a production viewpoint it is more than could be normally desired and artistic in the extreme. The star’s work is excellent and there is an ample display of her boyish figure. The cast has little to do.

For the “Artistic” Crowd Yes—For Others Figure It Out

Box Office Analysis for the Exhibitor

Here is a fine artistic production with a wellknown star. You know what an artistic production means to your clientele. If you happen to cater to this sort of a crowd, you can get this one by safely, but if you haven’t such a crowd you had better see this and figure it out carefully. Many of the so called thrilling bits naturally to be expected in a production of “Salome” are missing. There isn’t any wonderful dance of the seven veils and the love anguish of Salome over the lips of her dead lover carries little or no punch.

Of course if your people know, or if you want to tell them what the famous Oscar Wilde story is all about, it will undoubtedly create a certain amount of interest. But be careful of your promises other than that it is one of the most unusual and most artistic productions of the year. It is all of that, the only question is whether or not it has sufficient box office value to you.
Drama That Offers Variety of Appeal

Marshall Neilan’s production
“THE STRANGERS’ BANQUET”
Goldwyn

DIRECTORS....Marshall Neilan and Frank Urson
AUTHOR ..................Donn Byrne
SCENARIO BY............Marshall Neilan and Frank Urson
CAMERAMAN ..............David Kesson

AS A WHOLE......Contains many good exploitation angles and points of appeal; will please a good majority

STORY.......Has an unusual angle—too much of it for one feature

DIRECTION......At times very good and distinctive; gets away from the commonplace; often interrupts the continuity

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

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

PLAYERS......A long list of particularly efficient and pleasing players including many prominent names such as Hobart Bosworth, Claire Windsor, Rockliffe Fellowes, Ford Sterling, Eleanor Boardman and Thomas Holding

EXTERIORS ..................Suitable
INTERIORS ..............Many of them attractive

DETAL ..................Fair

CHARACTER OF STORY......The conflict of capital and labor with a girl managing the ship yards of her late father and quelling the spirit of unrest

LENGTH OF PRODUCTION........8,153 feet
Regardless of what may be said either for or against “The Strangers’ Banquet” as a production, it is very likely that it will “take” with the average audience because there is such a wealth of varying incident and novel situations in it, and, on the whole, Marshall Neilan has made a very interesting picture as far as its individuality is concerned. It does get away from the usual routine of screen entertainment and the many odds and ends of audience appeal which Neilan has injected, make it worthy of special consideration.

and Has Been Excellently Produced

The picture has one weakness, however, that doesn’t fail to attract your attention and that is incoherence. Strange as it may seem the difficulty seems to have been that Donn Byrne’s story contained more material than they could comprehensively work into one feature even considering that Neilan’s picture runs over eight reels. The plot becomes highly involved and complicated and in his desire to supply the variety of atmosphere and incident which the theme embraces, Neilan interrupts the continuity with the result that the spectator is frequently confused and it takes a little while for him to catch up with the progress of the plot. There are also obvious evidences of a not over premeditated editing. The insertion of titles written in plain language would help to clarify matters considerably at times.

Neilan has assembled an unusually notable cast composed of many well known and capable players. Claire Windsor is very attractive and does very good work in the chief feminine role. Rockliffe Fellowes is especially well suited as Angus Campbell and there is a long list of others. Among those not previously mentioned are Eugenia Besserer, Nigel Barrie, Stuart Holmes, Claude Gillingwater, Tom Guise, Cyril Chadwick, Philo McCullough and Arthur Hoyt. It is undoubtedly a splendid company.

There is considerable that is convincing in the theme in connection with the conflict of labor and capital. It requires numerous sub-titles but Neilan also injects a good deal of force into the situations and there are other equally noticeable deft touches that mark him as a director of ability. A few of his clever, but somewhat delicate, “touches” may cause some comment where they aren’t “over their heads.” It is mostly suggestion, but quite obvious.

The story is too complicated and could hardly be done justice in a brief synopsis but it can be recommended for those who like something a little different with an attractive combination of entertaining elements.

Worth Careful Exploitation and Should Do a Good Business

Box Office Analysis for the Exhibitor

“The Strangers’ Banquet” is Marshall Neilan’s first production under the Goldwyn banner and, all told, is a rather auspicious introduction. Undoubtedly Neilan’s production will prove a satisfying box office attraction because of the entertainment values which it contains and the variety of angles from which it may be exploited.

Use the director’s name prominently in your announcements and you might make it plain that the story—they may already be familiar with Donn Byrne’s novel—is somewhat out of the ordinary. This promise should prove thoroughly attractive particularly where they demand something new. The cast deserves special mention and there is a long list of names for you to use. Properly handled the picture should prove a profitable proposition.
The Greatest Box-Office Picture Nell Shipman Ever Made

A tremendous romance and melodrama of virgin Alaska.

A story of gold and frozen, snowswept wastes; of a duped girl who won her fight against Man and Nature in their most merciless mood.

Filled in a dozen great episodes with the famous animals that no other star has ever learned to handle so well.

Bert Van Tuyle presents

Nell Shipman in

The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle

in collaboration with the author

This tremendous eight-reel production could be played to amazing receipts nationally as a "road show." Miss Shipman and her distributors believe that pictures of this caliber should go to the established picture first runs to give them the success and earning that they need and deserve at this time more than ever before.

Prints of "The Grub-Stake" are now on the way to all American Releasing branch offices.
Jack Ford Makes Interesting and Entertaining Picture of Famous Poem

"THE FACE ON THE BARROOM FLOOR"

Fox

DIRECTOR ..................Jack Ford
AUTHOR .................... G. Marion Burton
SCENARIO BY ............Eugene B. Lewis
CAMERAMAN .................George Schneiderman

AS A WHOLE .... A very interesting picture that has been skillfully made and offers a good entertainment

STORY .......... Particularly well constructed and executed; good box office possibilities in it and fine audience appeal

DIRECTION..... Excellent; there's a genuine agreeable surprise in the way Ford has done this

PHOTOGRAPHY ...............Very fine
LIGHTINGS ..................Good
PLAYER...... Henry B. Walthall gives a remarkably worth while performance; Ruth Clifford a suitable lead; others Frederick Sullivan, Alma Bennet and Norval MacGreagor

EXTERIORS..... Some very beautiful coast shots
INTERIORS .......... All right
DETAIL ................. Satisfactory

CHARACTER OF STORY.....Degenerate, once famous artist, relates incidents that caused his downfall, and paints the face of the woman on the barroom floor

LENGTH OF PRODUCTION .......5,785 feet

This is by far the best of the recent Fox specials and a great deal of credit is due Jack Ford for the success of the production. "The Face on the Barroom Floor" will undoubtedly prove an agreeable surprise for those who have been wondering just how the G. Marion Burton poem would be handled as a screen story. The result is very satisfying. It isn't often that a story, told through the use of flash-backs, maintains a comprehensive continuity or a well sustained interest but Jack Ford has succeeded in doing both.

In the first place it has been well constructed and very carefully treated. The characters are introduced in a way that secures your interest in them right from the start and maintains it throughout. The development is unusually good and Ford has built toward the climax with steadily increasing interest. His method of using the flash-back denotes extreme care and discretion. One reason for the success of picture is that Ford does not shift the action. The painter starts relating his story to a group gathered in a cafe and he remains there during the entire telling of the story. On the other hand there is the dinner party where those concerned in the past life of the painter are gathered. Through this definite placement the spectator does not lose track of events and the denouement is both comprehensive and consistent.

For those who prefer to have something left to their imagination, the first ending would be more desirable but probably from an average audience viewpoint, the epilogue scene, showing the regenerated artist reunited with his former love, will be the more appropriate.

Henry Walthall gives one of the best performances of his career as Robert Stevens, the hero of the famous poem. Walthall's portrayal is well worth seeing and it is doubtful if anyone could do it better. His emotional scenes are done with considerable restraint and sincerity. Ford allows a few too many shots of Walthall walking with his back to the camera. This registers effectively at first since it shows the man's weakness in his gait, but it is slightly overdone. Production values are very good. The photography is excellent and many of the coast shots very beautiful. The storm is rather mechanical but may serve for a fair thrill. The cast is first rate with Ruth Clifford a pleasing heroine.

Undoubtedly Contains Fine Possibilities For the Box Office

Box Office Analysis for the Exhibitor

Here's a very definite box office attraction and you have a title that should certainly draw a good business. Further than the drawing power of the title, you have a very worth while picture in back of it and a story with a good deal of sure-fire audience appeal. Everyone who has ever been anywhere at all has heard "The Face on the Barroom Floor." It would be well to have the showing preceded by a recital of the poem to refresh their memories and be careful to secure an appropriate musical accompaniment with a catchy theme melody.

The picture is the best of the recent Fox specials and with the proper boosting it should prove a thoroughly gratifying box office number. Let them know about the performance of Henry Walthall and make promises for his work. Use Jack Ford's name and above all, boost the title and say that it is a picture that will appeal to all and offend none.
You Want Second Fiddle
for several money making reasons!

First—As a picture, it is a winner.

Second—It will have behind it a national advertising campaign. Four powerful, half page advertisements will tell the 2,250,000 readers of the Saturday Evening Post what a wonderful picture it is.

Third—It stars Glenn Hunter, whose popularity as a screen star increases every day, now making stage history as "Merton" in "Merton of the Movies."

Fourth—It has Mary Astor, one of the most sensational screen discoveries of recent years, lending support to Mr. Hunter.

Fifth—It has a story, wonderfully handled, that will hit home because it depicts the life of millions of our movie patrons.

It has everything the Box-Office requires—Ask for a Screening at once.
HUNTER in
SECOND FIDDLER
with MARY ASTOR

A PICTURE WORTH SHOUTING ABOUT!
Good Dramatic Material That Has Been Carefully Handled

"THE POWER OF A LIE"
Universal

DIRECTOR .................. George Archainbaud
AUTHOR ...................... Johann Bojer
SCENARIO BY ............... Charles Kenyon
CAMERAMAN ................ Charles Stumar

AS A WHOLE...... Average dramatic offering that has been satisfactorily produced and will please a majority

STORY....... Given a good treatment and interest is nicely sustained; contains several good dramatic moments

DIRECTION .... First rate for a picture of this type; uses very good judgment usually

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

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

PLAYERS...... Well suited and capable cast that includes Mabel Julienne Scott, David Torrence, Maude George, Earl Metcalfe and June Elvidge

EXTERIORS ................ Not many

INTERIORS ................. Suitable

DETAIL ..................... Adequate

CHARACTER OF STORY ..... Man lies to shield his reputation with the result that sister’s fiancé is accused of forgery

LENGTH OF PRODUCTION ....... 4,910 feet

For those who like more serious thinking stories, Johann Bojer’s "The Power of a Lie" will prove thoroughly interesting and a satisfying entertainment. The theme has been very well handled by George Archainbaud. There were several instances where he might have overdone things but the scenes are acted with considerable restraint and there is obvious indication of good judgment on the part of the director, particularly in the fact that he does not overdo scenes such as the rounders’ party, the fire or the trial. The last episode is quite a favorite topic for directors to dwell upon but Archainbaud does not carry it to extremes and there is no time wasted once the ending is in sight. The story moves along at a good pace with the interest well sustained throughout and the parts are in the hands of capable players.

David Torrence plays the fairly important role of the man who lied while Earl Metcalfe makes the most of the opportunities afforded by the part of the man injured by the lie. Mabel Julienne Scott is an attractive heroine and photographs nicely although the numerous close-ups accorded Maude George, as Torrence’s wife, would have been used to better advantage for Miss Scott. June Elvidge has an shining in the dinner episode when she hints that the husband of her hostess was the one who attended the midnight orgy which ended in a fire and the death of one of the party. Incidentally this bit is very well done from a directorial standpoint. Others in the cast are Ruby Lafayette, Philip Smaley, Stanton Heck and Winston Miller.

Archainbaud builds toward a first rate suspense in the climax and for a time the spectator cannot decide whether hero will really be convicted of the forgery charge. It is very likely that a good many will expect that the “mysterious woman” who attended the party and saw Hammond sign the note, will come forward and tell what she knows. The fact that they get around to the happy ending in a different manner makes it all the more unexpected and convincing.

Story: Hammond signs a note at the home of Burton where a party is in progress. A fire casts an unpleasant light on the affair and rather than have his wife know that he was at Burton’s, Hammond later infers that the signature is a forgery. Burton loses the love of Betty, Hammond’s sister, who later believes in him and tries to shield Burton by saying she saw Hammond sign the note. Hammond’s own confession saves Burton.

Will Appeal to a Good Many and Title Will Attract

Box Office Analysis for the Exhibitor

Exhibitors catering to people who prefer more serious thinking stories or subjects dealing with situations that require more thought than a light, humorous feature, will undoubtedly please them with "The Power of a Lie." You could probably arouse considerable interest by using the title with catchlines although it is quite sufficient of itself to indicate the theme.

Say: “Have you ever thought what “The Power of a Lie” is? See how it threatened the life and liberty of an innocent victim of another’s lie in Universal’s latest attraction at the blank theater.” Of the players you might use the names of Mabel Julienne Scott, David Torrence, Earl Metcalfe and June Elvidge.
Gloria Swanson in Another of Her Lavishly Mounted Productions

Gloria Swanson in
“MY AMERICAN WIFE”
Sam Wood Prod.—Paramount

DIRECTOR ..............................................................Sam Wood
AUTHOR .............................................................Hector Turnbull
SCENARIO BY .......................................................Monte Katterjohn
CAMERAMAN ........................................................Alfred Gilks

AS A WHOLE...“Another Gloria Swanson picture” should cover it adequately; it is just what she usually does

STORY......Involves South American politics as a side issue with a pretty romance for the star as the main situation

DIRECTTION......Almost DeMille-ish at times; provides plenty of atmosphere and some spectacular effects

PHOTOGRAPHY .....................................................Very good
LIGHTINGS ..........................................................Good

STAR......Hasn’t exhausted her supply of bizarre headdresses or unusual evening gowns

SUPPORT........Antonio Moreno very well suited opposite for star and does good work; others Eric Mayne, Geno Corrado, Josef Swickard; Eileen Pringle and Walter Long

EXTERIORS .........................................................Appropriate
INTERIORS ................ Some big and lavish settings
DETAIL .................................................................Ample
CHARACTER OF STORY......Rich Kentucky girl disapproved by parents of South American aristocrat, wins him in spite of the objections

LENGTH OF PRODUCTION..............6,061 feet

To say that “My American Wife” is anything more than another typical Gloria Swanson offering seems superfluous because it is just one more vehicle to show off Paramount’s dazzling star in another series of pictures that include lavish settings, attractive atmosphere, some spectacular effects and, of course, Miss Swanson in a number of gowns that give her added distinction as a purveyor of thrills from a sartorial viewpoint. There are also some more equally bizarre and uncomfortable looking headdresses which will certainly give her feminine admirers something to talk about. She certainly is in a class by herself when it comes to unique modes of hair dressing.

Other than the star’s appearance the picture is not especially attractive. It offers one or two slight thrills in the way of a horse race and a duel. Beyond that there is some sort of conflict between two factions of a South American community, with the son of each family striving for the favor of an American woman. Sam Wood tells the story nicely and has spent a good deal of money; too much in fact, to provide some spectacular effects such as the flower carnival, a lavish party and the elaborate ball. Of course these things dress the story up extensively but it is great waste of money when the material is not deserving of it.

There is some slight humorous relief but the theme is mostly dramatic with the climax affording a rather forceful conclusion. The American girl pretends to favor the son of De Grossa merely to further her scheme to expose him for the attempted assassination of her lover, Manuel. The exposition is made at the height of the grand ball and gives the picture a satisfying ending. The star’s gown of ermine tails, worn in this scene, will undoubtedly cause considerable comment. Antonio Moreno is a desirable leading man and does very good work in this.

Story: Following a duel in which Manuel La Tassa avenges an insult to Natalie Chester, an American girl, Manuel is nursed back to health by the girl. She leaves when his people object to her presence. To verify her suspicion that all was not fair in the duel, Natalie patronizes Manuel’s opponent, Pedro, and after gaining the necessary evidence exposes him at the grand ball, wins the admiration of Manuel’s people and is happy with him.

For Star’s Admirers Or Where They Want Pictorial Appeal

Box Office Analysis for the Exhibitor

You know best what returns the Gloria Swanson pictures bring you. If she is a drawing card and your folks are satisfied with the pictures in which she usually appears, you can feel certain there will be no exception in the case of “My American Wife.” The star appears to splendid advantage at all times and for the benefit of your women folks, don’t fail to mention the variety of new and dazzling costumes which she displays in this one.

Talk about the star’s new leading man. He has many admirers who will probably be anxious to see him playing opposite Gloria Swanson. It may be better to talk about the lavish settings and more or less spectacular atmosphere. It is what a good many people want to look at so attract their attention to “My American Wife.” Say it is a Sam Wood production and you might mention the race and duel for the action events.
Notoriety Gets off to A Flying Start at the Clinton Square Theatre

EIGHT REELS OF ACTION IN WILL NIGHT'S "NOTORIETY"

Three times last night the audience at "The Clinton Square Theatre caught its breath amid different climaxes in the Will photo-play, "Notoriety," came. When the last ticker of the film was flashed, the unanimity of the audience was that the production had enough thrill and interest to fill three pictures in one.

When Arthur Best, impersonator Rod La Rocque, takes the scene in front of the theatre and defends his role, the audience could not applaud. An attack on the court-room and the gallery idol, the audience could not applaud. An attack on the court-room and the gallery idol, the audience could not applaud. An attack on the court-room and the gallery idol, the audience could not applaud. An attack on the court-room and the gallery idol, the audience could not applaud. An attack on the court-room and the gallery idol, the audience could not applaud.

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Alamo Theatre Holds Them Out With Will Nigh's Latest Society Smash

A Photodramatic Thunderbolt of Perpetual motion with an Array of Great Characters, Maurine Powers, Mary Alden, Rod La Rocque, Geo. Hockathorne, Richard Travers, J. Barney Sherry, Anders Randolph and others.

WILL NIGH'S PHOTODRAMA

“NOTORIETY”

Produced and Distributed by
L. LAWRENCE WEBER & BOBBY NORTH

Foreign Rights Controlled by
APOLLO TRADING CORP., 1600 Broadway, N. Y. C.
CURRENT RELEASES

AMERICAN RELEASING CORP.

Fools of Fortune .......................... 5,609 8-20-22
Queen of the Moulin Rouge ........... 6,700 8-20-22
Me and My Gal ............................. 5,433
The Woman He Loved ..................... 5,200 9-10-22
Timothy's Quest .......................... 6,375 8-27-22
The Trail of the Axe (Dustin Farnum) 4,428 11-1-22
The Mohican's Daughter ................ 4,700 11-1-22
The Danger Point ........................ 5,807 11-1-22
The Marriage Chance .................... 5,609 9-10-22
The Challenge (Dolores Cassinelli) .... 5,749 12-3-22
When the Desert Calls (Violet Heming) 6,159 11-19-22
What Foods Men Ave ..................... 6,087 12-3-22
The Super-Sex ............................. 5,749 12-3-22
As a Man Lives ......................... 5,800 12-17-22

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathe)

The Woman Who Came Back ............. 5,106 8-13-22
Dusk to Dawn (Florence Vidor) ......... 5,200 9-3-22
Grandma's Boy (Harold Lloyd) ........ 4,841 8-20-22
Till We Meet Again (Mae Marsh) ....... 6,000 10-29-22
A Bill of Divorcement (Constance Bennett) 6,000 8-15-22
The Woman Who Fooled Herself (May Allison) 5,491 11-12-22
Breaking Home Ties ..................... 6,000 12-17-22
Conquering the Woman (Florence Vidor) 5,887 12-17-22

Playas, Pictures, Inc.
The Storm ................................ 5,005 8-27-22
The Isle of Doubt (Wyndham Standing) 5,483 11-19-22
Face to Face ................................ 5,587 11-19-22
The Man She Brought Back ............. 4,792 10-8-22

FAMOUS PLAYERS-LASKY CORP.

Nov. 6 The Man Who Saw Tomorrow (Thos Meighan) .... 993 11-5-22
6 On the High Seas (Dalton Hoyt) ....... 7,171 10-1-22
13 The Young Rajah (Gordon Valentine) .... 7,705 11-12-22
20 Anna Ascends (Alice Brady) ........... 5,939 11-19-22
26 Clarence (Wm. deMille) ............. 6,146 10-22-22
27 The Impossible Mrs. Belloc (Gloria Swanson) 2,153 10-29-22
27 The Pride of Palomar (Cosmopolitan) .... 3,500 11-26-22
Dec. 4 Ebb Tide (Geo. Melford) ........... 2,136 11-24-22
11 Outcast (Elsie Ferguson) ............. 2,790 10-10-22
19 Ringed Wings (Stan Laurel Prod.) ........ 2,788 11-17-22
23 Back Home and Broke (Thos. Meighan) .... 4,138 12-10-22
Jan. 3 Kith In (Flemingsac Prod.) ........ 2,074 12-24-22
Jan. 8 Thirty Days (Wallace Reid) ....... 4,930 12-24-22
13 The Enemies of Woman (Cosmopolitan) 2,332 12-24-22
22 Missing Million (Alice Brady) ........ 5,870 9-24-22
29 The World's Applasance (Wm. deMille) ....

FOX FILM CORP.

Tom Mix Series
Just Tom ................................ 4,490 8-20-22
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Tom Mix in Arabia ........................ 5,173

William Farnum
Moonshine Valley ......................... 5,679 8-20-22
Without Compromise ..................... 5,173 9-24-22

Dustin Farnum
The Yosemite Trail ...................... 4,725 9-17-22
While Justice Waits ...................... 4,762 11-26-22
Three Who Paid .......................... 2,089 11-12-22

Shirley Mason Series
The New Teacher .......................... 4,453 8-13-22
Youth Must Have Love .................. 4,368 9-10-22
Shirley of the Circus .................... 4,668 11-12-22

William Russell
Mixed Faces ............................. 4,460 10-1-22
Man's Size ............................... 4,316 12-17-22

Charles Junior
West of Chicago .......................... 4,694 8-20-22
The Bells of San Juan ................... 4,762 11-26-22
Loss of Camp 4 .......................... 4,235 11-17-22

John Gilbert
Calvary's Valley ......................... 4,416 10-2-22
The Love Gambler ....................... 4,632 11-5-22
A California Romance ................... 3,992 12-10-22

Special
Who Are My Parents ...................... 8,361 9-10-22
The Village Blacksmith ................. 2,000 10-10-22
The Town That Forgot God .............. 10,613 12-10-22

FIRST NATIONAL

Fools First .................................. 5,770 8-13-22
The Magrercader (Guy Bates Post) .... 7,835 8-20-22
East Is West (Constance Talmadge) .... 7,737 9-3-22
The Light in the Dark (Hope Hampton) 5,600 9-3-22
Kindred of the Dust (W. R. Walsh) ... 8,422 9-3-22
The Eternal Flame (Nora Talmadge) .... 7,453 9-24-22
Skin Deep (Thos. H. Ince) .............. 6,303 10-8-22
The Bond Boy (Richard Barthelmess) ... 6,902 8-15-22
Oliver Twist (Jackie Coogan) .......... 7,600 12-17-22
Brawn of the North ...................... 5,000 11-19-22
The Pilgrim (Chas. Chaplin) .......... 4,000 10-19-22
White Shoulders (Katherine Macdonald) 5,966 11-26-22
Omar Mie Tetmaker (Guy Bates Post) .... 8,000 12-3-22
Minnie (Nelan Prod.) ................... 6,696 12-3-22
Lorna Dune .............................. 6,200 12-10-22
The Hottentot ......................... 5,983 10-17-22

GOLDWYN PICTURES

When Romance Rides (Zane Grey) ...... 5,903 4-16-22
The Dust Flower ........................ 5,651 7-9-22
Always the Woman (Ivy Compton) ...... 5,450 7-16-22
Voices of the City, (Lon Chaney) ..... 5,600 8-16-22
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Hungry Hearts ......................... 6,517 10-3-22
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Broken Chains ......................... 6,190 12-17-22

D. W. GRIFFITH, INC.

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The Headless Horseman (Will Rogers) ... 6,000 10-22-22

METRO PICTURES CORP.

The Hands of Nata (Clara Kimball Young) 6,997 8-13-22
June Madamess (Viola Dana) ........... 6,000 8-13-22
Youth to Youth (Billie Dove) .......... 5,693 10-29-22
The Forgotten Law ..................... 6,000 10-22-22
Enter Madame (Clara Kimball Young) ... 6,000 11-5-22
Love in the Dark (Viola Dana) ....... 6,900 11-19-22
The Toll of the Sea ..................... 4,600 12-3-22
Quincy Adams Sawyer .................. 7,500 12-3-22
Pen O' My Heart (Laurette Taylor) .... 6,000 12-17-22
Hearts Aflame ......................... 8,100 12-24-22

Tiffany Prod.
Broadway Rose (Mae Murray) .......... 7,000 9-24-22

RELEASING PROD.

Rex Ingram Prod.
Triffing Women ......................... 9,000 10-8-22

PREFERRED PICTURES—AL LICHTMAN

Rich Men's Wives ..................... 6,500 8-27-22
Shadows ............................... 5,000 11-5-22
Tohrs and Orange Blossoms ........... 6,971 11-26-22

FILM BOOKING OFFICES OF AMERICA (R-C)

The Snowshoe Trail (Jane Novak) .... 5,832 9-13-22
The Hound of the Baskervilles ....... 5,382 9-13-22
If I Were Queen (Alfred Hitchcock) ... 5,985 10-22-22
The Broadway Madonna (Dorothy Reiver) 6,000 11-19-22
Good Men and True (Harry Carey) .... 5,400 11-12-22
Thelma (Jane Novak) .................. 6,497 11-26-22
When Love Comes ...................... 5,900 12-10-22
Capt. Fly-By-Night ..................... 6,000
Poor Judgment In Direction and Unpleasant Detail Mar the Story

Edward Sloman presents
"THE LAST HOUR"
Mastodon Films, Inc.—State Rights

DIRECTOR .................... Edward Sloman
AUTHOR ...................... Frank R. Adams
SCENARIO BY ............ Hylia Hollis
CAMERAMAN ................. Max Dupont

AS A WHOLE.......Crook melodrama that outruns all of the similar productions for sensational thrills and gruesome effects

STORY.......Told in too much detail that is unpleasant and at times repulsive

DIRECTION.......Should know better than to offer some of the scenes that are included here

PHOTOGRAPHY ...............All right
LIGHTINGS ................... Suitable

PLAYERS......Milton Sills too good an actor to be wasted on such material; Carmel Myers in a rut again; a fine cast on the whole but handicapped by poor story

EXTERIORS .................... Few
INTERIORS ................. Adequate
DETAIL ...................... Overdone

CHARACTER OF STORY......Based on the idea that "for every wrong done you pay here—not hereafter."

LENGTH OF PRODUCTION .......6,929 feet

It does seem that a director of experience, such as Edward Sloman, would certainly know better than to offer a production containing as many unpleasant sequences as "The Last Hour," a crook melodrama based on Frank R. Adams' story "Blind Justice." Just why Sloman saw fit to run into such a mass of repulsive detail as that depicted in at least two instances is inconceivable and unjustifiable. There is a wholly unpleasant touch early in the story when a youth suspected of a bank robbery, is shot down by a detective. This is followed a little later by the interruption of a dinner being tendered the governor by a political boss when the governor suffers a paralytic stroke at the table. This same man is given a further chance to depict the agony of such an affliction when he is called upon to sign a pardon. Sloman not only shows poor judgment in repeating this but also allows agonizing close-ups of Eric Mayne, who plays the part, blinking his eyes and otherwise denoting the effects of a stroke.

Sloman still further carries out his intention to provide sensational thrills in the climax, a masterpiece for long drawn out suspense arrived at through a series of the most unpleasant and objectionable scenes that have come to the screen in some time. Milton Sills, is the innocent man doomed to be hanged for the murder of a political boss who happened to be, himself, the murderer of Sills' brother. While Sills checks off the hours on the walls of his cell, Carmel Myers, his sweetheart, begs a pardon from the governor. His stroke prevents her success and she forges the signature. A taxi driver robs her and leaves her on a deserted road. Meantime the hour approaches for the hanging. The hanging apparatus is successfully tested and you see Sills being led from his cell with the usual procession.

Sills is blindfolded and there are close-ups of the hand ready to cut the rope. The real murderer, the girl's father, arrives to confess and save Sills but is knocked down by an auto at the prison gate. The order for the hanging is given but the ropes refuse to work and Sills' life is saved for another hour while the thing is put into order. If folks aren't worn out by this time they are a marvel for endurance. Those who do sit through it would undoubtedly be willing to vote a like penalty for Edward Sloman for ever giving them such a picture in the guise of entertainment. It just isn't and he should know better than to offer it as such. Frank Adams' story might have served for a satisfying crook melodrama but not in the forced, exaggerated fashion of Director Sloman.

Will Do For Sensation Lovers But Not As a Clean-Cut Entertainment

Box Office Analysis for the Exhibitor

You better see this one and make your own decision. The picture cannot possibly appeal to people with refined tastes. They will refuse to accept it because it depicts unpleasant incidents that hardly belong in subjects prepared for entertainment purposes. Where they go in for sensational themes, the picture will undoubtedly be approved but that is its only chance of appeal.

It is a pity such a good cast has been wasted. Nearly everyone is well known and certainly Milton Sills deserves a better opportunity than that afforded by the role of Steve Cline, ex-crook and ex-war hero. Incidentally the war is also brought into play. Carmel Myers is not well suited to the emotional part given her. Others are Pat O'Mally, Jack Mower, Alec Francis, Charles Clary, Walter Long and Wilson Hummell.
LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)

Kleine Hammerstein Star Series

Under Outh.......................... 5,000

Bugsie O'Brien Star Series

The Prophets' Paradise

Chasing of the Night.................. 11,000

Special Productions

Love an Awful Thing (Owen Moore)........ 6,500

One Week of Love........................ 7,000

UNITED ARTISTS

The Man Who Played God (Geo. Arliss)........ 5,810

A Tailor-Made Man (Charles Ray)............ 8,449

Robin Hood (Douglas Fairbanks)............ 11,000

Tess of the Storm Country (Mary Pickford).... 9,900

Allied Prod. & Dist. Corp.

The Three Must Get Theres (Max Linder).... 3,842

A Woman's Woman........................ 3,892

UNIVERSAL FILM MFG. CO.

Jewel Features

Under Two Flags (Tricia Dean)............. 7,492

The Kentucky Lily....................... 3,398

Universal Features

The Loaded Door (Hoot Gibson)............. 4,430

Don't Shout (Herbert Rawlinson)............ 3,130

Paid Back................................ 4,920

Top O' the Morning (Gladye Walton)......... 4,620

The Galluping Kid (Hoot Gibson)........... 4,733

Caught Blufing (Frank Mayo)................ 4,517

Chester Originals (Herbert Rawlinson)..... 4,762

The Girl Who Ran Wild (Gladye Walton).... 4,609

The Long Chance........................ 4,836

The Lone Hand (Hoot Gibson).............. 6,790

Wolf Law (Frank Mayo).................... 4,463

Another Man's Shoes (Herbert Rawlinson).... 4,700

Broad Daylights........................ 4,964

The Lavender Bath Lady (Gladys Walton).... 4,113

The Jilt (All-Star)....................... 4,491

The Altar Stairs (Frank Mayo)............ 4,641

Ridin' Wild (Hoot Gibson)................ 4,166

Forsaking All Others..................... 4,463

One Wonderful Night (Herbert Rawlinson).... 4,673

VITAGRAPH

Super-Features

The Ladder Jinx........................ 6,000

The Ninety and Nine...................... 6,849

A Front Page Story....................... 6,600

Antonio Moreno

A Guilty Conscience.................... 9,122

Alice Calhoun

A Girl's Desire........................ 5,000

Little Wildcat.......................... 6,000

Alice Joyce

The Inner Chamber....................... 5,951

William Duncan

Where Danger Smiles....................... 5,000

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels)

Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Parc. Photopics (2 reels)

Mermaid Comedies (2 reels)

Cheser Comedies (2 reels)

Torchy Comedies (2 reels)

Christie Comedies (2 reels)

Vanity Comedies (1 reel)

Gastey Comedies (1 reel)

Educational Specials:

The Race of the Age (Man O' War), 2 reels;

Art of Diving (Kellerer), 1 reel;

Babe Ruth—How he Knocks the Ball Out, 1 reel;

Valley of Ten Thousand Smokes, 1 reel;

Modern Centaurs, 1 reel.

Bruce Sears Beautiful reel.............. 9,122

Chester Outings (1 reel)

Cheser Screens (1 reel)

Miscellaneous (1 reel):

Could Columbus Discover America, The C ener of Mt. Kaimul, Dexie

Sketchgraphs (1 reel)

Punch Comedies (2 reels)

Campbell Comedies (2 reels)

Ciné Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Burton Holmes Travel Pictures (1 reel):

Paramount-Long Sleeve Adventure Series (1 reel)

Paramount-De Haven Comedies (2 reels)

Paramount-Mack Sennett Comedies (2 reels)

Paramount-Magazine (1 reel); Pictorialny and Cartoons (weekly)

Paramount-Foot Nature Pictures (1 reel)

Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)

Toussieville Trolley (2 reels)

Henry Lehrman Comedies (2 reels)

Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

Clyde Cook Comedies (2 reels)

Mont and Jeff Animated Cartoons (1 reel)

Fox News (Twice a Week).

Serials: Bride 13 (15 episodes), Fantomata (20 episodes), Educational Entertainments (1 a week), Educational Entertainments (1 a week)

GOLDWYN PICTURES

Capitol Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Bray Comedies (1 reel)

Goldwyn-Bray Pictographs (1 reel)

Sport Review (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)

The Jolly Butler (Mary Astor) (2 reels)

The Young Painter (Mary Astor) (2 reels)

Hope (Mary Astor) (2 reels)

Charles Urban's Movie Chats

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

PATHE EXCHANGE, INC.

The Timber Queen (Serial)

Roach 1 reel comedies

Acap O. Faber's, 2/3 reel cartoons

Harold Lloyd reissues

Educational Specials: 3 reel reissues

Pathe Review, 1 reel educational

Topics of the Day, 1 reel

Pathe News, twice a week

Topics of the Day—I a week.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces

The William J. Flynn Series (Detective Series, 2 reels)

Chaplin Classics

Freedom News

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes)

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)

Famul Comedies—Ted Rider Series (Leonard Clapham) (2 reels)

Serials: The Flaming Idea, 18 episodes; The Vanishing Daggert, 18 episodes;

The Dragon's Nest, 15 episodes; Ring of the Circus (Eddie Polo); — episodes; The Diamond Queen (Eliseon Segdwick), — episodes; The White Horsemen, 18 episodes; De or Die (Eddie Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel)

Westerns and Railroad Comedies (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)

Star Comedies (1 reel) Where Eve Fell, No License (Billy Fletcher)

VITAGRAPH

Big V Special Comedies (2 reels)

Larry Semon Comedies (2 reels)

Jim Aubrey Comedies (2 reels)

KINETO CO. OF AMERICA

(Released through National Exchange)

Kineto Review (The Living Book of Knowledge), Second Series (1 reel)


LEVEY, HARRY, ENTRPRISERS

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

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

PRIZMA, INCORPORATED

26 Short Subject Color Pictures

"Heidi of the Alps" (2 reels)

"Hill, the Unknown" (2 reels)

Short Reel Music Film Product
"The Social Buccaneer"—Universal
Type of production..........................10 chapter serial
Those who hunt excitement, regardless of plausibility of story will find much that will please them in Universal's latest chapter play. Starring Jack Malhail, whose work in the Jack London "Fish Patrol" series during the past few months may have kept him before your crowd, it manages to hold the interest in spite of the somewhat jumpy story, by Frederic Isham from his novel of the same name. The producers have played up the vogue for imaginary kingdoms defended by beautiful princesses who are rescued from peril by the brave American, and if your crowd is inclined to like this sort of thing they will be interested in knowing about it. A good supporting cast includes Margaret Livingston as the little princess, William Welsh, Harry DeVore, Robert Anderson, Lucille Ricksen, George Connors, Buck Conners, Sidney Bracy and others. Robert Hill has directed and credited for the scenario is given Anthony Coldeway and Burdette Brown.

The theme, in brief, trimmed of course with stunts to give the necessary thrills, is that of young John Norton, before the war a society darling, now returning home from the trenches a two-listed American to find his father in jail charged with theft from the bank of which he is president. The money, placed there by American authorities to safeguard it for Thorwald during the war, has been returned to Princess Elsie who is now on her way to receive it. John lets his father think he is still the top that he was before the war, but secretly he dons his old doughboy uniform and sets out to clean up the crooked gang that is the cause of the trouble. How he wins the love of the princess as the doughboy and her failure to recognize him as the top may prove a little far-fetched to the more critical but the rapid action will make up for slight deficiencies of this nature.

"Tea N. Tea"—Cameo—Educational
Type of production..........................1 reel comedy
A good number of laughs should be resultant from Jimmie Adams latest, which has been directed by Fred Hibbard. Virginia Vance is having a birthday party but Virginia is not interested in anyone but Jimmie. A fat boy who is in love with her starts to spoil the party and by several sweet little tricks manages to have the cook leave, break three or four chairs and generally upset things, finally putting T. N. T. in the birthday cake which explodes and wrecks everything but Jimmie's love. A negro, whose name is not given, manages to inject several laughs without much effort.

"Paste and Paper"—Hal Roach—Pathe
Type of production..........................1 reel comedy
Rather more mirth-provoking than the average run of Paul Parrot's offerings is this one-reeler, and it has a good chance of amusing your crowd. Parrot is a novice in the paper-hanging business and has everything possible happen to him while making a rush job of papering the drawing room of a fashionable family. There is a laugh at the finish when he has hung paper on all the walls, covering both windows and doors and making himself a prisoner. But members of the family rescue him by falling through the paper which is as surprising to them as to him.

"Hazel From Hollywood"—Christie—Educational
Type of production..........................2 reel comedy
Farce, comedy, melodrama and thrills are all to be found in Christie's "Hazel From Hollywood" in which Dorothy Devore and Henry Murdock are featured. Dorothy Devore does some very good work as the awkward young miss from Iowa who goes to Hollywood to become a star. She actually does break into the films by accidentally getting into a burning building in a serial scene and is accidentally rescued by the hero. The producer refuses to erect another building so that the real star can do the scene and continues the picture with Hazel. Henry Murdock, Hazel's hick sweetheart, comes to rescue her from the villains of Hollywood and wrecks many a scene in his efforts.
Your folks will probably enjoy the studio atmosphere where desert love scenes become mixed with wild west stuff. To add a little more plot, Hazel overhears three bank robbers planning to actually rob the local bank whose officials have agreed to permit a fake robbery to take place for a scene. After much excitement she arrives with the police just as the robbery is taking place. The picture has real entertainment value.

"Stung"—J. K. McDonald—Pathe
Type of production..........................2 reel comedy
Directed by Mason N. Litson this Johnny Jones comedy tells its pleasant little tale in a smooth, interesting fashion, that will hold the attention and interest of almost any audience. Johnny is ably assisted by his usual company of youthful players headed by little Gertrude Messinger. A young actor arrives in the little town from the city and proceeds to break up a love affair by taking charge of an amateur performance of "A Midsummer Night's Dream." Johnny seeking to play a joke on him fills the donkey's head which the actor uses for the part of Bottom, with honey, but a swarm of bees, attracted to the honey fill the head instead. With eyes "stung" shut, the youth is seized by deputy sheriffs for running away with a partly paid for machine. This they sell to Johnny for the amount of the balance due and the love affair is patched up.

"The Terrible Tree"—Tony Sarg—Educational
Type of production..........................1 reel animated cartoon
Most artistic as well as entertaining is Tony Sarg's latest subject, which deals with an ancient knight's fabrications to his wife to account for his absence. He has been sent to get a basket of eggs and his flirtation with the egg dealers fair daughter causes the dealer to smash the eggs on his head. But he tells his wife a story of a terrible tree which became human in a most fantastic manner and held him in its claw-like branches. Will please a high-class clientele.

Pathe Review No. 2
Type of production..........................1 reel magazine
There are some very beautiful shots showing the path of the sun on water in the section entitled Photographic Gems that prove worthy of the name. Tinted and toned they stand out as one of the high spots of the Review. Some pictures taken in the New York aquarium show the shark and his small followers, and the Pathe Color contribution shows "The Cities That Time Forgot," in the province of Gard, France.
### INDEPENDENT FEATURES

#### SHORT REELS-STATE RIGHTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Production Company</th>
<th>Reviewed</th>
<th>Footage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADVENTURES OF T. S. S. CORP.</strong></td>
<td>Arrow Film Corp.</td>
<td>9-24-22</td>
<td>4,257</td>
</tr>
<tr>
<td><strong>ALLIED DISTRIBUTING CORP.</strong></td>
<td>Air &amp; Howell Comedies (12 reels), Pure and Simple (2 reels), Loquairine Lipa (2 reels)</td>
<td>10-15-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>ARROW FILM CORP.</strong></td>
<td>Tex Detective Series, Arrow-Hawk Mann Comedies (one every other week (2 reels)), Blazed Trail Productions (one every other week (2 reels)), Arrow-Newwood Dramas (2 reels), Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Bronze, The Strangers, Breach of the North, A Fight for a Soul, Beloved Brat, Cable's Island, Border River, Spotlight Comedies (2 reels), Champion by Chance, Soap Bubbles, Her Art of War, Ardath XLNT Comedies (2 reels), Wild Women and Tame Men, The Village Grocer, Hurricane, The Forceful</td>
<td>10-29-22</td>
<td>5,800</td>
</tr>
<tr>
<td><strong>AYWON FILM CO.</strong></td>
<td>Cap's Kidd (Eddie Polo) serial</td>
<td>11-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>GENIUS FILMS, INC.</strong></td>
<td>Women Men Marry</td>
<td>10-29-22</td>
<td>5,986</td>
</tr>
<tr>
<td><strong>PHIL GOLDSTONE</strong></td>
<td>The Cub Reporter (Richard Talmadge)</td>
<td>9-24-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>EQUITY PICTURES CORP.</strong></td>
<td>The Whispering Woman (Clarissa Kimball Young)</td>
<td>7-16-22</td>
<td>5,600</td>
</tr>
<tr>
<td><strong>HOWELLS SALES CO.</strong></td>
<td>Her Royal Love</td>
<td>10-29-22</td>
<td>6,400</td>
</tr>
<tr>
<td><strong>LEE &amp; BRADFORD</strong></td>
<td>The Unconquered Woman (Ruby De Remer)</td>
<td>7-16-22</td>
<td>6,400</td>
</tr>
<tr>
<td><strong>MARESTON FILMS, INC.</strong></td>
<td>Sure Fire Flint</td>
<td>10-29-22</td>
<td>6,600</td>
</tr>
<tr>
<td><strong>PRINCIPAL PICTURES</strong></td>
<td>Environment</td>
<td>12-4-22</td>
<td>5,700</td>
</tr>
<tr>
<td><strong>PRODUCERS SECURITY CORP.</strong></td>
<td>Square Fuss (Maclyn Arbuckle)</td>
<td>9-3-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>SANFORD PRODUCTIONS</strong></td>
<td>The Better Man Wins (Pete Morisson)</td>
<td>10-22-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>WM. STEINER</strong></td>
<td>The Right Way</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>TREASURE PICTURES CO.</strong></td>
<td>Welcome to Our City (Maclyn Arbuckle)</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>UNITY PICTURES</strong></td>
<td>Mr. Potter of Texas</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>WESTERN PICTURES EXPLOITATION</strong></td>
<td>The Country Flapper (Dorothy Gish)</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>WARNER BROS.</strong></td>
<td>The Wolf's Fangs (Wilfred Lyttel)</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>WILLIAMSON PROD.</strong></td>
<td>The Carrier (Nance O'Neil)</td>
<td>11-12-22</td>
<td>5,000</td>
</tr>
<tr>
<td><strong>AYWON FILM CO.</strong></td>
<td>Gump (1 reel each). Celebrated Comedies (1 reel each).</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>CLARION PHOTOPLAYS, INC.</strong></td>
<td>The Expose of Saving a Lady in Hall (2 reels)</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>FILM MARKET, INC.</strong></td>
<td>Jimmy Callahan, 12 reels.</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>GAUMONT COMPANY</strong></td>
<td>News (every Tuesday); Graphic (every Friday)</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>HERALD PRODUCTIONS, INC.</strong></td>
<td>Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>HORIZON PICTURES, INC.</strong></td>
<td>Norma Talmadge Reissues (fourteen) (each reel).</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>JOAN FILM SALES CO.</strong></td>
<td>Invisible Ray Series: Ruth Clifford and Jack Sherif (15 episodes) 21,000 feet; (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>LEE &amp; BRADFORD</strong></td>
<td>Squirrel Comedies Canadian Travelogues</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>PLYMOUTH PICTURES</strong></td>
<td>Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>PACIFIC FILM COMPANY</strong></td>
<td>White Cap Comedies: Featuring George Gey (Once-a-week (1 reel), Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels), Vernon Dent Comedies: Once-a-week (1 reel).</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>PIONEER FILM CORP.</strong></td>
<td>The Facts and Follies Series (1 reel); Luke McLure's Film-Opsy, each 15 reel.</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>PRUDENTIAL CORP.</strong></td>
<td>The Sonny Series, each 2 reels.</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>SACRED FILMS, INC.</strong></td>
<td>— The Hope Diamond Mystery (15 episodes).</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>SACRED FILMS, INC.</strong></td>
<td>— Producing Comedies Series (2 reels). Classy Fitzgerald</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>STOREY PICTURES, INC.</strong></td>
<td>Shadowland Screen Review (1 reel every 2 weeks) Federated Screen Review (1 reel every 2 weeks)</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>SWEETHEARTS PICTURES</strong></td>
<td>Shadowflaws (1 reel every 2 weeks) Kidnemases (1 reel every 2 weeks)</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
<tr>
<td><strong>WILLIAMSON PROD.</strong></td>
<td>All Haynes Comedies (1 reel every 2 weeks)</td>
<td>12-26-22</td>
<td>5,540</td>
</tr>
</tbody>
</table>
IS READ EVERY MORNING FROM COAST TO COAST FROM COVER TO COVER
“One Week of Love from an audience viewpoint, is made on platinum and set with pearls.” — Film Daily, Nov. 12-22.
Evans Resigns
From Eastern Penna. M. P. T. O. A.
(Officers Not Listed)
(Special to THE FILM DAILY)
Philadelphia — J. S. Evans, at the meeting of the M. P. T. O. A. of Eastern Penna. Friday when he resigned from the board of managers and as a member of the organization. His resignation of the board of managers was accepted, but the members present would not consent to his leaving the association.

Evans has been one of the leading figures in the activities of the Penna. branch of the exhibitors' league. He was vice-president of the local organization up to a year ago, and was, until recently, national M. P. T. O. A._committee man from this district. He was a strong supporter of Sydney Cohen for some time, but has recently disagreed with the latter on a number of subjects. As noted, he was dashed at the last meeting of the local association.

It is most likely that the resignation of Evans at this time is guided by his desire not to embarrass Sydney Cohen and the national organization and also not to hinder the progress of the incoming local officers.

New Officers Nominated
The following are nominated for the various officers of the Penna. organization, the formal election to take place on Jan. 19:

President, Dr. H. J. Schad, Reading; Vice-President, William C. Hunt, Reading; Second Vice-President, Floyd Hopkins, Harrisburg; Secretary-Treasurer, William Butler, Philadelphia; Board of Managers, 3 years each, George Kline, Harry Stephenson, Dr. Morris.

Boyd Chamberlain was re-elected to the board of managers to fill the vacancy of John S. Evans, resigned.

Cold
(Special to THE FILM DAILY)
Philadelphia — Many of the members of the M. P. T. O. A. of Eastern Penna. and Southern New Jersey are at the moment "cold" on the question of the national distribution or the booking association idea. They know too much of what happens with the Stanley Company.

Correction
In a report published recently relative to the address of the Theater Owners' Distributing Corp., it was stated that these offices were in the same building with the headquarters of the National Exhibitor organization, the M. P. T. O. A. This is incorrect. The M. P. T. O. A. is located at 19 W. 43rd St., while the Theater Owners' Dis. Corp. offices are located at 25 W. 43rd St.

The "Charles W. Morgan," oldest whaler in existence, on which "Down to the Sea in Ships," the new Hodkinson super-special, was filmed. Inset shows Raymond McKee in the crow's nest.—Advt.

What's Wrong?

Between 70 and 80 per cent of the exhibitors of this country are paying unfair prices for pictures. Lack of regulation as to methods; exorbitant demands of the big buying powers, coupled with competitive conditions at varying points brings this about.

And the great trouble is that in nearly all instances the exhibitors who can afford to pay the proper price don't and the load is passed on to the smaller houses who "pay the freight." If Hays can get started on straightening this out he can command the respect and attention of the exhibitors of this country instantly. But can he?

Here's the situation in a nutshell: There are just two classes of pictures. No more; no less. There are the big ones, which must gross somewhere from $350,000 up and the others. Now what happens? Well—but here's a story; a fact. It tells it all better than any argument that exists. In the Middle West the salesman of a certain company offered a so-called "big" picture for a week to a first run house for $800. "Don't want it," said the exhibitor. "Besides there isn't such a thing as an $800 picture for this city. You should either get $2,000 for the week, or $40 a day. We don't play anything in between." That same condition exists all over. Either you get "big money" or practically nothing.

What is the result? Simply this: A producer puts, let's say, $60,000 in a picture. It just misses being "big." A distributing company releases it. The boys who have a regular $7.50 a day rate won't pay a nickel more. It isn't big enough. Here and

(Continued on Page 4)

China Development
Important Americans as Well as Chinese Among Directors—Plans of Dragon Films

Officers and directors of Dragon Films, Inc., a five million dollar corporation which plans to open up China for motion pictures, contains names of importance both to this country, as well as China.

The better known Americans in the corporation include Anthony J. Drexel Biddle, Jr., a vice-president; James A. Thomas, vice-president and chairman of the board, who has for over 20 years been identified in the British and American Tobacco Co. in China; Charles T. Lark, who is trustee of the Mark Twain estate; Percy E. Mann, former president of the Eagle Soap Company; Morris R. Fishcher and Charles A. Meade, who together with Frank du Pont represent the du Pont interests, and Frank V. Chamberlain, probably the best known of all among film folk. Chamberlain was formerly with Famous Players and will be the manager and assistant secretary of Dragon Films.

The list also includes as President Chow Tschu, who has probably held more cabinet positions than any other Chinese and who has been for years prominent in the finances of China.

Selznick Officcs to Coast?

The report was confirmed Saturday that the entire Selznick offices contemplate moving to the Coast some time in the Spring.

It Pays

Wright Louis O. Macloon, Morosco Prod.

Dear Danny:

The old sheet pays. This morning I read of an electric light sign for rent on Broadway. Just a piker two inch ad. But that was what I wanted. Investigation showed it was the "Douglas Fairbanks in Robin Hood" flash on the corner of 45th and Broadway. Just next door to our theater. I closed the deal over the phone and on Monday night the sign will flash.

Oliver Morosco presents Leo Carillo

Mike Angelo

Morosco Theater Now

One month $2500 cheap for me and let me say quick results for $8.00 spent with THE FILM DAILY. Now, you read the sign and spend $8 of that $8 for two seats.
China Development

(Continued from Page 1)

A number of important Chinese are

included in the organization and it is

anticipated that through the influence

of these important Chinese, of China

that the development work planned

will be put through without difficulty.

Messrs. Thomas and Chamberlain

will leave New York in two weeks

and plan to sail for China on Jan. 26.

Headquarters will be established at

Shanghai where incidentally an ex-

change will be opened and a school

where projection will be taught to

1,000 Chinese youths.

New York headquarters are tempo-

rarily at the Bar Bldg., 36 W. 44th

Street.

Immediately upon their arrival in

China preparatory work to the open-

ing of 2,000 theaters will be begun.

There are at present but 68 theaters

in all of China and practically all of

these are in what are known as the

treaty ports.

Production will also be started im-

mediately upon the arrival of Cham-

berlain and for the first time in the

history of the screen some of the relic-

es and antiquities of old China will be

shawn in a production which will in

all likelihood be made in color. At

first all productions made in China

will be of an educational nature.

Chamberlain is working day and

night looking at film and he antici-

pates having 50 complete programs

including a short comedy and a fea-

ture ready when he sails. He antici-

pates needing 200 complete programs

at the start. All productions will be

retitled in Chinese.

About 2000 theaters or places where

pictures will be shown are expected to

developed within the next three

years. There are 430 million people

in China and 5,800 cities of a popula-
tion of 20,000 or more. Motion pic-
tures are practically unknown

throughout 80 per cent of China. At

present Chinese Theaters, Ltd., Ra-

mes and France and Goullette con-
trol the distribution of pictures in

China and between them practically

control the 68 theaters.

JUPITER FILM CORP.

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New York

We buy rights only for entire

Latin America.

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Film Daily.

THE SUPER 39

AGNES AYRES

in

"Racing Hearts"

Supported by Theodore Roberts

and Richard Dix

By Byron Morgan

Adapted by Will M. Ritchey

Released March 11

No. 10

Watch this Space Tomorrow for

No. 11

A Paramount Picture
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The Film Daily.

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

Story and Continuity
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Full of action, wonderful love theme. An out door story, only three interiors. Written for the box-office. For details address T-666,
c/o The Film Daily

Little Ads
BRING
Big Results
IN
The Film Daily

Library Stuff?
Foreign shots, atmosphere, wrecks, animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444
What's Wrong?
(continued from Page 1)

there come spasmodic bookings at better figures. But generally speaking the $7.50 price holds. What happens? The picture grosses less than it cost to make. The producer is sick.

Gentlemen, what are you going to do about it?

TALK OF CLOSING HOUSES

From the Northwest come reports of poor business. One of the biggest operators in that section is talking of closing over a third of his houses. "Rotten business" is his only comment. "Too many seats?" he was questioned. "Perhaps," he said, "but in addition film rentals are higher today than ever in history.

The prices we paid during the high water level of 1923 are a joke as compared to what we are being asked—and what we have to pay—today. It started with 'The Sheik.' Since then it has been a succession of prices that knock you cold. And you can't get out of the red."

THE PRODUCER'S SIDE

So with this kick aboard a big producer was asked about things. He didn't like the idea of talking. "Perhaps prices are high," he admitted. "But what can you do about it?" Salaries of stars are soaring. Directors are asking the earth. Sam Goldwyn is giving Fitzmaurice about three or four times what he got from Famous. Others after Fitzmaurice offered twice as much as his old contract. Valentino has enough offers to sink a ship. At five, ten times what Famous has him for, Schenck can leave First National any day. He can get a better offer for the Talmadge's anytime. Is First National making any money with the Talmadge girls? Ask any of the big men in First National. And print what they say—if they'll say anything.

"What brings it about? Exhibitors. They'll outbid each other all the time. They always have. They always will. Look at Fox. Giving Hearst somewhere between $40,000 and $50,000 for 'Knighthood.' Bucking the ABC who gave Abrams $60,000 for 'Tess.' That's the way it goes. It always will. And as long as they boost prices why should they kick?"

So there you are. And you're just where you started. But something's got to happen.

NICKELS AND DIMES

And here's what it must be. According to Ricord Gradwell, "We've lost our prospective," says he. "This business was built on nickels and dimes. They made a fortune for people in the early days. True; that was before the palaces were built and before everybody thought they had to spend a hundred thousand on every picture. You can do a lot with nickels and dimes. If you don't believe it look at the Woolworth Building. It was built with them. And from them. Exhibitor's will tell you they can't afford to reduce rentals. I'd rather reduce rentals than wave the sheriff's flag. Let some of those who say it can't be done try it. Sandwich in a popular priced night. See what happens. You can't run the big houses for Saturday and Sunday business alone. An empty seat is a challenge. To fill them. It isn't the pictures because they are better than ever. It's simply that the family can't afford to go at 40 or 50 cents a head. And there are usually four or five to the family. It takes too much away from shoes and stockings and food. 'Let's get back where we belong. And everybody will be better off.'"

THAT LYNCH DEAL

Sure a big one. Some millions involved. And Harold Franklin will get a chance to show something. Looks like a lot of theaters down South, will pass to other hands. Just as Franklin did in New England. Turned the Black string from a loss. To a gain. Pretty smart operator—that boy. It's the old story. You can't keep a good showman down. And Franklin is a good showman. Ask Mike Shea.

And Lynch gets out of pictures. Except for his stock in Famous. It's a lot, they say. Everybody feels happy. Kent included. Who can now run the exchanges as he wants to. And that's that.

DANNY.

---

W. W. HODKINSON

Do You Want Success For 1923?

Every Exhibitor Wants It
2,000 Reissues
Harry Atken and Oscar Rice Buy Old Triangle Output for State Rights Distributing

Harry E. Atken, former officer of Triangle, has re-entered the business as partner of Oscar Rice, a new company known as Tri-Stone Pictures, Inc.

According to Mr. Price, the company has bought from Percy L. Waters, former president of Triangle and from Hy Winkler, the entire domestic and foreign rights to the Triangle output both features and comedies which, in the total, aggregated 2,000 negatives. Price stated yesterday that the company intended releasing this vast amount of product in bulk, and that the amount chosen was the state right field.

The features in the list include productions which achieved a marked degree of popularity when originally released. They include productions starring Douglas Fairbanks, the Gish sisters, William S. Hart, Charles Ray, and Haritch Dorothy, Dorotho Dalon, Louise Glamm, Bessie Barriscale, Gloria Swanson, and many others.

The plan calls for the release of the first of a series of 12 two-reel key stone comedies, which will be available in the near future. The pictures will be re-edited in their entirety before released.

One portion of the business will cover sales of the motion picture rights to other producers. It is understood that the old Triangle company held rights to a number of vehicles which were never produced.

Gasnier Here
L. J. Gasnier, one of the featured directors of Preferred Pictures, releasing through A. Lissman, arrived in town yesterday from Los Angeles. He is at the Astor for 10 days.

Ordinsky to Make "The Exciters"
Richard Ordinsky, who was signed by Famous Players a few months ago will direct "The Exciters," in which Bebe Daniels will have the leading role. The picture will be made in the East.

Leave on Foreign Missions
Cresson E. Smith, former United Artists manager in Chicago, leaves on the SS. Ventura from San Francisco Jan. 23, for Australasia where he will remain for some time. H. Wayne Pierson, one of Paul La- zars' assistant sales managers, leaves this Saturday for the Far East. E. J. Eichenlaub has succeeded Smith in Chicago.

Mary in "Faust"
Postpones Dorothy Vernon to Make Classic—Lubitsch Will Direct Production

(Special to THE FILM DAILY)

Los Angeles—Mary Pickford's next vehicle will be "Faust" which Ernst Lubitsch will direct.

It was Miss Pickford's plan to make "Dorothy Vernon of Haddum Hall" next but the production has been postponed until summer.

Dennis O'Brien, Miss Pickford's advisor stated yesterday that he had not heard definitely that the production of "Faust" had been decided upon. At United Artists, the publicity department said that the coast report was correct.

It was recalled yesterday that W. Griffith had planned a production of "Faust" but that he had changed his mind because of expected difficulties with censors.

5 Millions in Deal
Papers in Lynch-Famous Players Transaction to be Signed This Week

A special dispatch to The New York Times from Atlanta says, in part:

"For a sum reported to be $5,000,000, the S. A. Lynch Enterprise Corp. has surrendered management of the Southern Enterprises, Inc., and its subsidiary corporations, to the Famous Players-Lasky Corp.

"Final contracts and agreements covering this, one of the biggest business deals ever consummated in the South, will be signed early next week and the agreement is made retroactive as of Jan. 1."

"It is also understood that the new President of Southern Enterprises, Inc., will be Frederick G. Lee, former President of the Irwin Trust Co. of New York and at present chairman of (Continued on Page 2)

Duncans Arrive
Wm. Duncan and his wife arrived yesterday, accompanied by E. L. Morarity, a Los Angeles newspaper man. At the Alqumum.

Ind'p'ts Lined Up
Coast Producers Seek Los Angeles District Attorney for Position Similar to That of Will Hays

Los Angeles—At midnight, New York time, a number of independent producers on the coast were holding a meeting here at which plans were discussed for the formation of an organization of independents similar to the one which is headed by Will H. Hays.

Credence is placed in local circles in the report that Thomas Lee Woolwine, district attorney of Los Angeles and Democratic nominee for governor is slated to head the new body at a salary of $100,000 a year. The tentative name of the organization is the Independent Producing Managers' Association but its personnel is being guarded carefully at the moment.

It is understood that Herman L. Roth, an attorney is largely instrumental in preparing the necessary arrangements.

Zukor Passes 50th Birthday
Adolph Zukor was the guest of home at a dinner given at Delmonico's Sunday evening by executives and department heads of Famous Players in honor of his fiftieth year.

John C. Flinn presided as toastmaster.

Woods Returns to Hollywood
Ferde Woods, formerly with Famous at Hollywood, left for the coast yesterday. It is understood that Mr. Woods plans to produce his own pictures in association with several other men recently resigned from Famous and other companies on the coast.

Loew Takes Over the Astoria
The Loew circuit officially took over the Astoria last night. The occasion was marked by the appearance of Marcus Loew, Rex Ingram, Alice Terry, Lewis Stone and Ramon Navarro. The theater started running Loew vaudeville yesterday, replacing Shubert units.

Lesser Buys Vidor Studio
(Special to THE FILM DAILY)

Los Angeles—Sol Lesser, president of Principal Pictures, has purchased the Vidor studio on which $100,000 will be spent in improvements. Principal will make 12 features there and space will be leased to other producers.

Western Pictures Exploitation Co. has been absorbed by the new Lesser unit of which Irving Lesser is vice-president, under I. Roseberg, secretary and treasurer.
5 Millions in Deal

(Continued from Page 1)

the finance committee of the Famous Players-Lasky Corp. A supervising executive to represent Mr. Lee and Mr. Franklin will probably be sent to Atlanta shortly.

Financial arrangements of the deal involve payment to the S. A. Lynch Finance Corporation of a large royalty over a period of years.

The above dispatch occasioned no comment from the Famous Players offices.

The first report of this transaction appeared exclusively in The Film Daily last Thursday.

Trudy With Ruby

Joe Truhi, former assistant to Nat Levine of Plymouth Pictures, is now connected with the Ruby Film Co.

Back Into Pictures

Ann Pennington, who has been appearing in vaudeville, is understood, is to form a company which will star a series of pictures. The plan goes through, production will be on the coast.

"Watty" Coming East

(Special to THE FILM DAILY)

Chicago—Watterson R. Rothacker left here yesterday for a ten day stay at the New York office. John G. Hahn, secretary of the Rothacker Film Mfg. Co., returns to Chicago the last of January. He has been installing a service system at the Hollywood plant.

"Three Openings"

"The Third Alarm," an F. B. O. release, opened for a four weeks' run at the Astor theater last night. "Hunting Big Game in Africa With Gun and Camera" started an engagement at the Lyric. Martin Johnson's "The Head Hunters of the South Seas," opened at the Broadway yesterday.

On Broadway

This Week


Next Week

Desmond's Double Killed
(Special to THE FILM DAILY)
Los Angeles—Doubling for William Desmond in an airplane, Jean Perkins, "stunt" man was killed here recently.

Wins Verdict Against Hostetler
(Special to THE FILM DAILY)
Omaha—Suit of George Munroe, former operator of the Gillette Theater, Beatrice, against the Hostetler Amus. Co. to recover a loan of $20,000 which Munroe made, has been decided in favor of Munroe, with a verdict of $21,925. Munroe alleges that the theater company promised to pay the loan on demand but to date they had only paid $2,000 of the amount.

Cuts and Flashes
Mary Alden, is working on Burton King's new picture, "The Garden of Desire" being produced by Whitman Bennett with Betty Bythyn.

Louis J. Pruch, formerly of the Vaughn Construction Co., has joined the production forces of Horn's Exploitation Service.

Alma Tell, Louis Wulheim, and Elizabeth Murray, have been added to the cast in support of Marion Davies in "Little Old New York."

The Hebrew Sheltering House League, New York City, will hold their 25th annual entertainment and dance at the Waldorf, Feb. 17.

Zeldman With Sacramento Pictures
(Special to THE FILM DAILY)
Hollywood—Bennie Zeldman who has just finished making "The Spider and the Rose" will be in charge of production of Sacramento Pictures Corp. of which Wm. H. Jobelmann will be general manager. Lamberti Hillyer will direct their first "Temporary Marriage" in which Kenneth Harlan and Mildred Davis will appear.

FOR SALE
Screen Rights to Edward Marshall's famous story

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Great Story and Title.
Published and Copyrighted 1912.

SCHUYLER C. HODGE
522 Fifth Ave. Room 707 New York

THE SUPER 39
"The Nth Commandment"
By Fannie Hurst
Scenario by Frances Marion
Directed by Frank Borzage
A Cosmopolitan Production

The same trio that made "Humoresque" and "My Man and His Wife," working in complete co-operation, have produced another triumph of heart-appeal in "The Nth Commandment." It is a story of the simple lives that Fannie Hurst knows so well, with much laughter and tears and drama as "Humoresque."

The great cast includes Colleen Moore, James Morrison, Eddie Phillips, Charlotte Merriam, and James Cooper. This picture has the kind of appeal that always means big money at the box-office, and is certain to rank as one of the big ones of the season.

Watch This Space Tomorrow For No. 12
In the Courts

Supreme Court Justice Gavegan has signed an injunction in a suit of the Fairmount Films against Metro and Loew's, Inc., restraining the defendants from using the title "Hate" for a film pending the trial of the suit by the plaintiff to prove its ownership of the title because of prior use of the same.

Supreme Court Justice Ford has signed an order dismissing the suit of the Standard Film Service Co., against the Stoll Film Co., Ltd., on the ground that the action has been dismissed previously against the Alexander Film Co., and the court stated at that time that the contract could not be enforced against the Stoll Co.

Supreme Court Justice Gavegan has signed a temporary injunction in a suit of John Rouman against the Chester Pictures, Inc., restraining it from offering for sale any negative in competition with him in the sale and distribution of pictures of the tramper, known as "Snooky," either under the titles, "The Jungle Romeo," "Bluebeard of the Jungle" or any other title. The case will be heard later.

Lusk in Washington
(Special to THE FILM DAILY)
Washington — Walter E. Lusk, formerly in the Cleveland office, is now in charge of First National Pictures Exchange here.

Frankle Leaves Blank
(Special to THE FILM DAILY)
Des Moines, Ia.—Abe Frankle has withdrawn from the Des Moines Theater Co., headed by A. H. Blank; retaining sole interest in the Casmo and remaining in charge of the houses at Cedar Falls, Creston, Albia, and Leon.

Wilmer and Vincent Protest
The following communication has been received from Walter Vincent, of Wilmer & Vincent:

"Editor Film Daily: In the issue of your 'Daily' of the 27th ult. there appeared an article, which seriously reflects upon this company.

"We realize that the function of a newspaper is to supply news to its readers, but is it news if it is not the truth? Your informant as to the Victoria Theater at Harrisburg, Pa., has himself been misinformed or else he has misrepresented you.

"In the first place, Wilmer and Vincent never cast longing eyes on the Victoria Theater. At the time that the Meeba, George owned and operated it, we were in friendly competition, and never even considered making purchase of their property. At the conclusion of the European War they decided that they wanted to return to Greece—offered the house for sale, naming a price. There were a number of individuals who were willing to buy, but their initial payment offer did not interest the Meeba, George.

"One day, they came to us with the proposition that if we would make purchase, they would take a very small first payment—thereafter the transaction was consummated. The theater under our management has been operated at a profit and until the industrial and financial depression became so marked in Pennsylvania, at a very large profit.

"It is difficult for us to understand why you left it within your province to make publication in the first place, of an article reflecting upon our management, of any theater. Since you have done so, we trust you will make publication of the substance of this communication, as a matter of simple justice."

P. A. POWERS

Do You Want
Success
For 1923?

Every Exhibitor
Wants It

See Thursday's Film Daily
Famous Signs Dwan

Director of "Robin Hood" Will Make Series—Herbert Brenon to Make

Famous Players announced yesterday that Allan Dwan, the last picture was "Robin Hood" has been engaged to direct a series of special productions, the first of which will be "Lawful Larceny." These pictures will be released as Allan Dwan Prod. are advertised like other director series of the Paramount organization. Edmund Goulding has been signed to adapt the play. Although no mention was made of the Paramount, it would not prove surprising if Hamlin appeared in the leading role. Dwan is now finishing "The Glimpses of the Moon.

(Continued on page 3)

Smith's Leave for Coast

Albert E. Smith of Vitagraph, and his wife, Jean Paige, left yesterday for the coast.

A. B. C. Gets "Ninety and Nine"

It is understood that the A. B. C. has secured Vitagraph's "Ninety and Nine" for early release.

Universal's Dividend

Stock holders of Universal at a meeting yesterday voted to declare a stock dividend of 450 per cent.

Bill to Repeal Censors

(Special to THE FILM DAILY)

Albany—Assemblyman Cuvilier, introduced a bill in the Assembly yesterday for the repeal of the censors. Senator James J. Walker will introduce this bill in the Senate in a few days.

The Troubles of an Exhibitor

Pneumonia Neve

Dear Sir Film Daily:

Well the convention's over. And like all of these things, we did what we expected and accomplished nothing. Danduff and Exzema withdrew from our league, but Split Lip came in and we are expecting an exhibition from Missoula, Idaho, so that we still have ten members O. K.

Our dinner after the convention was about the worst affair ever pulled out here.

Bvans of Chafed, made the opening address. When he finished the repartee started and continued all evening. Bvans said "Friends we are gathered here for the purpose of improving our condition. (Applause) We must look ahead to the day when exhibitors will run the business."

(Continued on Page 6)

Offer to Cohen

Independent Producers Approached M. P. T. O., President on Distribution—No Confirmation

Locally

(Special to THE FILM DAILY)

Los Angeles—Herman L. Roth, the attorney who is credited with being the important figure in the movement to combine independent producers in an organization similar to the Hays movement said yesterday that he had submitted a producing plan to Sydney S. Anson, president of the M. P. T. O., and that he had received a receptive response from Cohen.

The meeting scheduled for Monday night was held in Roth's office. Those present included Nat Spitzer, John P. McCarthy, John B. O'Brien, James Young, John D. Clemons, Eugene Kaufman, W. D. Russell, and a representative of Louis Burton. Nothing definite was decided upon at the meeting.

Thomas Lee Woolwine, as noted, has been offered the position as head of the organization but he declined. Roth that until the plan had been evolved in a more definite form, he could not make a decision. In film circles, here, the movement is not being considered seriously.

Owing to the death of his mother, Sydney Cohen was not in his office yesterday. No information was obtained relative to the Roth telegram. When W. A. Dine, president of the recently formed Theater Owners Distributing Corp, was asked about it, he said his first information was received from the coast dispatch appearing in yesterday's issue.

Sydney Cohen's Mother Buried

Mrs. Annie Cohen, mother of Sydney S. Cohen, was laid to rest yesterday.

C. O. C. meeting yesterday, a resolution of sympathy was passed and forwarded to Cohen.

Famous in Portland

(Special to THE FILM DAILY)

Portland, Maine—It is reported here that Famous Players will erect a large house at High and Congress Sts., to be ready early in the Fall.

And in the Theatre, the Mitchel string was taken over by the Goodsides who now have Portland practically "shined up." The Black Players' home office would discuss the Portland report or situation yesterday.

Proposed Contract

Formulated By C. P. M. A. In

England—May Prove Suggestive Here

Below will be found the terms of a proposed contract presented by the C. P. M. A. for use between English exhibitors and Film renters (distributors). This may prove of interest here in the view of the difficulty which has developed between the Hays organization and the several exhibitor bodies with reference to a proposed standard form of contract.

Terms of New Contract

The following are the terms of the new film contract between exhibitors and renters put forward by the C. P. M. A. A full report of the meeting at which the contract was discussed appears on page 31. Mr. W. H. Huish also discusses the subject in his weekly article:

(1) MEMORANDUM OF AGREEMENT entered into this ______ day of _______ between __________________________ (Renters of the one part) and __________________________ (the other part).

(2) WHEREBY the said Renter agrees to exhibit for the period of _________ days, the film known as __________________________ at the _________ theater, _________, ________, _______ of the _________ part.

Unauthorized

Gianinni So Describes Statement Regarding His Activities With Valentino

Dr. A. H. Gianinni, of the Bank of Italy, who has been on the Coast for the holidays, returned yesterday to New York.

When informed of the reports published that it was anticipated that he would make an effort to settle the Valentino case with Famous Players so that Valentino's pictures might be released through J. D. Williams, the Doctor declared that any such statement was without foundation of fact and that any statement regarding his interest in Valentino was without foundation.

The following communication has been received from Arthur Butler Graham, Valentino's counsel:

"There is no foundation whatever for articles in certain trade papers reporting a rumored settlement between Rudolph Valentino and Famous Players-Lasky Corp. "Mr. Valentino's speeches over the radio to millions of people, and his articles published in motion picture magazines show that he is fighting for a principle, and is fighting to the finish. "There has been no final determination of the action in the equity court. Preparations are being made to try the case when reached, and the evidence will be Mr. Valentino's complete justification for his present self-denial and courageous resistance."

(Continued on Page 2)
At Broadway Theaters

Capitol

"Light Cavalry" and "The Capitol March," played by the Capitol orchestra, were featured last, followed by the second of the Capitol Weekly News, a Ballet Diversissement, by Doris Nutts, Talia Tardes and Blanche O'Donnell. No "The Natural Born Flirt," a short reel, Evelyn Herbert and Frederick Jager sing "Forever," the music is "Weep, the love of the Soul, the Tears of the Heart." The feature is "One Week of Love with a Trip to Hollywood" and is part of a series called "The Tragedy of the Ages." Nadia Reisenberg makes her debut at the piano, rendering Scherzo, from "Concerto Symphonique." "A Stone Age Romance," the latest Andy at the Fair, and organ selections, close the program.

Cameo

"Favorite Minuets," the overture, "Ev'ning Star," played by John Priest, at the organ; a musical prodigy, "Voices of Paris" and final selections on the organ are the current musical numbers. The weekly program is the second of an organ concert, "Arcadian Meadows," the feature is C. W. Hurst's "Secrets of Paris." 

Proposed Contract

(Continued from Page 1)

In the case of the First Exhibition Rights (runs) being hired herein, the following theatres shall be barred for a period of 10 days after termination of this contract, except by written approval of the Exhibitor in writing, at the request of the Exhibitor in the case of the First Exhibition Rights (runs), they shall not be allowed to advertise the said film in any manner whatsoever until July 1, 1923, upon the termination of this contract, except by written approval of the Exhibitor.

Chas. O. Baumann, Pres.

Resources - $5,000,000 - Legal Rates

Producers & Stars

Represented. Also every form of financial service rendered in connection therewith—at legal rates.

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Knickbocker Building

Broadway at 62nd Street, N. Y. City

Telephone Bryant 2989

International Distributors of Motion Pictures

Inter-Ocean Film Corporation

INTER-OCEAN BUILDING

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New York

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When You Think Of

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Will Purchase

lease on desirable improved theatre property. All communications confidential. Write full particulars. Price, seats, capacity and equipment. Principals only. Address B-04, care The Film Daily.

Art Titles

Louis Meyer

Craftsmen Film Lab.

231 West 9th St.

Watkins 7260-7461
**Movie Kodak**

New Camera Said to Have Reached Technical Perfection—Eastman Experts at Work

(Rochester, N. Y.—"A movie kodak" is the descriptive title given a new invention which is said to have reached technical perfection at Kodak Park.

For three years camera and lens experts and chemical scientists have been heading efforts toward the perfection of a motion picture camera which could be used by amateurs. At last the experiments have borne fruit, and at a meeting Monday of the American Chemical Society Dr. C. E. Kenneth Mee, director of the research laboratory of the Kodak company, is lecturing on the new machine.

The camera, called the motion picture Kodak, takes a film of 16mm. in width. The standard motion picture film is 35mm. The capacity of the new kodak is 100 ft. of the small film, which is equal to 250 ft. of standard film. The action of the kodak is the same as the large standard professional cameras.

**Buffalo Strand Closes**

(Special to THE FILM DAILY)

Buffalo—The Strand here will close.

**Film Man For Mayor**

(Special to THE FILM DAILY)

Welland, Ont.—S. L. Lambert, owner of the Lambert here, is a candidate for mayor.

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**THE SUPER 39**

**WALTER HIERS**

in

"Mr. Billings' Spends His Dime"

with Jacqueline Logan

Screen play by Albert Shelby LeVino, from the story by Dana Burnet

Directed by Wesley Ruggles

Released March 18th

The first star appearance of the always popular Walter Hiers. He is a star who has been made by public demand, and there is no doubt that he will be a big box-office attraction.

No better vehicle could be selected than this. It's the story of a necktie salesman who suddenly gets mixed up in a South American revolution, and has many exciting and screamingly funny adventures. Supporting cast includes, besides Jacqueline Logan, George Fawcett, Robert McKim, Guy Oliver and Clarence Burton.

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**Famous Signs Dwan**

(Continued from page 1)

Famous also stated yesterday that Herbert Brenon will direct for the organization, his first picture to be "The Rustle of Silk" in which Betty Compson will star. Later, Brenon will make "The Woman with Four Faces," another Compson vehicle.

Tom J. Geraghty who has been in charge of production at the Long Island studio is returning to Hollywood to assume other duties at the Lasky plant. Lloyd E. Sheldon, until now Geraghty's assistant will be in charge in Long Island City.

**Moreno in "The Exciters"**

Antonio Moreno will be co-starred with Bebe Daniels in "The Exciters"' which, as exclusively noted in THE FILM DAILY, Richard Ordynsky will direct for Famous.

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**Incorporations**

Hartford, Conn.—Palace Theater Corp., Norwich. Capital, $150,000.


Dover, Del.—The United Radio Publicity Corp. Incorporators: H. G. Wilson, Frank C. Mooney, Charles Mooney. Capital $500,000.


---

**"LOVE'S OLD SWEET SONG"**

You recognize this line— So Will Your Patrons!

It's the title of a famous old American song and of a Lund Production featuring Louis Wolheim, Helen Lowell, Donald Gallow and Helen Weir.

**NORCA PICTURES, Inc. 1540 Broadway, N.Y.C.**
Newspaper Opinions

"One Week of Love"—Selznick Capitol

AMERICAN—* * * It is all extremely well done. Elaine Hammerstein, however, displayed dramatic power that was quite surprising.

TRIBUNE—It should prove great entertainment for all those who like their society pictures unadulterated.

TIMES—"One Week of Love," * * * pursues the course of out-and-out melodrama to a simple conclusion, which is, patently put on for the sake of its thrill without regard to the logic and aim of the story.

MORNING WORLD—Elaine Hammerstein * * * is distinctly Broadway caliber. But we are not so sure of that, either. If Fifth Avenue had cinema theaters, Miss Hammerstein would deserve to have her name there in lights as big as Nazimova's. * * * Even so, "One Week of Love" is as good a screen melodrama as Broadway has seen for a year, and Miss Hammerstein's performance is remarkably nice.

HERALD—The spectacle of an airplane crashing through the roof of a Mexican stele but is beautifully managed in this film. * * * There are other big scenic punch—

A railroad train crashing through a miniature bridge into a miniature river, and a heroine rescuing a hero on the brink of a waterfall. * * * In fact, "One Week of Love" is just about as obvious in theme as it is possible for a motion picture to be. * * * That it is more than adequately acted is a tribute to the skill of its director, George Archainbaud.

MORNING TELEGRAM—* * * a Western romantic drama acted with restraint and with several exciting scenes and much suspense.

MAIL—"The ship is well with us again, American, so far as this film is concerned." * * * The climax is a thrilling wreck, in which an entire train plunges from the edge of a cliff into a river below.

TELEGRAM—But it is, after all, the airplane scene which leaves the most indelible impression. An incredible amount of attention has been devoted to minute detail.

GLOBE—There are situations that are very alive and tense, and the theme as handled and directed is sufficient to hold the interest.

SUN—"One Week of Love," * * * is obviously "The Cleopatra" done to the tune of airplane motors and Mexican greasepaint. * * * In the end, the air parts come down on him quite tenderly and yet sensitively. * * * One wishes the picture could end right here, for the story * * * has proceeded quite flawlessly, and yet entertainingly, up to this point, full of natural human reactions, and under Archainbaud's judicious emphasis, direction showing snappy signs of life that distinguish the movie quick from the movie dead. * * * such a powerful, vivid and sensational wreck that one can forgive it readily even when the airplane parts are dropped in.

DAILY—* * * excellent film romance * * * "One Week of Love" gets away to a good start and maintains the tempo, even though most of its situations have lost their novelty for picture enthusiasts. It has two or three thrills that actually thrill.

October Exports

(Special to THE FILM DAILY)

Washington—Statistics covering exports of films during October, just made public by the Department of Commerce, show that shipments totaled more than 22,000,000 feet, with a value of approximately $750,000. The most important item was positively identified as 2,200,916 feet valued at $531,754, which was exported to the principal markets being Argentina, Australia, Canada, etc., the order named. During the month also there was exported 492,781 feet of exposed negative film, valued at $37,995, the most important market being England. Exports of sensitized but un-exposed film during the month totaled 9,215,143 feet, with a value of $195,837, the most important markets being France and Japan, the former taking half of the total exports.

Southwestern Notes

(Special to THE FILM DAILY)

Iowa Falls, IA.—The Poli has re-opened.

Cleveland—Frank Jene has been transferred to the F. E. O. office here as booker from their New Orleans office.

El Dorado, Ark.—The Rex, destroyed by fire, has been replaced with a new structure by M. J. Pruniski of Little Rock, and M. S. McCord of the El Dorado.

Willat Selecting Exteriors

Irvin Willatt is in Florida selecting exteriors for "Fog Bound" in which Dorothy Dalton will appear for Famous. This will follow "The Law of the Lawless" now in production on the coast.

"Omar" Exploitation

First National exploiting "Omar the Tentmaker," has devised a palladium to be used whenever the picture is shown. The cost will be from $15 to $300, depending on the material used in construction.

Fabian's Buy Strand

(Special to THE FILM DAILY)

Newark—The Fabian's have taken over the Strand here from Leo Rosenbluth at a high reported figure of $100,000. The Strand has been making the going hard for the Fabian's with high rentals.

Southwestern Notes

(Special to THE FILM DAILY)

Bridgport, Conn.—The Plaza Amusement Co. has been formed to take over the lease of Poli's Plaza here.

Simpson Co. Changes Name

(Special to THE FILM DAILY)

Dallas—The James P. Simpson Co., has changed their name to the Picken Theater Advertising Co.

The Most Talked of Author in the World is H. G. WELLS

His Most Famous Novel is "PASSIONATE FRIENDS"

Published by Harper and Bros.

READ BY MILLIONS

Everyone Will Want To See the Marvellous Picturization of this Literary Sensation

WANT FOR RELEASE DATE

GEORGE H. DAVIS

1600 BROADWAY

NEW YORK CITY

"Gene Roth Ought to Know!

He shows pictures that make money. He understands what to buy. READ:

[Telegram and other communications]

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AL. LICHTMAN CORP.

1650 BROADWAY NEW YORK NY.

HAVE MADE SPECIAL TRIP YOUR STUDIO TO PREVIEW "THE HERO"
"ARE YOU A FAILURE" "POOR MEN'S WIVES" AND "THE GIRL WHO CAME BACK." STOP IMMEDIATELY BOOKED ALL FOUR STOP BEN SCHULBERG'S INDEFATIGABLE WORK AT STUDIO PRESAGES LLOYDS INSURANCE FOR FUTURE PRODUCTIONS. STOP CONGRATULATIONS.

EUGENE H. ROTH,

GRANADA, CALIFORNIA AND IMPERIAL THEATRES.
$1 at 64.1 Cents
(Special to THE FILM DAILY)
New Haven—The purchasing value of the dollar today is 64.1 cents of its pre-war value, according to a compilation made by Irving Fisher, professor of political economy at Yale.

New First Nat'I Office
(Special to THE FILM DAILY)
Ottawa—The new exchange of First Nat'I has been opened at 1511 Chicago St. The exchange was formerly housed on Farnam St., but, as noted, was destroyed by fire several months ago.

$500,000 String For St. Paul
(Special to THE FILM DAILY)
St. Paul—it is reported that a group of local film lists will erect six houses in residential districts of this city to cost $500,000. Oscar Tatkin is representing the financiers and has acquired permits for two of the houses.

Capital Increases
(Special to THE FILM DAILY)
St. Louis—Southern Real Estate and Financial Co. raised its capital from $1,000,000 to $1,450,000; Columbia Theater raised its stock from $200,000 to $300,000; Midtown Theater Co. raised its stock from $100,000 to $450,000; Castle Amusement Co. raised its stock from $25,000 to $100,000; and Mid City Realty Co. raised its stock from $100,000 to $200,000.

Receiver Asked For
(Special to THE FILM DAILY)
Nebraska—A bill for receivership against the North Jersey Theaters Corp., owner of the Lyndhurst at Lyndhurst, New Jersey, has been filed by Libman & Spanier of New York. The latter corporation has a claim of $1,300 against the Lyndhurst corporation. John T. Collins admitted that the theater has been a loss from the start. Assets are reported to be about $90,000 and liabilities, including the mortgage on the property, about $85,000.

Robin Hood Big London Success
(Special to THE FILM DAILY)
London—A special correspondent of the Times reported: "It packed the Pavilion the first performance, and that astute shrinker from publicity, C. B. Cochran, has a good story to tell for the next, and they told it every time since that the house isn't big enough. England, even that England which Ambassador Page said was so beautiful on account of the thick green moss of tradition, has taken this Yank hero and his California fast-food setting to its heart. Leaping literally, as he does through one of the most English of all English traditions Doug must have had when he saw the film here. He may be satisfied. Even the Morning Post approves."

KEYSTONE COMEDY REVIVAL
France is worried!
England is worried!
The United States is worried!
Everybody is worried!

ALL THEY NEED IS A GOOD HEARTY LAUGH!

Of course, everybody remembers Keystone Comedies. No Program was complete without them, and, since then, real laughs have been few and far between. Audiences pay to be amused; that's why Keystone is the best known Trade Mark in pictures throughout the world. Recently, for whole days, we looked at Keystone comedies with some of the greatest laugh experts in the world and decided they would cure both world and Box Office troubles.

So, we're going to release, during the next six months, twelve of them, re-edited and re-titled, by a well known comedy producer and assisted by one of the screen's cleverest titlewriters, they will be protected as such by copyright.

All theatres are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

State-right exchanges are wanted in each state to cooperate with us in an intensive campaign of exploitation which will put these high class comedies on every screen in America. They must be of good business standing and financial responsibility.
The Troubles of an Exhibitor

(Continued from Page 1)

Just then, from somewhere, came a raspberry. It was a loud one too. Bevans refused to continue. Then the repartee started. "The Wholsum of Leprosy" said that Lena Glenster pulsed the raspberry and Lena made a witty comeback by saying, "Wholsum you're a darn sight better. Well that got a big laugh and Lena was forced to make a speech. Lena gets up and says: "Fellow exhibitors, I been wanting to speak but since this convention started and now that I am called on, I want to say that I have had a good time. I want to thank Mr. Deneker for his personal trouble." She sets down and boy you should have heard the applause it gets.

All over the room is shouts, the hole ten of them was shouting. I think I heard a raspberry or two, but didn't pay no attention to them. So I gets up and delivers the speech of the day, I says: "Ladies and Gentlemen (Mrs. Deneker is there with me) I am glad you all have had a good time and if there is anything you all have learned from my method of exhibiting, why welcome to it. "I admit I am a good exhibitor and if you holmets get any ideas, I'm glad." Well, that's where the repartee ended. I never heard such a raspberry in my life. Of course I could a planned it on Bevans, my nearest competitor but I'm not saying. But this much I know, anyone that tries to get a bunch of hick exhibitors together for their own protection, is a first class sap. I'm through with 'em.

I got a big lot of high class features coming in the next two weeks. I got that serial I got hooked with. Boy, it sure is a bed ridden feature. Every time I walk in on it, some one is either getting in, or out of their bed. I think its some kind of a tie-up with the Owen Daveno Company. That'll be all for this time except that I am going to Los Angeles next week. My wife won a free trip from the Rocky Mountain Gazette and I am going to see Boy—that Hollywood better look out. I'm thinking for picking my films from the studio direct and not bother in with no salesmen or exchanges.

Merry Christmas,

Yours,

CLEM DENEKER.

The Celluloid Salesman

"Jimmy" Granner writes:

"Regarding your pertinent comment with reference to salesman selling and being conversant with the product they are selling:

"It may interest you to know that there are now in our exchanges short sales reels approximately 1,000 feet in length titled 'The Celluloid Salesman.' These show the highlights and outstanding scenes of the picture, contain suggestions of exploitation value to the exhibitor, and also give him some ideas of the advertising accessories and novelties in conjunction with each picture to enable him to put it over as successfully as possible.

"Our sales staff has found that in the majority of cases exhibitors dislike using up time to see sales reels and we generally find that at such screenings a few scenes will suffer in sales. The explanation is that therefore, these reels are carried by our salesmen and are being shown. To the exhibitor an idea of the picture he is buying.

"These 'Celluloid Salesmen' will be issued with each of our bigger productions starting with 'The Stranger's Banquet.'"
Contract Completed
First National Secures Chaplin's Latest 'The Pilgrim'—Last of Series
First National officially announced yesterday that they had secured world rights to Chaplin's latest, "The Pilgrim." This is the last of the Chaplin's to me through First National. There have been a number of interesting developments with regard to this production and it is said that because various developments and complications, his original contract papers were presented to be served on Hiram Abrams United Artists through which organization Chaplin is obligated by contract to release a number of pictures.
Chaplin has in readiness a two-reeler which is said to be called "The End" which on one occasion was referred to First National in preference to "The Pilgrim." But the completion of the arrangements with regard to "The Pilgrim" nullifies the possibility of First National handling this two-reeler. "The Pilgrim" is over four reels in length. It is understood that a large sum was paid in cash for distribution rights to "The Pilgrim" and that Chaplin will have a sharing arrangement in the gross beyond a certain release date has been set for Feb. 26.

Ryan With Theater Owners Distributing Corp.
Arthur Ryan, for several years with the Griffith organization where managed road shows on various Griffith attractions, is now associated with the Theater Owners Corp., which has taken over offices until now occupied by the thru S. Kane Pictures Corp. The transfer committee is moving over to the associated Exhibitors offices on 48th

After Coogan
Last Reports Pickford and Fairbanks Want Jackie's Pictures for Distribution
The Associated Press yesterday reported the following from Los Angeles:
Douglas Fairbanks and Mary Pickford, his wife, as the first step of plan to enter upon independent production and distribution of cinema features made by other leading actors, the screen, have offered Jackie O'Connell, child film actor, a contract for pictures, and have announced his name for an expansion of the United

No Release Set
First Nat'l Not to Handle "Ten Ton Love"—Disagree Over Exhibition Value
It is understood that First National will not distribute "Ten Ton Love," an Ince production directed by John Griffith Wray. It is further understood that there has been a disagreement over the exhibition value set on the production.

Originally, according to report, an exhibition valuation of $75,000 was placed on it but when the executive committee met, the valuation was reduced. Ince refused to accept the figure and, for that reason the deal fell through. An effort was made to obtain a statement from Cobin Brown, Ince's New York manager, but he could not be reached at his offices yesterday.

Wants Couse in Film
At Lichtman yesterday wrote a letter to Emile Couse, the Nancy pharmacist, who has caused considerable discussion by his principle of effecting cures through conscious autosuggestion, in which he offered Couse $5,000 a week to appear in a film which would deal with Couse's methods.

Promises Two Units
One Will Make Fitzmaurice Prod. and Goldwyn Comedy for Sam Goldwyn
(Special to THE FILM DAILY)
Los Angeles—Samuel Goldwyn promises to have at least two production units. One will be headed by George Fitzmaurice, and the second by an as yet unnamed director, whose first picture will be Montagu Glass' "Portia and Pericles."

Goldwyn states that production will be centered here and that he may later sign several stars. He is silent on the subject of distribution.

George Fitzmaurice is now editing and editing "Bella Donna," for Famous Players. He is still under contract to that organization and has yet to make "The Cheat." Ouida Bergere, his wife, will continue to write stories and scripts for him under the contract with Goldwyn.

"Recky," Green Room Club's Guest
The Green Room Club will hold its second revel on Sunday night at which Samuel L. Rothafel will be guest of honor. Harry Reichenbach will be the toastmaster.

$50,000 For Film
"Producer Releasing Through Famous Players" Made Valentino Offer—Seeks Relief
Chief Justice John Proctor Clarke of the Supreme Court has signed an order whereby Famous Players is ordered to show cause why the injunction restraining Rudolph Valentino should not be reargued and altered so that Valentino can be permitted to earn a living. "So some occupation not in competition with the plaintiff—respondent's business."
Arthur Butler Tynan, Valentino's attorney, will also seek to secure a surety bond of $50,000 to indemnify Valentino against loss in the event that he should be successful at the trial.

In connection with this action, Valentino has sworn an affidavit that a producer who is now making films for Famous Players offered him $50,000 to appear in a film, designed to be completed in 10 weeks with a proviso that Valentino was to receive $5,000 a week if the production should run over the stipulated period. The affidavit alleges that a representative (Continued on Page 2)

Navarro To Be Starred
Ramon Navarro, whose work in "Trifling Women," as well as "The Prisoner of Zenda," attracted unusual attention, signed a long term contract with Metro yesterday. He will appear in the forthcoming Rex Ingram films, one of which will be "Skeen." and will later be starred.

"Success" Garson's First Ready
"Success," the first special made by Murray W. Garson, Inc., featuring Brandon Tynan has been completed. This is Tynan's first appearance in pictures. He has a strong following on the legitimate stage. The production was directed by Ralph Ince.
"Counterfeit Love" the second Garson production is now in work.

Short Stuff
Special Issue The Film Daily devoted exclusively to the value of short stuff in the building of programs.

SUNDAE, FEB. 18
Of unusual value to every exhibitor regardless of the size of his house. Watch for future announcements.
After Coogan (Continued from Page 1)

Artists' organization, the Los Angeles Times states today:

"The expense plans contemplate the production under the supervision of Mr. Fairbanks and Miss Pickford of feature films by eight or nine of the most popular screen artists. Mr. Fairbanks said that Jackie Coogan would be offered a contract with the United Artists calling for an advance of $500,000, and a guarantee of 60% of the profits of the first four pictures he would make at the Fairbanks-Pickford studio."

Iris Lesser is in California and when Max Roth was reached at Lesser's office yesterday, it was said it was all news to him.

Madge Kennedy Sails

Madge Kennedy sailed for a short trip to Japan yesterday. Upon her return she will start work on her second Kenneth picture.

Says Stock Issue Was False

At the hearing in bankruptcy against Max Spiegel, Walter Hays, vice-president of the Mitchell H. Mark Realty Corp., operators of the various Mark Strand theaters, charged that Spiegel had issued a false issue of voting trust certificates on common stock with a face value of $490,000 on which, Hays alleges, Spiegel secured bank loans to the extent of $327,000.

$50,000 For Film

(Continued from Page 1)

of the producer interviewed Adolph Zukor and pointed out that distribution would be handled by Famous Players inasmuch as the producer in question was obliged under contract to release all of his productions through Famous. The affidavit goes on to say that Zukor refused to act on promise that he has been offered to finance at $6,000 a week and another to make phonograph records at $5,000 a record plus a royalty.

Famous Players has been ordered to show cause at the Appellate Division Court House, 25th St. and Madison Ave. on Friday morning. Graham advances as a reason for a new argument that Valentino was induced to sign the contract with Famous under representations that it was the same as the Meighan contract.

The only producer who is making outside productions for Famous Players release is the Cosmopolitan Corp. (Hearst). At the studio yesterday no one could be reached to comment on the statement made by Valentino in his affidavit.

FOR SALE

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MELO - DRAMA BRYANT 1530

CALL - PHONE - WIRE

"JUST A MOTHER"

A Title That Means Something—at the Box-Office and a story that means something, for it is an adaptation of "Mrs. Thompson," by the famous novelist, W. B. MAXWELL.

"JUST A MOTHER"

With Isobel Elsom

NORCA PICTURES, Inc. 1540 Broadway, N.Y. C.

STUDIO—LABORATORY FOR SALE

EXCELLENT PROPOSITION

Concrete and Glass Building, 80x100, Three Floors; Studio, Laboratory, Executive Offices, Directors' Rooms, Dark Rooms, etc. Traveling Crane for Lights. Grounds, 100x200. Street Frontage. No Encumbrances. 45 Minutes from Broadway. Reasonable Price and Terms.

EDWARD L. KLEIN COMPANY

EXPORT—FILMS—IMPORT

152 West 42nd St.
NEW YORK CITY

"Knighthood" Held Over

"When Knighthood Was in Flower" will be held over at the Rivoli for a second week.

"Drums of Fate" comes to the Rialto next week.

CHAS. O. BAUMANN, Pres.
RESOURCES—$500,000—LEGAL RATES—

PRODUCERS & STARS represented. Also every form of financial service rendered in connection therewith—at legal rates.

GREAT NORTHERN FINANCE CORP.
Knickerbocker Building
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Telephone Bryant 2909

NEUTRICAL ITURES

15 CENTS PER FOOT
24 Hour Service if necessary
SIMPLEX TITLE SHOP
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WANTED for ENGLAND
Features—2 reel comedies. Two reel dramas. Also big features for Czechoslovakia. Send press books and full particulars.

C-12 c/o Film Daily.

NEGATIVE TITLES

10 cents per foot, including cards.

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24 Hour Service if necessary

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15 CENTS PER FOOT

24 Hour Service if necessary

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YOU DON'T HAVE TO TELL THE WORLD

We appreciate how great many business men feel about discussing their financial affairs. You will find our service confidential, sympathetic, speedy and effective. Bring your problem to us. We specialize in financing film propositions.

CHROMOS TRADING CO.
1123 Broadway
Suite 616
Phone Chelsea 8284
SUCCESS

A PICTURE THAT WILL LIVE FOREVER
SUCCESSION
A MOTION
ACHIEVED
DIRECTED BY-
RALPH INCE

The light through the shadows
The warning
The toast

IN EVERY MAN'S HEART IS A QUESTION MARK

Distributors are invited to contact
MURRAY W
522-5th Ave. New York City
Once Upon a Time

The Opening Night

Behind the Scenes

The Man Who Lost

With a Cast of Notable Artists

Based on the Famous Broadway Stage Play

Communicate with Arsson Inc.

Alone Vanderbilt 8056
A Screen adaptation of the famous play

SUCCESS

of which the critics said—

NEW YORK AMERICAN:
"Success" greatest play since the Music Master.

BOSTON GLOBE:
"Success" has rare heart interest.

PITTSBURGH PRESS:
A strong heart story with the proper mingling of pathos and humor.

A picture that lends itself to great exploitation without exaggeration.

Distributors are invited to communicate with
MURRAY W. GARSSON INC.
525 5th Ave., New York City — Phone 94512, 5156
Among The "Independents"

New Arrow Product
Two Series of Short Reels and a Serial Lined Up—Two New Special Representatives
Arrow has contracted for a batch of new product. One series is composed of 12 two-reel novelty reels, known as the Tom and Jerry series, in which the characters are modeled from clay. A second group is composed of 26 comedies, half of them of the Mirthquake brand, featuring Bobby Dunn and the other half, Broadway comedies, Eddie Lyons will make a series. Francis Ford will make a serial to be called "Adventures of the South Seas," starring Peggy O'Day. Two new special representatives are George Hamps and I. L. Robinson.

Hurd Completes New Comedy
Earle Hurd, has finished a new cartoon comedy for C. C. Burr, president of Mastodon Films, Inc. This is called "Chicken Dressing."

Melo Comedies
Johnny Hines' comedies will henceforth be known as "Melo Comedies." This is a word coined by Harriette Underhill of the Tribune in her review of "Sure Fire Flip."

New Australian Producing Co.
Austral Super Films, Ltd., has been formed in Australia to produce pictures, and will purchase outright the Austral Super Films Syndicate, who have completed "Circumstance" and "A Daughter of Australia."

Superior Film Statement
(Special to THE FILM DAILY)
Philadelphia—E. A. Jeffries, president of the Superior Film Exchange, questioned regarding the statements in the anonymous letter relating to that exchange, declared that it was not true that Superior is out of business and said that aside from the officers there are no more than seven or eight exhibitors interested in this exchange with a total investment of about $1,500. Generally, this exchange was formed as a co-operative distributing company with about 30 exhibitors as stockholders, a total of $7,000 in stock was sold. The company was then a solid co-operative one, no one having received any commission or salary for the sale of stock. Later the officers of the corporation purchased the holdings of all but about six of the seven men.

Suit Over Feature
Housman Comedies File Attachment Against Chaplin Classics Over "Snatching Hour"
An attachment for $18,803 against the property of the Chaplin Classics, Inc., has been filed in the Supreme Court by the Housman Comedies, Inc. The complaint alleges that on May 29 last, the plaintiff made an agreement to lease to the Clark-Cornelius Corp., a five-reeler "The Snatching Hour" for $200, which was to be payable five months after the film was released. It is alleged that the film was released July 1st, but that only $1,196 has been paid. It is also stated that the Chaplin Classics, Inc., has taken over the business of the Clark-Cornelius Corp.

The attachment was served on E. E. Murphy, of 416 216th St., Edgar Lockwood, assistant treasurer of the Guaranty Trust Co., where it is alleged the defendant has funds on deposit, and on S. J. Rollo, vice president of the defendant at 217 W. 46th St.

Hank Hearns Manager
(Special to THE FILM DAILY)
Atlanta—Hank Hearns has been promoted from salesman to branch manager of the Southern States office.

"Broken Violin" Near Completion
Atlantic Features, Inc., have almost finished work on "The Broken Violin," which Jack Dillon is directing for Arrow release. This is the first of a series.

Open New Offices
(Special to THE FILM DAILY)
St. Louis—The Nat'l Film Publicity Studios have moved into their new offices at Duncan Ave. and Sarah St.

Werner Gets "Notoriety"
(Special to THE FILM DAILY)
St. Louis—Sam Werner, United Film Service has acquired the South Illinois and Eastern Missouri rights to "Notoriety."

Opera Scenes With Film
Basil Horsfall, has entered into an arrangement with American Releasing whereby he will present "The Bohemian Girl" in Canada in conjunction with a presentation of the opera.

First Ready
The Nat'l Non-Theatrical announce the "Cradles of the Washingtons" is ready for release. It is the first of a series called, "Lives of Our Presidents," and was made in England under the auspices of the Sulgrave Institution.

Health Films
Gilbert Tucker, Jr., who has completed 26 health films for the New York State Health Department, says that these pictures have proven very valuable, and that his department contemplates more extensive production of similar pictures.

KEYSTONE COMEDY REVIVAL

Since our announcement yesterday, of our initial series of twelve Keystone Comedies, we have been very much gratified by the approval with which our plan is acclaimed by the motion picture world. Without a dissenting voice, every film man we have seen since, has agreed:

That Keystone is the best known comedy trade mark in the world;
That Keystone Comedies are the best ever made;
That the public will receive them with open arms;
That everybody who buys them is going to make big money!

TRI-STONE PICTURES, Inc.
STRAUS BUILDING
565 FIFTH AVENUE
TRIANGLE PICTURES
Oscar A. Price
KEYSTONE COMEDIES
Newspaper Opinions

"Hunting Big Game in Africa"
Lyric

TRIBUNE—There is more drama in a single reel of the African big game-hunting picture than in a bale of Hollywood productions.

DAILY NEWS—Monday night we saw a picture which thrilled, delighted and entertained us as much as anything has in years. We’re afraid our typewriter is going to stutter when we try to tell you about it. It is called “Hunting Big Game in Africa,” and it is absolutely fascinating.

AMERICAN—A vivid record of the thrills and chills of the jungle, the H. A. Snow production, “Hunting Big Game in Africa” shown at the Lyric Theater, is well worth seeing.

EVENING WORLD—Comparison with the pictures taken by the Paul Rayner expedition a decade ago is inevitable, and while the Snow pictures show nothing quite as tense and thrilling as the famous water hole scene of the Rayner pictures, they are better balanced and provide fully as good entertainment.

HERALD—For H. A. Snow, who went into the heart of darkness with his gun and his camera, has made a film that is worth while from a dramatic as well as an educational point of view.

MAIL—Superlatives are dangerous, yet this picture seems to surpass all of its predecessors, excellent as some of them have been. It is a marvelous panorama of wildlife marked by unusual clearness of photography, interesting subjects and exciting moments.

SUN—“Hunting Big Game in Africa” easily impressed this reviewer as the most fascinating animal picture he has ever seen. It even exceeded in entertainment power Paul J. Rayner’s classic series of close-ups of wild animals at the water hole. It is exciting and humorous. In spots it is very beautiful.

GLOBE—** * * an example of the cinema at its best. A more uniformly interesting and sensational looking picture has not been shown on Broadway in many a day.

"The Third Alarm"—F. B. O. Astor
TRIBUNE—The ending is the happiest ending that ever you saw, no matter how many pictures you have seen. * * *

There are some thrilling fire scenes in the picture for which we were glad.

EVENING WORLD—There’s a fire—well, go see “The Third Alarm” and you’ll both laugh and weep. It is truly a thrilling, replete with heart throbs and excitement.

JOURNAL—This photodrama * * * is plain, unadulterated melodrama, but it is a brilliant example of how surpassingly fine screen melodrama can be made.

TIMES—“The Third Alarm” * * * wastes no time with non-essentials. Like the Fire Department with which it deals, its object is to get there without stopping to explain how or why. Its object being to supply the familiar brands of “pathos,” “comedy,” “true” and “thrills” preferred by many movie fans, it proceeds at once to supply these commodities in large and labeled quantities without regard for continuity, logic or the questions of the counterintelligents.

PEST—There is good stuff in the film, authentic material for the human interest appeal, the skeleton of an interesting plot, perfectly hair-raising fire-scenes, and some good acting. * * * It suffers from an excess of plot and sub-plots, which makes its continuity jumbled; it is also open to fair criticism for the use of too many stock devices. * * *

"Secrets of Paris"—C. C. Burr Cameo
DAILY NEWS—Paris doubtless has many more secrets than were disclosed at the Cameo Theatre Sunday night, but the ones that the picture does put on view for us are mainly unpleasant. * * * We should say here that Willie Collier is the best of the many males in the cast.

MORNING WORLD—A picture as colorful and as pulsating in its dancing and its knitting and its drinking at this show according to records of past similar photodramas, stand them up in the tin Cameo all this week and next week too, if it remains there so long.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN POSITIVE FILM
faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

AT LAST!
A State Right method of production and distribution has been brought to a real commercial basis.

Our franchise for ten super feature attractions (the first six of which have been completed) are now being awarded to those exchanges who show progressive business policy and who do not gamble. The first six releases are entitled

"FLAMES OF PASSION"
"THE WAY OF THE TRANSGRESSOR"
"THE POWER DIVINE"
"A CHILD OF THE GODS"
"THE MINE LOOTERS"
"HIS LAST ASSIGNMENT"

No state right man or theatre owner will ever apologize for marketing this product and they will be bound to make up the loss that they suffer on other pictures.

These productions are not being sold at 200% profit because we expect to continue to do business with the buyers.

The state right business man will lose no time in addressing

INDEPENDENT PICTURES CORPORATION
1540 Broadway, Loew State Bldg., New York City
Phone Bryant 3993
Metro Bids, Too
Making Overtures to Jackie Coogan—Lessers Making No Effort to Keep Him
(Special to THE FILM DAILY)
Los Angeles—Metro is in the field for the services of Jackie Coogan. Officials at the studio state that nothing definite has been done, while at the Fairbanks studio the same statement is made.

It is understood that Fairbanks is personally interested in the Coogan deal on behalf of Allied Artists. Apparently, Sol Lesser is not making a determined effort to keep Jackie. The indications are that when "Toby Tyler" is completed, Lesser and the Coogan interests will start amicably. (Continued on Page 2)

S-L Plans "McGrew"
S-L Prod. will produce "Dangerous Dan McGrew." This will follow "Your Friend and Mine," which Clarence Badger directed. In "McGrew," Lon Chaney, Barbara La Marr and Willard Mack will have the leading roles. S-L will also produce "Red Bulldogs," by Willard Mack. Metro is expected to handle distribution.

Clem Deneker
The famous exhibitor who has "sweated up" Pneumonia, Nev., and whose experiences have proven a delight to the readers of THE FILM DAILY, is coming to New York.

At the AMPA luncheon yesterday Harry Reichenbach, who has been on a trip West for the Mayer productions, when asked to talk of his experiences, said he had met Deneker; that Clem told him he was coming East to secure about 30 prints because his shows never arrived as per schedule, and to get some ideas on exploitation. He told Reichenbach that he had booked a picture called "Passion of the Third Floor Back," and when it arrived discovered it was only an episode of "Who Is Number One?" the famous old Famous serial.

He also announced that arrangements had been made for Clem Deneker to sneak to the AMPA, and Deneker was invited to attend the lunch next Thursday. Seats should be at a premium.

Allied Release
Woods-Buchanan-Harris Productions To Go Through Abrams' Organization

Allied Authors, Inc., the Frank Woods-Thompson Buchanan-Elmer Harris combination, will release through Allied Artists Corp. Harry Abrams admitted this yesterday, but said he could add nothing at the moment regarding the first release or just how many pictures were included in the contract.

It will be recalled that shortly after Woods resigned as producing director for Famous Players he, together with Buchanan and Harris, formed the above named organization to produce their own pictures. It has reported at various times that Penrhyn Stanlaws would join the trio but this has never been verified.

Flint in Town
Motley Flint, well known Coast financier, head of the Los Angeles Savings & Trust Co., arrived yesterday.

Arbuckle Starts Production
(Special to THE FILM DAILY)

Los Angeles—Roscoe Arbuckle has started work on a two-reel comedy here for the Screen Comedy Company, an organization backed by San Francisco money.

WARNERS CLOSE BELASCO DEAL
Will Have Active Aid of Great Stage Producer in Preparation of Scenarios and Also in Cutting and Titling Belasco Successes First Three Set

Warner Brothers, through a deal closed yesterday, have brought to the screen the greatest theatrical producer of America—David Belasco.

According to the contract, and an understanding reached between the great stage craftsman and the Warners, Belasco will aid in the preparation of the continuity and will oversee the completed productions before they are cut and titled so that the pictures may have the benefit of his vast experience.

The first three Belasco productions to be made by Warners include, "The Golden Daguerreotype," "Little Lord Fauntleroy," and "Dobbs." Two of these will be in readiness for next season. There is a possibility of "Tiger Rose" and "Kiki," both with Lenore Ulric in the star parts also going to Warners in the early future. It is understood that upwards of $250,000 figured in the deal, and in production Belasco has a sharing arrangement in the profits of the productions.

As a result of the closing of the transaction, it would not be surprising if Belasco and his general manager, Ben F. Roeder, visited the Warner studios in Hollywood next summer.

The deal between Warners and Belasco was started early in the Fall.

Many efforts have been made to interest Belasco in picture making. A few of his plays have been sold as picture material, only recently first National having purchased "The Girl in the Golden West." But all efforts to secure co-operation of

(Continued on Page 4)

Powers Back from Coast
P. A. Powers of the F. B. O., returned yesterday from the Coast. He is enthusiastic regarding the production schedule, and says there are eight units at work for P. B. O.: the Harry Carey company; Ethel Clayton, George O'Hara in the Wiwter series, "Fighting Blood," Carter De Haven; Jane Novak, Warner Baxter and Deanna Durbin. In addition Emory Johnson, whose "Third Alarm" has just been released, is working on a letter carrier story.
The Preferred 8—

**RICH MEN'S WIVES**
A Gasnier Production

**THORNS AND ORANGE BLOSSOMS**
A Gasnier Production

**POOR MEN'S WIVES**
Directed by Gasnier

**THE GIRL WHO CAME BACK**
Directed by Tom Forman

These tremendous box office attractions are backed up by elaborate advertising, exploitation, publicity and the personal guarantee of

Al. Lichtman

President Al. Lichtman Corporation

**ART TITLES**
LOUIS MEYER
Crafts: Ten Film Lab.
251 West 19th St.
Watkins 7260-7461

**CHAS. O. BAUMANN, Pres.**
**RESOURCES—$5,000,000**
**LEGAL RATES**

**PRODUCERS & STARS**
represented. Also every form of financial service rendered in connection therewith—at legal rates.

**GREAT NORTHERN FINANCE CORP.**
Knickerbocker Building
Broadway at 42nd Street, N. Y. City
Telephone Bryant 2989

**THE FIGHT DAILY**

Friday, January 12, 1923

Copyright 1923, Film and Film Folks, Inc. Published daily at 2173 West 44th St., New York, N.Y., by WID's FILM and FILM FOLKS, INC.


**Brockell On Long Trip**

Floyd M. Brockell has started on a trip around the country that will take him into Mexico and Canada. He will return to New York March 17th.

**Dave Thompson With Fox**

(Special to THE FILM DAILY)

Los Angeles—Dave Thompson, formerly with Metro, is now managing the Fox Sunshine Comedies, succeeding Fred Borton, who is handling the business end of production.

**“White Rose” Unit Going South**


**Weiss Buys One Reelers**


**Found West Prosperous**

John E. Storey, Pathé general representative, has returned from the West where he found business good in San Francisco and Los Angeles. The only depressed conditions he met with were limited to the small wheat belt south of Spokane and to the apple area in the same district, where much of the crop had been left on the ground. In Salt Lake City, Denver and other interior cities he found business much improved.

**Metro Bids, Too**

(Continued from Page 1)

At the Lesser offices it was stated that Jackie's father feels that the time has arrived for Jackie to branch out on his own as a full-fledged producer.

“Oliver Twist” is now playing first-run engagements throughout the country. “Daddy,” the next on the Coogan schedule through First National, will be released in about three months. “Toby Tyler” will also be a First National release along in the summer, and that is as far as the Lesser deal with First National goes.

When Hiram Abrams was asked yesterday what he knew of the Fairbanks' deal with Coogan, he said: "If true, it looks mighty good to me."

**Brooks on 10 Week Trip**

E. O. Brooks, Pathé serial sales manager, left Saturday for a 10-weeks' visit to Pacific Coast cities.

**Fox's “Salome” Revived**

The Fox offices announced yesterday that a revival of "Salome" would be released on the 14th.

**Paramount Managers Here**

M. Kemper, Albany manager and Allan Moritz, Buffalo manager for Famous are in town.

**“Four Horsemen” Revival**

(Special to THE FILM DAILY)

Los Angeles—A revival of "The Four Horsemen" will open soon at Miller's Theater for an indefinite run.

**Percy and Cody Added to Schenck Cast**

(Special to THE FILM DAILY)

Los Angeles—Eileen Percy and Lew Cody have been added to the cast of "Within the Law," now being directed by Frank Lloyd.

**International Distribution of Motion Pictures**

**INTER-OCEAN CORPORATION**

INTER-OCEAN BUILDING 11 WEST 42ND ST. NEW YORK BRYANT 7912

**WHEN YOU THINK OF FOREIGN THINK OF INTER-OCEAN**

**JUPITER FILM CORP.**
1482 Broadway
New York

We buy rights only for entire Latin America.

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These tremendous box office attractions are backed up by elaborate advertising, exploitation, publicity and the personal guarantee of

Al. Lichtman

President Al. Lichtman Corporation

**EDUCATIONAL PICTURE**

**THE BATTLE OF T-variable**

Produced by the Preferred Pictures, Inc.

B. P. Schulberg, Pres. J. G. Bachmann, Treas.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Hobart Bosworth will make a tour of the world, starting sometime next fall.

“Heads Up!” starring Hoot Gibson has been finished at Universal.

Grant Carpenter has joined the scenario staff of Warner Bros.

Shannon Day will leave shortly for New York for a brief visit.

Monty Banks is now making a comedy, “Four O’Clock in the Morning.”

Fred Niblo and his wife, Enid Bennett, have left on a vacation trip to Mexico.

“The Eleventh Hour” and “Modern Monte Cristo” are being produced by Fox now.

Roy Kralik has left Metro to become superintendent of photography for Goldwyn.

“Red Darkness,” the Fox picture featuring John Gilbert, is being cast by Jerome Storm.

Otto Lederer has been signed by Metro for an important role in “Your Friend and Mine.”

Edwin Carewe is here from New York with a staff to produce David Belasco’s, “The Girl of the Golden West.”

Mary Miles Minter’s, “Trail of the Lonesome Pine” company has returned to the Paramount studio after several weeks on location.

Hobart Bosworth has completed the continuity of “The Silent Skipper.” Production will start as soon as “The Blood Ship” is finished.

Walter Miller has been engaged to appear in “The Go Getter,” by Peter B. Kyne, E. H. Griffith is directing the film for Cosmopolitan.

Reginald Barker and staff have left for Northern California to seek exteriors for “The Law-Bringer” his next production for Mayer and Metro.

The Anchor Film Distributors, Inc. have added to their staff Hal Norfleet, general sales manager; Frank Caven, assistant to President Morris R. Schrank; Harry J. Howard, editor.


Marshall Neilan’s next for Goldwyn will be “The Ingrate,” an original story by himself and adapted by Carey Wilston. Cast will include Hobart Bosworth, Claire Windsor, Raymond Griffith, Bessie Love, Tom Gallery, and George Cooper.

H. E. GAUSMAN.
There never has been a greater drama of the sea! That's the absolute truth.

"Our Dick" in His Biggest and Best

RICHARD BARTHELMESS

with Miss Dorothy Gish in

9 reels of surging drama that will sweep them off their feet with the irresistible force of the storm lashed seas.

DIRECTED BY HENRY KING
Written by Edmund Goulding
Roy F. Overbaugh, Cameraman
Robert M. Haas, Art Director

It's a Current Release!
Steamer Sailing: Steamer sailings for foreign ports, with time of sailings, destinations, and points for which they carry mail are as follows:

**Saturday**

Lapland sails at 12 M. for Antwerp; mail close at 8 A.M. for Europe, Africa and West Asia, Corfu, Queenstown, Sicily, Canary and Northern Europe, specially addressed; mail close at 12 M. for Liverpool; mail close at 8 A.M. for Copenhagen and other countries, specially addressed. Columbus sails at 12 M. for Glasgow; mail close at 8 A.M. for Scotland, other countries, specially addressed. Diana sails at 12 M. for Gothenburg; mail close at 8 A.M. for Norway, Denmark, Sweden and Finland. Asia sails at 2 P.M. for Constanza; mail close at 11 A.M. for Austria and Portugal (Turkey and Rumania, specially addressed). Fort St. George sails at 11 A.M. for Hamilton; mail close at 7.30 A.M. for Bermuda, Galveston; mail close at 8 A.M. for Havana, mail close at 8 A.M. for Cuba, mail close at 8 A.M. for Nassau; mail close at 8 A.M. for Bahamas, specially addressed. Porto Rico sails at 12 M. for San Juan; mail close at 8 A.M. for Porto Rico and the Virgin Islands. Caribbean Express sails for La Guaira; mail close at 8.30 A.M. for Curacao and Venezuela, specially addressed. Silvia sails at 10 A.M. for St. John; mail close at 7 A.M. for New Fordland. South American ships sail at 1 P.M. for Barahona; mail close at 11 A.M. for Turks Island and the Dominican Republic. Ursa sails at 1 P.M. for Fort Liberte; mail close at 9 A.M. for Fort Liberte, specially addressed. Aragona sails at 11 A.M. for Free Ports, and mail close at 9 A.M. for Bermuda. Turkish Line sails at 11 A.M. for Trieste; mail close at 9 A.M. for Guatemala, Salvador and Honduras. Yuma sails at 12 M. for Bueno Aires; mail close at 10 A.M. for Buenos Aires, Brazil, Argentina and Uruguay. Cuthbert sails at 1 P.M. for Montevideo; mail close at 11 A.M. for North Brazil and Equator. Morristown sails at 12 M. for Helmsburg; mail close at 9 A.M. for Portland and Findlay, especially addressed.

Baa Star On His Own

Fred E. Baer has started an independent advertising and publicity service with offices in the State Bldg.

Two New "U" Managers

Harry Bernstein has been appointed manager of Universal's Buffalo office and Robert Eperson at Salt Lake.

"Peg" Going into Capitol

The Capitol will show "Peg O' My Heart" the week of Jan. 21. Other pictures slated for runs are "Gimme" week of Jan. 14; "Robin Hood," week of Jan. 28, and in all likelihood, the week of Feb. 4 and "The Christian," week of Feb. 11.

Philadelphia Notes

Philadelphia—The Elm has been sold to A. Brown.

The Diamond Theater on Germantown Ave. will be opened Feb. 1.

Jack Brown has been appointed sales manager of the theater division of the Solar Eng. Co.

Because of the growth of the Mastbaum course in scenic writing, plans are being formulated for the erection of a building to house the school.

Henry Neely, of the Ewe Public Ledger, was the chief speaker at the recent meeting of the Film Board of Trade at the Hotel Vendeg.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—Negotiations are under way, whereby the Ilimo Amus Co. will acquire several more local houses within a week.

David Ittelson has been appointed manager of the Rivoli.

F. L. Cornwell, owner of the Del Monte, is recuperating after a serious illness.

Phil Longdon has been transferred from Goldwyn's Cincinnati exchange to the local office.

Oscar Cantor, Paramount salesman, is recuperating from an operation, necessitated by throat affection.

G. E. York, watchman of the Lyric has confessed that he was implicated in the recent $5,000 robbery.

Theo. Anton, manager of the Lowell, received a fractured skull from a robber, while leaving the theater.

The E. K. Love Realty Co. has made a loan of $125,000 for five years, on the Strand property, to Frank Tate and his associates, who recently purchased the house.

Henley May Direct Dean Film

(Special to THE FILM DAILY)

Los Angeles—Hobart Henley will probably direct Priscilla Dean in "A Lady of Quality," which Universal plans to release in December.

"U" Buys Three Stories

Universal has purchased three stories, one an original by William J. Flynn titled "Souls That Pass in the Night"; "The Self Made Wife," by Elizabeth Alexander and "Blindy" by Gene Markey.

Forman's Next Finished

The Girl Who Came Back," Tony Forman's next for Preferred has been completed.

Against Daylight Saving

(Special to THE FILM DAILY)

Baltimore—Exhibitors held a meeting Sunday to protest against daylight saving.

Urbach Becomes Publisher

Larry Urbach, who for some time past has been advertising manager of the Motion Picture Journal, the local regional publication has become managing editor and publisher, succeeding Tom Hamlin who has retired to devote his time to his advertising service.

Callahan Held in Bail for Jury

(Special to THE FILM DAILY)

Atlantic City, N. J.—Jimmie Cal- lahan, alleged head of the Callahan M. P. Corp., producers of Callahan comedies, is held under bail of $300,000 to appear before the January Grand Jury. Callahan was recently given a preliminary hearing on a charge of obtaining money under false pretenses on complaint of Mrs. Erneta Vanucci and George Gunn, the latter former secretary of the company.
Announcing
for
Independent Exchanges

MALCOLM STRAUSS’

SALOME

A Sensational Spectacle of Magnificence, Thrills and Passion

With a Distinguished Cast Including
DIANA ALLEN, CHRISTINE WINTHROP
and VINCENT COLEMAN

Distributed by
GEORGE H. WILEY, Inc.
220 West 42nd Street, New York City

Territories Already Sold

Greater New York and Northern New Jersey
Apollo Exchange, Inc.
1600 Broadway New York City

Western Pennsylvania and Southern New Jersey
Imperial Pictures

Maryland, Delaware, District of Columbia and Virginia
Federated Film Exchange of Baltimore, Inc.
412 E. Baltimore St., Baltimore, Md.

501 Mather Bldg., Washington, D.C.
Putting It Over

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

That “Personal” Angle in Letters
Baltimore—The New Metropolitan, one of Baltimore's latest neighborhood houses, started off on the right foot, applying the personal touch to their patronage.

Leslie F. Whelan, Paramount executive, wrote a letter signed “Marjorie Daw,” the leading-lady of “The Pride of Palomar,” the christening picture, praising the theater and the picture.

“Miss Daw’s” letter went on chatting about her movie work and its tremendous publicity and effort to entertain and please you.

Next, tasteful letter-heads were printed up and the letters were dated and postmarked New York City.

Although they were prepared in Baltimore, Whelan shipped them to New York where they were dropped in the mail slot.

Pointers on Value of the Simple Life
Martinsville, Va.—Martinsville’s ambitions is to raise its 5,000 population to 10,000, and the big guns of the town tremble with the thought that the young folks may travel the jazz age.

Leslie F. Whelan saw that the Henry County semi-Weekly Bulletin was spouting editorially on the subject so he gave them an idea. “Martinsville must return to the code of ‘The Old Homestead.’ Simple devotion, love, fire-sides, mother’s doughnuts, that’s what Martinsville must get back to.”

This is the fifth town to be sold on such a campaign. In Martinsville, the Bulletin claimed that at their request the exhibitor booked the picture to show the town what the simple life was like.

Using the Badge
Owensboro, Ky.—Bob Wether, Metro salesman, took advantage of a new fire truck to exploit the showing of “Quincy Adams Sawyer” at G. M. Pedley’s Grand Theater.

Bob was seated in his hotel when he heard the fire truck’s siren sound and gong a moment later he saw the big white machine riding by. He inquired and learned that it was a recent addition and was being displayed for the edification of the natives.

That gave him an idea. A few minutes later he was in a sign painter’s office ordering two large canvas signs to read. “Quincy Adams Sawyer.”


He then called in the fire chief and finally landed the privilege of having the truck exploit the show. Bob is affiliated with the St. Louis fire fighters and his local hadde proved the clinching argument with the Owensboro chief.

Pedley and his manager, M. Clark, helped work the tie-up. The display attracted much attention and was the means of bringing many to see the show during the picture’s run.

Distributes Match Boxes
Indianapolis—One of the effective features of an extensive campaign recently put across at the Apollo, on “Lights of New York,” was the distribution of 10,000 match boxes, each bearing advertising of the picture, and distributed in restaurants, cafes, hotels and cigar stores. This method of exploitation proved very successful; every time a match was lit on the box, the attention of the holder was drawn to the announcement of the picture on the covers.

Boston Theater Distributes Oranges
Boston—To encourage creative recipes from the housewives of Boston and as an exploitation stunt for “Douglas Fairbanks in Robin Hood,” the Boston theater got together on a tie-up by which 10 crates of oranges were given for the ten best recipes for ways in which the orange may be used for household purposes. The American printed the recipes daily. They covered cakes, pies, marmalades and countless delicacies from the orange.

Bonnis-Ferguson “Teasers”
Eddie Bonnis, and W. R. Ferguson, of Goldwyn, devised an unusual line of teasers for “The Stranger’s Banquet” at the Capitol.

Fifteen thousand six-inch rulers were distributed particularly in offices. The Capitol mailed out 5,000 of them.

A herald in the shape of a bottle was used freely. It was green and black printed on white. It had two seals on it—the Goldwyn seal and the Neilan seal. Across the label was printed a “23 star Brand of Sparkling Entertainment.”

On the inside of the herald were names of the star, a toast, etc., the name of the theater and of showing. Ten thousand paper napkins, folded to form a triangle with “Marshall Neilan’s supreme screen achievement of 1923,” etc., printed on it, were distributed in restaurants, cafes, and other places. Ten thousand toothpicks in paper envelopes, on which was printed “Peppermint flavored,” were also distributed.

An invitation engraved invitation suggesting that the recipient attend the show, was mailed to a selected list. Enclosed was a printed menu for “The Stranger’s Banquet,” a twenty-three star course. The name of a player in the cast was used in connection with each dish. A special book of toasts was prepared.

What the Critics Said of the Play

SUCCESS

A strong heart story, with the proper mingling of pathos and humor. It is a sweet, green spot in the desert of clap-trap and unhealthful sex appeal that has characterized the stage far too long.

PITTSBURG PRESS.

Something rare and fine turned out to be an artistic romance built around a character as beautiful and distinctive as has been conceived since “The Music Master” first charmed American audiences a dozen years ago.

BOSTON AMERICAN.

There seems to be an undeniably human quality in the theme that finds a responsive chord on the part of the audience.

BOSTON GLOBE.

“Success” makes a popular appeal, and any play that does that meets the severest test of all. We can think of no other play except “The Music Master” that in recent years got such a grip on the public heartstrings as did “Success.” To brighten so pathetic a drama with humorous lines and situations, gives the public just what it wants most of the time.

Bitter and sweet never revealed more beautifully than in the comedy-drama “Success.”

Its sunshine and shadows, its heavens and hells, its pits of despair and its light-kissed heights of victory, are told in a way that can never be forgotten.

N. Y. AMERICAN.

All This and More Will Be Said of the Picture
The Troubles of an Exhibitor

The Bradstreet Daily

Saturday, January 13, 1923

Price 5 Cents

“Secrets of Paris,” at the Cameo theatre this week, is a thoroughly entertaining picture. Good direction is coupled with an unusually able cast. Sue’s book is full of the sort of material precisely suited to the screen,” N. Y. Evening Mail—Adv.

“Keaton to Metro

Buster to Make Full Length Comedies—Deal Closed in Los Angeles

(Special to THE FILM DAILY)

Los Angeles—It is stated here that Buster Keaton has signed a contract with Metro under the terms of which he will make a series of feature length comedies. The first one is now in production.

Marcus Loew stated yesterday that the news embodied in the east patch was news to him. Keaton recently announced he would devote his time to productions of feature length in favor of two reeler.

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Classics in One Reel Form

Of the 18 one-reelers acquired by Arclites there are at least three which are either current or will be shortly, in feature form. These are “Vanity Fair,” “The Horn-BUCK of Notre Dame,” and “Olive TWIST.” The first will be released by Goldwyn as a Hugo Ballin Prod. “The Horn-BUCK of Notre Dame” will be one of the future Universal jewels, while “Olive TWIST” is the current Coogan release.

Bonus Forwarded

$50,000 Wired to Coogans by Metro For Four Productions

The biggest bonus ever given in the business, $50,000, was forwarded by Metro Pictures last night to Jackie Coogan, Sr., by wire. This cash transaction closed the deal, which will result in Metro releasing four Jackie Coogan pictures, immediately following the completion of Coogan’s contract with Sol Lesser.

While details of the deal are not forthcoming, in view of Coogan’s arrangement with Lesser, in all likelihood they will show that Coogan is to secure the bulk of the earnings of his pictures. Metro to secure a share for distribution, plus a part of the gross after a certain figure has been reached. “Olive Twist,” which is being released through First National, is understood to be out on an exhibition value of $2,000,000.

It is understood that First National made a strong effort to secure Coogan and Coo Fairbanks and several others were interested in obtaining Jackie. But the half million cash offered by Metro knocked the pins from under the others. Marcus Loew started negotiations for the Coogans pictures when he was on the Coast.

The Troubles of an Exhibitor

The Bradstreet Daily

Saturday, January 13, 1923

Price 5 Cents

“A. B. C. Not Hit”

So Says Lee Ochs Commenting on Switch of Haring-Blumenthal Theaters to Loew Chain

“Not only is the A. B. C. not ‘staggered’ by the reported purchase of part of the Haring and Blumenthal circuit,” reported Los Angeles, as reported in a weekly paper but we are not even bothered,” said Lee A. Ochs, president of the A. B. C. yesterday.

“We have other theaters ready to step in when the Haring and Blumenthal circuit falls through and we are not at all bothered,” said Ochs.

Although no contracts have been signed by Charles Haring and Louis F. Blumenthal with the Loew circuit, it is understood that all conflicting matters have been straightened out (Continued on Page 2)

Laemmle Leaves Thursday

Carl Laemmle leaves for Universal City on Thursday.

Jeanie MacPherson Here

Jeanie MacPherson, Cecil De Mille’s scenarioist, is at the Astor.

East Side Houses Fined

Five East Side theaters were closed today by the week and each fined $1,000 for permitting children under 16 to enter without a parent or guardian.

Valentino Appeal Under Advisement

The filing of briefs and supplementary papers in connection with Rudolph Valentino’s appeal for a rehearing and revision of the injunction in favor of Famous Players was as far as the matter progressed in the Supreme Court of Appeals yesterday. A decision will be made in the near future.

Plans Nation Wide Runs

Famous Players officials make no secret of the fact that they consider “The Covered Wagon,” which James Cruze has about completed on the West Coast, one of the most important productions turned out by that company.

A print is expected in New York about Feb. 1st, and, according to present plans, a series of special long run engagements will be launched all over the country, in the same manner as “Knighthood.” It is understood reports from the coast are enthusiastic to a marked degree, and that the home office officials are making all kinds of promises for its success.
The Troubles of an Exhibitor

(Continued from Page 1)

...got a quartet together. The quartet was made up of three tenors and one contralto (four people all told) and then my daughter did a toe dance. It was her first appearance in public and being nervous, she suffered a broken joint on the second toe from the end of the right foot.

The producer of "What's the Matter With Women's Husband's" brought his picture up here and gave a show under a tent. We exhibitors got together and blacklisted him. I was the prime mover of this move. After the meeting and after we had put him er the ban—he got in touch with all the other exhibitors but me and damned if he didn't sell them the pictures for their towns and called it by threatening to play under a tent if they didn't. I guess these exhibitors protective leagues aren't so much if a guy with one sick film can break it up like this. Imagine what that bird Zirkor would do if he wanted too.

Don't tip anyone off that I own both theaters here. I'm working one against the other. I offer four bucks for a feature—then the company writes to the other house and asks it how much it will pay, quoting my figure, I wait two days and then write in and offer them two bucks for it—then they write on and tell me that after deliberation I can have the film for four and I writes back and says I'm not interested at that figure, but will give three—and they generally take it. I'm getting onto the tricks. I overheard two film salesmen talking at the railroad depot yesterday—and have a lot of new ones to spring on the next sucker that comes along.

Next time you hear from me I'll be at Los Angeles where the papers advices pro and con.

Hope you have a happy new year—it don't look so good to me.

Sincerely,

Clem Deneker

Try Out Stereopticon Film

Perfect Pictures gave a demonstration of its stereopticon film at the Flushing theater in Flushing yesterday.

"Girl I Loved" Preview

(Special to THE FILM DAILY)

Los Angeles—Charles Ray recently gave a preview of his latest, "The Girl I Loved," to 200 invited guests at the Beverly Hills Hotel.

Stiffer Penalties for Camera Violators

(Special to THE FILM DAILY)

Harrisburg, Pa.—The Commission for the Re-organization of the State Government, appointed in 1921, by Gov. Sproul; has presented a plan to the legislature, to amend the present censorship laws, making the penalties for violators much more severe. The report in part reads:

"An amendment is hereby submitted to the Motion Picture Art of May 15, 1915, P. L. 534, to provide for additional, and severer penalties in cases of second and subsequent offenses."

The existing fine for an offense is not less than $25 and not more than $50. The amendment proposes a fine for a second offense of not less than $50 and not more than $100, and for a third offense, a fine of from $100 to $200.

Leave for Northwest

Bert Van Tuyle and Nell Shipman leave for the Northwest today to resume production.

CHAS. O. BAUMANN, Pres.
RESOURCES—$5,000,000—LEGAL RATES-

PRODUCERS & STARS represented. Also every form of financial service rendered in connection therewith—at legal rates.

GREAT NORTHERN FINANCE CORP.
Knickersbocker Building
Broadway at 42nd Street, N. Y. City
Telephone Bryant 2959

NEGATIVE POSITIVE

Incl. CARDS

15 CENTS PER FOOT

24 Hour Service if necessary

SIMPLEX TITLE SHOP

220 W. 42d Street
Bryant 0965

"JUST A MOTHER" with ISABEL ELSOM

Adapted from "Mrs. Thomson by the noted author, W. B. MAXWELL.

Ask about this unusual story with the box office title at NORCA PICTURES, Inc. 1540 Broadway, N. Y. City

POLLY ARCHER

A New Face on the Screen.
A New Personality in Pictures.
A Youthful, Charming Girl of Sixteen, Radiating the Wholesome of the American Home.

"JAVA HEAD" (Paramount)

"SOMETHING FOR NOTHING" (Daniel Carson Goodman)

"BROADWAY BROKE" (J. Scatell Dawley)

For Further Particulars, Address
ROBERT EDGAR LONG
1482 Broadway

SALESMAN

Wanted immediately capable of selling film service to churches and schools in N. Y. State
National Non-Theatrical
130 West 46th St., N. Y.
Mingo Making "Deerslayer"
Mingo Pictures Corp. has completed a version of Cooper's "The Deerslayer."

Six Witwer Stories Finished
F. B. O. has completed production of six of the H. C. Witwer stories, now appearing in Collier's.

$150,000 Theater Fire
(Special to THE FILM DAILY)
Grand Rapids, Mich.—Fire caused $150,000 damages to the Orpheum, last Sunday morning.

Ingram's Next
"Scaramouch," by Rafael Sabatini, will be Rex Ingram's next production for Metro. Ingram is now cutting and editing "Where the Pavement Ends."

Williams in "Vita" Special
(Special to THE FILM DAILY)
Los Angeles—Earle Williams will have one of the leading roles in "Masters of Men," one of the new Vitagraph specials Wanda Hawley will also appear in it.

Klaffki Signs Contract
(Special to THE FILM DAILY)
Los Angeles—Roy H. Klaffki, for three years laboratory superintendent for Metro, has signed a contract to become head of the photographic department and laboratory at Goldwyn.

Files Suit Against Theater Owner
(Special to THE FILM DAILY)
Waterbury, Conn.—L. V. Banker has filed suit against J. and T. Fernandez, owners of the Hamilton, to recover $12,000 damages. Banker leased the house, later finding the business not as good as the owners claimed.

"A. B. C. Not Hit"
(Continued from Page 1)

and that it is a question of time only before the Central, Roosevelt, Montecello, Twilling and Lincoln in Northern Jersey are turned over to Loew, Haring and Blumenthal are prime owners in the A. B. C. It is understood that under the franchise agreement with the A. B. C., its members are bound to play 12 pictures within the period of one year irrespective of to whom the theaters pass. In that event, the Loew interests in Jersey would find themselves playing whatever product the A. B. C. books.

In Brooklyn, it is understood that A. H. Schwartz who operates the Farragut, Kingsway, Linden, Rialto, Century and Alhambra has made some sort of a dicker with Loew so far as bookings are concerned and that these theaters, too, are eliminated from the A. B. C. roster.

"Television" Drawing to Close
The engagement of "Television," at the Selwyn, will close on January 20, but will be shown at the theater again in March with a new program.

Einstein Film Nearly Ready
Garrett Serviss and Max Fleischer have nearly completed editing "The Einstein Theory of Relativity," which comes to the Rialto or Rivoli in about two weeks. This will be the first theater presentation.

MacLean Buys "Going Up" Rights
(Special to THE FILM DAILY)
Los Angeles—Doug MacLean has purchased the screen rights to "Going Up," taken from the original story, "The Aviator," by James Montgomery. Lloyd Ingram will direct at the Hollywood studios, work to start in a week.

Held on Fraud Charge
(Special to THE FILM DAILY)
Bridgeport, N. J.—George J. Ronn, believed to be a resident of Atlantic City, is being held here on a charge of selling stock in a corporation which, Ronn declares, has just bought the screen rights to a big Broadway success. He realized over $12,000 alone here, most of his alleged victims being women.

THE ONLY ONE-REEL FEATURE

Today

Cuts and Flashes
Universal will release Gladys Walton's "The Love Letter," in Feb-
urary Anderson has returned to the Motion Studio and is now at work on the next comedy. "Mystery." Alice Calhoun, the girls at the Vitaphone Brooklyn office, has been added to Dwan's technical staff in an office capacity for "The Glimpses of the Moon."

Increase Stock
(Special to THE FILM DAILY)
antic City—The Nat'l Exhibitor Inc. have increased their capital to $250,000.

reed With Pickford Company
(Special to THE FILM DAILY)
Los Angeles—Ted Reed, former director for Douglas Fairbanks, has added to the Pickford company's production manager.

Badger Returns to Goldwyn
Dwight has engaged Clarence Badger, formerly known as "The Rear Car," marks Badger's return to Goldwyn after two years.

oul Wilky Renews Contract
(Special to THE FILM DAILY)
Los Angeles—Guy Wilky, who has made his 14th picture, "Grumpy," as the manager of William de Mille, has had a three-year contract with Fa-
tasy Players.

launch Drive For Censorship
(Special to THE FILM DAILY)
Louis—The Sunday School As-
assion of nearly 4,500 St. Louis School superintendents, have formed an open drive for state censorship. The Arkansas situation gives "performers a live topic of discussion and those well informed in policy admit the situation looks grave.

HE'S NEWS
No. 5

The PROBES INTO DEATHS OF
GED KU KLUX VICTIMS IN
HANNA—Investigation at Bastrop;
records nation-wide interest; scenes at execution.

YES, AUTOS LOST IN BRIDGE
STER IN WASHINGTON—Unusual
at Kootenai Wash., car is stalled
here.

AND SNOW STUNTS IN THE
OF SNOWS—Experts give dem-
on Montreal for benefit of Pathé
news from France; Warsaw, Poland.

To All Exhibitors
In New York City and Surrounding Vicinity

YOU are cordially invited to be the guest of FILM BOOKING OFFICES of America, Inc.—at the World's Premiere of the wonderful new H. C. WITWER-COLLIER'S WEEKLY—"FIGHT-
ING BLOOD" stories, at the Astor Theatre, Tuesday, Jan. 16th, at
11:30 A.M., at which time you will see on the screen and in action the great LEACH CROSS who will oppose George O'Hara, celebrated Pacific Coast flash and contender for the world's light weight crown, and star of the great "FIGHTING BLOOD" series. No matter what other important matters you have arranged for Tuesday Morning, Jan. 16th, come to the ASTOR THEATRE, B'way at 45th St...

You'll see the greatest series ever filmed when you see the

H. C. WITWER-COLLIER'S WEEKLY
"FIGHTING BLOOD"
STORIES

REMEMBER—11:30 A.M. Tues. Jan. 16th at the
Astor Theatre as our guest

FILM BOOKING OFFICES OF AMERICA, Inc.
Main Office, F.B.O. Building, 723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE
Among Exchangemen
(Special to THE FILM DAILY)

Dallas—W. Felton and C. M. Russey have taken over the Belmont and have changed the name to Belvick.

Albany—Vic Bendell is F. B. O. manager here, replacing his brother, Robert.

Milwaukee—H. A. Terry is now connected with the local Assoc. Exhibitors' office.

Kansas City, Mo.—F. W. Young, former F. B. O. manager here, has been transferred to Des Moines.

Chicago, III.—Jack Barry, former salesman for Clyde Elliott enterprises is now sales manager of American Releasing here.

Omaha—C. W. Taylor, formerly manager of the Pathe exchange in this city, has joined the Hodkinson sales force.

Government Producing Films
(Special to THE FILM DAILY)

Washington—The Department of Agriculture has produced 53 pictures dealing with its work during the past year.

Increase Capital
(Special to THE FILM DAILY)

Trenton, N. J.—The Missouri Theater Co., New York have filed an increase of capital here, of from $500,000 to $1,200,000.

Ready This Month
(Special to THE FILM DAILY)

San Antonio, Tex.—Louis Sanchez's Palace will be opened the latter part of this month, under the direction of Jos. Steele.

New Los Angeles House
(Special to THE FILM DAILY)

Los Angeles—Construction will be started in about 60 days on a new 12 story theater by Turner, Dahmen and Langley to cost about $1,250,000 and that will seat 3,500.

Purchase Rights to "Romany"

It was announced in a recent issue that F. B. O. bought the rights to "Born of the Cyclone." F. B. O. has purchased the rights to the play "Romany," by G. Marion Burton, which was taken from the magazine story, "When the Cyclone Blows," by Charles Stillson and Charles Beilman.

Zane Grey Sues
(Special to THE FILM DAILY)

Los Angeles—Zane Grey has filed suit here against B. B. Hampton, E. F. Warner and the Zane Grey Picture Co., Inc., alleging fraud and diversion of funds by the above named.

Grey alleges nearly all of the profits obtained from films based on his books have been appropriated by the defendants, and that he did not receive the 25% stipulated in his contract. The accounting covers films based on "Desert Gold," "U. P. Trail," "The Mysterious Rider," "Riders of the Dawn," "Man of the Forest" and "Wildfire."

---

Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual "buy" for the producer and distributor of short subjects.
COMING!

PRISCILLA DEAN

The FLAME of LIFE

FROM ONE OF THE BEST NOVELS BY FRANCES HODGSON BURNETT

PRESENTED BY CARL A. EMMLE
**Florence Vidor**

**CONQUERING THE WOMAN**

*From the Fascinating Novel by Henry C. Rowland*

*A King Vidor Production*

"The picture opens with views of life at a seaside resort near Paris and we see Miss Vidor aquaplaning, swimming and indulging in other red-blooded sports. The action shifts to America and then quickly to the South Seas. The fights which David Butler puts up during the 'shanghaiing' moments are real stuff. The island life is well pictured and there are a number of amusing situations here.

"The chase of two ships through the seas is a bit of excitement. Miss Vidor and Mr. Butler do most of the work in the picture and do it well. The supporting cast is adequate. The photography is clear and artistic, while the sub-titles are snappy and excellently worded."

**Motion Picture News**

"Florence Vidor has always been one of this reviewer's screen favorites. She soothes the eye and satisfies the intelligence. Ear rings, negligees and exaggerated eyelids have not figured unduly in her success. And so it is easy to be entertained when Miss Vidor fills the camera eye. 'Conquering the Woman' is entertaining, sprightly and well cast."

**The Morning Telegraph**

"Florence Vidor in 'Conquering the Woman' is a good, entertaining feature, built along a theme that is familiar, but which is, at the same time, thoroughly pleasing in its unfoldment and picturization. David Butler plays the hero role and is well cast. The picture was directed by King Vidor from a story by Henry C. Rowland. Six reels.

"This newest Florence Vidor feature should not fail to register pleasantly with any audience. There is a genuine, pleasing vein to the story which makes the picture satisfying entertainment of a light, easy-to-follow variety.

"Miss Vidor is appealing and winsome at all times and in selecting David Butler to play opposite her, in the role of the hero, Director Vidor made a particularly effective choice. In this story the two make a great combination."

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News of the Week
in Headlines

Monday

Dragon Films, Inc., $5,000,000 company, formed to develop motion pictures in China.


Tuesday

Independent coast producers seek Thomas Woolwine, Los Angeles attorney, to head body similar to Hays movement.

Harry Aitken and Oscar Price form Tri-Stone Pictures, Inc., to state right 2,000 Triangle reissues.

Mary Pickford to make "Faust."

Famous Players-Lynch deal involves $5,700,000. Frederick Lee to be head of Southern string.

Wednesday

Coast producers claim Sydney Cohen expressed interest in organization movement.

Allan Dwan to make series for Famous Players. Herbert Brennon added to staff.

Dr. A. H. Gianinni denies any connection with return of Valentino to screen under guidance of J. D. Williams.

English exhibitor body drafts model contract which may have counterpart in this country.

Thursday

Valentino appeals to courts to alter injunction order. Affidavit reveals producer, believed Hearst, sought his services for one picture.

First National secures Chaplin's "The Pilgrim," the last under the contract.

First National not to handle Ince's "Ten Ton Love" because of disagreement over exhibition value.

Sam Goldwyn to have two producing units.

Fairbanks and Pickford after Jackie Coogan productions.

Friday

Warner Bros. close important deal with David Belasco; secure "Gold Diggers," "Deburan" and "Daddies." Belasco to supervise scripts and aid in production.

Metro bids for Coogan Prod.

Allied Authors, Inc., to release through Allied Artists.

Saturday

Metro signs Jackie Coogan and Buster Keaton.

A. B. C. denies purchase of Haring-Blumenthal theaters by law effects organization.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Fire Climax Offers a Thrill With a Real Wallop

P. A. Powers presents
"THE THIRD ALARM"
Emory Johnson Prod.—Film Booking Offices
DIRECTOR Emory Johnson
AUTHOR Emile Johnson
SCENARIO BY Not credited
CAMERAMAN Henry Sharp
AS A WHOLE...An almost inexhaustible supply of fine thrills in picture dedicated to firemen; sure-fire box office picture of its kind
STORY...Relies on a regulation melodrama routine but with some new angles and very well handled
DIRECTION...Provides what is probably the best fire thrill ever filmed
PHOTOGRAPHY Excellent
LIGHTINGS Good
PLAYERS...Ralph Lewis the right man for hero role and does it splendidly; Johnny Walker and Ella Hall make up the romantic end of it
EXTERIORS All right; street scenes good
INTERIORS Suitable
DETAIL Careful
CHARACTER OF STORY...All about a fireman—good family stuff
LENGTH OF PRODUCTION 6,757 feet

Of all the melodramas of action and thrills, which have made their appearances within the past two weeks, it is quite likely that "The Third Alarm" tops the list with a fire climax that is probably the best thing of its kind ever filmed. There certainly is a "kick" in this last reel of Emory Johnson's production, dedicated to Commissioner Drennan and the firemen of New York.

Last year Emory Johnson made a picture with a policeman as the central figure, so he probably thought, to even things up, it was due the firemen to make one dedicated to them. "The Third Alarm” is by far a better entertainment than Johnson's policeman picture, not only in the material contained, but in construction and production values generally. The story is developed logically and smoothly and builds towards the climax with an accumulative interest that only comes of careful direction. There are many fine torches that include humorous bits, pathos, sentiment and romance as well as the many genuine thrills found in the last reel.

One particularly interesting element in the picture is the much discussed replacement of the fire horses. This is brought into the story in an interesting fashion and offers a really touching bit of sentiment. It isn't quite probable that a faithful and capable man such as hero Ralph Lewis, would be forced into retirement merely because he could not operate the new motor truck. He could easily have been given something else to do. One other slightly false touch is where they handcuff Lewis when he admits the theft of his favorite fire horse, Bullet, because he thinks his son guilty. They don't usually handcuff people for such petty offenses. But in every other respect, Johnson has shown very good judgment and much common sense.

Of course, the big, outstanding feature of "The Third Alarm" is the fire. There is a real wallop in the thrill that this offers and the realism that has been injected into this sequence is decidedly unusual and very effective. The cave-in of the building and the rescue of hero's son, also a fireman, and his sweetheart, are splendid.

Ralph Lewis does excellent work as the fireman hero. His emotional scenes are very well done, and the part couldn't be given to one more capable. Lewis is especially adapted to this type of portrayal. Johnny Walker and Ella Hall do well, and others are Virginia True Boardman, Richard Morris, Frankie Lee and Josephine Adair.

A Fine Box Office Attraction That Should Clean Up

Box Office Analysis for the Exhibitor

There is a very definite box office value in this picture because it supplies a new line of thrills and the sort of action and atmosphere that will certainly make it a popular number with the big majority of picture goers throughout the country,—the crowd that continually shops for the theater promising the most thrills. Some posters with the title prominently displayed should certainly attract their attention.

There is no limit to the exploitation that you can put over in connection with the picture. Your local fire department is one sure bet if you can only secure its cooperation.

Show a trailer of the fire and they'll be back. The title will mean more than names, but you might mention Ralph Lewis and the producer's name in case they remember his policeman picture, "In the Name of the Law."
Unusual Atmosphere, Action, Thrills and a Fine Production

Priscilla Dean in
“THE FLAME OF LIFE”
Jewel-Universal

DIRECTOR ................. Hobart Henley
AUTHOR ..................... Frances Hodgson Burnett
SCENARIO BY ............... Elliott Clawson
CAMERAMAN .................. Virgil Miller

AS A WHOLE......Unique and picturesque entertainment that also contains thrills and action out of the ordinary

STORY......New atmosphere and interesting; provides star with role that is after the order of what she usually does

DIRECTION ......Very good; shows care and good judgment in every respect; production above the average

PHOTOGRAPHY .............. Excellent
LIGHTINGS .................... Good
STAR......Splendid in character that she portrays ideally; not an easy role by any means

SUPPORT......With Wallace Beery in it you know what to expect—a fine performance; Robert Ellis a good lead and Kathryn McGuire delightful as an old fashioned girl. A first rate cast throughout

EXTERIORS .............. Very pretty and unusual
INTERIORS ................... Appropriate
DETAIL ..................... Satisfactory
CHARACTER OF STORY ...... A dramatic romance of the mining districts of northern England

LENGTH OF PRODUCTION ............. 5,776 feet

Although Priscilla Dean remains the fighting, biting and tempestuous heroine, her role in “The Flame of Life” is slightly different from anything else she has done recently and as entertainment, Frances Hodgson Burnett’s novel gets away from the ordinary routine of screen plays, not so much probably in the situations but in atmosphere and action incident to the plot.

But it remained for Hobart Henley to visualize the quaint and picturesque atmosphere of the novel—that of a small mining town in northern England—and for his efforts in this respect, as well in production angles generally, Henley deserves much credit for the pleasure the feature affords. It is really a worth while offering and should appeal to everyone, especially those ever in search of something new or out of the ordinary, for “The Flame of Life” really is that.

The plot itself probably may not be considered new, in a way, since it has a brutal father and an attractive young heroine, the object of the man’s brutality. Then there is a good looking young hero who falls in love with her. But the familiarity of this triangle is very much obscured through the treatment accorded it in the story and the careful and judicious handling which it has received on the part of Henley.

Besides the pleasing romantic touches the picture contains decidedly fine action bits, with the exception of some scenes showing Beery’s attacks upon Miss Dean, as his daughter. They have been obviously kept within bounds but there is a little too much of this. The scrap between the star and one of the women workers in the yard where, with other drudges of her class, the girl calls slate from coal, is a good bit and of course the climax, in which Beery, to get even with the foreman, explodes the mine, is the real wallop of the film. This has been excellently done and if it doesn’t send them out thoroughly thrilled, they can’t be satisfied. It’s a real live piece of excitement. And for once a picture is given a sensible and logical ending.

Priscilla Dean performs very much in her usual manner but she probably works harder in this than anything else she has done in a long while. Wallace Beery is always a capable villain. He doesn’t fail in this one. The star has been given capable support throughout with Robert Ellis and Kathryn McGuire next in importance.

Plenty For You to Talk About With This One and Use Star’s Name

Box Office Analysis for the Exhibitor

It is a safe bet that Priscilla Dean’s latest picture, “The Flame of Life” is going to not only please, but thrill, a great many picture goers. Where they like action and thrills you can go the limit on promises and you might let them know that the climax contains a mine explosion. In view of recent actual occurrence of this nature, they’ll be especially interested. On the other hand you have a quaint and picturesque offering to show them and you can talk about unusual atmosphere.

Of course many of your folks know what to expect of Priscilla Dean. You can promise them she is at her best in “The Flame of Life.” Tell them it is a Hobart Henley production and mention his recent picture, “The Flirt.” There is plenty for you to talk about for this one and it’s up to you to get them in. The picture is really “there.”
PUTTING

Lithographed Blotter, Four Colors.

Police Cap Novelty, Two Colors.

Papier Mache Lobby Stand, Five Feet High.

Wesley Barry Folding Puzzle, producing twenty different poses of Barry in character.

Wesley Barry Puzzle

This is quite a puzzle, but you should see the reprints. WESLEY BARRY has to arrive in his latest WARNER BROS. Classic of the Screen.

"Heroes of the Street"

P.S. Also you have turned all the stops, he wins and READ THE BACK.

Window Card, Lithographed, Four Colors.

Die Cut Herald, Two Colors, Theatre Imprint on Back.

Shadow Box Lobby Display, Papier Mache, Illuminated From Rear.
A Problem That Confronts Every Showman

It Is One Thing To Get A Good Box-Office Attraction
— It Is Another Thing To Sell It To Your Public!

WESLEY BARRY
in
"Heroes of the Street"

is backed up with a line of advertising accessories and exploitation novelties that can't fail to impress the public mind with the real bigness of the production itself.
Interesting Idea Helped Along By Good Cast But Too Long

B. P. Schulberg presents
"THE HERO"
Preferred Pictures—Al Lichtman Corp.

DIRECTOR .................... Louis J. Gasnier
AUTHOR ....................... Gilbert Emery
SCENARIO BY .................. Eve Unsell
CAMERAMAN .................. Karl Struss

As A Whole...... Will be appreciated by better class clientele

Story....... Contained fine possibilities and some quite worth while situations
Direction...... Good; loses force in dramatic climaxes through long drawn out sequences
Photography ................... Good
Lightings ....................... All right

Players...... John Sainpolis gives the best performances with Gaston Glass next in importance; Barbara La Marr not particularly well cast; others Doris Pawn and Martha Mattox

Exteriors ...................... Few
Interiors...... Insufficient variation and invariably shot from same angle.

Detail ................... Overdone
Character of Story...... War hero returns and "spunges" on brother until threatened death of child he loves spurs him to reformation
Length of Production ........ 6,800 feet

A year or so ago Gilbert Emery's "The Hero" served as a stage vehicle for Richard Bennett and was an acknowledged success with Bennett's fine ability for dramatic characterization evidently one good reason for its favorable reception. But there was also some very worth while material in the Emery story which is now serving as the latest Al Lichtman release, under the original title. The theme contains some very sound philosophy and will appeal to those who like a dramatic entertainment that really does get away from the commonplace.

The plot, on the whole, is very slight and it is evident that it was not the easiest thing in the world to adapt it to the screen. The opening scenes promise a better picture than you really get. There are innumerable receptions for the returning veterans, "The Hero," in particular who is feted and honored at every turn. But it suddenly lapses and nothing happens except the regular routine of the household in which the characters are congregated.

Gasnier spends far too much time acquainting you with his people. That Andrew Lane is a typical loving, kind-hearted and easy-going husband and father is brought home to you at least a dozen times more than is necessary. That he has habits that annoy his young wife to distraction are indicated by showing him picking corn plasters from his feet, bathing the sore spots and finally stepping out of the water and dragging the suds across the floor. This is just an indication of the manner in which Gasnier uses his footage on unnecessary detail.

The episode in which Lane's young brother, a returned war hero, decides to steal the church funds which his brother has locked in a desk, and his subsequent scenes with Lane's wife—which get nowhere at all—are much too long drawn out. And the great fault is that the ending is obvious all the time. Cutting would be a decided benefit for the picture as an entertainment. In its present footage it will hardly hold them for the almost seven reels. Production values are average to good and the cast, especially Sainpolis, does good work.

Will Stand a Much Better Chance If Carefully Re-Edited

Box Office Analysis for the Exhibitor

If they can see their way to re-editing this one, it seems very possible that it can be made into a worth while attraction with a whole lot more value as entertainment than it possesses in its present form. Despite the good material and some interesting ideas that it presents, "The Hero," will have difficulty in holding the average audience. The interest is not well sustained and the fault lies chiefly with Gasnier for spending so much time on certain episodes which would have been decidedly more forceful if shorter and more to the point.

Of course, there are those who may favor this form of suspense. The longer you hold off from the climax, the better they'll like it. The title offers fine exploitation and you can arouse considerable interest with catchlines such as: "When is a hero not a hero?" Or, "What is your idea of a hero? Have you ever thought of how many kind of heroes there are? There are some interesting angles on this in "The Hero," the latest Al Lichtman production." Of the players use Gaston Glass' name. Those who have seen Barbara La Marr in the recent Rex Ingram productions will be attracted by her name.
Not Very Strong Material in Betty Blythe's Latest

Betty Blythe in
"THE DARLING OF THE RICH"
B. B. Productions—State Rights
DIRECTOR ....................... John Adolphi
AUTHOR ......................... Dorothy Farnum
SCENARIO BY .................... Dorothy Farnum
CAMERAMAN ...................... Edward Paul
AS A WHOLE......Mediocre attraction done with a
      good deal of display but not very well con-
      structed
STORY......Unusual though not convincing or es-
      pecially interesting; not what they may expect
      it to be
DIRECTION......Doesn't bridge the gaps in the
      continuity satisfactorily; production values
      adequate
PHOTOGRAPHY .................. All right
LIGHTINGS ..................... Good
STAR.................Will please her admirers
SUPPORT.............Suitable; includes Gladys Leslie,
      Montague Love, Charles Gerrard and Julia
      Swayne Gordon
EXTERIORS ............... Few
INTERIORS ................. Good
DETAIL .................. Fair
CHARACTER OF STORY........ Girl in search of
      wealth nearly loses man she loves in effort to
      obtain riches
LENGTH OF PRODUCTION ....... 6,100 feet

There is a rather peculiar combination of situations in this story by Dorothy Farnum, written for Betty Blythe, and while it may contain elements of appeal for a certain class of patrons, it is not sufficiently concise or interesting to make the picture anything more than an average offering. The plot embraces a wide variety of ideas which do not bear enough relation to each other to fit well in one story and the director has not been successful in covering up this fault. The plot does not dovetail and the continuity is rambling.

Whether or not the situations are plausible probably doesn't matter a great deal because the people to whom this type of picture will appeal, do not usually look for plausibility nor object to the lack of it. For them it won't matter that the richest man in New York is not shrewd enough to know when he is mixing with crooks or that he takes part in an affair in which a woman auctions herself off to the highest bidder. There isn't any real good excuse for this particular twist and a higher class clientele will undoubtedly object to such a far-fetched and unreasonable method of approaching a climax.

The story's dramatic quality is considerably weakened by such false steps and then a not over judicious direction. Besides not always using good judgment in the handling of situations, Adolphi does not make the best use of the players. Charles Gerrard's character is never given a definite connection with the others and you never can tell whether he is working for himself, the princess or the rich man.

Betty Blythe's admirers will likely be satisfied with the offering and her work is quite satisfactory. She is given capable support by Leslie Austin, who plays the lead, Montague Love, as the rich man, and those mentioned above.

Story: Charmion Winship's father dies leaving her nothing but an unsold patent. Her desire for wealth leads her to New York where she is hired by crooks to pose as a princess who is selling her jewels for relief money. Unknown to her the jewels are stolen goods. Charmion meets Lawrence, the man who once saved her life but must keep up the disguise. Martin, a rich man, and Lawrence fight for Charmion's hand with Lawrence finally victorious and forgiving her when her crook friends are disclosed in their true light.

Will Please Star's Admirers and Probably the Average Audience

Box Office Analysis for the Exhibitor

For the average crowd this may do well enough but it won't stand promises or unusual exploitation to make it a special drawing card. Regardless of some attempts to dress the story up with some lavish scenes, you couldn't honestly bill it as a lavish production and unless you want to disappoint the sensation seekers, you should not play up the title because they may expect something totally different from what they'll get.

In case Betty Blythe is popular with your patrons, you can readily interest them with the announcement of her latest production, "The Darling of the Rich." If you think the theme will appeal to them, talk about the old question of: "Should you marry for love or riches?" See the question answered in 'The Darling of the Rich.'"
Here is a distinguished and remarkable picture with a cast of tremendous drawing power and direction that at once ranks it with Douglas Fairbanks’ “Robin Hood” and “When Knighthood Was In Flower.”

Our advice to every big first run theatre-owner is to have your orchestra leader with you when you screen “The Bohemian Girl.” Your leader will vision at once the remarkable presentation he can help you give this wonderful picture.
Good Action and Thrills in Lumber Camp Story

“FLAMES OF PASSION”
Independent Pictures Corp.—State Rights
DIRECTOR ...........................................G. H. Moody
AUTHOR ........................................George Hively
SCENARIO BY .................................Not credited
CAMERAMAN .................................J. C. Cook
AS A WHOLE......Plenty of good action in conventional lumber camp picture; has considerable box office value
STORY......Along fairly familiar lines but live situations and action make up for unoriginal theme
DIRECTION......Satisfactory; provides some genuine thrills and handles climax splendidly
PHOTOGRAPHY .........................Good
LIGHTINGS.........All right; sometimes poor on interiors
PLAYERS........George Larkin, Al Ferguson and Frank Whitlock work hard for the action; Karl Silvera and Frank Whitson allowed to overact; Ruth Stonehouse good and Laura Anson suitable
EXTERIORS ...........Fine lumber camp shots
INTERIORS .........Not many
DETAIL ................Ample
CHARACTER OF STORY......Lumber camp employee is forced to fight jealous associates who attempt to get rid of him
LENGTH OF PRODUCTION ..........4,700 feet

There is always an open market for this type of offering and with a story that provides some good live action, “Flames of Passion” stands a very good chance of becoming a satisfying box office attraction. The theme is more or less conventional with the situations embracing some familiar angles and an atmosphere that has been a popular element in more than one recent production. Lumber camp stories are coming into prominence with forest fire climaxes doing a big business in the thrill market.

The story has been given a rather careful production and the direction, on the whole, is quite satisfactory. G. H. Moody loses no time in getting into the action and after establishing a premise and acquainting the spectator with the locale, he proceeds to get things started. He tells you all you need to know without going into unnecessary detail and once you learn that hero George Larkin has an enemy in the camp, you can know what to expect. A near-by competitor has bribed the superintendent to prevent hero’s company from getting its logs down the river in time to fulfill a contract. The effort of the villain to spoil the plan offers a thrill when he starts a log train on a runaway ride down the mountain in an attempt to wreck it. Hero’s intervention is another thrill.

Those who like fist fights for their action will have a good one coming to them in the battle between hero and villain, fought on the logs in the river. There is still another live fistic encounter between hero, the girl’s father and the villain which precedes the forest fire climax. The latter has been very well done and is always thoroughly realistic. The rescue is a long drawn out because it is hardly possible that any of those trapped in the flaming forest would survive as long as they do. Nevertheless there is a good thrill in this and it does bring the story to a fairly smashing climax. A bit of suspense is also found in the incident in which the girl is caught on a log that is headed for the saw. There is the usual love interest developed in the regulation fashion with the ultimate happy ending.

George Larkin is particularly capable of the hero role and does very good work. Ruth Stonehouse makes an appropriate lead and the cast is adequate with one or two possible exceptions. The director has allowed some slight overacting.

Satisfying Box Office Number For Many Theaters

Box Office Analysis for the Exhibitor

Because of the good action and the variety of it as well as the thrills and suspense, “Flames of Passion” will be a very suitable attraction for many houses so it all depends upon the desires of your clientele. If you know they want action and thrills and won’t object to a slightly familiar plot, you can do a first rate business with this latest state rights offering.

There is plenty for you to talk about and a trailer of one of the fights, a rescue stunt, or the forest fire shots, should easily serve to bring them back when you show the picture. The title may not be sufficient to indicate the character of story, so play it up with catchlines, stills, and with readers in the space accorded you in your local papers. George Larkin’s name can be used and they may remember Ruth Stonehouse although she has not done very much of late.
CALEB DEMING, a sturdy blacksmith in the little village of Alden, wanted a boy who would be straight and strong and a man among men.

His son, Amos, however, was born a cripple, paralyzed in his right arm. Deming's disappointment was so great that he became very much embittered against his son. Amos, however, was endowed with a keen spiritual insight and a capacity for love which he exercised on all about him, particularly the children of the town, for whom he made toys.

Emily Preston, the girl next door, had been ostracized by the villagers for the sins of her brother. The gossips made life unbearable for Emily, and after a fight with one of the village gossips she planned to leave town. Amos sought to befriend her and was repulsed several times. Amos's great spirituality, however, and the unselfish force of his love finally caused a change of heart, and she decided to remain. Amos's father learned of his son's friendship for Emily and disowned him.

In the meantime, Preston endeavored to obtain justice at the hands of Dodd, his former partner, the owner of a huge lumber camp. Dodd instructed Krieg, a powerful, unscrupulous lumberjack, to cut timber on Preston's land. Krieg bore a secret grudge against Dodd and endeavored to use Preston as a tool for gaining his revenge on Dodd. Preston, however, refused to have anything to do with Krieg. Krieg was caught spiking Dodd's timber, and realizing that Dodd had learned of his enmity, he killed him. Preston was accused, tried, and sentenced to death.

Krieg took refuge in Emily Preston's house and forced her to hide him until dark, when he could escape. He was a prey to superstitious fears. He planned to kill Emily before leaving, but a demonstration, which he took to be an omen of evil, prevented him. That night he left with the threat that if she told on him he would return and kill her. At the suggestion of Amos, she testified before the court and saved Preston, although she knew she was taking her life in her hands.
A few nights later Krieg returned for his revenge upon the girl. Little Connie, an orphan whom Emily had adopted, ran to Amos for help. Terror-stricken, Emily barred the windows and locked the door, but Krieg burst through the window and entered the room.

Emily fought desperately and managed to elude him for a few minutes. Relentlessly, he closed in on her, and his writhing, clutching fingers were about her throat when Amos entered the room. Amos threw himself between the girl and Krieg. A terrific battle ensued, but Amos was a child in the hands of the powerful Krieg.

Krieg seized Amos by his paralyzed arm and twisted it. With a sickening blow and kick Krieg threw the boy in the corner and turned again to attack Emily. Nothing but a miracle could save her.

Amos saw the girl he loved being strangled to death at the hands of the maniac Krieg, and he made a superhuman effort to crawl to his feet and reach him. As he struggled to his feet a look of joy spread over his face. 'He could use his right arm! He was no longer a helpless cripple! With both arms outstretched he advanced on Krieg. Krieg, startled by Amos's cry, turned and beheld a strong, vigorous youth in place of the once frail weakling.

It was too much for his ignorant brain to comprehend. His fears and superstitions overcame him and he frothed at the mouth like a wild beast. With a shriek of terror he ran frantically for the door and into the arms of the villagers, who had been aroused by Connie.

As Amos stood in the doorway with the light shining out behind him, a hush fell upon the group gathered without, as they gazed on what seemed to be a veritable miracle. The tears came to old Caleb Deming's eyes as he gathered his son in his arms and begged forgiveness. The great force of Amos's love had brought about a change in the hearts of villagers, and gained for him the heart of Emily.
Good Rural Drama That Contains Enough Action and Thrills

Glenn Hunter in
"SECOND FIDDLE"
Tuttle Waller Prod.—Hodkinson

DIRECTOR ........................................Frank Tuttle
AUTHOR ........................................Frank Tuttle
SCENARIO BY .................................Frank Tuttle
CAMERAMAN .................................Fred Waller, Jr.
AS A WHOLE……..Good rural drama that is played
with considerable naturalness; has some fair
thrills

STORY………..Has a following and will be liked by
this particular crowd; somewhat obvious and
not always convincing

DIRECTION……..All right; supplies effective atmos-
phere and uses players to good advantage

PHOTOGRAPHY ..............................Very good

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

STAR……..Gives an interesting performance and will
be well liked for his work in this

SUPPORT……..Mary Astor thoroughly appealing;
Townsend Martin contributes good character
bit and others well suited

EXTERIORS .........................Pretty rural shots
INTERIORS .............................Adequate

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

CHARACTER OF STORY……..College student who
claims honors of the family nearly spoils the
life of his younger brother, the real hero

LENGTH OF PRODUCTION...........5,810 feet

"Second Fiddle" contains an idea that has not been
used extensively for screen plots so it should carry a
good appeal for the average picture audience. And
it has been rather capably handled by Frank Tuttle
who is also responsible for the story. He has supplied
a coherent and smooth continuity and tells the story
in a straightforward fashion and usually reaches con-
cclusions without wasting too much footage in doing so.

Production values are up to standard and the injection
of proper rural atmosphere makes the feature attractive
from a pictorial standpoint.

The plot is rather after the style of a serial with the
villain pursued in each episode, being captured and
escaping again in the next. Through this method of
development Tuttle succeeds in sustaining the interest
very well and those who go in for thrills of a serial
order will find some to their liking in "Second Fiddle." There
is the attack of the villain upon his daughter,
his capture by hero and later his escape from jail and
another attack upon hero's sweetheart with the event-
tual rescue in which hero comes into the honor due
him. All these bits are played with the sort of stress
peculiar to this type of drama. There are close-ups
of villain approaching his victim and the usual touches
that help to supply the thrills.

Things are not always convincing, such, for instance,
as the bit in which hero explains his inability to hold
the villain because the gun was not loaded. The
willingness of the father to immediately brand his son
a liar is not a convincing twist but, of course, it serves
as a stepping stone to still greater honor for hero
when he finally clears himself and is acknowledged as
the true hero of the family.

Glenn Hunter does very good work in the picture,
and Mary Astor, who will be remembered for her
appearance in the two reel Triart productions of last
year, is very pretty and appealing. Others in the cast
are capable. They are William Nally, Leslie Stowe,
Mary Foy.

Story: Herb Bradley hands his brother Jim an un-
loaded revolver to hold off the desperate Cragg who
has killed his daughter. How Herb makes it appear
that Jim was a coward and events so shape themselves
as to cause Jim to believe that he has lost the love of
his sweetheart, Polly, is followed by Polly's rescue by
Jim and the latter's capture of Cragg.

Has Elements That Will Appeal To a Good Majority

Box Office Analysis for the Exhibitor

If you know your folks like the type of dramatic
entertainment that "Second Fiddle" offers you can be
quite sure they'll go out satisfied because it contains
effective thrills, enough action, a first rate atmosphere
and a cast that does very good work. In case you
played Glenn Hunter in "The Cradle Buster" some-
time ago, you might recall that and tell them he is
the star of "Second Fiddle."

The title is a good one and suggests plenty of ex-
ploration angles and stunt advertising that should
easily attract the attention of your patrons. Mary
Astor is a pretty heroine whose photo will attract
attention in the lobby. They may remember her from
her Triart pictures, such as "The Beggar Maid." Catchlines
will give an adequate idea of the story if you
want to let them know what it is about.
Thrilling and Realistic Record of Wild Animals at Home

Eugene H. Roth presents
“HUNTING BIG GAME IN AFRICA”

DIRECTOR ...................... H. A. Snow
AUTHOR ........................ Real narrative
SCENARIO BY ..................... The same
CAMERAMAN ..................... Sidney Snow

AS A WHOLE...... Unusually absorbing and interesting pictures of Africa’s wild beasts taken in their native haunts

STORY........ Photographic record of trip into untraversed places of Africa

DIRECTION ...... A particularly well composed narrative picture, probably the best of the kind yet made

PHOTOGRAPHY ............. Very good
LIGHTINGS ................. Natural
PLAYERS ..................... Natives, beasts and explorers
EXTERIORS ................... Mighty interesting
INTERIORS .................... None
DETAIL ................. Splendid descriptive sub-titles

CHARACTER OF STORY ...... A trip through densest Africa

LENGTH OF PRODUCTION ......... 10,000 feet

This latest photographic record of an African exploring expedition is probably the most authentic and realistic that has ever been obtained. The Snow African expedition was organized by the African Expedition of Oakland, California, and left San Francisco in 1919, returning early in 1922, after a trip around the world, totaling 80,000 miles. Before going into detail it might be well to make a note of some interesting facts connected with the taking of these unusual pictures. In Africa alone the expedition traveled 60,000 miles, exposed 125,000 feet of negative film and made more than 4,000 still pictures. All photographic developing was carried on at night, the temperature of the day being tense enough to melt the film the minute it touched the water. The tour was conducted by H. A. Snow and his son, Sidney Snow, cameraman.

The picture offers the most interesting and spectacular views of wild animal life, with the creatures cornered and photographed in their native haunts, very often through the use of the telescopic lens which permits of more intimate views, close-ups in particular. Besides the actual scenes of the animal herds consisting of every variety that you have ever heard of, and twice as many as you never heard of, the expedition pictures contain many delightful views of the African country. There are also glimpses into the tribal life as found in the camps along the line of travel.

Early in the picture there is a sequence which differs slightly from the rest of the offering, but it is decidedly a very interesting feature of “Hunting Big Game in Africa.” Incidentally it will probably tell the average audience more than it ever dreamed about in connection with the precious diamond. The views of the mine and the conditions under which the natives work are intensely interesting as is the process through which the stones go prior to their actual appearance. The sub-titles in this, as well as throughout the picture, give very interesting data.

The introduction of the “flivver” into big game hunting is another new angle and the fight between the wart hog and the Ford offers a humorous touch as do the matrimonial customs of the native tribes, the pictures of which tend to indicate where the modern dance ideas originated. There are numerous thrilling shots of animal captures such as the whaling scenes, the lion hunt, the charge of the rhino into the face of the camera, and the capture of the elephants. There are many other equally thrilling hits—too many to record in detail here. The picture is a very fine entertainment of its kind.

Very Worth While Possibilities in This Exploration Novelty

Box Office Analysis for the Exhibitor

There is a very definite attraction in “Hunting Big Game in Africa.” It is essentially a novelty but also extremely valuable as an educational subject. A mighty large percentage of your folks will never get any nearer to Africa than they are to your theater and this is one very good reason for their seeing the picture. Appeal especially to those interested in zoological subjects but the film will also appeal to everyone who likes an entertainment of an unusual character. And they certainly get that in “Hunting Big Game in Africa.”

Present facts in connection with the expedition and get your folks interested well in advance. There is plenty of material for you to work with as far as exploitation is concerned and you might recall the Paul Rainey expedition of a few years ago with promises of newer and better pictures in this H. A. Snow expedition.
A Fairly Successful Attempt At a Slap-Stick Comedy of Feature Length

Lupino Lane in
“A FRIENDLY HUSBAND”
Fox
DIRECTOR ......................... Jack Blystone
AUTHOR ............................ Jack Blystone
SCENARIO BY ....................... Jack Blystone
CAMERAMAN ........................ Jay Turner
AS A WHOLE .... A slap-stick comedy in five reels
   that holds the interest and contains more laughs
   than you might imagine
STORY .... A fairly well connected plot with some
   new gags and some of the old ones well done
DIRECTION .... Makes a good attempt considering
   the proposition; registers some worth while humor
PHOTOGRAPHY .................... All right
LIGHTINGS ...................... Nearly all exteriors
STAR .... Will surely amuse those who like riotous
   comedy
SUPPORT ........ Adequate; no one well known
EXTERIORS ....................... Suitable
INTERIORS ....................... Few
DETAIL ........ Ralph Spence’s titles more subdued
   than usual
CHARACTER OF STORY .... Based on the familiar
   mother-in-law angle with the husband finally
   asserting his rights
LENGTH OF PRODUCTION ........ 4,527 feet

The director had more than an ordinary task on his hands when it came to making “A Friendly Husband” because it isn’t a very simple matter to make a five reel slap-stick comedy and get it over. But, on the whole, this Lupino Lane feature comedy does offer a pretty good humorous entertainment and for those who like this type of comedy, “A Friendly Husband” will probably send them into roars of laughter at frequent intervals.

There is fairly conservative plot that is one reason for a nicely sustained interest. Of course the usual humorous incident is used to a large extent to round out the situation and gather in the laughs. These are of a more or less familiar order and although many of the stunts have been used before there are also some first rate new gags and the old ones have been done over with some new touches. The idea of the mechanical contrivance operating on push buttons has been used in various forms but its association with a camping outfit is undoubtedly new. Folks will get a good laugh out of the camp wagon which Lane attaches to his Ford and brings home as a surprise for “wifie.” The mother-in-law angle is quite old stuff but it isn’t greatly overdone.

Lupino Lane works hard to put the picture over and the many admirers of slap-stick comedians will surely enjoy his stunts in this. His athletic ability is also given good opportunity for display. The director has made the mistake of repeating the gags as is so often the case in this sort of a picture. Lane’s attempt to get the Ford into the garage and the continual closing of the doors as he is about to drive in is very much overdone as is the incident of the suitcase when Lane tries to pack his “duds” in preparation for the vacation.

They get quite a good deal of fun out of the camping sequence in which Lane plays porter for the wife’s family. The bit where Lane goes hunting and the squirrel he’s aiming at is calmly sitting on his hat, offers a good laugh. The “cute” little animal that gets into the leg of Lane’s trousers is sufficient to knock the family over when he gets back to camp. They never fail to bring in this gag showing the comedian wriggling around with some moveable object causing him great distress. But the audience usually gets a laugh out of it so it’s evidently all right.

Has Enough Laughs To Make It Satisfy If They Want This Type Of Comedy

Box Office Analysis for the Exhibitor

Many exhibitors cater to a crowd that can never get too much of slap-stick comedy. For them “A Friendly Husband” will surely go big. They’ll have a lot of fun at the showing. In case you have been playing the recent Lupino Lane two reel comedies and they have liked them, you can count on satisfying them with Lane’s first feature comedy.

You might make it plain that it is a feature and it would probably be easy to get them interested if you could secure a trailer showing the unique camping outfit. They’ll want to know more about it. The title isn’t enough to let them know what sort of a picture this is so play it up with catchlines and display plenty of stills in the lobby unless you know they are familiar with the star and know what to expect.
Short Stuff

"Border Law"—Range Rider—Pathé
Type of production....................................................2 reel western

Texas Rangers and friendly Mexican Rurales cooperate in "Border Law" to round-up a trio of gun runners. Maloney is the bashful lover of the Ranger Captain's daughter. A supposed artist seeks lodging at the Captain's house and the girl, seeing in him her opportunity to make Maloney propose, takes him as a boarder. This gives the artist, really the chief of the gun runners, a chance to obtain needed information. The bashful lover, however, learns the true situation, and after a good chase through the mountains in which the girl is kidnapped and rescued, and the gun runners captured, he overcomes his bashfulness enough to make the desired offer. Pauline Curley is the girl and the cast includes Pedro Valenzuela, Tommy Grimes and Bud Osborne.

"No Luck"—Hamilton—Educational
Type of production....................................................2 reel comedy

There is some very funny stuff in Lloyd Hamilton's latest. The ladylike comedian is first seen trying his luck as a fisherman. The fish bite everything imaginable but the bait, finally jumping inside his shirt and biting him. Slow motion photography is introduced with exceedingly funny effect when the sweet boy is induced to smoke one of the girl's father's cigars and he floats away on the wings of tobacco. Several other good gags are introduced when he attends a society function in opera hat and rubber gloves that stick to his hands in spite of his efforts to free himself. The subject is well made and the laughs frequent.

"A Fool For Luck"—Universal
Type of production.....................................................1 reel comedy

The old stand-by, "April Fools Day" is used as the basis of this one reeler, directed by Scott Darling and starring Lewis Sargent, the champ messenger of the Western Union. While not hilarious, the fun is wholesome and Sargent's followers will be well pleased. Sargent is determined not to be fooled but the harder he tries the more luck is against him. On the way to the office he sees a pocketbook with a string on it. But they can't fool him. He hides in a doorway and sees another messenger come along and pick up the bag just as the owner whose knitting is on the other end of the string comes up and gives the finder a reward.

Screen Snapshots No. 17—Pathé
Type of production.....................................................1 reel fan magazine

Among the picture favorites caught at an actor's fund benefit are Mary Miles Minter, William Farnum, William Russell, Viola Dana, Enid Bennett, Conrad Nagel, Bebe Daniels and many others. Lillian and Dorothy Gish bid each other goodbye as Lillian sails for Europe. Wesley Barry and Marie Prevost have some fun in the studio. A very funny shot shows Ben Turpin and Charlie Murray at typewriters writing a world-beating scenario.

"Casey Jones, Jr."—Jack White—Educational
Type of production.....................................................2 reel comedy

Released under the brand name of "Mermaid," this is one of the best comedies that Lige Conley has appeared in some time. Directed by Del Lord, it is a railroad story that combines laughs with some good stunts. As assistant to the president of the railroad, Casey Jones, Jr., is sent to speed up The Speed-Ball, Celeryville's month late train. All is going reasonably well when Mexican Pete and his bandits board the train and steal the safe. A good effect is used here when the colored porter's eye-balls begin to swell from fright, finally becoming small balloons. Casey rides a bicycle over the roofs of the moving train and captures the bandits and the money. The cast includes Peg O'Neill, Violet Oliver, Jack Lloyd and Spencer Bell.

"Sting 'Em Sweet"—Century—Universal
Type of production.....................................................2 reel comedy

Brownie, the dog, and little Jack Morgan are the chief fun-makers in this one, written and directed by Raymaker. The opening shots showing Brownie giving Jack a shampoo are very "cute." Sister has two beaus and Jackie has a lovely time playing tricks on both of them. He slits pepper on one's bouquet of flowers, and then buys a box of bees which he presents to the company. The rest of the action consists of a grand scramble to avoid being stung.

Pathé Review No. 3
Type of production.....................................................1 reel magazine

This is a particularly interesting issue, containing material of varied subjects. Opening with some "living paintings," which are followed by street scenes in India, the New York Aquarium is visited and some queer fish filmed. These are seen to have almost human faces particularly the "boob faced" trigger fish, who try to swallow a black spot on the outside of the tank. Following this is a very cute cartoon subject in silhouette, after the manner of Tony Sarg, which under the title of "The Merrie Huntsman," depicts the adventures of a hunter in his efforts to capture some playful animals.

"Be Yourself"—Christie—Educational
Type of production.....................................................2 reel comedy

Two reels of very good entertainment are to be found in this Christie comedy, which Neal Burns and Charlotte Merriam help materially to put over, aided by a large cast. Particular mention should be given Babe London who, as the fat little factory girl, has quite a few laughs to her credit. Neal is the happy-go-lucky son of a manufacturer who puts him to work in the factory to bring him down to earth. He becomes the champion of the factory girls and they strike for a raise. After many complications he presents his new sweetheart to his dad, only to find that she has been put to work so that he would fall in love with her. The comedy has been directed by Al Christie from a story by Robert Hall.
"Prickly Conscience"—Bruce—Educational
Type of production...............1 reel scenic novelty
This one of the Bruce Wilderness Tales uses the flight of a young tramp who thinks he is pursued to bring out the beauties of the country through which he travels. There are several shots of exceeding beauty, and the photography throughout is splendid. The young man finally returns to his home town only to find that he is not being sought at all.

"Royal Chinook"—Kiser—Pathé
Type of production...............1 reel industrial
This is another of the Oregon Trail Series made by Kiser showing the industries of the Northwest and it depicts the life-history of Columbia River salmon in clear and interesting fashion. The photography is good and the picture will undoubtedly interest. The manner in which the salmon are caught for canning as well as the way in which the young are conserved is shown in detail. A good short reel.

"The Friendly Circle"
Where the Promise is Performed
Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

“Fillers” at a price vs. real short subjects of material value.

“How I pick my short subjects” by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual “buy” for the producer and distributor of short subjects.
Are you fishing for an attraction?
Here’s one that’s real—the

REVILLON FRERES production

Nanook of the North

Read the exhibitors’ comments below. Pathe has had hundreds just like them!

"We put over 'Nanook' wonderfully. I actually believe this product made more honest-to-God friends for the Belasco than any feature I ever bought. It’s a great and wonderful entertainment."—Will H. Sohm, Belasco Theatre, Quincy, Ill.


"Most unique picture we ever played, making a host of friends and more than satisfactory from a box-office standpoint."—L. H. Ruben, Ruben-Finkelstein Circuit, Minn.

"Here is a real special. Record business. Everyone pleased."—Red Jones, Rialto Theatre, Nelson, Neb.

"Exceptional picture. . . . The offering gave better satisfaction than any we have shown in some time."—Jack Hartigan, Paynesville, Minn.

"Broke record in Bakersfield in 4 days showing. Did the same thing in Pomona."—Harry C. Arthur, General Manager, West Coast Theatres, Los Angeles.

"Most interesting and educational picture we have ever shown. Pleased patrons 100 per cent. It’s wonderful."—J. L. Sedlak, Bee Bee, Neb.

"Standing room was at a premium for the two days showing and 'Nanook' was the talk of the town. We heard more favorable comments on it than any picture we have ever shown. It was the most natural and life-like entertainment we have ever seen."—John H. Raven, Colonial Theatre Co., Mich.

MANY EXHIBITORS ARE GETTING REPEAT BOOKINGS. ANY EXHIBITOR WHO DOESN’T PLAY THIS PICTURE IS PASSING UP THE SENSATION OF THE YEAR.
"Loyalties" Sold

Graham-Wilcox Prod. was recently\n
sworthy Play Goes to Graham-\n
Wilcox Prod., Who Also Buy\n
"Chu Chin Chow"

special Cable to THE FILM DAILY)

London—Graham-Wilcox Prod.\nge purchased the picture rights to\n
a Galsworthy's "Loyalties" and\n
b) to "Chu Chin Chow." The com-
pany intends making both subjects\nbig scale. Charles Wilcox will\nfor America on the 20th.

The trade here is of the opinion\nto "Loyalties" and "Chu Chin\npow" will stand out as two of the\nbiggest noteworthy British pictures of\nnext year.

"Second Fiddle" has heart interest, thrilling suspense and Glenn Hunter in a most appealing role. It is a superior attraction that promises satis-

fication at the box office," says Moving Picture World, of this excellent\nFilm guild production for Hodgkinson Release.—Advt.

Protection

Something to think about. Big operators of large chains;\nfirst run and others want it. Some getting it. Jensen & Von\nHerberg reported to be getting four months from some distribu-
tors. Ruben & Finkenstein reported wanting six months. Others\nhave been after it. Say they can't operate without it. That\nthey pay the bulk of the money for big pictures. And the\nneighborhood houses clean up. Because those houses don't\nseem to pay what the first runs do; and the folks won't come down\ntown, preferring to pay the lower prices in their home theater.

All of which may be true. And there isn't any doubt that\nthose difficulties exist. But you can't run the picture business for first\nruns alone. It just can't be done. First runs give a\nquick clean up and ready money in big gobs to a distributor. But except in unusual cases what production can live on first\nruns alone? The very big unusual ones—yes. The rest. No.\nAnd emphatically no.

What of exploitation; what of advertising; what of national\nadvertising? Is any one insane enough to figure that this\nproduces first run business alone? Forget it. If there is any\nsense in national advertising it is to awaken interest in home\nfolks for their neighborhood houses. And what would happen if\nthis "protection" was extended to six months generally? Who\nwould remember the pictures that came out six months back?\nWho can remember those that came out last August? Try and\ndo it—and get a headache.

(Continued on Page 2)
Protection

(Continued from Page 1)

Incidentally, what would happen if this “protection” idea spread? What do you think would happen among the second run and neighborhood operators? Will they be expected to sit back and laugh? Maybe. But more likely you will find them organizing combinations to offset the moves. And the most logical of all happenings subsequently would be booking combinations. And what a nice, messy sort of thing that would be?

Gentlemen, once again—what are you going to do about it?

OODLES OF MONEY

Scads of it. Warner’s bite off a quarter million for David Belasco. And Marcus Loew telegraphs a half million to Jackie Coogan.

Let’s see: was somebody saying something about “hard times”?

Where are they?

CRANDALL’S WISDOM

Speaking of “hard times” had a fine chat with Harry Crandall. Know Harry? Has the distinction of having been hit harder during 1922 than any exhibitor in the world. When the Knickerbocker collapsed—and there was a tremendous calamity—most of his houses were closed about seven weeks. And for a time afterwards you couldn’t expect much business from him. But he stuck to the job. Got a few more grey hairs. A few more lines about his eyes. And what’s the result?

Today Harry Crandall is one of the real optimists in the business. Pulled through. But still a-going. And he says this: “Every time you tell an exhibitor things aren’t so good what happens? He leans back and says, ‘Well, the other fellow is having the same trouble I have.’ But if you tell him you’re doing fine, and business is good if he isn’t getting what he should he’ll plug in and work and find out why. So the answer—don’t ever tell them business isn’t good. It isn’t good business. Few exhibitors work as hard as they should.”

Golly, Harry, but you said a lot.

R. H. AND BABY PEGGY

Cochran. Universal. Has a hobby—Baby Peggy, the diminutive star of one of their comedy companies. Regular little vamp. Sure has vamped Cochran. Every time they get a print in. Out it goes to New Rochelle. And all the friends of the family are called in. To see how Baby Peggy does it. And R. H. stops thinking about his new house. And all other things.

It’s great to have a hobby of a six year old star.

WATCH THIS ONE


JUST A SUGGESTION

When the late lamented Frank Bacon was alive a lot of offers reached John Golden to picturec “Lightnin.” With Bacon in his famous role. Deaf ears. Nothing happened. Then Frank Bacon was called home. And as picture material “Lightnin” is now worth about eight cents on the dollar. Or less.

Which suggests this: why not have David Warfield make “The Music Master.” Or one of his other big successes right now. When to be released is another story. Quite another story. And so with other big stage successes. So that the future will not be robbed.

JACKIE’S INCOME

Jackie’s pictures get a lot of money. And Jackie’s father is trusting Jackie’s share. And Jackie earns a bit more. Every time he offers a suggestion the company can use he gets 50 cents. And when they were making “Oliver Twist” he earned $50 this way. And this is his own money and he can do with it as he pleases.

Incidentally how many people know that Jackie’s father formerly had an act in vaudeville?

(Continued on page 3)
Protection
(Continued from Page 2)
“ROXY’S” PARTY
Green Room Club last night. Nice affair. Lots of fun. Incidentally “Roxy” has a new idea on rehearsals. Uses a microphone to give directions. Don’t have to yell.

CLEM COMING
Don’t miss Thursday’s lunch of the AMPA. Clem Deneker of Pneumonia, Nevada, has promised to talk. If Clem talks as well as he writes, Boy; what a party?

GETTING IN THE BUSINESS
Bill True. Bill Burford. Harry Davis. All of the Exhibitors Distributing Corp. Actually got in the business last week. Lunched over at Delmonico’s. Like all the other big fellows.

A WALLOP
Regular one. In Elmer Clifton’s “Down to the Sea in ships”—say; why will they stick these long titles on? There ain’t one theater front out of 50 that can handle such a title decently. But there’s a wallop in it. Big whale overturns small boat. Loaded with sailors. Real stuff. Way out in the ocean. No phoney tank stuff. And sharks sailing all around. Boy; this acting business may be all right. But Raymond McKeen won’t make another whaling picture for some time. He had enough with this one. Just need a good 24 sheet; a lot of prints and trailers. Of that whale stunt. To get this one over right.

THEM PRESS AGENTS
Carl Laemmle says he isn’t going to make many pictures that cost over $100,000. But the publicity boys send out a ice yarn. That “The Hunchback of Notre Dame” will cost a million. Atta boy’s.

Releases Switched
Al Lichtman will release “Poor Men’s Wives” next instead of “Are You a Failure?” The latter picture will be available in March. Before leaving the coast for New York, Gasnier practically finished the editing of “Poor Men’s Wives.”

American Legion Get Historic Film
(Special to THE FILM DAILY)
Indianapolis—The Film Service Division of the American Legion has acquired from S. H. Boynton, of Chicago, all rights to “The Man Without a Country.”

Lautem Not Pathe Salesman
According to Lewis Innerarity of Pathe, a man named Charles Lautem is representing himself in the Maryland and Virginia territory as a Pathe salesman, and is offering Pathe releases at low rentals. Innerarity states there is no such salesman in the employ of the company.

SKELETON RATTLING
And Jack Meador turns the limelight on the skeletons. And sends out a pretty yarn about Frankie Bailey’s legs. There are only three of us who remember her when she was with Weber & Fields. Joe Plunkett included. Wonder if we’ll see what’s left of them? In “The Famous Mrs. Fair.” Oh, by the way, there’s another oldtimer in the cast—Lydia Yeamans Titus.

GIRLS, A TREAT IS COMING
They say over at Inspiration that Dick Barthelmess will knock Valentino dead when the girls see Barthelmess as the handsome Latin in “The Bright Shawl” all dressed up n’ everything.

No. 13

THE SUPER 39
“THE GLIMPSES OF THE MOON” with Bebe Daniels and Nita Naldi
AN ALLAN DWAN PRODUCTION
Adapted by Edfrid Bingham and Lloyd Sheldon from the novel by Edith Wharton
Released March 25th

A DELUXE production of a world’s best seller. This book has been at the top of the book-sellers’ lists ever since it was published. It also ran in four installments of the Pictorial Review, with a circulation of 2,500,000.

It is made on a lavish, stupendous scale, gorgeous in gowns and sets. Scenic include Venice, Paris, Florence—all the last word in luxury.

This is Allen Dwan’s first production since he made “Robin Hood.” It is a love story of tremendous power. National advertising in the Saturday Evening Post and the Pictorial Review will start the people looking for it.

A real million dollar picture, with unlimited box-office and exploitation possibilities.

No. 8 “The White Flower.”
No. 9 “Adam and Eve.”
No. 10 “Racing Hearts.”
No. 11 “The Ninth Amendment.”
No. 12 “Mr. Billings Spends His Dime.”

Cuts and Flashes
Harley Knoles is the papa of an eight-pound baby.

Nazimova’s play, “Dagmar,” will open at the Selwyn, Jan. 22.

Fox’s “The Town That Forgot God,” will be released Feb. 11th.

Mary Carr has been elected a honorary member of the A. M. P. A.

A complete fire-proof projection room has been installed in the main balcony of the Hotel Astor.

S. L. Rothafel has been made an honorary member of the American Federation of Musicians, Local No. 802.

“Mighty Lak’ a Rose” has been definitely decided on as the title for the picture Edwin Carewe has finished for First National.

No. 14

WATCH THIS SPACE TOMORROW FOR

FAMOUS PLAYERS LUXURY CORPORATION

A Paramount Picture
Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual "buy" for the producer and distributor of short subjects.

To All Exhibitors

In New York City and Surrounding Vicinity

You are cordially invited to be the guest of FILM BOOKING OFFICES of America, Inc.—at the World’s Premiere of the wonderful new H. C. WITWER-COLLIERS WEEKLY—"FIGHTING BLOOD" stories, at the Astor Theatre, Tuesday, Jan. 16th, at 11:30 A.M., at which time you will see on the screen and in action the great LEACH CROSS who will oppose George O’Hara, celebrated Pacific Coast flash and contender for the world’s light weight crown, and star of the great "FIGHTING BLOOD" series. No matter what other important matters you have arranged for Tuesday Morning, Jan. 16th, come to the ASTOR THEATRE, B’way at 45th St.

You'll see the greatest series ever filmed when you see the

H. C. WITWER-COLLIERS WEEKLY

"FIGHTING BLOOD" STORIES

REMEMBER—11:30 A.M. Tues. Jan. 16th at the Astor Theatre as our guest

FILM BOOKING OFFICES OF AMERICA, Inc.
Main Office, F.B.O. Building, 723 7th Ave., N. Y. C.
EXCHANGES EVERYWHERE

New Negative at the Right Price

Frances Illington Presents

"THE PIED PIPER"

A masterful screen version of ROBERT BROWNING’S Immortal Poem

"The Pied Piper of Hamlin"

Beautiful Costumes—Massive Sets Designed and Built Expressly for this 2-reel Production.

Main Title in Prizma
For Screen Call
LARRY WEINGARTEN—Bryant 3500

Foy Circuit Get Two More

(Daily to THE FILM DAILY)

Dallas—The Ro-Nile and the Hal-ell have been added to the Pochain. Two additional houses are now in the course of construction.

Name Changed

(Daily to THE FILM DAILY)

Dover, Del.—The Great Outdoor Corp. of New York have changed their name to the Nat’l M. P. Institution of America, Inc.

Four Reade Houses Closed

(Daily to THE FILM DAILY)

Trenton, N. J.—Walter Reade’s Capitol, Grand and Trent in this city and the Rivoli in New Brunswick have been closed indefinitely, because of poor business.
Coast Brevities  
Special to THE FILM DAILY

Sunny—Curt Rehefeld, for seven years assistant director to Rex
in, will become manager of the
Rex unit on the return of the di-
tor to the Metro studios to make-
a mouche.

Mary Lehrmann will direct Hoot
in "The Poor Worm."

Irene Collins, Jr., will head the
film art department.

Fred McGowan has completed "The
Show," a kid comedy for Hal.

"A Good Name." a Collier's story
William McNutt, has been started
overal; director, Harry Pollard.

Little Church Around the Cor-
has been completed by Warner
s. William A. Seiter directed.

All scenes have been shot on a
Ethel Clayton production, tem-
ly titled "The Greater Glory."

H. B. Mayer has appointed
in Litson production manager
Fred Niblo, John M. Stahl and
ald Barker units. Litson was
ry production manager at the
yn studios. Wellington Wales
made business manager of
ayer forces. He was recently
ated with Marshall Neilan in a
r capacity.

H. E. GAUSMAN.

Extensive Exploitation Campaign
Pyramids has launched an exploita-
tion campaign in behalf of the next
five Pyramidal Pros, involving a dis-
tribution of 3,000,000 heralds.

Portland Wins Exchanm Contest
Portland, Los Angeles, Milwaukee
and the New York exchanges are the
winners, in the recently closed Ex-
Sales Contest, conducted by
Path.

Blackton's Daughter Playing Lead
(Special to THE FILM DAILY)
London—Viocla Blackton, Stuart
Blackton's 12 year old daughter, plays
a leading ingenue role in her father's
production, "The Virgin Queen."

Fire in Boston
(Special to THE FILM DAILY)
Boston—Three floors of the Wash-
ington theater building were wiped
out by fire that did damage of about
$75,000.

Gade to Make "Faust" Sets
Sved Gade has left for Hollywood
to supervise construction of the sets
for "Faust," in which Mary Pick-
ord will appear. Gade, incidentally,
directed the Asia Nielsen version
of "Hamlet.

Norma's Latest Ready This Month
First National will release Norma
Talmadge's latest production, "The
Voice From the Minaret," the latter
part of this month.

When Norma finishes "Within the
Law," she will start "The Garden of
Allah."

"The Hero" in Exception Class
The Exceptional Photoplay Com-
nitee of the National Board of Re-
view has placed "The Hero" in the
category of exceptional pictures.

Fox Releases
"The Footlight Ranger," with
Charles Jones, released on the 14th;
Dustin Farnum's "Three Who Paid,"
released the 7th, and revival of
"Salome," is scheduled for the 14th.

Bill Rice Dead
(Special to THE FILM DAILY)
Chicago—Bill Rice operating the
Sally on Roscoe Ave., and the Ham-
lin on Belmont Ave., died at a Chi-
cago hospital this week.

Plan Theater in Chicago
(Special to THE FILM DAILY)
Chicago—A 1,200 seat theater will
be built at Halsted and Madison Sts.
It will be ready by Spring and will
run pictures and vaudeville.

Film Agency's License Revoked
(Special to THE FILM DAILY)
Los Angeles—The State Labor
Commission has revoked the license of
the Classic Film Actor's Agency
of violating the law by publishing
false and misleading advertisements.

Mich. M. P. T. O. Fighting United
(Special to THE FILM DAILY)
Detroit—The Michigan M. P. T. O.
are fighting United Artists by way of
penalizing Fairbanks for placing
"Robin Hood" in the Orpheum with-
out giving the three first-run houses
in this city a chance to deal for the
film.

Northwest Notes
(Special to THE FILM DAILY)
Seattle, Wash.—Councilman E. L.
Blaine, President of the Puritan
Theater Co., Mrs. Blaine, and Mr.
and Mrs. A. B. L. Gellerman, were
made defendants in two complaints
seeking for $1,000 filed in Superior
Court. Dean Fred E. Belton of the
University of Washington faculty and
Miss Bertha Hegman, public school
teacher, the plaintiffs, ask for $500
each, which they claim to have in-
vested in stock in the theater at 1305
E. 45th St., upon the assurance of
Blaine and Gellerman, that it would
be redeemed upon 30 days notice, and
which he now claims it is impossible
to do. These complaints follow sev-
eral made last week. The Seattle
Title Trust Co., is suing the theater
company and Samuel and Mary Eliza-
thabeth Fried, who leased the ground on
which the theater stands, for fore-
closure of $55,000 mortgage. The
C. & G. Theater Company sued for
payments on projection machines and
rest room furniture formerly used in
Ye College Playhouse, and purchased
by the company. W. F. Jahn & Co.
have filed a claim of $1,504.76 charged
due.

Madison, Wis.—The Grand has
been purchased by F. W. Fisher and
renamed The New Madison.

George E. Bradley, Jr. recently ap-
pointed publicity man for the Star
Amusement Co., of Everett, has been
made manager of the company's four
houses, the Everett, Apollo, Star and
Orpheum.

B. P. FINEMAN  
Prese

"DON'T MARRY FOR MONEY"

By Hope Loring and Louis Duryea Lighton

Directed by Clarence L. Brown

A Million Dollar Title
On a Great Story With a Remarkable Cast

A Theme of Tremendous Interest to Every Woman in the World
An Irresistible Title For the Box Office

All Rights to Title and Story Fully Protected
LITTLE ADS WITH BIG THOUGHT

IN A FEW WORDS—
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

NEGATIVE TITLES
10 cents per foot, including cards. Throughout our reorganizing process we give you, choice of 10 high class hand lettered alphabets. The highest class illustrations. 24 hour service.
TITLEGRAPH STUDIOS
203 West 49th St. Circle 10,000
Laboratory Wad. 3443

ART TITLES
LOUIS MEYER
Craftsmen Film Laboratories
251 West 19th Street
Watkins 7620-7461

FOR SALE
10,000 Feet Scenics
PRICE RIGHT
Address T-222, c/o The Film Daily.

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

Story and Continuity
FOR SALE
Full of action, wonderful love theme. An out door story, only three interiors. Written for the box-office. For details address T-666,
c/o The Film Daily

Little Ads
BRING
Big Results
IN
The Film Daily
Lawyers Agree

Hitch in Standard Contract oned Out—Ready for Consideration of Exhibitors

The committee of attorneys representing the distributors who are members of the Hays organization, have agreed in a contract on the features that think should be embodied in the revised standard contract.

It is understood that in a few days a revised contract that this committee has prepared will be submitted to Will Hays and that the latter will then consult with the various exhibitors who have been a party to the conferences. The recent conferences the attorneys have worked out favorably in that the objections to our clauses which existed in one letter have been amicably arranged.

It is hoped that there will be no delay for the framing of two contracts and that one standardized form will be satisfactory to the M. P. T. O., New York, the T. O. C. C., and national M. P. T. O. as well.

Barry Coastward Bound

Seyara Barry has left on a 12 days' personal appearance tour which starts this week in Boston and New York.

Goldwyn Coming East
(Special to THE FILM DAILY)

Selma Goldwyn left Friday for the East. Before leaving she signed a contract with the company for the next two weeks and while I'm a little ahead of the picture, the story was that a picture was going to be made.

The Troubles of an Exhibitor

Sulphur Springs, Texas

Davie: What a bunch of lonesome bums! You've been wondering why we haven't heard from you for the past two weeks and while I'm a little behind the picture, I'm going to tell you that the reason is that the film was not going to be made.

Barry Coastward Bound

Seyara Barry has left on a 12-day personal appearance tour which starts this week in Boston and New York. The picture was not going to be made, but she did plan to make a picture.

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Davie: What a bunch of lonesome bums! You've been wondering why we haven't heard from you for the past two weeks and while I'm a little behind the picture, I'm going to tell you that the reason is that the film was not going to be made, but she did plan to make a picture.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Bernice Frank will play an important role in Wm. De Mille’s “Grimpy.”

“Bella Donna,” starring Pola Negri, is completed.

Babe London has been signed for Christie Comedies.

Work on “Why Do We Live” will be started soon at the Fine Arts studio.

Ariel Sawyer has been signed to appear in Ruth Rowland’s “The Haunted Valley.”

Bull Montana has started work on his latest Stromberg picture, “They Call It Dancing.”

Clayton Jones is on location at Palm Springs with the Hughes Company, “Sons for Sale.”

J. L. Frothingham announces that he will produce the following in the coming year: “The Dime Woman,” an original by Harvey Gates who is writing the continuity; a film version of a celebrated stage play; and an original by William V. Mong who will have leading role.

H. E. GAUSMAN
Distz Ill
Howard Distz, of Goldwyn, is ill at home.

Charnas in Town
Harry Charnas is in from Cleveland. Stopping at the Astor.

Gasnier Leaves Wednesday
Louis Gasnier leaves for Los Angeles tomorrow. His next picture for Preferred will be “Mothers-In-Law.”

Hiers Here With Bride
Walter Hiers was in town yesterday with his bride, en route to Savannah and the coast. His honeymoon was a present from Famous Players.

National Board Lunch
The annual luncheon of the National Board of Review will be held at the Waldorf on Feb. 3. “The Future of the Exceptional Photoplay” will be the topic discussed.

Off for California
W. J. German general manager for J. E. Bralatour and George Blair of the Eastman Kodak Co. left for California yesterday. They will be gone several weeks.

Ohio M. P. T. O. Convention
(Special to THE FILM DAILY)
Columbus—The second annual State convention of the M. P. T. O. opens today at the Cretenden Hotel, to last two days.

Arthur Jacobs Here
Arthur Jacobs is in town from the coast. He and Sam Rok have closed a deal covering “Wandering Daughters” by Dana Burnett whereby James Young will produce it for First National. Production at the United Studio, Los Angeles.

Harry Warner Returns
Harry Warner returned from California on Sunday.

ARTIST WANTED
Layout and lettering. High class man only. Apply with samples. R. Dexter, Assoc. First Nat’l Pictures, 7th Floor, 6 West 48th Street.

SALESMAN
Wanted immediately capable of selling film service to churches and schools in N. Y. State. National Non-Theatrical 130 West 46th St., N. Y.

KLUTHO STUDIO IN FLORIDA FOR SALE
Cooper-Hewitts hard lights and laboratory located on valuable ground in heart of city. Cost $65,000. Will sell at a sacrifice. Reasonable amount in cash balance on time. Will be dismantled in 30 days if not sold.

H. J. Klutho, Owner
Room 401 St. James Building Jacksonville, Florida.

No coal needed, no snow and ice. Cheapest electric juice in the Country only 2 cents a kilowatt.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN POSITIVE FILM
faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.
Mrs. Eager Returns
s. Carolina Eager, who, according to newspaper reports, has been doing the world for the past four months, has returned from Europe on Bremen.

Mrs. and Schad Get Another
(Special to THE FILM DAILY)
ading, Pa.—Carr and Schad, who operate six theaters in this city have received the interest of the Reading Co. in the Lyric, and have let a long term lease on the property from the Fricker estate, the

PROPOSITIONS
RELIABLE IMMEDIATELY
CASH
HROMOS
i
ite
[Special
arrangement.

THE
PROPOSITIONS

THE FLAME OF LIFE
Universal-Jewel—5700 Feet

A vivid and vital picture which Universal offers in "The Flame of Life," an adaptation of Frances Hodgson Burnett's story, "That Last of the Lowries," vivid in its dramatic sweep of realism, and the picturesque scenes of England's mining districts of 1879. A humorous, yet passionate, romantic appeal in its charming romance and the spirited note which runs throughout despite the cruel song of vengeance which dominates the rugged tale. There is something of a love story in this production. The progress of the story stands out, the acting is excellent. Of the story, as typified by Mrs. Eager's performance, the acting is truely

NOW at your Universal Exchange

PEAKING of "The Flame of Life," Priscilla Dean's new

DAILY PRODUCTION

D.D.'s will make an army of new ones for you
The Troubles of an Exhibitor
(Continued from Page 1)

Being reading at the convention a Pneumonia and it looks like apple sauce to me. Glad I didn't attend. They spend their time passing resolutions and how conditions can be improved and then go home and cut each other's throats. Put a herd of wildcats and rabbits in a cage and you have an exhibitors convention. If Frank Rembusch or Sidney Cohen had been there it might have been another story but the idea of the buzzards in this territory getting together is positively stupid. They all would be dollars and sense ahead if they'd stay at home and look after their business which is all shot to hell.

I see where Metro is making a picture called "The Light That Failed." It ought to go big in this community where the power houses go Bozey every time you book a big special.

Here's what I got for Christmas: Two C. D.'s—Six changes of dates—Three letters advising films with which I was booked burnt up—Regards from seven concerns—The poorest night in the year and a press book on a picture I ran two months ago.

A fellow here wants to sell me some Triangle stock. How is it?

ZEKE BEEZWAZ.

Amusement Co. Dissolves
Camden, N. J.—The Ocean Pier Amus. Co., have filed a certificate of dissolution.

"Roxy's Dinner"
(Continued from Page 1)

said that the motion picture industry should have given the dinner to Rothafel, and not have this tribute come from the Green Room or any other organization. When "Roxy" took the floor he was visibly overcome. But he finally managed to tell about his work, and paid tribute to the men of his staff for their aid in the development of the Capitol. He predicted that the big Capitol of today was but a sign of what would come in the future.

Joe Klein Visiting
Joe Klein, Lichtman special representative at the Charnas exchanges is in New York.

Hodkinson Switches Managers
A. W. Carrick, Hodkinson manager in Pittsburgh, has been transferred to Buffalo. His place in Pittsburgh has been filled by Guy Ainsworth.

Crystal Reverts to Pictures
(Special to The Film Daily)
Milwaukee—Charles Toy has leased the Crystal for picture shows. The house adjoins the Toy, which also shows films.

Arrange Canadian Release
The Famous Players Film Service, Ltd., will distribute "Shadows," "Thorns and Orange Blossoms," "The Hero" and "Are You a Failure?" in Canada by virtue of a deal with the Al Lichtman Corp.

INDEPENDENT PRODUCERS
and Directors having produced, or who contemplate producing Extraordinary Features, Short Subjects or Star-Series, can now secure 100% distribution in the United States and Foreign Countries UPON A GUARANTEED BASIS. Releasing arrangements with

EXCHANGES EVERYWHERE conducted and managed by independent and responsible "Hustlers," which assures individual attention and maximum results to Producers.

BAUMANN DISTRIBUTING CO.
under the supervision of


130 W. 46th St., N. Y. City
Telephone Bryant 4200

THE SUPER 39
ALICE BRADY
in
"The Leopardess"

By Katharine Newlin Burt

Directed by Henry Kolker

Scenario by J. Clarkson Miller

Released March 25th

T HE romance of a wild South Sea maiden and the man who tried to tame her. Scenes in the South Seas and in New York, providing vivid contrasts. Full of glamour and mystery—charged from start to finish with emotional and dramatic intensity.

A strong supporting cast includes Montagu Love, Edward Langford, Charles Kent, George Beranger, Marguerite Forrest and Glorie Eller. This picture was directed by the man who made "Disraeli," and it is the best vehicle which Miss Brady has ever had.

No. 2 "Dark Secrets."
No. 3 "My American Wife."
No. 4 "Drums of Fate."
No. 5 "No One's Money."
No. 6 "Adam's Rib."
No. 7 "Java Head."

No. 8 "The White Flower."
No. 9 "Adam and Eva."
No. 10 "Racing Hearts."
No. 11 "The Ninth Commandment."
No. 12 "Mr. Billings Spends His Dime."
No. 13 "The Glimpses of the Moon."

A Paramount Picture
"E" Buys "Driven"

Emrys Over Charles Brabin Feature and Plans an Immediate Re-lease for It

Universal will distribute "Driven," a production made by Charles Brabin. The company intends releasing it in the near future, and is one of the very few outside chances made by that organization all of the years it has been in operation. Brabin had the sale of the picture in the hands of Charles R. Ingers, president of the Resolute Prod. Sales, Inc.

Williams Back

D. Williams has returned from coast.

Flinn Goes to Coast

John C. Flinn of Famous Players yesterday for Los Angeles to con-verse with Jesse L. Lasky regarding a Covered Wagon.

Sues for $25,000 Damages

Through Robert Spear, his at-orney, William E. Burns, who was arrested in July as a receiver of stolen is, has filed suit for $25,000 dam-
gages against the M. P. D. Inc., Hays organization and the Prudential Film Service Corp., alleging criminal prosecution. Burns al-
leges the indictments were procured with malicious intent to injure him. The Hays organization had no com-
munication to make and no one at Prudential cared to discuss the matter.

Unit System

At Goldwyn Production Policy—Each Director to Have His Own Staff

Goldwyn announced yesterday the unit system of production had been fully — the coast, and that each director, in the future would have his own production force. Each unit will be separate and distinct as such. When Marshall had joined Goldwyn he brought with him his entire staff. Eric Von Stroheim, King Vidor, Rupert Hughes and others either have their own organization complete, or are the process of doing so. Nelson at work on "The Eternal Three," originally by himself, while "Red Dust," which he originally planned, is being made by Clarence G. Badger.

Irvin Willat's and William Beaudine have been added to the company.

T. O. C. C. Dinner

The T. O. C. C. will hold a beef-stake dinner at Henley's Feb. 1.

Rothaniel Going to Europe

Sam Rothaniel is planning a brief vacation in Europe. He expects to sail sometime next month.

Sal J. Vogel Here

Sal J. Vogel, Hockinson distributor on the Pacific Coast is here from San Francisco.

Get Pre-Release House in Tokyo

The Imperial Hotel Auditorium of Tokyo has been opened as a pre-
release house for Paramount pictures according to cables received by E. F. Shuter of the Famous Players.

Walsh Will Direct "Dough"

(Special to THE FILM DAILY)

Los Angeles—R. A. Walsh will direct "Dough" Fairbanks in "The black Pirate," an original story by Fairbanks, which will take the place of "Mon-sieur Beaucou". Production is slated to begin in a month.

Louis Weiss Sells Holdings

Louis Weiss has sold his holdings and resigned his posts with the vari-
ous companies with which he has been identified including Arthur, Clarion, Nema and others. These various units will operate under supervision of Alfred Weiss, former vice-president of Goldwyn.

Skouras Brothers Here

Charles and Syprros Skouras were in town yesterday from St. Louis.

Thomas Leaving Soon

Clara W. Thomas, of the Thomas H. Ince organization, leaves for the coast soon.

Coogans Coming

(Special to THE FILM DAILY)

Los Angeles—The Coogans are expected to leave for New York soon.

Metro Improving Studio

(Special to THE FILM DAILY)

Los Angeles—Metro expects to spend about $500,000 in improving the studio. New lighting equipment will be one of the large items.

Rueben Going to Coast

(Special to THE FILM DAILY)

Chicago—L. M. Rueben, president of the M. P. T. O., will be the guest at a luncheon given in his honor at Malloy's tomorrow. He leaves for California for a month's stay shortly.

Leo Leaves; Sheehan Going

Jack G. Leo, vice-president of Fox, is on route to the coast on production matters. It is expected that Winfield Sheehan leaves on Sunday and that Joe Pincus who has been lining up comedy material here goes with him. There may be increased activity at the Fox coast studios in the next few weeks.

Plan 20 Features

Lesser-Ramish Enterprises Now Consolidated in Principal Pictures—Irving Lesser Back

Irving M. Lesser returned to New York yesterday from Los Angeles with the announcement that all of the Lesser-Ramish enterprises on the coast had been consolidated in one company, Principal Pictures Corp. While West Coast Theaters, Inc., will continue as such, Principal Pic-
tures will be the main unit with Sol Lesser, president, Irving Lesser and Adolph Ramish, vice-presidents; Mike Rosenberg, secretary and Adolph Ramish, treasurer.

Principal Pictures have plans under way for the production of 20 features. Production will be centered in the Vidor studio, which, as noted, Principal has purchased. That deal was followed by the acquisition of 30 acres adjoining the plant on Santa Monica Blvd. for the construction of outdoor sets. The plans include three Harold Bell Wright stories, one of them "The Recreation of Brian Kent," "The Meanest Man in the World," a series of four Irving Cummings Prod., the first to be "East Side, West Side," a series of four from the newly formed Sac-
cramento Pictures Corp., the first to be "Temporary Marriage," starring Mildred Davis, three from a producer, whose name cannot be given as yet, and four more adapted from stage plays or successful novels.

Lesser plans to remain in New York personally in charge of dis-
tribution. He has taken over larger offices on the 10th floor of the State Bldg.

Wagner to Direct for Lasky

Rob Wagner, author of numerous stories and articles appearing in the Saturday Evening Post, is to be a Paramount director. His first pic-
ture will star Walter Hiers.

Irvin Willat Here

Irvin Willat has arrived from the coast to direct "Fog Bound," to be made at the Paramount Long Island studio, with Dorothy Dalton as star. Paul Dickey will write the scenario.

Experiences

(Special to THE FILM DAILY)

Cleveland — Clem Deneker spent yesterday here discussing hand-luck experiences of an ex-
hibitor with Fred O'Brien. Deneker left last night for New York.
Cuts and Flashes

"Adam and Eva," starring Marion Davies, opens at the Rivoli on Feb. 10.

William B. Laut has edited and "The Sea Raiders," and is now editing, "Woman and Wine ."

C. C. Burr has already completed five All-Star comedies and a sixth will soon be ready for Hodgkinson release.

Conrad Tischler, an English artist will come to America as part of Richard Walton Tully's producing organization.

Messmore Kendall, has been appointed an aide on the staff of Governor Edwin P. Morrow of Kentucky with the rank of Colonel.

Maurice Costello is returning to the screen in "The Glimpse of the Moon," an Allan Dwan production, now being filmed.

Macey Harlam and Fuller Mellish have been engaged by J. Searl Davaney, to appear with Mary Carr in "Broadway Broke ."

Ennis Going to Chicago

Bert Ennis leaves for Chicago this week to handle exploitation for "Quincy Adams Sawyer" which opens at the Chicago theater on Jan. 29.

DeMille on Pleasure Trip

(Special to THE FILM DAILY)

Los Angeles—Cecil De Mille, accompanied by John H. Fisher, Capt. William Bethell, Caruen Runyon, Paul Irbe, Dr. Frank Watson and Joseph J. Kane, are away on a six weeks' hunting and exploring trip to the barren Tiburon Island, located in the Infernal Channel, in the Gulf of California.

At Broadway Theaters

Capitol

"Thirteenth Hungarian Rhapsody" is the overture following the Gayety "Zigeunerweisen" (Gypsy Airs). The Capitol Magazine is given. Unit No. 4 is Divertissements. (a) "Voices of Spring," with Betsy Ayres, Mile, Garibaldi, Alexander Osmansky, Doris Nile and Thalia Zeroni; (b) "Carolina in the Morning," with Robert Dow, Lyman Howe's "Hodge Podge," a short educational film; precedes the feature, "Gimmicks," with an all Girl cast. "The Parade of the Tin Soldiers," by the Capital Orchestra and the latest Vesey Fable, "The Fable of a Fisherman's Jinx," are the last numbers of the bill.

Camel


An organ solo played by John Priest completes the program.

Rialto

The second and fourth movements from the Fourth Symphony and Riesenfeld's Classical Jazz open the program, followed by the weekly magazine and the regular Finon song from the Music Box Revue, in "The Mirror." Dance, a music film, "Dear Old Pal of Mine" is next, sung by Thomas Cowan, baritone A Gypsy Dance by the Serova Dancers and Will Rogers in "Fruits of Faith" follow the feature, Mary Miles Minter in "Drunks of Fate ."

Strand

The Mark Strand Topical Review is the first number. A prelude to the feature, W. Griffith's "One Exciting Night," rendered by the Strand Orchestra is next. An organ solo finishes.

At Other Houses

"The Third Alarm" is in its second week at the Astor, the Criterion still houses "Adam and Eva indefinately, "Hunting Big Game in Africa" continues on at the Lyric, and "When Knight Was in Flower" is held for a second week at the Rivoli.

Sweeping The Country!

"Thorns and Orange Blossoms" is the big attraction sensation of the season. Already booked for

LOEWS WARFIELD, SAN FRANCISCO
BROADWAY STRAND, DETROIT
ALDINE, PHILADELPHIA
BOSTON THEATRE, BOSTON
AND IN EVERY BIG CITY

Here is a great story by Bertha M. Clay, a great cast, A GREAT PICTURE, Directed by Gasnier. Book it now and cash in!

* * * * *

And don't forget "THE HERO," another Gasnier Production. All the critics have praised it. Exhibitors are talking about it. The public is DEMANDING it. Book it now and cash in!

AL LICHTMAN.

Produced by
Preferred Pictures, B. P. Schulberg, President.
Horace Starr Dead
(Special to THE FILM DAILY)
Lorain, O.—Horace Starr, old-time exhibitor, and former owner of the Amuse-U, on the site of which now stands the Pantheon, died last week at the home of his sister in Zyria.

Gibson's Next Four Selected
(Special to THE FILM DAILY)
Los Angeles—Hoot Gibson's next four pictures for Universal will be "Katy Did," "The Shave Tail," "Well Done Riley" and "Out O' Luck." Edward Sedgwick will direct all of them.

Against Arbuckle in Canada
(Special to THE FILM DAILY)
Montreal—The Montreal Women's Club has requested the Quebec Board of Censors to maintain the ban on Arbuckle pictures in Quebec. The executive of the Saskatchewan Social Service Council, with headquarters at Regina, has forwarded a protest to Will H. Hays against permitting Arbuckle to appear on the screen again.

Famous Has Option on "The Oppressed"
(Special to THE FILM DAILY)
Paris—Famous Players has taken over distribution for France on "The Oppressed," produced by William Elliot with Rachel Meller the famous Spanish comedienne in the leading role.

Ben Blumenthal has purchased this production for several European countries, and it is understood that Famous Players has an option on the production for America.

Rounan Here
John Rounan, identified with the production of "Snooky" comedies, is at the Astor. There has been some litigation recently with C. L. Chester, over the "Snooky" series.

Linder to Make Feature Comedy
(Special to THE FILM DAILY)
Los Angeles—Max Linder is expected to arrive here the latter part of this week, to start work on a nine-reel comedy.

**THE SUPER 39**
**POLA NEGRI**
**in**
**"Bella Donna"**

A GEORGE FITZMAURICE PRODUCTION

Adapted by Ouida Bergere from the novel by Robert Hichens
Supported by CONWAY TEARLE, CONRAD NAGEL and LOIS WILSON

Released April 1st

**THE NEWS OF THE WORLD**

Hunts Increase Capital
(Special to THE FILM DAILY)
delphia—Hunt's Theaters have added their capital stock from $300 to $1,500,000.

Joe May Suing U. F. A.
(Special to THE FILM DAILY)
—Joe May, producer of "Mis-
t of the World" has filed a suit against the U. F. A., seeking damages million marks.

It is alleged that U. F. A., when it bought the film to the United States, the contract by cutting and al-
the picture, thereby ruining it.

**THE NEWS OF THE WORLD**
**Newspaper Opinions**

*“Gimmie”—Goldwyn  
Capiol*

**DAILY NEWS**—We greatly admired the work of Miss Chadwick; she’s really awfully good. Then we liked Henry Wadsworth small bit as a male housekeeper, but we did not like the Mr. Hughes who doesn’t have much of a chance as the girl’s guardian, and Caswell Fardine, who makes the most of the musician’s role.

**MORNING WORLD**—We are just about convinced, however, that Mr. Hughes is more than a little bit insincere in these “pictures of life.” Rather, we imagine, he puts his heel on his real thought: “This will make a picture play.”

This motion picture is extremely well photographed and is acted perfectly by Miss Chadwick and Mr. Glass. It is titled brilliantly by Mr. Hughes.

**TIMES**—Rupert Hughes seems to have had a line in view when he started his latest photoplay “Gimmie.” It * Capitol this week, but he didn’t how very close to it as he went along. Helene Chadwick, * * * succeeds in vitalizing her role, despite the incredible things she is called upon to do. Kate Lester is also good, as usual.

**TRIBUNE**—It is a nice, friendly comedy that even Rupert Hughes might be proud of. We think next to “Hold Your Horses” it is the most entertaining of all the Hughes pictures.

**MORNING TELEGRAPH**—Capiol’s “Gimmie” is a simple, well-plotted picture. Rupert Hughes photo-play a delightful story of the newly-weds’ problems. It is well cast and pictured.

**HERALD**—* * * a dignified, intelligent, and well-modulated production, and reflects much credit on the Hughes-Miller team.

**EVENING WORLD**—“Gimmie” is not as good as some things Hughes has done, nor is it as bad. Not by a long shot.

**TELEGRAPH**—With unerring aim, Rupert Hughes has taken the popular story that is warm human quality and its genial comedy edges.

**MAIL**—But the real theme of the play is less modern, being nothing more than the old story of a wife’s difficulties in extracting money from her husband. With so slender a plot it is not surprising that the film draws a good many of its 10,000 feet or so.

**GLOBE**—The majority of theatergoers will find Rupert Hughes’ latest cinema effort interesting, and therefore entertaining.

**SUN**—* * * very pleasant and alluring comedy.

**EVENING POST**—New Rupert Hughes moving picture has many interesting features.

“A WOMAN IN CHAINS

with

E. K. LINC ON
MARTHA MANSFIELD
MRS. RUDOLPH VALENTINO  W. H. TOOKER

Is the First Release of the

AMALGAMATED EXCHANGES OF AMERICA, Inc.

Denman Thompson’s Sunshine of Paradise Alley  
Now in Preparation.
Ohio Referendum
Launched to Test Censorship — Matter up at Columbus
Convention
(Special to THE FILM DAILY)

bus, O.—At the convention of the P.T.O. of this city, held
yesterday, first vice-president of the
Cinema Club, made a
address, in which she declared
the co-operation of women
in Ohio had made censorship
possible because of the close
co-operation between the clubs and the
owners. She agreed to bring
the question of Sunday closing
censorship before the Cinematograph
with the ultimate purpose of
setting a referendum to the
future.

A meeting is being held in the
Chittenden, with about 325 ex-
crs present. At the dinner held
time, the speakers were:
President, Martin Smith; and
Mrs. O. J. O'Toole, chairman of
National Public Service Com-
mittee of the M. T. O.; Sydney
(Continued on Page 3)

Saenger and Richards Here

Saenger and E. V. Richards
attended, and were present dur-
ing the discussion.

Bushman-Bayne in Series

Bushman and Beverly
Bayne have made a month's
so constructed that in key
they can appear in a spoken ac-
on one reel. In those scenes
they don't appear, the required
will be included in the feature.

Through Goldwyn

Parker Read Making "The Cow-
ard"—Arrangement for One
Picture Only

Parker Read, Jr., is at work on
picture tentatively called "The
Coward." Distribution will be
through Goldwyn under a one picture
ment only. Jack Boyle, and in the cast
Henry Hull, Doris Kenyon and
Walsh.

See Page 2

or News of the Independent
Market.

Earnings Held Up

Famous Players Financial Condition
Excellent—$1,000,000 Note
Wiped Out

Auditors of Famous Players are
now at work on the company's annual
statement, which will be ready
for some weeks, in view of the re-
ports yet to be made by a large per-
centage of the 145 odd subsidiaries
operated by the parent company.

It is expected that the earnings for
1922 will be about a par with those
of 1921. There is a possibility that the
figures may drop below those of
1921 in view of the fact that the busi-
ness slump extended into the first
two months of this year. This earn-
ings at the end of the third quar-
ter of 1922 were about $2,800,000 and
while this figure would perhaps, in-
dicate a drop from the approximate
$4,000,000 total of 1921, the returns
for the last three months of 1922 are
expected to swell the earnings close
to the 1921 total.

(Continued on Page 5)

Paramount to Film Grey Stories

The current and future works of
Zane Grey are to be produced by
Paramount. The first will be "To the
Last Man," and will be directed
by Victor Fleming, who followed by
"The Heritage of the Desert" and
"The Wanderer of the Wasteland."

Plans For 12

Two of Distinctive's Program in
Work—No Distribution Set

Distinctive Productions have plans
under way for 12 features two of which,
"Backbone" and "The Ragged
Edge" are now in. While Arthur S.
Friend yesterday was non-committal
so far as other vehicles are concerned,
it is understood he has practically
closed to a well known distributor in
a few days, distribution may be
arranged for. It is understood that
at least two important distributors
have made bids for the series.

Clem's Here

Armed with a carpet bag full of
maps, unused slides and
unopened press books, together
with a steamer trunk contain-
ing his collection of especially
designed one-sheets, Clem
Dencker, of Pneumonia, Nev.
arrived in town. He will
address the A. M. P. A. weekly
lunch today, at the Boulevard.

Important Decision

Rendered Relative to Foreign Mar-
ket—Says Case May Be Appealed

A decision of importance, especially
foreign market, and foreign
day when a
Supreme Court court, before Justice
Black, awarded Max Glucksman
a verdict of $5,000 against Gillespie
Bros. It is understood the case will
be appealed.

The case involved the questions of
damages that may be recovered by
claiming that his rights had been
infringed and made valueless by
pirated copies appearing in the
territory for which he claimed exclusive
rights.

It appears that Gillespie purchased
from Select Pictures the exclusive right to 19 pic-
tures for the territory of Brazil and that
Gillespie Bros. also acted as agents for Cine-
mastografica Sud Americana who purchased the
rights to exhibit the same pictures in the
territory of Argentina and Chile. It is alleged
the royalty provided for in the contract be-
tween Select and Cinemastografica Sud Amer-
icana was not paid and for that reason Select
(Continued on Page 6)

Selling Points

For Production—Ragland on Coast
for Asso. Exhibitors

John C. Ragland of Associated Ex-
hibitors is en route to Hollywood
where he will confer with producers
with regard to correspondence
that has been passing for several months.
It is expected he will remain
indefinitely. Ragland will establish
headquarters in Hollywood and will
devote the bulk of his time to watch-
ing productions being made for his
organization, primarily with a view
of seeing to it that essentials to the
sale of a picture be given room in the
productions.

Associated Exhibitors have several
units making pictures for release
through that organization, including
Douglas McLean, Madge Bellamy,
Florence Vidor and Lach Baird.

The idea of having a representative at Hol-
lywood for the purpose of having in
production such ideas as will aid in
selling the picture is being carried out
by several companies, notably
Famous Players.

Fletcher in Town

Benjamin H. Fletcher, publisher of "Movie Age," the regional published
in Omaha for Iowa and Nebraska, is
in town.
Among The "Independents"

Reorganizing Second National
A complete reorganization of Second National Pictures Corp. is underway. Dale Hanshaw is doing the work.

Lewis Starts Another
Edgar Lewis has completed "Are You Guilty?" and will start work shortly on "Oh, Ye Fools," for C. C. Burr.

Primrose Lining Up Product
Charles H. Rosenfield of Primrose Pictures states his company will handle a series of eight five reel westerns featuring William K. Hackett; 12 two reelers with Charles Williams; 12 one reel fairy stories featuring Geraldine Will and "Men Without Hate," five reeler.

Sterns Buy Several Stories
Los Angeles—The following stories have been purchased by Julies and Abe Stern for Century Comedies. For Baby Peggy; "Tilly Jones," "Little Trouble Mender," "Smile Maker," "Kissable Tess," "Sweetheart of the Mounted," and "Kid Teens." For Brownie, the dog; "Dogdom," "A Dog's Day," "Dog Tracks," and "His Master's Breath." For Buddy Messenger; "Slim Saunders, Detective" and "Amateur Gangsters."

Sold For Australia
Australian Films, Ltd., will handle "More To Be Pitied" and "Only a Shopgirl" in Australia.

Ayon Jan. Releases
Three features scheduled for Ayon release this month are: "The Storm Girl," "Back Fire," and "The Flash."

Washburn Signed For "Temptation"
Bryant Washburn has been signed to play a leading role in "Temptation," the third of C. B. C.'s "Six Box Office Winners."

Scott on Trip
Lester F. Scott, Jr., general sales representative for C. C. Burr, is away on an extended business tour through the Middle West.

Pacific Steamers to Show Films
An arrangement has recently been entered into by the Oriental line, with the F. B. O., whereby all the passenger vessels of that line will be supplied with screen entertainment.

See Page 4
For additional news of the independent market.

INDEPENDENT PRODUCERS
and Directors having produced, or who contemplate producing Extraordinary Features, Short Subjects or Star-Series, can now secure 100% distribution in the United States and Foreign Countries UPON A GUARANTEED BASIS. Releasing arrangements with EXCHANGES EVERYWHERE conducted and managed by independent and responsible "Hustlers," which assures individual attention and maximum results to Producers.

BAUMANN DISTRIBUTING CO.

130 W. 46th St., N. Y. City
Telephone Bryant 4200

Witwer In From Coast
H. C. Witwer is here from the coast.

3rd Week for "Knighthood"
"When Knighthood Was in Flower" will remain at the Rivoli for a third week. "Dark Secrets" goes in to the Rialto.

First Runs in the Chicago
(Special to THE FILM DAILY)
Chicago—Balaban and Katz have booked, "The Christian" and "The Strangers' Banquet" for Chicago. The first run will be at the Chicago theater.

Kershaw Heads Manitoba Assn.
(Special to THE FILM DAILY)
Winnipeg—At the annual meeting of the Manitoba Exhibitors Assn., in the St. Charles Hotel, R. Kershaw was re-elected president by unanimous vote, this being his third term in the office. George F. Law, local manager of Universal, was elected vice-president and representative of the exchanges. Frank R. Hyde, was re-elected treasurer and Gordon C. Lindsay secretary. The association decided to throw open its membership to legitimate houses.

Brenon Starts Work
(Special to THE FILM DAILY)
Los Angeles—Production has begun on Herbert Brenon’s first production for Paramount, "The Rustle of Silk," with Betty Compson and Conway Tearle.

Walter Hier’s next picture will be "Seventy-five Cents an Hour," by Frank Condon. Joseph Henabery will direct with Jacqueline Logan as lead.

Agnes Ayres’ next picture will be "Contraband." Wesley Ruggles will direct.

Would you like to see
your box office record
broken?

THE D.D.S.
sure can do it!
Ohio Referendum
(Continued from Page 1)
Cohen, Mrs. Gurwell and Max
Cohn of Columbus.
his address Cohen pointed out
popular vote had shown that
people in New York and in
sachusetts were opposed to Sun-
closing and censorship, and
that similar moves to gauge
public opinion be started. It
then Mrs. Gurwell spoke and
ded her sentiments.

Max Stern delivered a talk that
was auded generously. He said that
independent exhibitor organization
necessary to fight a trucification
business, which he felt was in-
ible. To substantiate his con-
os on the trust idea, he pointed
that he thought was conclusive proof
his intention on the part of cer-
distributors.

before the meeting adjourns, it
ected action of some sort will
ken so far as the Theater Own-
Dist. Corp. is concerned. When
explained what this company
med, his remarks were received
approval.
all likelihood, Smith will be
ected president without any op-
ion. His leadership of the Ohio
understood to be satisfactory
majority of members. Other
ers at the dinner were Major
Thomas of Columbus; H.
, of the Michigan M. P. T.
nd C. C. Pettjohn, general
of the Hays organization.

Desmond in New "U" Serial
(Special to THE FILM DAILY)
los Angeles—With William Des-
ad as star, Universal will produce
erial, based on American business
. Robert E. Hill will direct.
ast will include Esther Ralston,
Sargent, George Nichols,
egg, Harry Devere and

May Sell Studio
(Special to THE FILM DAILY)
Jacksonville, Fla.—It is understood
that the Klutho studio will shortly be
placed on the market.

New House for Paterson
(Special to THE FILM DAILY)
Paterson, N. J.—The Alexander
Hamiton Theater Corp. will spend
$150,000 on a new theater to be built
at Church and Market Sts.

In New Offices
(Special to THE FILM DAILY)
St. Louis—The Motion Picture
Exhibitors League of St. Louis and
Eastern Missouri has moved into
new headquarters at 3001 Olive St.

Universal Slogan
Universal has adopted as a slogan
"Universal pictures— the Pleasure
is Yours." George Greenberg, 320
W. 102nd St., received a check for the

Northwest Shipment Held Up
(Special to THE FILM DAILY)
Seattle—Film shipments have been
seriously delayed in the outlying
districts of Washington and Oregon,
due to serious flood conditions.

Using "Featurettes" in Canada
(Special to THE FILM DAILY)
Toronto—First National offices
are using a "featurette," made up of
trailers of their big pictures, which
exhibitors are being shown prior to
buying film. They have been in use
about a year.

Kelly Writing Meighan Script
Anthony Paul Kelly has been en-
gaged to write the continuity for
"White Heat," in which Tom Meigh-
han will star after completion of
"The Ne'er-Do-Well." Production in the
East.

Newspaper Opinions
"The Marriage Chance"—Amer.
Reles.—Cameo
TRIBUNE—The story is terrible, but the
direction is amusing.

MORNING TELEGRAPH—** *
Freak film conceived and executed by Hampton
Del Ruth. In fact, such a mixture that
you've a little bit of everything and not much
of anything.

AMERICAN—The acting is hopeful,
and the possibilities for either epique, melo-
drama or comedy—separately—are good,
but, as a coherent feature play, it
should have been released as a disconnected two-
reel serial.

MORNING WORLD—** *
A gorgeous light comedy picture. ** * "The Marriage
Chance" is an audacious, extraordinary play
which whizzes on with the pace of a Kau-
sas tornado. Nor is it any less incorrigible.
Anything is likely to happen in it.

MAIL—It is a curious and extraordinary
mixture of broad comedy, drama and sheen
melodramas, so lacking in continuity as to be
not a little confusing.

GLOBE—** * "The Marriage Chance"
is not such a bad product on the film mark.
It has a great deal of comedy and side show,
which are excellent in themselves, and the
dream, to those Frankly minded, offers
food for reflection. A good cast helps this
sketch immensely.

EXHIBITORS EVERYWHERE ARE DELIGHTED WITH
ONLY A SHOP GIRL

CHROMOS TRADING CO.
1123 Broadway
Suite 616 'Phone Chelsea 8264
CASH AVAILABLE IMMEDIATELY FOR
RELIABLE PROPOSITIONS
Investigate!

E. K. LINCOLN
Mrs. RUDOLPH VALENTINO
IN "THE WOMAN IN CHAINS"
By Edward Owings Towne
NOW READY FOR REVIEW
DENMAN THOMPSON'S
"SUNSHINE OF PARADISE ALLEY"
A GREAT AUTHOR A GREAT PLAY
WILL BE THE SECOND RELEASE OF
AMALGAMATED EXCHANGES OF AMERICA
1540 BROADWAY - - - NEW YORK
Foreign Rights Controlled by The Export and Import Film Co., Inc., 729 7th Ave., New York City
Metropolitan Pictures Move
(Special to THE FILM DAILY)
Detroit—Metropolitan Pictures have moved from 47 E. Elizabeth St. to the Film Building.

Carleton King in Town
Carleton King, head of the production unit hearing his name, arrived here from Los Angeles yesterday to arrange release of three two-reel rural comedies in which he is starred.

Clift Making "Out to Win"
(Special to THE FILM DAILY)
London—Denison Clift is now at work on "Out to Win" for Ideal Films, Ltd. When he finishes it, he will return to the States.

Burr Travesty on "Hamlet"
Charles C. Burr has produced a two-reel essay on "Hamlet," with Charles Murray, Joe Hart, Dorothy Allen and Felix Adler, which will be released by Hodkinson.

Mumper Practicing Law
(Special to THE FILM DAILY)
Los Angeles—Hewlings Mumper, formerly with the Ben Bruce Hampton Prod., has returned to the practice of law, having formed a partnership with Judge Victor E. Shaw. Offices in the Title Bldg.

Hillyer Directing
(Special to THE FILM DAILY)
Los Angeles—Lambert Hillyer has started work on "Temporary Marriage" for Sacramento Pictures. The cast includes Mildred Davis, Tully Marshall, Kenneth Harlan, Martin George, Myrtle Sedman and Stuart Holmes.

Jupiter Closes Big Deal
Jupiter Films which recently acquired the Vitagraph output for a number of South American countries, has sold the product to the Chilean Cinema Corp. for Chile, Peru, Bolivia and Ecuador. Six serials, 35 features and 50 two-reel comedies are involved, the footage totaling close on to 1,000,000 feet.

Favorite-Kunsly Deal
(Special to THE FILM DAILY)
Detroit—Favorite Films have closed a deal with John H. Kunsly, whereby Favorite will handle the future distribution of all productions formerly distributed by the First National Film Exchange of Mich., prior to the formation of Assoc. First National Exchanges. The deal involves 34 productions.

Shooker Made Exchange Head
(Special to THE FILM DAILY)
Seattle—B. M. Shooker has been appointed general manager of Arrow exchanges in Seattle, Denver and Salt Lake, succeeding Charles R. Gilmore, resigned. Manager Hugh Rennie of the Seattle exchange, has resigned. His successor has not yet been named.

Marvin D. Cohen, who has been selling for the Seattle Film Exchange, has left to open offices for the Reelboard, Daylight M. P. Sales Service.

Conklin on Trip
F. G. Conklin, special representative of Hope Hampton Prod., left yesterday on a trip through the South and West.

Nolan Handling Lichtman Product
(Special to THE FILM DAILY)
Denver—Harry Nolan has replaced Mountain States Film Attractions as Lichtman distributor in the Denver and Salt Lake territory.

Jacobson Suit Discontinued
Supreme Court Justice Tierney has signed an order discontinuing the suit of Louis Jacobson against Kempson Pictures Corp. because the case has been settled.

Another New Company
Olivette Thomas-Seel has arrived from Europe. She says she intends forming her own producing company. Claims to have been working in German studios for the past two years.

Judgment Filed
In a suit of David Rodman against the Signet Films a default judgment for $2,500 was filed in the City Court. The complaint alleged that the defendant sold Rodman the New York State rights to "Mother. I Need You" and then refused to furnish the film, causing $2,000 damages.

Joint Run in Four Houses
(Special to THE FILM DAILY)
Cleveland—"The Streets of New York," released in Ohio through Progress Pictures, has been booked for a day and date run at Loew's Metropolitan, Alhambra, Liberty and Mall theaters, beginning Jan. 18th.

Truart Releases
Truart has acquired the following, for state right distribution:

Change Title of Bosworth Film
(Special to THE FILM DAILY)
Los Angeles—The title of "The Law of the Sea," starring Hobart Bosworth for Anchor, has been changed to "The Man Alone." The production has been sold to Apollo Exchange, Inc., for Greater New York and Northern New Jersey.

Albert James Making Feature
Albert James Prod. has started work on a picture with Gardner James, Martha Mansfield and Edmund Breese in the cast. George Sargent is directing at the Te-Art studio from a script by Lewis Allen Browne. It is understood Clark-Cornelius will distribute.

Lose Suit
(Special to THE FILM DAILY)
Los Angeles—W. Bradley Ward and Delbert L. Davis lost a suit for $75 a week for Ward as assistant director and $150 a week for Davis as cinematographer.

Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual "buy" for the producer and distributor of short subjects.
Earnings Held Up
(Continued from Page 1)

is pointed out that the fact that Famous Players had arranged with A. Lynch to actively take over the management of the Famous Players chain, is in it a very definite indication that company feels it can operate the chain on a successful financial basis, after Lynch's interest had been taken care of. When the annual report appears, one of the interesting angles will probably be the statement of the $1,000,000 note held by the name of the Amusement Enterprised Corp., as a result of the consummation of the Lynch deal. Famous Players officials scout the report arising in the Evening Post that 1922 statement would prove unreliable, and that a new stock issue would be necessary for financing purposes.

It was recalled that every year $500,000 in preferred stock is retired for amortization purposes, and the point was made that any consideration of comparative financial statements must be made with that fact in mind.

Badger Loaned By S-L
(Special to THE FILM DAILY)

Los Angeles—Clarence G. Badger has been only loaned to Goldwyn by Sawyer and Lubin to direct "Red Lights," which Marshall Neilan was originally slated to direct. On the completion of this, Badger will return to S-L to direct a production at the Metro studios in Hollywood, after the completion of which S-L Prod. will be made in the studio in San Diego.

Changes at F. P. Canadian Houses
(Special to THE FILM DAILY)

Toronto—Ray H. Leason has been appointed general supervisor of Famous Players theaters in Manitoba and Northern Ontario, with headquarters at the Capitol, Winnipeg. He will also have charge of the Province, Winnipeg, recently acquired, and of theaters at Port William and Port Arthur. John T. Fiddes, owner of theaters in Montreal, has been appointed manager of the Capitol, Winnipeg. H. M. Thomas returns to Montreal to resume charge of the Capitol there.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN
POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

WE ARE READY TO PAY CASH
FOR PRODUCTIONS OF MERIT
for NEW YORK CITY and STATE & NORTHERN NEW JERSEY
The Bigger They Come—The Better We Like Them.
RENOV PICTURES, INC.
729-SEVENTH AVE.
Phone BRYANT 4754-6174

BIG BUSINESS
at the Capitol this week with
"GIMME!"

Rupert Hughes' latest Goldwyn Picture

and the response of the public
and critics to this uproarious
domestic comedy proves that
we have
A GREAT BOX OFFICE ATTRACTION
Two Problems
Radio and Basketball Giving Small Town Exhibitors Trouble
(Special to THE FILM DAILY)
Crookston, Minn.—C. L. Miller, New Grand, writing to Theodore Hays, of Finklestein & Ruben, says the radio and basketball are knocking blazes out of business. In part he writes:

"I believe that it is almost time to get out of the picture business, although I don't know what else to do. But it is a sure thing that people are losing their interest in pictures. It's about time that the big picture men cut out the 90 per cent bull and the 10 per cent picture and get down to giving the public something for their money. Good pictures still have a drawing power, but the trouble is there is too much Gold Leaf publicity spent on pictures, and then when you see them they are disappointing."

Columbus, Ind.—Frank Rembusch, who operates two houses here, says the craze over basketball in this section of the country has cut receipts 25 per cent.

May Work in West
According to Louis Lee Arms, American representative of Graham-Wilcox Prod., "Chu Chin Chow" which the company has purchased may be made in Hollywood. When Charles Wilcox arrives the end of the month from London, he will bring with him two Mac Marsh subjects, "Flames of Passion" and "Paddy-the-Next-Best-Thing."

In the Courts
A default judgment for $2,555 was filed in the Supreme Court in a suit of the Arrow Film Corp. against Llewellyn H. Allen of 130 West 46th St. on four trade acceptances.

In the suit of Eugene Spitz against Ivan Abramson and Graphic Films, over "Mother Eternal," Supreme Court Justice Tierney signed an order directing the Garfield National Bank to pay $1,482 out of a fund of more than $2,000 on hand, to Abramson for payments made and bills due. The income from the film is being deposited in the bank.

In the suit of Doubleday Page & Co. against Vitagraph for the cancellation of the contract to make films of the O. Henry stories, on the ground that Vitagraph is in default, Supreme Court Justice Platzer has decided against Vitagraph. He also denies Vitagraph's plea for an injunction restraining the publishers from contracting with another producing company for the filming of the stories.

A default judgment for $2,062 has been filed in the Supreme Court against Francis X. Bushman in favor of Suzanne Devoyod of the Comedie Francaise in Paris. She alleged that she sent $3,120 to Bushman on his agreement to come to Paris and take part in a film she was making but he failed to come and returned only $1,540 of the money. A letter from Bushman to the plaintiff, filled with the papers explaining that the Collector of Internal Revenue wouldn't let him leave the United States until he had paid $10,000 back taxes, and he couldn't raise the money, because his funds were tied up in alimony proceedings.

The estate of Harold A. Lockwood, who died Oct. 19, 1918, has been appraised at $32,552, which is divided equally among his mother, his son, Harold, and Gladys W. Lyle of Los Angeles. He had $22,017 in cash and $4,865 in Liberty bonds.

Important Decision
(Continued from Page 1)
cancelled the contract. However, it is claimed, before the cancellation Glucksmann obtained from Select positive prints on their contract for Brazil and in violation of their contract shipped those positive prints to Chile and Argentina where they came into possession of Cinematografica Sud America, which exhibited the same in that territory. In the meantime and after the cancellation of the contract with Cinematografica Sud America, it appears Select sold to Max Glucksmann the rights to exhibit the same pictures in Argentina and Chile which had been exhibited by Cinematografica Sud America previously had. When Glucksmann found that the pictures which he had purchased from Select were being exhibited by others an investigation was made by him through his office here in New York and he claims these facts were unearthed, namely: that Glucksmann had shipped unauthorized copies into Glucksmann's territory.

In June, 1920, an action was begun by Glucksmann against Gillespie Bros. The case was tried by Allan Deutsch, of Rosett & Deutsch. The defendants were represented by Satterlee, Canfield & Stone.

Louis Broch of the Sheenbeek organization acted as an expert for Glucksmann.
Ohio Receptive

eater Owners Dist. Corp. Gets
Cordial Reception at Columbus
Convention—Smith Re-elected
(Special THE FILM DAILY)

Columbus, O. — Cordial reception
is tendered to the officers of the
eater Owners Dist. Corp. by the
egates attending the state conven-
tion of the M. P. T. O. of Ohio
and session in Hotel C. attend-
t. A. True, president of this
distributing organization
explained its purposes and indicated the
progress already made. Other
rakers on the distribution pro-
portion were W. D. Burford, of Chicago,
and Harry Davis of Pittsburgh.
Regional directors and members of
zone committees were selected
(Continued on Page 6)

Deneker a Hit

wes the A. M. P. A. Some Points
on Theater Operation—Some
Striking One-Sheets

Clem Deneker, the famous ex-
sor from Pneumonia, Nev.,
dered a lengthy address yesterday
at the A. M. P. A. weekly luncheon
the Boulevard.
Clem came all the way from his
trip to the West to address
a meeting of producers and tell them
he got over his new famous
cuit of theaters. Mr. Deneker
ade a decided impression.

His String

"I know how busy you people are and I
am going to try to mention all the com-
inges I could mention if I wanted to get
ty or personal. I am attending this con-
tine with one theater. I got five thea-
ters and a dozen theaters.

"I got the Elite at Pneumonia, the Smee-
ls of at Silt, the Savoy at Leno-
y, the Savoy at Breaks, and the
new Union Pacific meeting rooms at
ner, Nevada. So you see you are listen-
g to a circuit owner. My wife is the
keeper and secretary and I am the mas-
er.

"We exhibitors have got troubles.
"You producers don’t realize it for you
around New York and believe what you
see and what you hear about your pictures
as going great. But you can’t believe your
(Continued on Page 4)

Joe Keller Here

Joe Keller, sales representative of
United Artists in Cincinnati, is
in town.

Sada Cowan Joins Lasky
(Special to THE FILM DAILY)

Los Angeles—Sada Cowan has
been added to the Paramount scen-
ario staff on contract.

"Trilby" Through 1st Nat!
(Special to THE FILM DAILY)

Los Angeles—In an advertisement
over his signature in the Mid-winter
edition of the Times, Richard Walton
Tully states that "Trilby" will
be released through First National.

Interested in "Legit" Merger

Film men evidenced considerable
interest over the contemplated book-
arrangement between A. L. Er-
lander and the Shuberts in the
member field.

Creswell in the South
(Special to THE FILM DAILY)

Atlanta—Fred Creswell will assume
supervision over the five
exchanges taken over by Famous Players
under the Lynch deal. He will
three L. L. Dent, who will probably
be connected with the theater organ-
ization.

Short Stuff Number Feb. 19

Short Stuff! How? Why? What?
The answer: Film Daily Feb. 19
Cuts and Flashes

The title of "The Curse of Drink" has been changed to "The Curse."

D. W. Griffith will make his headquarters at the Brunton studio, Miami, when he shoots exteriors for "The White Rose."

Earlier in the week, Ralph Hayes of the M. P. P. D. A. delivered an address before the National Ass'n of Book Publishers at the Yale Club.

Through Charles Walton, Lucille LaVerne and Jane Thomas have been engaged for D. W. Griffith's "The White Rose," now in production.

Hodkinson Has Kaiser Film

Hodkinson will release "The Ex-Kaiser in Exile" shortly. The picture is said by the company to be the first of William in exile at Doorn.

"French Doll" Next

(Special to THE FILM DAILY)

Los Angeles—Mae Murray's next picture will be "The French Doll," which is expected to be in production for about three months.

Sliter on Exchange Trip

(Special to THE FILM DAILY)

Albany—Fred G. Sliter field manager for First National, stopped off long enough to supervise the construction of a home that he is building, and then proceeded west on a tour of exchanges.

Film Revival Tonight

There will be a revival of a number of old films at a special showing at the Selwyn tonight in order to show how the industry has advanced. Among the pictures shown will be "The Great Train Robbery," a Pickford release, various strips of colored films, and then a new Teleview demonstration.

Complains of Bad Prints

Frank Rembusch, in a letter to this office, encloses a letter sent to him by Frank Horn, manager of the American theater at Columbus, Ind., embodying a complaint against the condition of the prints sent to the American. Horn says not only were hundreds of feet missing, but the titles were too short and the film so rainy that the entire subject was valueless.

SIMPLEX TITLE SHOP

229 W. 42nd St.

Announces the closing of a contract giving it exclusive rights in the FAMOUS STONE LIBRARY

Over two million feet of selected shots as far back as 1897, negative and positive, are now made available for your requirements.

Phone Bryant 9098-9095

WANTED IMMEDIATELY

Bell and Howell Camera 170 Degree Shutter. For Cash.

FARINA and OGLE

Art Titles

430 Claremont Parkway

Phone Bingham 2100

KLUTHO STUDIO IN FLORIDA

FOR SALE

Cooper-Hewitts hard lights and laboratory on valuable ground in heart of city. Cost $85,000. Will sell at a sacrifice. Reasonable amount in cash balance on time.

Will be dismantled in 30 days if not sold.

H. J. Klutho, Owner

Room 401 St. James Building
Jacksonville, Florida.

No coal needed, no snow and ice. Cheapest electric juice in the Country only 2 cents a kilowatt.

If You Were Offered

A Gold Mine—

What would you do? We are offering you a Golden Opportunity.

T H E P R E F E R R E D 8.

Pictures with 100 per cent box office value, now booking. Here they are:

RICH MEN'S WIVES

Gamier

THE HERO

Gamier

ARE YOU A FAILURE?

Tom Forman

SHADOWS

Tom Forman

THORNAND ORANGE BLOSSOMS

Gamier

POOR MEN'S WIVES

Gamier

THE GIRL WHO CAME BACK

Tom Forman

APRIL SHOWERS

Tom Forman

Get them NOW and cash in on your crowds.

Produced by

Preferred Pictures

B. P. Schulberg, President.

AL LICHTMAN

President Al Lichtman Corporation,

1650 Broadway, New York.
Deneker a Hit

(Continued from Page 1)

ess agents any more than we can use the stuff they send us to advertise.

While I ain't got any newspapers in any of my towns, I am glad of it. I couldn't do anything of the trash sent to me so that it won't kick on the publicity, but the big newspapers are terrible.

When Universal salesman came rough Pneumonia and got me to sell my pictures to him as the only told that they were worth rich Marcus Loew was and how much they would pay me. He didn't tell me that out the million guys that didn't have a nickel. Well, I bought the Elite theater out of Pneumonia and turned it from a stable to a temple of movies and changed the whole interior. It got me out the stalls, I didn't need them, there was too many in the business as it was. We boardeed up the red boxes and mangers and put in chairs. I ing paper bills from the ceiling—in fact I had a lot of money evolution under with Pathe weekly, because I heard it aed the Strand a week. Well advertised it. I put out two one sheets in the theater and I painted one fixed up for my own. That is put the other one sheet.

I well packed the house. It was a successful opening. I got eighty-one seats in the theater and it was eighty tickets. I say it in the other seat so I could say it was sold out. Well, I imagine because I felt it when the print goes in and I it's a one seeler and no drama in it.

The audience went away sore as hell.

I made a speech and said that the other movies must get a dust in the express traffic and that seemed to satisfy the audience for I heard one of them say that if other spools was like this they don't think God they was lost.

What the Mail Brought

Well, the news gets spread around the town that a live guy was in the business at Pneumonia and pretty well salesman started in and come in and talk about it. I got more mail in one week than the Pneumonia office ever handled in two years.

Well, I got eighty-one seats in the theater and it was eighty tickets. I say it in the other seat so I could say it was sold out. Well, I imagine because I felt it when the print goes in and I it's a one seeler and no drama in it.

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I made a speech and said that the other movies must get a dust in the express traffic and that seemed to satisfy the audience for I heard one of them say that if other spools was like this they don't think God they was lost.

SYDNEY CHAPLIN

will re-edit and re-title the first KEYSTONE COMEDIES

to be released by us.

The exhibitors of America know that Mr. Chaplin has been instrumental in the preparation of the greatest comedy successes ever made.

Sydney Chaplin knows comedy.

Theaters are warned against the use of dupes or unauthorized prints of these subjects, as all violations will be vigorously prosecuted.

TRI-STONE PICTURES, Inc.

KEYSTONE COMEDIES

H. E. Aitken

KESTONE COMEDIES

565 FIFTH AVENUE, NEW YORK CITY

Wants His Shows

"I came to New York to get about thirty feature suppers to run me a couple of months, as I can't depend on show getting in, in time, I missed three holidays and I went up and one show I missed was to play in "42nd Street," and make one dollar in it. I was going to tie up with a fertilizer company to spread fertilizer all over the street, in front of the theater and going out and renting a skunk to turn loose in the lobby. The skunk didn't get in and I was sunk for six bunks beside the skunk using his digital all over the lobby.

"Well, I hope I gave you fellows some ideas on how to run a circuit and how to build up business and say that if any of you get near Pneumonia any time, why be sure and call on us."
A tale of tempestuous love in desert places—strong in them and tense dramatic appeal, and rich in oriental atmosphere.

Norma Talmadge, the screen's greatest emotional actress, in one of her finest dramatic roles.

Eugene O'Brien, one of the most popular screen idols, heading a supporting cast which includes such sterling players as Edwin Stevens, Winter Hall, Claire Du Brey and Lillian Lawrence.

A story known to millions through Robert Hichens' famous novel and stage success.

Produced with the touch and the finish of a master artist, Frank Lloyd, director of "Smilin' Through," who personally directed and supervised this picture.

Adapted by one of the most successful scenario writers, Frances Marion.

Photographed by Antonio Gaudio and Norbert Brodin.

You've got everything to bring them in, and the picture will send them out happy.

Joseph M. Schenck presents

Norma Talmadge in "The Voice from the Minaret"

A stolen kiss—and her husband stepped in!
EUGENE H. ROTH presents

HUNTING BIG GAME

IN AFRICA

WITH GUN AND CAMERA

By H. A. SNOW

SWEEPS INTO PHENOMENAL

SUCCESS OVERNIGHT

What the Foremost Critics Say About It:

"In 'Hunting Big Game in Africa with Gun and Camera,' H. A. Snow poked his camera right up under the noses of the wildest animals of the African jungles and came away with pictures of the whites of the beasts' eyes. This is an extraordinary film."—Quinn Martin, N. Y. World.

"Most satisfying pictures of wild animal life yet taken."—Don Allen, Eve. World.


"By all means see this picture and take the children, for if you don't they'll never forgive you, if they ever find out about this show."—Daily News.

"All the excitement, thrills and chills of 'Hunting Big Game in Africa' are there. No one between the ages of seven and seventy should miss this picture."—N. Y. Eve. Post.

"A marvelous panorama of wild life."—Evening Mail.

"No zoo in the world is able to produce as large a number of wild animals as these pictures show."—Loxella C. Parsons, Morning Telegraph.

"A vivid record of the thrills and chills of the jungle."—Rose Pelswick in N. Y. American.

"In the midst of most exciting adventures one suddenly realizes that during all this hazard the camera was there bravely cranking, cranking, cranking."—N. Y. Eve. Journal.

"'Hunting Big Game in Africa with Gun and Camera' has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in New York."—Variety of January 15th.

THEATRE

42nd STREET
West of Broadway

Twice Today and Twice Every Day including Sundays 2:30-8:30

LYRIC

PRICES:

NIGHTS MATINEES

25c., 50c., 75c. $1.00 and $1.50

ALL SEATS RESERVED

Elephant

Lion

Wild Buck

Baboon

Rhinoceros

Stanley Crane

Wart Hog

Giraffe

Zebra

Penguin

Camel

Gnu

Phantom

Lyric

Gun

Camera
Coast Brevities
(Special to THE FILM DAILY)

Hollywood — Harry D. Brown, with Metro for some months, is
back at Universal City as electrical chief. He will supervise work on
"The Hunchback of Notre Dame."

Bud Mason, "stunt" man, was
severely injured while doubling for
Neal Hart recently.

John Bowers heads the supporting
cast of "The Tissel Harvest," being
made at the Ince studios.

Jane Novak has started work on a
picture, the name of which has not
yet been decided upon.

Jess Robbins will start work soon
on a new comedy-drama for Vita-
graph, at the Fine Arts studio.

Anderson Smith is the latest addi-
tion to the cast of "The Abyssmal
Brute," starring Reginald Denny.

Clara Kimball Yone has finished
"The Woman of Bronze" and will
make a short vacation before starting
work on her next picture.

James Morrison has been selected
to play a part in "The Little Girl
Next Door," the Blair Conan pro-
duction, which will be made in Chicago.

Charles Stumar will turn the crank
on a series of comedy dramas to be
produced by Hugh Dreher at the
Fine Arts Studios. Work on the first
of the series has just been started.

H. E. GAUSMAN.

May Revive L. A. Censors
(Special to THE FILM DAILY)

Los Angeles — Some credence is
placed in the reports that the ques-
tion of local censorship may be re-
revived. The opinion is evidently
based on the resolution passed by the
Friday Morning Club on the reappearance on the screen of any
actor whose life and habits are
notoriously immoral. The resolu-
tion was anned at Arundel and was
forwarded to the city council.
Carlos to Produce

as Long Association With William Fox Enter Business For Himself

Carlos, for many years an old producer with William Fox, has recently entered the production field for himself.

While no details regarding the new scheme are available, it is understood that Fox has granted Carlos the right to produce films in the United States and abroad.

Fox Film has purchased the rights of the motion picture "The Shepherds" for Carlos's production.

Wallace had understood that such an arrangement would be made.

Naulty's Son Killed

N. Naulty, 18-year-old son of N. Naulty, studio manager of the New York offices of the Paramount, was killed in a railroad accident yesterday.

Woolwine Declines Offer

Special to THE FILM DAILY

For Woolwine—District Attorney announces that he is now considering seriously the offer to him to act as head of an independent organization similar to the Hays organization.

Jannings On His Own

Special to THE FILM DAILY

In—Emil Jannings, formerly of the E. F. A., has started his own producing company. Davidsohn's connections with the Academy of Motion Picture Arts and Sciences have been severed.

Fighting Serial Ban

Special to THE FILM DAILY

W. W.——The mayor of Washington, D.C., has announced that the city will not be able to have a serial program because of the difficulty in obtaining the necessary licenses.

1st Natl Committee Meeting

The executive committee of the First National is now in session. Those attending are Robert Lieber, Indianapolis; Moe Mark, New York; Sam Katz, Chicago; Abe Blank, Des Moines; E. V. Richards, New Orleans; and Harry Schwartz, New York.

F. B. O. Buys "Lights Out"

F. B. O. has purchased screen rights to "Lights Out," which recently ran at the Vanderbilt. Another purchase is "A Knight of the Range" by William Wallace.

Friars Give Dinner

The Friars will tender a dinner on Wednesday evening to Fred S. Murphy. One of the features on the program is a film comedy featuring 30 Friars among them, Will Rogers.

Gasnier Film at Criterion

Al Lichtman, arranged yesterday for "Poor Men's Wives," a Gasnier Prod., to open for a run at the Criterion on Jan. 28, following "Salome." It is understood that the Gasnier Company has offered its cooperation.

Planned One With Reid

It is not expected that the death of Wallace Reid will cause any changes in the production schedule for the year. In the list of 39 pictures to be released between now and September, he was to appear in one, "A Gentleman of Leisure."

Dempsey Plans More Films

(Special to THE FILM DAILY)

Los Angeles—It is understood that Jack Dempsey will return to pictures shortly, and that a contract is now drawn up awaiting his signature.

Moscow Art Actors in Films

Members of the Moscow Art Theatre appear in four films made in Russia, and designed to make their American debut this year, according to Intercontinental Pictures Agency, which will distribute them. The first is "Polishkina," taken from Tolstoy's novel.

Plans for Better Films

(Special to THE FILM DAILY)

Hartford, Conn.—The Connecticut Co-operative Ass'n for Better Films, Inc., was formed here in order to review motion pictures shown in this state and recommend only those that appear as suitable for exhibition. Some exhibitors are reported in sympathy with the plan.

Order Modified

Valentino Wins Point Before Appellate Division—New Order Likely

The Appellate Division of the Supreme Court yesterday ordered the injunction secured by Famous Players against Rodolph Valentino modified in three instances as follows:

In paragraph one of the words "of the district" eliminated.

In paragraph two the words "or rendering any services for himself or on his own account" eliminated.

It was taken for granted yesterday that these revisions meant that Valentino could go to work for interests aside from Famous Players provided he did not attempt to go into pictures or on the speaking stage, as long as the Famous contract existed.

As a result of the decision it is understood that a new order will be filed and when this is argued it is understood that Famous Players will make an effort to include in the injunction a clause preventing Valen- tin from appearing publicly in dances.

It is understood that under the decision Valentino can make phonograph records, and do any of a number of things other than appear publicly. The dancing point promises to be a strong one and much stress will be laid upon this. It is said that Valentino has offered $5,000 a week to the Keith circuit to do a dancing act in a theater.

At Famous Players the reading of the decision was made. Arthur Butler Graham, counsel for Valentino was out of the city yesterday, but at his office it was stated no one cared to make any comment in his absence.

Efforts towards patching up the difficulties between Valentino and Famous Players have been recently by interested friends of both Valentino and Adolph Zukor, but to date they have failed of consumma-

Back Monday

Sydney S. Cohen and Mike J. O'Toole, of the M. P. T. O., are expected back from the M. P. T. O. of Ohio convention on Monday.

Another Drop in F. P. Common

There was another sharp drop in Famous Players common stock yesterday. The closing quotation was 83 3/4, or 2 3/4 points below Thursday's close. About 20,400 shares changed hands.
Exploitation

Some of the startling one-sheets conceived by Clem Deneker, of the Deneker circuit, are reproduced below. Mr. Deneker brought them with him from Funnecia, Nev., and displayed them at the A. M. P. A. Bancheon on Thursday.

MY POLICY

By Clem Deneker

Deneker Circuit of Theaters

From now on when I adv. a picture is in 5 spools you can depend on it. No more booking cats without I see the picture ahead. I leave for New York tomorrow, and Mrs. Deneker will be in charge. I guarantee the best films direct from the studios when they get back. I am also getting a new melodram and an old experienced player who sings also. Nothing to see for the Deneker Circuit. Friends can address me, c/o Film Daily, if you have any suggestions to make.

C. DENEKER,

Circuit Owner.

Quotations

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<th>Quotation</th>
<th>High</th>
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<td>Triangle</td>
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Winship Goes to Mexico

William C. Winship, until recently at the Los Angeles exchange has been made manager of Paramount's offices in Mexico City.

British Trade Exposition (Special to THE FILM DAILY)

London—The First International Cinema Trades Exhibition will be held at Olympia, from July 17 to August 4.

Frank Newman Injured (Special to THE FILM DAILY)

Kansas City—Frank Newman is in a hospital in St. Joseph, in a serious condition as a result of a recent automobile accident.

New Shea House in Buffalo? (Special to THE FILM DAILY)

Buffalo—It is rumored here that Shea plans to erect another house to be built on Main Street, and to be known as Shea's Metropolitan.

Klan Films Barred (Special to THE FILM DAILY)

Chicago—Any films of the Ku Klux Klan that spread the Klan propaganda cannot be shown in any local theater according to a ruling passed by James W. Breen, ass't corp. counsel of this city.

Film Exports

(Washington — $750,000 worth of film was exported from this country during the month of October, according to figures just made known by the Bureau of Foreign and Domestic Commerce.

Coast Photoplayer's Exchange

(Special to THE FILM DAILY)

Los Angeles—It is reported here that an official of a prominent producing organization has launched plans for the formation of a large central photoplayer's exchange, to be opened about March 15. Negotiations to obtain the American Legion Stadium house the organization, which, it is said, is supported by every studio in Hollywood, are now under way.

Asks $10,000 Damages

(Special to THE FILM DAILY)

Fnday, O. E. B. Gilmore, operating the Minaret, has filed suit against J. N. Doty and Rev. W. E. Hill, alleging the defendants had hurt his business to the extent of $10,000 by prosecuting him on Sunday opening charges.

Mayor Rodabaugh has ordered that all picture theaters remain closed on Sundays, pursuant to the recently passed ordinance, until a grand jury decides otherwise. Several petitions have been filed by theater owners asking that the ordinance be lifted.

ARBUCKLE

Tonight in "HOW COFFEE HAPPENS"

Produced by Industrial Film Co. featuring ARBUCKLE BROTHERS (Maybe Fatty and one other) in 2 spoons and bring the kids.

Watch Keyser's Store for special Window Display.

No Higher Prices.

ELITE (formerly Grogan's Stable)

Wednesday Night (if print gets in)

Mr. Henrico Caruso

The coming screen star in "MY COUSIN"

A picture of the dirty dagos of the underworld in 8 spoons

See the Famous Joke Book in the Lobby

Coming Saturday

"THE FISHERMAN'S EX-WIFE"

Selznick Souper Special

San Francisco News

(Special to THE FILM DAILY)

San Francisco—R. A. McEachran and H. Emmick and M. Naify are the incorporators of the Monterey Theteaters Co., with a capital of $50,000, and the Merced Theater Co., with a capital of $50,000. They have purchased the Park, Globe, Fremont, Dell, College and Fruitvale, from N. Mamlari. Several of the houses will be made larger.

Ferris Hartman and Paid Sandford have secured control of the Rivoli for four years.

Fred Weis, formerly manager of the Warfield, has gone to Kansas City.

Sol Lesser is remodeling and decorating his New Lyceum.

Roos Eros are planning the erection of a large house on Grand Ave. E'way, Oakland.

The three bandsits, who robbed the manager of the T. & D., at Sacramento recently, have been captured here.

Goldburg Leaves for Coast

Jesse J. Goldburg, president of Independent Pictures Corp., left yesterday for Sacramento to start production on the first three pictures that will be released by Independent. Goldburg will visit the exchange centers on his return trip.

Great Northern Finance Corporation

RESOURCES - $5,000,000

Knickerbocker Building

Broadway at 42nd Street, N. Y. City

SIMPLEX TITLE SHOP

220 W. 42nd St.

Announces the closing of a contract giving exclusive sales rights on the "FAMOUS STONE LIBRARY" over two million feet of selected shots as far back as 1897, negative and positive, are now made available for requirements.

Phone Bryant 0884-0953

We Are Ready to Pay Cash for Productions of Merit for New York City and State & Northern New Jersey. The Bigger They Come - The Better We Like Them. REMOVEN PICTURES, INC. 729-731 EIGHTH AVE. Phone BRYANT 4754-61
No. 7

Pathé News

chall on snowshoes in New Hampshire; oats in Oregon; huge protest from sin's unemployed; a prince in exile; the leet man-carrying balloon; Jewett wins skating championship in Plattsburg, and news from all over the world.

THE ONLY ONE-REEL FEATURE FOR TODAY

New Theaters

Mason, Ga.—The Princess is being remodelled.

Ranger, Tex.—The Rex has opened under the management of J. M. Palm.

Norwich, Conn.—The Palace Thea.

Corpor., will build a new house.

Enid, Okla.—The Criterion, de-

joyed by fire several weeks ago, will rebuild.

Binghamton, N. Y.—The Lyric will rebuild, Manager Frank Bovay

sounces.

San Francisco—Sam H. Levin is

ming the erection of the Balboa

Ocean Ave.

Gibson City, Ill.—The new Edna, with a seating capacity of over 700, has been opened.

Government Films

(Special to THE FILM DAILY)

Washington—The following films

have been produced under the super-

vision of the Dept. of Commerce

d the Bureau of Mines, with the

of various manufacturers, to ac-

vant the public with methods used

making American products. There

no charge for renting these films,

the borrower must assume the all

onsibility in case of loss or dam-

:

The Story of Petroleum, 4 reels; The Story

Mahalo, 2 reels; The Story of Ingot Rock

ling, 2 reels; The Story of Abrasives,

els; Mexico and its Oil, 4 reels; The

ry of the Motor Car, 4 reels; The Story

loy, 3 reels; The Story of the Heavy

ning Machinery, 4 reels; Oxygen, the

nder Worker, 4 reels; The Story of an

ter, 3 reels; The Story of a

ch, 3 reels; The Story of a

omobile, 5 reels; The Story of the Compressed

ress; Water Power, 2 reels; Transporta-

2 reels; The Story of a V-Type 8-Cyl-

er Motor Car, 4 reels; The Story of a

ve in Head Motor Car, 4 reels; The Story

Machine Tool Manufacture, 3 reels; The

y of Steel, 6 reels; The Story of Port-

cement, 2 reels.

These films may be secured by ap-

ation to either of the above

ioned departments.

Tyrol Forms New Unit

Jacques Tyrol Prod., Inc., have

formed. The company will produce.

Norca's Next

"The Red Trail," by Lesley Mason, fea-

uring Nora Swinburne, will be

the next picture put out by Norca,

following "Love's Old Sweet Song."

Changes Name

(Trenton, N. J.—The Chaplin

Clisselies have changed their name to

C. C. Pictures.

Steffes Offers Business Booster

(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes

suggests a special drive for business

during some specially designated

week in February.

W-B After Product

The W-B Exchange intends ex-

ending activities to include the dis-

tribution of state right pictures in

New York and Northern New

York.

New Rules for Film Shipments

(Special to THE FILM DAILY)

Washington—The Interstate Com-

merce Commission has issued new

regulations covering the shipment of

films.

Big Foreign Deal

The Agama Cinematográfica

Espanola, S. A., of Barcelona, Spain,

have secured 100 First National

pictures for distribution in Spain,

Portugal, the Canary Islands and the

Spanish African colonies.

Carewe Picks Cast

(Special to THE FILM DAILY)

Los Angeles—J. Warren Kerrigan,

Sylvia Breamer and Russell Simpson

will head the cast of "The Girl

of the Golden West," which Edwin

Carewe will produce at United

Studios for First National.

Pian Theater in Chicago

(Special to THE FILM DAILY)

Chicago—A theater and stores will

be built on Sheridan Road, be-

tween Albion and Loyola, at an estimated

cost of $160,000 by Marks, Goodman,

Harriman and Harrison.

Traverse City House Burns

(Special to THE FILM DAILY)

Traverse City, Mich.—The Lyric,

a 1400 seat house, owned by Fitz-

patrick and McElroy, was burned to the

ground Tuesday night. Fire

was caused by wires.

Brouse Closes Ottawa House

(Special to THE FILM DAILY)

Ottawa—The attitude of several

unions of organized labor has been

about the closing of the Family, by

Harry Brouse. After showing stock

Broome, decided to revert to pictures

and vaudeville. The musicians' union

demanded that an orchestra leader

be maintained in addition to a new

director. He stage employees also

insisted, it is said, on having five

men stage when only two men

were necessary. The theater re-

opened, but patronage did not come

up to expectations.

Atlanta Notes

(Special to THE FILM DAILY)

Atlanta—A. W. Blue, formerly

with C. E. Cooley in Florida, is now

on the road for Consolidated.

J. A. Reynolds has gone to Florida

for Peerless.

C. L. Kendall, division manager of

the Automatic Piano Co., have moved to 64 No. Pryor St.

F. H. Kirby, who has been connected

with Bromberg Attractions in

Georgia and Alabama is now with

American Releasing.

J. M. Hermann branch manager of

Peerless Films, in New Orleans, suc-

ceeds R. I. Robinson as manager of the

local exchange. Robinson has gone to New York.

3rd Ave, May Have New House

A new theater may be constructed

on the northwest corner of 3rd Ave. and

64th St.

Use Armory for Large Set

What Cosmopolitan claims is the

biggest set ever constructed for a

motion picture, has been built in the

23rd Regiment Armory, in Brooklyn.

Scene will be shot Monday

before a delegation of newspaper

folks. A buffet lunch will be served,

preceded over by Marion Davies, who

is starred.

NEGATIVE

POSITIVE

TITLES

Incl. CARDS

15 CENTS PER FOOT

24 Hour Service if necessary

SIMPLEX TITLES

SHOP

200 W. 42d Street

Bryant 9085

Here's the title—and the picture!

"LOVE'S OLD SWEET SONG"

A LUND PRODUCTION

With an all-star cast including Louis Wolheim, Helen Lowell,

Donald Gallaher and Helen Weir.

Action—Suspense—Mystery—Surprise

A GREAT LOVE STORY

NORCA PICTURES, Inc. 1540 Broadway, N. Y. City

KNOW EVERY DAY

ALL THE NEWS

OF THE PICTURE BUSINESS

The Film Daily

71 West 44th St., New York City

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

THE FILM DAILY—313 Issues—Every Day

Including Weekly Reviews—52 Issues

1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name

Address
The Public and "Millions"

The following communication has been received from Pat Dowling, of The Christie Film Co., Hollywood:

"Dear Danny:

"Your editorial the other day on 'more pictures at lesser cost,' was a great thing, but didn't go far enough. I wish you could say something some day on the subject of 'less holiering from the industry to the public about money.'

"The Los Angeles papers have been flooded the last few weeks with studio stories about the millions to be spent by companies and to be earned by stars this year. Sometimes the figures are exaggerated, sometimes they are not. But in either instance, I believe publicity given to large figures has an awful kick back."

"The public is getting damn sick of having 'millions flung in their faces by moving picture interests. And yet some of our biggest companies go right on announcing 'million dollar quotas,' 'million dollar salaries,' 'million dollar contracts' and what nots.

"What is the use of continually shaming the public that ours is the fourth greatest industry, when figures recently given out in New York and printed in the leading dailies, motion picture products are not even listed in FIRST TEN?"

"The public has come to believe that every one connected with pictures is fabulously rich. You would be surprised to know how many times every day our comparatively small company is solicited for donations. The solicitors expect to get thousands.

"I believe there are certain people in Los Angeles who think that Will Hays and his big hearted bosses should build parks and community centers and playgrounds in Hollywood out of their 'fat purses' and fix the rotten streets and put in bus lines and new trolley service and perhaps build hillside homes for everyone who wants to live in the film capital.

"The public has naturally received these ideas from newspaper publicity concerning money. Every time they pay fifty cents to get into a theater they have an idea that about forty-nine cents of that is going right into the pocket of the star and the company producing the picture.

"It seems that we have tried our best to kill and cook our own goose in this way. Big figures may flatter the vanity of a few short sighted officials. It is a cinch they don't kid any exhibitors any more. And you can bet your life the time is some when they don't kid the public but simply do it what the well known red flag does to the bull."

Iris Opens Own Exchange

John J. Iris, former New York manager for Educational, has opened a short reel exchange of his own in the Godfrey Bldg. "Among the Masterpieces" has just finished a month's run at the Criterion and "Famous Paintings" at the Rialto and Rivoli.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Clyde Cook is working on "The Artist."

Hazel Deane has been signed by Al Christie.

"Bella Donna" has been completed after three months of work.

Harry Mann has been signed for stock at Universal.

Goldwyn has signed Claude Gillingwater to act in "Three Wise Fools."

Marcel Perez has finished direction of "Three O'Clock in the Morning."

"Making Good," a new Pete Morrison feature, has been completed. Sanford Prod. will distribute.

Charles Stallings has been elected president of the Assistant Directors Association.

Betty Francis and Helen Ferguson will play opposite Hoot Gibson in "The Poor Worm."

Theodore Von Eitz and Lillian Lawrence have been added to the cast of "The Common Law."

Edward Martinde is supporting Shirley Mason in "The Eleventh Hour," directed by Bernie Durning.

Jim Davis has been engaged to direct a series of comedies for two in St. John today. He will direct Buddy Messenger's third vehicle.

James B. Leong is serving as technical advisor in production of "The Remittance Woman," in which he has a role in support of Ethel Clayton.

Frank Beresford is adapting LeRoy Scott's "Cordelia," which will be Clara Kimball Young's next Harry Garson production for Metro.

H. E. GAUSMAN.

Mabel's Next "Mary Ann"

(Special to THE FILM DAILY)

Los Angeles—Mabel Normand's next picture will be "Mary Ann."

Floyd Hopkins Ill

(Special to THE FILM DAILY)

Harrisburg, Pa.—Floyd Hopkins, manager of the Wilmer and Vincent houses here, is ill with pneumonia.

"Blue Water" Finished

Ernest Shipman yesterday wired the following from St. John, N. B.:

"The motion picture production of 'Blue Water,' from the book of the same name, by Capt. Frederick William Wallace, had its premier showing in St. John today. The directors and stockholders of New Brunswick Films, Ltd. David M. Hartford, the director, and Ernest Shipman, who will now exploit the picture in all countries, were among those present. It will be released to the Canadian and American theaters in February.

Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 18.

An unusual "buy" for the producer and distributor of short subjects.
Get ready!

CARL AEMMLE will present

The Shock

STARRING

LON CHANEY

UNIVERSAL JEWEL Directed by Lambert Hillyer
The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual "buy" for the producer and distributor of short subjects.
News of the Week in Headlines

Monday
Universal plans big Broadway theater and office bldg. Graham-Wilcox Prod. of London buys “Loyalties” and “Chu Chin Chow.”
Famous Players definitely shelves Arbuckle features. S. L. Rothafel honor guest at Green Room Club Revel.

Tuesday
Charles O. Baumann forms Baumann Dist. Corp. to produce and distribute.
Distributors agree on features of standard contract.
To call meeting with exhibitors shortly.
Supreme Court limits liability of express companies in the matter of shipments.

Wednesday
All Lesser enterprises merged in Principal Pictures Corp. , Plan 20 features during 1923; four from Irving Cummings among them.
Universal buys Charles Brabin’s “Driven.”
Goldwyn productions to be made on unit basis. Each director to have complete staff.

Thursday
Famous Players wipes off $1,000,000 note from liabilities; 1922 earnings expected to be about on par with 1921.
Censorship referendum may be launched in Ohio.
Plan discussed at Columbus convention.
John C. Ragland goes West to see sales values are inserted in future Associated Exhibitor productions.
Court decides for Max Gluckmann and against Gillespie Brothers in action involving dual appearance of same pictures in foreign territory.

Friday
Sid Chaplin to edit Keystone Comedies for Tri-Stone and state rights release.
Theater Owners Dist. Corp. officials get cordial reception at Ohio convention. Martin Smith re-elected.
Clem Deneker, famous Pneumonia, Nev., exhibitor, addresses A. M. P. A.
Wallace Reid dies in Hollywood.

Saturday
Abe Carlos leaves Fox to enter production field.
Injunction against Valentino modified. May permit him to enter vaudeville field.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
Satisfying Light Entertainment With Numerous Pleasing Bits

"GIMME"
Rupert Hughes Prod.—Goldwyn

DIRECTOR ....................................Rupert Hughes
AUTHORS .............................Rupert and Adelaide Hughes
SCENARIO BY ...........................Rupert Hughes
CAMERAMAN ..............................John Meskill

AS A WHOLE.....A pleasing entertainment of the light variety; an enjoyable picture that the majority will like

STORY......Nothing very much to it but a lot of good incident and pertinent detail makes it attractive

DIRECTION.....Usually good; although occasionally choppy; production values high

PHOTOGRAPHY .................................Splendid
LIGHTINGS ......................................Excellent
PLAYERS......Helene Chadwick and Gaston Glass well suited to principal roles; others Kate Lester, Eleanor Boardman, David Imboden and H. B. Walthall

EXTERIORS ......................Very pretty garden shots
INTERIORS .................................Good
DETAIL......All right; one or two sub-titles too "pointed."

CHARACTER OF STORY...........Business girl who marries wealthy fellow goes back to work to assert her independence

LENGTH OF PRODUCTION............5,769 feet

"Gimme," the latest Rupert Hughes screen effort, is an exposition of the modern woman, "in all her glory" and the pictures makes it very plain that she is here to stay so where they need to be convinced on this point, very likely Hughes' picture will go a long way toward getting them interested in the idea. If "Gimme" does nothing else, it certainly makes plain the position of the business woman of today and her attitude toward husbands and matrimony in general.

Rupert Hughes and his wife have supplied some interesting detail that will undoubtedly make the picture thoroughly attractive to a large majority of picture goers and although there is no very weighty material and some of the situations are slightly exaggerated, the idea contains a splendid quantity of audience appeal. These newlywed comedy dramas seem to "take" with the average public about as well as anything the screen offers. They never tire of the domestic trials and tribulations of the pretty heroine and her new, good looking husband. And they couldn’t ask for a better couple than Helene Chadwick and Gaston Glass, the newlyweds of "Gimme."

Besides the actual pleasure and entertainment to be found in the picture, there is some more or less convincing reasoning which may lead to heated debates where the spectators happen to find the theme "hitting home." There is a lot that can be said for and against the Hughes' idea of the modern woman, nevertheless. From a production standpoint, everything has been very well taken care of, and, as usual with the Rupert Hughes features, the picture contains plenty of pictorial appeal. One or two of the sub-titles might be modified to appear less "pointed."

Helene Chadwick is particularly appealing in this and she seems to get a lot of pleasure out of bringing friend husband, Gaston Glass, around to her way of thinking regarding a 50-50 sharing basis for husband and wife. Glass does good work also.

Story: Fanny Daniels, an interior decorator, borrows $500 from Lambert, her employer, who is in love with her, to buy her trousseau. Her marriage to the wealthy Clinton Ferris does not prove entirely successful and Fanny gets her job back. Lambert renewes his attentions and threatens to tell Ferris of the loan. In the home of Miss Wainwright, which Fanny is to redecorate, Lambert makes another plea and the two are discovered by Ferris. Miss Wainwright explains matters, Ferris learns that the loan bought Fanny's wardrobe, and a reunion follows with a 50-50 sharing basis as the understanding between husband and wife.

Material In This Will Appeal To Many
Box Office Analysis for the Exhibitor

Exhibitors who cater to a crowd that prefers light, pleasing entertainments, will do well to secure "Gimme." It contains a lot of interesting angles on present day living that should make it particularly attractive. The title is unusually strong and should be sufficient to arouse their curiosity. They’ll all know what to expect since the recent popularity of the newly coined word.

A teaser campaign should prove effective exploitation. Use throw-aways employing the word "Gimme" with another such as "Gimme a dime," "Gimme a new hat," following it up with the announcement of the picture. Use Rupert Hughes' name and let them know Helene Chadwick and Gaston Glass handle the principal parts.
Fairly Interesting Picture Interrupted By Spooky Sequence

Hampton Del Ruth Prod.
"THE MARRIAGE CHANCE"
American Releasing Corp.

DIRECTOR .................... Hampton Del Ruth
AUTHOR ....................... Hampton Del Ruth
SCENARIO BY ................ Not credited
CAMERAMAN ................... Dal Clawson

AS A WHOLE....... Rather interesting picture except that mystery episode is a trifle too gruesome despite dream ending

STORY.......Has some good romantic sequences and has been given a first rate production

DIRECTION.....Good, on the whole, though injects a little too much unpleasant detail in one sequence

PHOTOGRAPHY ............... Very good
LIGHTINGS ................... All right
PLAYERS.....Alta Allen gives a pleasing performance and at times photographs very well; Milton Sills adequate; Henry B. Walthall, Tully Marshall and Irene Rich suitable

EXTERIORS .................. Few
INTERIORS ................... Appropriate
DETAIL ....................... Suffices

CHARACTER OF STORY.....Girl faints during her marriage ceremony and vision results in the marriage of sister whom she had persuaded against it

LENGTH OF PRODUCTION ....... 5,840 feet

The important feature of this Hampton Del Ruth production is the surprise ending upon which the climax hinges, a sequence which, in itself, consists of some rather unpleasant detail and incidents which may thrill those who don't object to their thrills being derived from fairly gruesome business. Of course it is all passed off in the dream ending but for the time being the atmosphere is thoroughly capable of supplying some very realistic chills for the more sensitive ones.

Will Do If They Don't Mind a Few Chill-Provoking Thrills

If you don't think they'll object to the mystery sequence and its somewhat unpleasant incidents, you will probably be able to please them with "The Marriage Chance." There are those who like thrills of this more or less sensational order so for them the feature will offer a first rate entertainment.

The cast is good and there are sufficient names that are well known to get them interested, such as Milton Sills, Henry B. Walthall, Tully Marshall, Irene Rich and Mitchell Lewis. The title is a good one and can be played up with catchlines and your usual announcements should be enough to take care of it. The picture does not warrant unusual exploitation or promises but should get over with the average audience.
The Biggest Hit

PLAYED 35 REGULAR
LAST WEEK TO RECORD

Book now before you

BIGGER THAN
OVER THE HILL

WILLIAM FOX presents

The TOWN

FORGOT

FOX FILM CORPORATION
Of The Season!

MOTION PICTURE HOUSES BREAKING BUSINESS

ose this attraction

A BOX OFFICE SENSATION

THAT GOD

DIRECTED by HARRY MILLARDE
WHO STAGED OVER THE HILL

PRINTS NOW IN BRANCHES

FOX FILM CORPORATION
Weak Story Material But Production Values Are High

"DRUMS OF FATE"
Paramount

DIRECTOR .................... Charles Maigne
AUTHOR ....................... Stephen F. Whitman
SCENARIO BY ................ Will M. Ritchey
CAMERAMAN .................. James Howe
AS A WHOLE............. Uneventful except for some fairly exciting African uprisings

STORY........... Romance of the Enoch Arden variety with colorful atmosphere and adventure thrown in

DIRECTION...... All very fine as far as production, photography and handling players is concerned but material made it stop there

PHOTOGRAPHY ................ First rate
LIGHTINGS ................. Good
PLAYERS...... Mary Miles Minter seldom convincing in emotional roles; Maurice B. Flynn a worth while hero with George Fawcett in a role that keeps him in the background; others Casson Ferguson, Bertram Grassby and Robert Cain

EXTERIORS............. All right though may not be the average conception of an African jungle

INTERIORS ................... Good
DETAIL ......................... Adequate

CHARACTER OF STORY........ Believing her husband dead, girl marries musician out of pity, returning to the former upon musician’s death

LENGTH OF PRODUCTION........ 5,716 feet

It really does seem an unfortunate piece of business that Miss Minter could not have been allowed to live happily ever after with her explorer husband since it had taken her so long to make up her mind in regard to a husband. The opening shot shows her entertaining the unlucky suitors, probably two dozen of them, and then came hero Maurice Flynn from out of darkest Africa and won the fair heroine. But that was only the very first few feet of “Drums of Fate,” with much uncertainty and unhappiness destined to fall on the shoulders of the pretty young wife. The picture is almost silly in its sincerity and it doesn’t seem at all possible that the young woman, so deeply mourning her husband’s death, could be goaded into marrying the crippled musician out of pity, even considering the very obvious sort of union that it was. Nor can you believe that it made the young artist happy when his bride’s affection was restrained to a kiss on his forehead.

Seriously, Stephen Whitman’s novel, “Sacrifice,” offers quite weak material for the screen and not at all an appropriate story for Miss Miles Minter since it requires considerable emotional work on her part and she is not well suited to this type of role. The situations are slight and the development depends upon coincidence and illogical twists that could never make the story a good entertainment. It moves along slowly and without much change of tempo except for the African uprising which is realistically staged and offers some excitement even though the jungle looks very much like other California woodlands.

Charles Maigne has given the story a splendid production with plenty of scenic investiture and a generally pleasing atmosphere. The Venice scene is very pretty, as are numerous other sets. The photography is excellent and the supporting cast first rate. Maurice B. Flynn is always a likeable hero and does very good work in this. George Fawcett’s role is unworthy of him.

Story: Carol Dolliver marries Larry Teck and they are quite happy until Larry is called back to Africa where he is captured by natives and reported dead. Sometime later Carol’s guardian encourages her to marry David, his crippled musical protege. Larry returns but, finding Carol married and believing her happy with David, again goes back to Africa. After David’s death Carol goes in search of Larry, risks her life among the natives, but is repaid by the reunion which follows when she finds Larry in a native camp.

Atmosphere May Appeal to Them But Don’t Promise a Lively Offering

Box Office Analysis for the Exhibitor

Where they want something a little unusual in the way of atmosphere, you may be able to satisfy them with “Drums of Fate,” or if they prefer a story somewhat unusual and won’t mind that it does not contain forceful situations. Very likely the presentation which you accord the picture will have a lot to do with getting it over so if you can secure the right musical score and proper effects to accompany the picture, it will make a better impression.

You know best what appeals to your clientele and whether or not they will like a picture such as “Drums of Fate.” Mary Miles Minter is the featured player so if she has a following you might use her name and those of her supporting cast. Paramount’s press sheet is complete with suggestions for exploitation if you want to make a fuss about the showing.
Good Production Rather Wasted On Undeserving Material

"WHILE PARIS SLEEPS"
Maurice Tourneur Prod.—Hodkinson
DIRECTOR ................. Maurice Tourneur
AUTHOR .................. Pan
SCENARIO BY ............. Not credited
CAMERAMAN .............. Rene Guissart
AS A WHOLE.............. Very good production accorded commonplace theme that has some gruesome twists

STORY.............. Not particularly attractive material although there is much interesting detail in its presentation
DIRECTION........... Provides thrills of a rather unpleasant nature; production values are high
PHOTOGRAPHY .......... Good
LIGHTINGS ................. Usually good
PLAYERS.............. Lon Chaney miscast; Mildred Manning and Jack Gilbert suitable; others Harden
Kirkland, Jack MacDonald and F. Farrell MacDonald
EXTERIORS .............. Show careful detail
INTERIORS ................ Fair
DETAIL ................. Good but occasionally unpleasant
CHARACTER OF STORY .... Sculptor, jealous of model’s suitor, plans with madman to kill the latter; repents in time to save man’s life

LENGTH OF PRODUCTION...4,850 feet

The Hodkinson office is unable to state just how long ago Maurice Tourneur made this picture, an adaptation of Pan’s "The Glory of Love," but it is rather safe to draw your own conclusions if for no other reason than the fact that Lon Chaney is very badly cast. It is quite apparent that Tourneur made the picture before Chaney came to the fore as a "man of a thousand faces," for instead of having him play the part of the madman who models the crimes of the time in wax and occasionally shows his art of displaying torture through living models, they have Chaney cast as a sculptor suffering from an unrequited love for his model. Just to think of what Chaney could have done with the madman character certainly detracts greatly from the role he does portray, a part that is really obscure in comparison with the importance of the other.

Other than the interesting detail and good production which Tourneur has accorded the story, there is little in "While Paris Sleeps" to make it generally attractive. The theme, in the main, is the very time worn situation in which a rich father implores the girl in love with his son, to prove her devotion by giving him up. Regardless of the logic of it, the girl makes the sacrifice that is as old as the pictures and there is a subsequent reunion. Injected into this is a rather unwholesome twist that introduces a sequence of some fairly hair-raising scenes, tending to remind one of the once famous Eden Musee where the most famous criminals and their fiendish acts could be found duplicated in wax.

The idea of the madman presenting living models in his pet torturing device is the most gruesome bit and the shots of Jack Gilbert shown smouldering on the steps charged with electric current are far from what the average public expects in their screen entertainment. Very likely some of this will be edited before the picture goes out for general distribution.

It is a quaint Paris that Tourneur presents and the atmosphere is quite appealing with some of the street scenes and an inn on the outskirts providing some rather pleasing touches. Mildred Manning is the girl. She does satisfactory work and the cast, on the whole, is adequate. The Jack Gilbert in the picture is John Gilbert, Fox star for the past year.

Story: To please her lover’s father, Bebe pretends to favor the sculptor Santados, who because of his jealousy had contrived to have Marionette, a madman, get rid of the lover. At the last minute Santados weakens and the lover is saved from a death of torture and there is a happy reunion of the pair.

Will Appeal to Sensation Seekers. Not For a Family Clientele

Box Office Analysis for the Exhibitor

This is one that you had better see for yourself and decide what you can do with it. Where they like sensational subjects the picture can be used and will undoubtedly satisfy them, but it is decidedly unfit for family consumption and will not appeal to those who object to gruesome or unpleasant things. If you cater to a regular patronage you know pretty well what they want and if the more or less sensational attractions do not appeal to them, this one will hardly do.

Many will probably come in if you want to exploit the picture on the strength of Chaney’s name but they will surely wonder why he has been so miscast. In view of the disappointment they are due for it may not be advisable to get them in through playing up Chaney. On the other hand it will go big with sensation seekers who will find a thrill in the “Chamber of Horrors” sequence.
Not At All the Right Vehicle for Jones Nor a Good Entertainment

Charles Jones in  
"THE FOOTLIGHT RANGER"  
Fox

DIRECTOR ......................... Scott Dunlap  
AUTHOR ............................. Dorothy Yost  
SCENARIO BY ........................ Dorothy Yost  
CAMERAMAN ........................ Dev Dennings  
AS A WHOLE...........A very tame offering for this star, wholly unlike what they expect from him  
STORY..............Gives Jones quite a vacation; poor drama that isn't always wholesome either  
DIRECTION.........Fair; didn't do anything that would lift material out of the ordinary class  
PHOTOGRAPHY ................. All right  
LIGHTINGS ................. Adequate  
STAR............Does well enough but belongs in western dramas  
SUPPORT........A satisfactory supporting company includes Fritz Brunette, Lillian Langdon and Henry Barrows  
EXTERIORS .............. Suitable  
INTERIORS .............. All right  
DETAIL ................. Ample  
CHARACTER OF STORY.......Ranger, in love with actress, follows her to New York where he saves her from attack by her manager  
LENGTH OF PRODUCTION .......4,729 feet  

Wherever the Fox scenario department saw possibilities in this story as a vehicle for Charles Jones isn't at all obvious, not so much that Jones doesn't handle the role he is given satisfactorily, but that the whole atmosphere and plot does not suit his personality nor is it the thing he does best. Folks have come to look for live westerns with plenty of good action as the Charles Jones features, but they are due for a disappointment in "The Footlight Ranger."  
The role of Bill Moreland gives the star very little real opportunities and hardly any chance for his typical line of action. There is a fight or two but very tame affairs in comparison with what you usually get from Jones. The idea of a regular cowboy hero following an actress around with nothing particularly exciting happening makes a slow-moving and rather dull picture and even when the girl becomes the subject of the manager's unwelcome attentions and Jones is kept busy protecting her, things are not over interesting and the story drags along to an equally tame finish. There is no suspense nor attempt to build toward the climax.  

And the situations are not what might be called altogether wholesome. They make it very plain what the manager's intentions are toward the girl he plans to star in a Broadway show and the private dining room sequence at the notorious inn isn't exactly what folks will want their young daughters to see. All of which emphasizes the fact that the story is wholly inappropriate and unsuited to Jones, from whom his admirers have come to expect clean, wholesome western entertainments.  

It is very amusing to read the synopsis contained in the Fox press sheet and compare it with the story as it appears on the screen. Evidently it was written before the picture was made, or else the one that wrote it took a poor guess at what the picture contained. Some of the posters included on the press sheet also indicate incidents that never occur, such, for instance, as the fire at the oil field. There is no such sequence in the picture. Jones does good work, but it is hard to figure him in a picture of this kind.  

Story: Bill Moreland meets Janet Ainslee, a stranded actress, and by selling his dogs secures money to pay her way back to New York. Later Bill goes to the city and again meets Janet, who is about to be starred on Broadway in a show backed by David Marsh, whose attentions to Janet are unwelcome. How Bill saves Janet and they go back west together completes it.

Will Disappoint Star's Admirers Who Expect Action

Box Office Analysis for the Exhibitor

Probably Jones' admirers will accept it without much fuss but they are sure to wonder why he was ever given such an ill-suited story as this one. It all depends upon how well they like the star. Of course if you don't have to worry about regular patronage, you can use your own judgment. Probably the story would just appeal to your folks. You know them best.

But make it clear just what sort of a story this is and you won't make it very clear if you use the variety of stills and posters suggested in the Fox press sheet. They look more like the usual Jones offering. Also do not reprint the synopsis as printed in the press sheet. It is not the story as it appears on the screen.
Sea Picture With Action and Thrills Offers Good Entertainment

"ALL THE BROTHERS WERE VALIANT"
Metro

DIRECTOR .................. Irvin Willat
AUTHOR ................... Ben Ames Williams
SCENARIO BY ............. Julien Josephson
CAMERAMAN ................. Robert Kurrle
AS A WHOLE............ Virile sea adventure picture which offers fine thrills, unusual action and splendid atmosphere

STORY...... Of the Jack London type with strong situations and many worthwhile moments

DIRECTION....... First rate; provides fine atmosphere and action aboard whaling vessel has a wallop

PHOTOGRAPHY .................. Excellent
LIGHTINGS ................. Good

PLAYERS...... A splendid cast with fine co-operation among the players; Malcolm McGregor comes up front with fine dramatic performance; Lon Chaney good, as usual, and Billie Dove a pleasing heroine

EXTERIORS .................. Beautiful water shots
INTERIORS ................... Few

DETAIL ......................... Suitable

CHARACTER OF STORY...... Young sea captain proves himself the master when he quells mutiny among his men, aided by brother previously a traitor

LENGTH OF PRODUCTION..... 6,265 feet

There is a big majority of picture patrons that favor virile sea stories of the Jack London—"Sea Wolf" variety. And they couldn’t ask for anything better than Ben Ames Williams' "All the Brothers Were Valiant," a delightful, adventurous tale of the water that contains all the elements of popular appeal consistent with the type of entertainment which it offers. The picture is a first rate entertainment of its kind and should please a great many.

Besides a pleasing romantic angle, the many fine bits of action and some worthwhile thrills, as well as slight comic relief, the story contains one particularly notable bit of character development in the person of Captain Joel Shore. In this connection especially, Director Willat has shown considerable skill. From the outset the spectator realizes that the youth is destined to be the hero of the story, but Willat's deft handling of the character does not hint as to how it will be brought about, nor do you know whether Joel is strictly a weakening or just habitually reticent. Of course, much credit is due Malcolm McGregor, who comes well to the fore for his work in the role of Joel Shore. McGregor makes the character real and there is plenty of force in his portrayal.

Irvin Willat has injected delightful atmosphere and the scenes aboard the whaling vessel are indeed pleasing. And the last two reels contain sufficient action to thoroughly make up for a rather slow beginning. There is real action in the mutiny sequence, and the attempted rescue of Mark Shore by his brother Joel in the shark infested waters, and earlier in the picture the killing of a whale are also fine. The interest is well sustained and with the exception of being just a trifle slow in getting started, the story moves along at a good pace all the way.

Billie Dove photographs very well and is a pleasing heroine. Lon Chaney gives his usual splendid performance as Mark Shore and Robert McKim is the heavy. The cast, on the whole, is quite satisfactory.

Story: The whaling vessel returns without its captain, Mark Shore. Joel, a younger brother, is made captain and his bride sails with him. They find Mark, who explains how he had been ill with fever and nursed by a native girl. Mark incites the crew to mutiny when Joel refuses to return to the island where Mark had hidden valuable pearls belonging to traders. How Mark eventually comes to Joel's rescue and order is preserved is followed by Mark's death in the sea.

Will Please a Big Majority and Will Stand Some Promises
Box Office Analysis for the Exhibitor

Here is a good strong sea story with adventure, action, thrills and romance, that should go big with your audience. If you know they are particularly fond of this type of entertainment, it should be worth your while to make an extra fuss about the showing and let them know what "All the Brothers Were Valiant" is all about. The title itself isn't sufficient to indicate the type of story it is, so use plenty of stills in the lobby and whatever exploitation you think necessary to acquaint them with the picture.

You can promise that Irvin Willat has supplied a fine production and use the name of the author. Of course Lon Chaney's name is another asset and others who deserve mention are Malcolm McGregor, Billie Dove and Robert McKim. The picture is worth your effort to get it over and get your folks in.
Herbert Bradley arrived home from college, handsome, polished, and possessing all the social graces. His awkward brother, Jim, who had always been regarded as a "Second Fiddle," was relegated to the background.

Herbert immediately took possession of Jim's room and threw out all his belongings, to which Jim said nothing.

Jim permitted his automobile to be monopolized by the egotistical Herbert, who utilized it to take Jim's sweetheart driving.

Finally, Herbert tried to steal Jim's sweetheart.

BUT—the worm turned!

Just how Jim finally asserts himself and proves his manhood in a crucial test, and wins the girl of his dreams, is told in this enthralling and gripping film drama.
MOTION PICTURE NEWS: "Second Fiddle" may be put down as a likely attraction.

MOTION PICTURE WORLD: This is a feature that should please every class of patrons. It has heart interest, thrilling suspense, and Glenn Hunter in a most appealing role. It is a superior attraction that promises satisfaction to the box-office.

EXHIBITORS TRADE REVIEW: There is no doubt in our minds that it will be well received wherever shown.

MORNING TELEGRAPH: Glenn Hunter does his usual splendid work as Jim Bradley, the "second fiddle." He is an actor who possesses unusual charm, rare intelligence and an acute sense of comedy.

EXHIBITOR HERALD: "Second Fiddle" has the appeal of a well-told story, natural and picturesque New England scenery, and it will please the majority of picture-goers.

FILM DAILY: Has elements that will appeal to a good majority. Contains effective thrills, enough action, a first-rate atmosphere and a cast that does very good work.

HARRISON'S REPORTS: "Second Fiddle" is so well handled, and so appealing in its humanness, that it is a thoroughly pleasing offering. Glenn Hunter does good work; the same is true of Mary Astor.
"The Friendly Circle"

Where the Promise is Performed

The
Barnes Printing Company, Inc.
229 West 28th Street  Phone Watkins 1416-17
Mary Carr in Another “Mother” Role That Doesn’t Approach the Others

"THE CUSTARD CUP"

Fox

DIRECTOR .................. Herbert Brennon
AUTHOR ............... Florence Bingham Livingston
SCENARIO BY .......... G. Marion Burton
CAMERAMAN .................. Tom Malloy

AS A WHOLE . . . . . . . Mostly human interest stuff with some good characterizations but little plot

STORY . . . . . . . . . Made up of good incident and detail but not particularly strong in situations

DIRECTION . . . . . Brings out characterizations effectively and offers one good thrill; occasionally drugg

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

PLAYERS . . . . . . . . Mary Carr featured in one of her typical “mother” roles; Miriam Battista handles an important part very well; others adequate

EXTERIORS .................. Suitable
INTERIORS .................. Appropriate

DETAIL .................. Occasionally overdone

CHARACTER OF STORY . . . Kind-hearted woman of the tenements is implicated in counterfeit scheme but saved by secret service man

LENGTH OF PRODUCTION ............. 6,166 feet

For those who like plenty of human interest in their entertainment, “The Custard Cup,” the first of the new series of Fox specials, will undoubtedly prove satisfying. It does not contain a very prominent or weighty plot nor any particularly outstanding situations. Instead it is composed of incidents of the human interest variety with some rather effective characterizations. The action is very slight and with the exception of an excursion boat fire and the last reel raid on the counterfeiting den, “The Custard Cup” doesn’t boast of thrills.

Will Probably Please an Average Crowd and Admirers of Sentiment

Box Office Analysis for the Exhibitor

Where they like heart interest and human interest stuff you can rely on “The Custard Cup” to satisfy them. They will like Mary Carr and her devotion to the three little children whom she has adopted to take the place of her own that died and they will be delighted with the fighting little Lettie which Miriam Battista makes very real and convincing. But for those who are more critical you may have difficulty pleasing them with this one since it lacks strong situations and suspense.

You can talk about the excursion boat fire if you want to attract them by promises of thrills but don’t go too strong on this angle for the fire is the only real bit of action in the picture. Of course your big talking point is the name of Mary Carr, the famed mother of “Over the Hill” and “Silver Wings.” Her admirers will surely want to see the picture.
THE GHOST PATROL"
Universal

DIRECTOR ................. Nat Ross
AUTHOR ..................... Sinclair Lewis
SCENARIO BY ................ Raymond Schrock
CAMERAMAN ................ Ben Reynolds

AS A WHOLE...... A satisfying short entertainment pleasingly portrayed by a capable cast and nicely produced.

STORY........ Contains interesting atmosphere and situations that have been rather carefully handled.

DIRECTION...... All right; sustains interest very well and tells story smoothly.

PHOTOGRAPHY ................. Good
LIGHTINGS ...................... First rate
PLAYERS....... Bessie Love an appealing heroine and Ralph Graves tries very hard but is not especially well suited; George Nichols very good, also Geo. Williams and Max Davidson

EXTERIORS .................. Settings, but realistic
INTERIORS ................. Suitable
DETAIL ....................... Ample

CHARACTER OF STORY...... Daughter of delicatessen keeper is happy with boy she loves after father's objections are overcome.

LENGTH OF PRODUCTION ....... 4,228 feet

Besides an appealing romance there is some effective heart interest touches in "The Ghost Patrol," a story by Sinclair Lewis, in which Universal is featuring Bessie Love and Ralph Graves. The idea of the parental objection to a daughter's love match has served as the basic situation of many screen plays in the past but this time it is worked in, in connection with interesting by-plot that includes some effective heart interest.

Director Ross has provided a satisfying production, injected a good deal of pleasing atmosphere and handled the players to good advantage. The down-town district known as "Little Hell" is nicely pictured and while the scenes are apparently studio affairs they are quite real looking and the photography and lightings have been given considerable careful attention, especially in the street scenes.

The story unfolds smoothly and Ross has succeeded in sustaining the interest satisfactorily. Besides the romance of the delicatessen proprietor's daughter and the rowdy who has reformed there is a pleasing sequence devoted to Don Dorgan, the policeman, who for years has patrolled "Little Hell" and kept order through his kindly manner rather than by domineering them. There are some fine heart interest bits in connection with the enforced retirement of Dorgan by the new police chief and his subsequent secret patrols when he dodges the officer who has replaced him. The twist which comes at the end, with Dorgan re-instated and made captain, will probably not be as much of a surprise as it is intended to be. The audience rather expects this to happen in the natural course of events adding to the happy ending.

Bessie Love is thoroughly appealing as the girl who finally braces her father's anger and goes to her lover even though it means that she cannot go back to her father. Ralph Graves works hard as the lover but he is not particularly well cast since the part requires considerable emotional acting and Graves isn't able to carry over convincingly. Character bits that are interesting are contributed by George Nichols, George Williams and Max Davidson.

Story: Kugler refuses to allow his daughter Effie to marry Terry Rafferty, one of the idlers of "Little Hell," although Terry was on the way to reforming. In despair Terry gets drunk and assaults the political boss and is sent to jail for a year. Upon his release Terry is slugged by one of the boss men. Dorgan, the policeman, friend of both Effie and Terry, brings word of the accident to Effie and upon Terry's recovery there is an all-around reconciliation.

Title Can Be Exploited and Use Names of Featured Players
Box Office Analysis for the Exhibitor

The average audience will like "The Ghost Patrol" because it contains elements of appeal that usually attract the majority of picture goers and it is short, and to the point. For those who like romantic stories "The Ghost Patrol" will prove particularly interesting. It has exploitation angles that can be taken advantage of such as the names of the players including Bessie Love and Ralph Graves, who are featured, and also George Nichols and Geo. B. Williams who offer thoroughly worth while characterizations.

Play up the title with catchlines and tell them about the policeman who refused to be retired. Universal's press sheet offers interesting suggestions for stunt advertising that should easily attract the attention of your people.
Interesting and Novel Offering Dealing With South Sea Island People

"HEAD HUNTERS OF THE SOUTH SEAS"
Associated Exhibitors

DIRECTOR ......................... Martin Johnson
AUTHOR ........................... Real narrative
EDITED AND TITLED BY........... Arthur Hoerl
CAMERAMAN ........................ Martin Johnson
AS A WHOLE ................. A novel entertainment that will appeal to those who like something a little different

STORY .......... Deals with customs and habits of natives in cannibal islands of the South Seas
DIRECTION ........ Includes much interesting detail in connection with island inhabitants
PHOTOGRAPHY .................... Very good
LIGHTINGS .......................... Good
PLAYERS .............. Martin Johnson, Mrs. Johnson and the natives
EXTERIORS ........ Reasons picturesque views
INTERIORS .................. None
DETAIL .................. Pleasing
CHARACTER OF STORY .......... Explorations in jungle lands
LENGTH OF PRODUCTION ....... 5,000 feet

There is much that is interesting and enlightening in this latest edition of Martin Johnson's jungle adventures and while "Head Hunters of the South Seas" does not contain as many thrilling bits as his "Among the Cannibals of the South Sea Islands," there is probably more interesting detail and intimate views of the habits and customs of these savage people in this picture than in the other. The offering is a pleasing variation from the regular routine screen entertainment and should prove popular where they welcome an occasional change.

In "Head Hunters of the South Seas" Mr. Johnson and his plucky little wife return to the land of Malekula where the Johnsons met with hostility upon their last visit and narrowly escaped with their lives. Chief Nagapate seems inclined to be more friendly this time and Johnson secured some interesting results when he showed the natives motion pictures of themselves which he had taken during his last visit. Despite the difficulty of securing the pictures at night without proper lighting facilities, the pictures are fairly clear and the effect of "seeing themselves as others see them" is an interesting touch. The last seen of Chief Nagapate he is pushing off in a small craft thoroughly satisfied with an umbrella presented to him by Mrs. Johnson.

The travelers leave Malekula and arrive at the island of Santo, which is inhabited by strange diminutive people who had to be dragged out of their jungle haunts to pose before the camera. They live in the trees and are about as close a relation to the monkey as any human that you have ever seen. Their maneuvers in the trees, at a distance, would lead you to believe they were monkeys, although they probably are not quite as agile as the pictures would have you think. It is obvious that these scenes are run at a much faster speed to give you that impression.

Many of the close-ups of the natives are of particular interest and the exaggerated headdresses will prove most interesting. Besides pictures of the island people, Johnson has also secured many very beautiful views of the tropical islands that include a scene of a volcano eruption and one picture which Johnson claims to be the first photographic record of an earthquake. There are also many very attractive water views that gives the offering considerable pictorial value.

Should Be an Agreeable Variation for Your Program

Box Office Analysis for the Exhibitor

Exhibitors who like to vary their entertainment will find a very pleasing and novel offering in "Head Hunters of the South Seas," another expedition into the tropical islands by Mr. and Mrs. Martin Johnson, who have previously secured many unusual pictures of the South Sea tribes. You can make promises for the novelty of the picture and get them interested by catchlines such as: "In Head Hunters of the South Seas" you will see how a tribe of cannibals acted when they saw their first motion picture, a picture of themselves."

If your folks saw the last Johnson picture, "Among the Cannibals of the South Sea Islands," they will undoubtedly be interested in the latest adventure and your lobby can easily be dressed up to attract their attention. Besides the novelty value of the offering, talk about its pictorial appeal and of course it is educational, as well.
Short Stuff

"Fighting Blood"—George O'Hara—F. B. O.
Type of production ..................... 2 reel comedy drama

A brand new series that looks like ready money and lots of it in the box office. H. C. Witwer, the noted slang writer whose contributions to Collier's Weekly and other publications have made his name a household word is the author, and the first of the series of two reels based upon the Witwer stories were given a preview last week. In many instances the productions savors somewhat of the famous and very popular series called "The Leather Pushers" released by Universal. There is a considerable difference between these productions, however. This series shows a large variety of young folks and the types especially are very well selected. Production values are unusual for two reelers and while the fighting and boxing episodes appear in each of the two reels there is not as much of the actual fighting or the exhibition of the naked body as in the earlier sequences of "The Leather Pushers." There is a lot of comedy introduced and if the remainder of the series live up to what developed in the first three stories they are going to prove a mighty good bet.

Clara Horton plays opposite the star and Mal St. Clair directed. Some exceptionally good camera work appears for which Lee Garmes is given the credit. Nearly all of the stories dwell upon instances in the development of the career of "Six Cylinder Smith" a nom-de-plume taken by a former dispenser of soda water. The love interest is very well carried out and as a whole the series should prove one of the best bets of the season for short stuff.

"Mr. Hypno"—Hal Roach—Pathe
Type of production ..................... 1 reel comedy

In this week's release, Paul Parrott is seen as a hypnotist. His youthful assistant, Jobyna Ralston, tries her best to make the performance go over well but in spite of their combined efforts the audience is getting suspicious. A hypnotist "professor" whom Paul owes for a course of lessons is excluded in the audience and takes this chance to get even. The offering is a bit ahead of the usual run of this series, but depends chiefly upon slapstick for its humor.

"By Lantern Light"—Bruce—Educational
Type of production ..................... 1 reel scenic-drama

This, one of Robert C. Bruce's new series of Wilderness Tales, is one of the finest short reel scenic seen this season. It combines the exquisite background of the Oregon sea coast with its rocky cliffs and caverns with an appealing tale of two little boys who, caught in a cave by the incoming tide, are hunted for during the entire night by their anxious family. Artistic in the extreme are some of the shots which give silhouette-like effects to the figures caught in the waning light. The sea shots have a haunting beauty that will not be quickly forgotten. This is a short reel that can be played up as well as the feature with which it is used in conjunction, with the full assurance that it will please a critical audience. The photography, for which John M. Lemond is given credit, is among the best yet done in this type of production, but besides the beauty of the scenery which in itself is enough to hold the attention, the little story is very well done and holds the attention closely.

"Moonblind"—Bruce—Educational
Type of production ..................... 1 reel scenic-drama

"Moonblind" is the first of a new series of Bruce Wilderness Tales, released by Educational, and the beauty of the mountain tops in the opening shots is enough to make one gasp. Giant mountains with peaks in the clouds, snow covered ravines, and grass covered hills are the background against which the little drama is enacted. The story is simple but delivered forcefully. Two prospectors are searching for gold. One, bothered by his partner calls "moonblindness," ties a handkerchief over his eyes. His partner slips down a cliff and injures his legs and the blind partner finally crawls down the cliff and reaches him, only to drag him around all through the night in an effort to find their camp. The suspense is held exceedingly well. Dawn finds them both exhausted but his prayer for help is answered by means of the sun shining on a tin pan which a nearby sheepman sees. He is rescued only to find that it was all a dream and his partner is perfectly well.

"Keep 'Em Home"—Carter DeHaven—F. B. O.
Type of production ..................... 2 reel comedy

Mr. and Mrs. Carter DeHaven are supplying the short reel comedy market with some first rate humorous subjects that should be popular with exhibitors. The type of comedy which they present is of the domestic order, and contains a good deal that make the pictures appealing to the average audience. They usually consist of "knocks" at the usual squabbles of a young married couple and in "Keep 'Em Home" the idea is readily guessed from the title. The young wife doubts the absence of her husband with the unsatisfactory business cause the trouble. The wife's plan to make hubby jealous and her subsequent suspicion when she discovers powder on his coat sleeve lead to complications that offer pleasing comedy entertainment and will be liked by a big majority.
STUDIO FOR SALE

25 Minutes from Times Square.

Every Modern device. Must be Sold at once. Producers should investigate this proposition. Terms can be arranged for responsible parties.

Address: R-291
care of The Film Daily
"The picture opens with views of life at a seaside resort near Paris and we see Miss Vidor aquaplaning, swimming and indulging in other red-blooded sports. The action shifts to America and then quickly to the South Seas. The fights which David Butler puts up during the 'shanghaiing' moments are real stuff. The island life is well pictured and there are a number of amusing situations here.

"The chase of two ships through the seas is a bit of excitement. Miss Vidor and Mr. Butler do most of the work in the picture and do it well. The supporting cast is adequate. The photography is clear and artistic, while the subtitles are snappy and excellently worded."

Motion Picture News

"The picture is so good to look at and made up of such a variety of interesting scenes that will please, that the more or less stereotyped plot will not detract as much from the feature's entertainment value as it might under a less careful production. King Vidor has secured numerous pleasing locations that have been artistically photographed and the atmosphere throughout is one of pictorial appeal. Florence Vidor's ... pleasing personality and ability to hold her audience regardless of what she has to do, is another redeeming feature for Henry C. Rowland's theme."

"Florence Vidor has always been one of this reviewer's screen favorites. She soothes the eye and satisfies the intelligence. Ear rings, negligence and exaggerated eyelids have not figured unduly in her success. And so it is easy to be entertained when Miss Vidor fills the camera eye. 'Conquering the Woman' is entertaining, sprightly and well cast."

The Morning Telegraph

"Florence Vidor in 'Conquering the Woman' is a good, entertaining feature, built along a theme that is familiar, but which is, at the same time, thoroughly pleasing in its unfoldment and picturization. David Butler plays the hero role and is well cast. The picture was directed by King Vidor from a story by Henry C. Rowland. Six reels.

"This newest Florence Vidor feature should not fail to register pleasantly with any audience. There is a genuine, pleasing vein to the story which makes the picture satisfying entertainment of a light, easy-to-follow variety.

"Miss Vidor is appealing and winsome at all times and in selecting David Butler to play opposite her, in the role of the hero, Director Vidor made a particularly effective choice. In this story the two make a great combination."
For Release Plan

convin Exhibitors Favor Exhibitor Distribution—Talk of Censors There

(Special to THE FILM DAILY)

Iowa—The M. P. T. O. of cosim held a two-day convention last week. Officers of the The-Owers Dist. Corp., were in-structed to attend the convention, and special order of business was de-sealed to enable them to explain the pur-pose of the corporation.

William A. True and W. D. Burbank brought in what they thought ould be advantages to the exec-utives. A number of theater own-ers discussed the proposition, and by

By vote the convention adopted following resolution:

Whereas, the board of directors of the

on Picture Theater Owners of America

endorse the formation of an indepen-dent exhibitor-owned distribution cor-poration,

Whereas, motion picture theater owners where are in favor of such a move after business protection,

therefore, be it resolved, by the Motion

Theater Owners of Wisconsin, in-cluding all theaters at Milwaukee, Friday, Nov. 19, 1923, that we heartily commend the action of the Theater Owners Distribut-ion Corporation, endorse its service proposals, pledge the support of this organization for the furtherance of these purposes, and all theater owners in Wisconsin and elsewhere, to give the fullest measure of assistance to this corporation.

President F. J. McWilliams was named to his home in Madison by-dees, and vice president J. H. Sil-ian, of Milwaukee, presided.

The legislative committee reported several elements were considered.

the matter of introducing a cen-sorship bill at Madison by-dees, and urged united action be taken to prevent passage.

An engrossed resolution was pre-

red to former president Joseph ode, of Kenosha, expressive of the rec-ognition of the theater owners is services and the advances made by the state organization under direction.

resolution of sympathy was re-

sent to Mrs. Wallace Reid.


day of Grauman's "Met" Opens Jan. 26

(Special to THE FILM DAILY)

Los Angeles—Sid Grauman's Met-lian theater is scheduled to open Jan. 26.

M. P. D. A. Ball

(Special to THE FILM DAILY)

Los Angeles—The Motion Picture

Actors' Assn. will hold their an-nual in the Alexandria Hotel,

Walker Suing

Directed to File New Claim In Suit Against M. P. T. O. For Fees

Supreme Court Justice Wagner has signed an order directing State Senator James J. Walker to file a new claim in his suit against members of the M. P. T. O. of A., to recover $5,262 alleged to be due. Senator Walker brought his action last summer and named as defend-ants Sydney S. Cohen, William A. True, Edward Fay, Marcus Loew, Samuel I. Berman, Charles L. O'Reilly, John Mannheimer, William D. Burbank and William A. Steffes.

The complaint alleged that Senator Walker was hired as national counsel for the Illinois Association at $1,000 a month and expenses in August, 1920, and performed his services until May 10 last, when his employment was terminated. He wants $5,262 for each month from November, 1921, to last May, and $262 disbursements.

Gilbert & Gilbert as attorneys for True, Burbank and Steffes, asked that Senator Walker be compelled to file a new complaint on the ground that he alleged that he was employed by the defendants and "others," and he failed to name the "others" as defendants also. Justice Walker upheld this contention.

"The Christian" Showing Tomorrow

Goldwyn will give a special presenta-tion of "The Christian" at the Capitol tomorrow morning. The picture is expected to run two weeks at the theater.

Getting the New York Angle

To improve relations between the New York office and field managers, F. M. Brockell, of First National, has perfected a plan whereby each district manager will spend at least a month here learning distribution from the New York office. H. A. Bandy is the first.

Contract Up

Katherine MacDonald Working on Lot Picture for Schulberg—First National Release

Los Angeles—Katherine Mac-Donald is at work on "Chastity," her last picture for B. P. Schulberg and First National release. Victor Schertzinger is directing the picture, which will be completed in several weeks.

It is understood that there will be no renewal of the contract, so far as Schulberg is concerned.
The Vision
(Continued from Page 1)

which, through box office approval, indicate the type of entertainment desired. But often this is momentary; a whim to be appeased. Then some of these very pictures drop off in certain neighborhoods. For no apparent reason whatsoever. And no one seems to know why. Which leads up to the petty and important—who has the vision? And why is it not placed in operation? Because once this question is intelligently answered it might be simple to figure out a lot of the “whys” and “wherefores” that hit this business. Every once in awhile.

BIG DEAL PENDING
A little bird drops an idea. That there is a mighty big deal pending. And there should be some interesting developments during the next few days. Meanwhile the lawyers are busy scratching out, and inserting in. Clauses.

CLEM’S HIT
Clem Deneker. Pneumonia, Nev. That’s his moniker. And the celebrated exhibitor. Whose hard luck stories have created universal sympathy for him. Told his troubles to the AMPA. And “drew” the biggest house ever attending their famous and select Thursday luncheons. Clem was a real knockout. He’s visiting the local show palaces and his opinions of Broadway shows, and management, will, as usual, appear exclusively in THE FILM DAILY—** Advt.

GEMS
When Robert Bruce made his first series of “Wilderness Tales,” among those who raved over them was yours truly. Saw the second series a few days ago. And boy, they are there. Probably “By Lantern Light” is the best all around for entertainment and artistic effects. But “Moonblind” runs close, and “Jenkins and the Mutt” has some fine shots and some wonderful tinting. These fit in every program. From Brooklyn to Buenos Aires.

Go on, Bruce. Make some more.

A RASPBERRY
Says the Honorable Richard A. Rowland. Of First National. According to the New York World:

The popular girl of pictures will not be the pretty, doll faced type. She will be the ordinary appearing young woman who plays the leading role in melodrama, because melodrama is going to be the principal screen fare, and in this form of picture facial beauty does not count for much. In almost every case out West the studios are getting ready for a series of these plays.

When RA reaches Hollywood. Next time. What a reception he will have from the doll faced lot? Whose numbers are muddled. And whose doll expressions. Have put many houses in the “red.”

IMPORTANT—PROBABLY TRUE
Sub franchise holders of First National may be happy from now on. Just maybe. For ’tis said that Katherine MacDonald’s contract will not be renewed. And the lady of ice plans retirement from the screen. For marriage. Yes, boys, 1923 does look better.

SALESMANSHIP
This yarn comes from out Denver way. Where Harry Nolan holds forth. And just a few miles from Clem Deneker’s abode of pleasure:

Jack Lannon, old time liquor dispenser, up in Butte. Saw dust, back room, piano player, girls and everything. Regular place. The boys came from miles around. All the wise crackers. Everybody happy. Mr. Volstead popped up; stopped all the mirth and gaiety. Too bad. Jack had a lot of kule. Somebody promoted him into bank robbing. Sold him an independent exchange. Explained how soft it was, etc. After awhile Jack discovered “Not so good.” The customers didn’t crave his product. Assortment bad, but had one good one. Says Jack:

(Continued on Page 4)
On Broadway

"The Third Alarm."

"All the World's a C."

"The Scarlet Car."

"A Case of Love."

"The Beautiful and the B."

"Women Men Marry." "The Great Night."

"Broken Chains."

"Hunting Big Game in a."

"Dark Secrets."

"When Knighthood Was in."

"Omar the Tentmaker."

Next Week

"The Third Alarm."

"The Stronger's Ban-

"The Scarlet Car."

"When Knighth.

"One Billion in Jewels."

"Robin Hood."

"Salome."

"Hunting Big Game in a.

"Nobody's Money."

"World's Applause."

"The Voice From the Min.

"The Christian" in B'way Strand
(Special to THE FILM DAILY)

Dunkirk—"The Christian" has been
booked for the Broaday Strand
commencing March 4.

New House in the Bronx
Samuel Minsky plans a theater to
seat 2,000 at Sheridan Ave. and 170th
St. He is building one at 180th St.
and Boston Road. Last year he built
a house at Kingsbridge Rd. and
Jerome Ave.

Bendell Joins F. B. O.
(Special to THE FILM DAILY)

Albany, N. Y.—Victor Bendell who
has been associated with the Goldwyn
Film Corporation for the past six
years, has been appointed general
manager of the Film Booking Offices
here.

Women Nominated for Censor Board
(Special to THE FILM DAILY)

Milwaukee—Mayor D. W. Hoan
has nominated Mrs. J. C. Buckland
and Mrs. E. J. Kluckow for the censor
board. A third nominee is Henry
Staab.

Free Shows in Okla. City
(Special to THE FILM DAILY)

Okahoma City—All theaters were
thrown open to all comers gratis on
Jan. 9, the visitors being the guests
of Honorable J. C. ("Jack") Walton,
in honor of his inauguration as Gov-
ernor of Okahoma. It is estimated
that about 100,000 people visited the
theaters.

Dunkirk Theater Burned
(Special to THE FILM DAILY)

Dunkirk, N. Y.—Fire recently de-
stroyed the Dronen and several prints
of film here.

Rehfeld to Manage Ingram Unit
(Special to THE FILM DAILY)

Los Angeles—Curt Rehfeld, for
some time assistant manager to Rex
Ingram, will manage the unit when
Ingram returns to film "Scar-
mouche."

Governor Wants State Tax
(Special to THE FILM DAILY)

Des Moines—Gov. Kendall in his
inaugural address said he intends pro-
posing a state amusement tax as a
new source of state revenue, some-
things similar to the Federal admission
tax.

K. C. Women's Club Boycott
Arbuckle
(Special to THE FILM DAILY)

Kansas City—The Athenaum, a
local women's organization composed
of over 800 members has decided not
to attend any shows where Arbuckle
films are exhibited.

Inflammable Film Banned
(Special to THE FILM DAILY)

Milwaukee—A peremptory order
demanding the removal of inflamm-
able film from all local department
stores, has just been issued by W. D.
Harper, city building inspector, who
charges that on a single counter he
found enough film to destroy the
whole building.

Ruling May Affect Film Unions
(Special to THE FILM DAILY)

Boston—The Supreme Court has
decided that a company may legally
require its employees to forsake mem-
bership in labor unions. The ruling
may affect the picture business so
as operators and theater employees
are concerned. The decision was a
result of an action brought by the
Moore Drop Forge Co. against the
Springfield Central Labor Union.

"DRIVEN FROM
HOME."

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"LOST IN NEW YORK."

Amalgamated Exchanges
of America, Inc.
The Vision
(Continued from Page 4)

"I'll go on the road myself." First town, Paratello. Saw Dan Carruthers. Says Dan: "Sorry, Mr. Lannon, but I can't use that kind of stuff in my house." "Mebbe not," says Jack, "but I got one that's a bear. Knocks them off the seats. Look at this herald." Don never heard of the film and the herald didn't mean anything. Don asks: "What's this picture all about?" Jack says: "It's about a 'Broad' and a 'Guy' and an Island."

FIGURES AND SUCH

Have you heard. How Roxy figures out. What the next week's gross at the Capitol will be. Well every week. He forwards the Goldwyn office. An estimate—of what the big house will gross—the succeeding week. How he does it—is a mystery. But the fact remains. That he is seldom—out of the way. In his estimates.

KALE

Frederick James Smith, in Photoplay, commenting on what some stars do with their money says:
"Lillian Gish owns a tiny restaurant in San Pedro, Cal.
"Norma Talmadge owns half of 'The Music Box Revue.'
"Mary Miles Minter owns a laundry.
"William Russell owns a beauty parlor.

Most interesting of all are the possessions of David Wark Griffith, the producer of the pictures which have made more money than any others. The master director owns a fourteen-acre lemon ranch, a velour hat, three suits of clothes, and a watch.

REWARD EARNED

They do say. Down in the Wall Street territory of the business. That when Pathe directors meet next month. That

(Continued on Page 6)

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—John F. Seitz, cameraman and Tom Storey, laboratory man, of the Rex Ingram staff, have arrived here from the East.

Hugo Ballin has completed the actual camera work on "Vanity Fair."

Grant Carpenter has been signed for the Warner scenario staff.

Nikolai de Ruiz has been added to the cast of the "The Hunchback of Notre Dame."

The title of the latest Bull Montana comedy has been changed to "The Two Twins."

Sam Rork and James Young have taken space at United for production of "Wandering Daughters."

Herschel Mayall has been added to the cast of "The Isle of Dead Ships" which Maurice Tourneur is now making for First National.

Jack Mulhall, Lew Cody, Eileen Percy, Joseph Kilgour, Helen Ferguson, Tom Ricketts, Waver Crane and De Witt Jennings will support Norma Talmadge in "Within the Law."

H. E. GAUSMAN.

LITTLE ADS WITH BIG THOUGHTS

IN A FEW WORDS—
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
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Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
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For All Purposes
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Tell a Good Story
That's half the selling problem. Come to a specialist in motion picture publicity.
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Know Your Business
Not knowing it has resulted in many failures. Let us guide you in your problems.
W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre 9074

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
St. Louis Notes
(Special to The Film Daily)

Louis—The F. B. O. Exchange has moved into its new quarters at Olive St.

The Walsh Motor Co. has adopted trees as a means of selling ma-
es.

Cedar Cantor has been transferred to Chicago from its former headquarters in St. Louis.

New England has opened its new building on Main St., Pittsfield, Mass.

The Film Board of Trade has re-
ed its headquarters to the Ems-
Theater Bldg. to offices above new F. B. O. exchange.

Mr. Mcavoy, who has been assigned to the Indiana coun-
ty managers have broadcasted warn-
against an individual who claims to be the personal represen-
tative of the president of the organiz-
ization. He is alleged to have obtained checks that returned from a New York bank with the lettering “No such account at this

Roland Title Changed
Pathe announces that the title of the next Ruth Roland serial has been changed from “The Riddle of the Range” to “Haunted Valley.”

Plans For Nat’l Convention
(Special to The Film Daily)

Chicago—The state theater owners have begun plans for the national convention and exposition to be held in Chicago, perhaps in May.

La Voise Joints Theater
(Special to The Film Daily)

Pittsburgh—Roy La Voise, former Goldwyn exploiter in Washington has been appointed manager of the Voisephone theater.

Capreol Theater Burns
(Special to The Film Daily)

Toronto—A fire that swept the business section of Capreol in Northern Ontario, wiped out the one picture theater Rossmans, the loss being $20,000.

Gets Two More
(Special to The Film Daily)

Chicago—C. E. Beck has taken over the Rose and Alcazar on Madison St. from Jones, Linick & Schaeffer. This gives Beck three houses in the loop.

BUFFALO STRAND CLOSING
(Special to The Film Daily)

Buffalo—The Mark-Strand Thea-
ter will close Feb. 1. There is much discussion here as to what the Strand interests will do to keep their name in Buffalo.

From the Maritime
(Special to The Film Daily)

Toronto—The Famous Players Canadian Corp. has taken over the Province in Winnipeg.

Vitagraph has no intention of re-
ning its exchange despite re-
orts to that effect.

The Capitol will be built starting in April. It will have straight picture policy and will be one of the Spencer circuits.

“Saturday Night” a weekly newspaper of standing in Canada, has at-
tacked the stock selling proposals of Ernest Shipman. According to this paper, it is practically throwing money away to invest in those stock selling film producing companies, formed in Canada.

$1,199,300 Spent in Construction
(Special to The Film Daily)

Toronto—The construction of 38 theaters were built or rebuilt, the total cost being $1,199,300. This does not cover decorating, furnishing or equip-
ing any of the structures.

Frothingham’s Plans
(Special to The Film Daily)

Los Angeles—J. L. Frothingham’s next production will be “The Dice Girl,” an original by Harvey Gates, after which he will make a picture from a celebrated stage play, the name to be announced later.

“The Wheel” Trade Showed
(Special to The Film Daily)

Paris—Abel Gance’s, “The Wheel,” was recently given several trade shows in this city. The produc-
tion took over three years to pro-
due and cost approximately 4,000,000 francs. Pathe Consortium Cinema are handling the film.

“THE FIRE PATROL.”
Amalgamated Exchanges
of America, Inc.

Mr. Exhibitor: Ask Your Film Company for the
“THEMATIC MUSIC CUE SHEET”
(Pat. Appl’d For)
It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

“LIFE OF AN ACTRESS.”
Amalgamated Exchanges
of America, Inc.

THE SUPER 39
WILLIAM DEmILLE’S
“Grumpy”
with THEODORE ROBERTS, MAY McAVOY and
CONRAD NAGEL

From the play by Horace Hodges and T. Wigney Percyval
Screen play by Clara Beranger

Released April 8th

land’s greatest criminal lawyer, who con-
eals a heart of gold under a ghoulish man-
er, he gives a performance long to be re-
embered. The cast is unusually strong, including besides the featured players, Casson Ferguson, Bertram Johns, Fred Huntley and Charles Ogle. This is William deMille’s biggest box-office attraction.

WATCH THIS SPACE
TOMORROW FOR
No. 16

No. 17
In the Courts
The suit of Benjamin P. Schulberg against United Artists, D. W. Griffith, Douglas and Mary Pickford Fairbanks and Charles Chaplin, has been discontinued by Supreme Court Justice Gage at the request of O'Brien, Malevinsky & Driscoll for the defendant, because it has been settled.

Perl S. Parish got an attachment in the Supreme Court against the property of the Sterling Pictures Corp., in a suit for services, in which she claims $2,000. The attachment was served on the property of the defendant, but an order has been filed discharging the attachment because the defendant put up a bond of $2,250.

The Appellate Division of the Supreme Court has upheld a ruling of the lower court that a balance of $136 in the Equitable Trust Co., to the credit of Mme. Valentine Perret, wife of Leonce Perret, must be applied on the payment of a judgment obtained against Mme. Perret by Rita Vinay. The papers show that this sum is the balance of $18,000 paid to Mme. Perret as agent for her husband by Pathé for the film, "Twisted Man," most of which fund she converted into francs and took to France with her. She alleged that the money belongs to her husband although it stands in her name.

King Completes Feature
Burton King has finished direction of "Better Times Ahead" at the Ideal studio.

The Vision
(Continued from Page 4)

it wouldn't be surprising if Elmer Pearson was made "Mister President." Which would mean a well earned reward. To a man who puts day and night work in on a schedule. And who works in his shirt sleeves. And gets results.

THEY ALWAYS COME BACK
Anthony Paul Kelly. Regular writer. Sour and sord. Some time ago, said he would never write another scenario for pictures. After which Cecil DeMille; Jayde Williams; David Griffith and a few other master minds. Decided to worry along. But for a time they considered suicide. As the only way out. After Tony's explosion.

And then. After they changed their minds. With the coming of the dawn. As the title writers put it. Tony proved himself a regular he-man. And changed his mind. And so he's gone to Pittsburgh for atmosphere. For the steel making picture, "White Heat." For Famous.

RENTALS
F. H. Smith. An old timer. Down in Thomasville, Georgia. Is thru. Says high rentals, excessive taxation, and lack of patronage caused him to close. This industry might not be able to stop the taxation stuff. But the other reasons could be remedied. And they should be. This isn't the time to lose one real worker. And down South they say Smith is a real man. And on the level. That's reason enough to keep him in business.

GHOSTS
The Scientific American recently offered $5,000 for a photograph of a ghost. To which Jim Bray. Of the Bray Comedies. Sent a letter offering not one photo. But a whole reel of them. For the five grand. It may only be incidental. But Bray is producing the Heeza Liar Comedies. At the moment. DANNY.
Sign Cohan?

Despite reported claims that Principal Pictures has completed negotiations for a new contract with Charlie Cohan, a leading producer, the actual situation is not as clear as previously reported. It seems that the negotiations have not reached a final agreement.

Seeing New York

By Clem Denekinger, Director of the Denekinger Circuit of Theaters and Depots

New York is all right. I was there two days ago and I didn't have to go out of the theater. The weather was nice, and the people were friendly. It seemed like a real city, not a collection of buildings. The only problem was that I didn't have a guide to help me navigate the streets.

Pardon—Our Error

In Daily:

May I correct an error?

Clem Denekinger did not disperse his staff on Monday, as reported. He was on vacation. Sincerely yours,

FRED DESBERG

District Managers Here

The Metro district managers are in town for a sales conference.

Gray in Charge in Boston

New England Theaters, Inc., has arranged for Gray to manage its Boston offices. The new manager is expected to take charge of the city's operations and improve the company's standing.

Some Figures

Of the Famous-Lynch Deal—Lynch large stockholder in The Corporation

Famous Players announce that contracts have been executed whereby S. A. Lynch of Atlanta and his associates have been relieved of the management of the theaters and film exchanges operated throughout the South by Southern Enterprises, Inc.

At the same time Famous Players will pay to S. A. Lynch Enterprises Finance Corp., approximately $1,000,000, which appeared on the company's balance sheet.

Some Facts

About Pictures Which Prove of Interest to Legislators and Others—Petitjohn Uses It

One of the best aids which Charlie Petitjohn is using throughout the country in states where legislative battles are on is a pamphlet which, though not especially interesting to the average citizen, is packed with information. The pamphlet contains a chart on the last page which is worth the price of the entire material.

The Film Year Book

Will be delivered to paid subscribers probably by the end of the week, or early in the coming week.
**Some Figures**  
(Continued from Page 1)  
With Lynah holding 15,000 shares of Famous stock this undoubtedly makes him one of the largest stockholders of the corporation. Incidentally the stock is appraised at $100 a share. It is now selling at about 84 1/4.

**Seeing New York**  
(Continued from Page 1)  
“Tess” Ends Long Run  
(Special to THE FILM DAILY)  
Los Angeles—Mary Pickford’s “Tess of the Storm Country” has just finished a ten week run at Miller’s.

Shauer Goes to Havana  
E. E. Shauer, left on Sunday for Havana in company with Chester E. Savage, vice-president of the Caribbean Film Co. to discuss distribution in Cuba and Central America.

**Arrange Distribution**  
The Carlson King Prod. have turned over to Producers Security the handling of their pictures throughout the world.

**Cannot Show Films**  
(Special to THE FILM DAILY)  
Oklahoma City — A restraining order was issued by the District Court restraining a J. H. Cooper, manager of the Criterion, from showing unauthorized Governor J. C. Balent inaugural films, and the International, Universal, Selznick and Pathé from showing the films anywhere in the United States.

The restraining order was based on petition of Dan V. Lackey, who had the only official barbeque pictures made under his personal supervision, and at a cost approximately $30,000. Lackey claims that the pictures belong to the barbeque committee, and if any proceeds are realized from exhibition of the pictures, that they will go to the committee.

Final termination of the matter will be brought out in the courts in the near future.

**Negatives Positive**  
Incl. CARDS

15 CENTS PER FOOT

**24 Hour Service if needed**

**SIMPLEX TITLE SHOT**

220 W. 42d Street
Bryant 0697

“**The Ne'er-Do-Well**” Company will not return to New York from Panama before Feb. 1.

**KLUTHO STUDIO IN FLORIDA FOR SALE**

Cooper-Hewitts hard lights and laboratory located on valuable ground in heart of city. Cost $65,000. Will sell at a sacrifice. Reasonable amount in cash balance on time.

Will be dismantled in 30 days if not sold.

**H. J. KLUTHO, Owner**

Room 401 St James Building
Jacksonville, Florida.

No coal needed, no snow and ice.

Cheapest electric juice in the Country only 2 cents a kilowatt.

**Great Northern Finance Corporation**

RESOURCES - $5,000,000

Knickerbocker Building
Broadway at 42nd Street, N. Y. City

**INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRIES**

119 Fulton St., N. Y.

Phone—Beekman 9091

WE ARE READY TO PAVILION FOR PRODUCTIONS OF MERIT

for NEW YORK CITY and STATE & NORTHERN NEW JERSEY

The Bigger They Come - The Better We Like Them.

RENEWED PICTURES INC.
729—Seventh Ave.
Phone Bryant 4754—6174

**SIMPLEX TITLE SHOP**

220 W. 42d St.

Announces the closing of a contract giving in exclusive sales rights in the FAMOUS STONE LIBRARY

Over two million feet of selected shots as far back as 1897, negative and positive, are now made available for your requirements.

Phone Bryant 0984-4985
Houses Must Stay Closed
(Special to THE FILM DAILY)
Richmond, Ind.—Although some of the "blue laws" have been modified, the Sunday closing ordinance will not be lifted.

Schwartz Sells his Three
(Special to THE FILM DAILY)
Milwaukee—Joe Schwartz has sold his three houses, the Liberty, Kosmosko and Riviera.

To Film Finishes of Iowa
Navy photographers will film the isle of the old Iowa, an obsolete vessel which will be sunk March in the Bay of Panama.

Oppose Leasing to "Outsiders"
(Special to THE FILM DAILY)
Denver—The M. P. T. O. of Colorado, at a recent meeting, voiced its opposition to the practice of producing and distributing organizations leasing films, other than educational, to any but regular licensed exhibitors engaged in the business of exhibiting pictures.

Protest St. Paul House
(Special to THE FILM DAILY)
St. Paul—Residents in the vicinity of Carter and Doswell Avenues, filed their opposition against the erection of a $35,000 house, at a hearing before the city council. S. R. T. A. and Morris Goldberg are behind the project. They intend to build several houses in the residential district of the city.

Southwestern Notes
(Special to THE FILM DAILY)
Moran, Tex.—J. Goodfriend has opened his new theater.

Waco, Tex.—The Rialto will install a radio equipment soon.

Bryan, Tex.—Mrs. Marshall and Miss Wilson have opened the Palace.

Dallas—Joseph C. Singer has leased the Queen now operated by Southern Enterprises.

Haskell, Tex.—The Haskell recently leased by Ed Robertson, has been purchased by him.

Waco, Tex.—Dr. K. H. Ayersworth has purchased the Victory from Southern Enterprises, Inc.

Petrolia, Tex.—A fire originating in the booth of the Petroleum did considerable damage.

San Antonio, Tex.—The Palace is the name given by Louis Santikos to the new house which will be opened about Feb. 1.

L. J. Pruch Joins Horne
(Special to THE FILM DAILY)
Omaha—Louis J. Pruch has joined the ranks of Horne's Exploitation Service.

Some Facts
(Continued from Page 1)

Proposed Ordinance Killed
(Special to THE FILM DAILY)
Minneapolis—Through the state exhibitor body, the proposed ordinance presented to the city council asking for the maintenance of a fireman in every house with a seating capacity of 300 or more, has been killed.

<table>
<thead>
<tr>
<th>Motion picture theaters in the United States</th>
<th>15,000</th>
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</thead>
<tbody>
<tr>
<td>Seating capacity (one show)</td>
<td>7,605,000</td>
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<tr>
<td>Average weekly attendance at plaque</td>
<td>50,000,000</td>
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<tr>
<td>Admissions paid annually</td>
<td>$20,800,000</td>
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<tr>
<td>The average number of reels used for one performance</td>
<td>9</td>
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<tr>
<td>Average number of seats in picture theaters</td>
<td>105,000</td>
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<tr>
<td>Persons permanently employed in picture production</td>
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<tr>
<td>Permanent employees in all branches of picture industry</td>
<td>300,000</td>
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<tr>
<td>Investment in motion picture industry</td>
<td>$1,210,000,000</td>
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<tr>
<td>Approximate cost of pictures produced annually</td>
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<td>Cost of costumes, scenery, and other materials and supplies used in production annually</td>
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<tr>
<td>Average cost of one feature film production</td>
<td>$150,000</td>
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<tr>
<td>Average number of feature films produced annually</td>
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<tr>
<td>Average number of short reel subjects, excluding news reels, annually</td>
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<tr>
<td>Taxable motion picture property in the United States</td>
<td>$72,000,000</td>
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<tr>
<td>Percentage of pictures made in California (1922)</td>
<td>24%</td>
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<td>Percentage of pictures made elsewhere in United States (1922)</td>
<td>76%</td>
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<tr>
<td>Foreign made pictures sold here for sale (1922)</td>
<td>42%</td>
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<td>Foreign made pictures sold and released for exhibition</td>
<td>6</td>
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<td>Theaters running six to seven days per week</td>
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<td>Theaters running four to five days per week</td>
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<td>Theaters running one to three days per week</td>
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<tr>
<td>Length of film in 1921</td>
<td>1,900,000,000</td>
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<tr>
<td>Length of film exported in 1913</td>
<td>32,000,000</td>
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<tr>
<td>Percentage of American films used in foreign countries</td>
<td>90</td>
</tr>
<tr>
<td>Film footage used each week by news reels</td>
<td>1,400,000</td>
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<tr>
<td>Combined circulation of news reels weekly</td>
<td>40,000,000</td>
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<tr>
<td>Number of theaters using news reels weekly</td>
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<tr>
<td>Average amount annually spent by producers and exhibitors in newspaper and magazine advertising</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Average amount annually spent by producers in printing and engraving</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>Amount spent annually by producers and exhibitors in newspaper and magazine advertising</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>Amount spent annually by producers in printing and engraving</td>
<td>$3,000,000</td>
</tr>
</tbody>
</table>

Coming As a Gift of Providence
St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—F. S. Russell has been
named manager of the Yale Theater,
Anna, Ill., recently taken over by the
Hilo Amusement Co. The house
was formerly the Main but the name
was changed to conform to that of
other houses owned by the company
in Shelbyville, Ill., and Macon, Mo.

A loan of $300,000 on the Columbia
theater building and site has been
made by the Edward K. Love Real
Estate Co. to Frank R. Tate, Charley
Cella and other owners. It is under-
stood that they plan to improve the
site with a lofty structure to be de-
voted to retail stores and offices.

Jack Underwood of Enterprise has
announced the early release in this
territory of “The American Torre-
ador” and “Other Men’s Boots.”

Oklahoma Exhibitor Killed
(Special to THE FILM DAILY)
Perry, Okla.—A. T. Cook, owner of
the Lyric, was killed in an auto-
mobile accident near Orlando, Okla.

EXPLORATION and ADVERTISING SPECIALIST
1—Can exploit, advertise, sell and manage
any production.
2—Creator of Novelty Exploitation and pub-
licity stunts.
3—“Empty Seat Doctor” for Exhibitors.
4—Sales-Promotion and Idea Man Seeks Con-
nection. Will go anywhere.
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READY MONEY
WHEN YOU NEED IT

REPUTABLE PROPOSITIONS FINANCED.
IN ANY AMOUNT.

Specialized Service to Motion Picture
Enterprises.

Quick Action.
Consult with us in
Confidence.

Reproductive quality enables the sensitive
emulsion to correctly portray every step of
gradation from highest light to deepest
shadow.

EAST MAN
POSITIVE FILM
faithfully reproduces every tone of the
negative. It carries the quality through
to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Short Stuff
Bread without butter.
Clothes without buttons.

Programs without short subjects.

One is as foolish as the other. The “Short
Stuff” number, out February 19, will contain
innumerable suggestions of real value not
only to the producer and distributor of this
material, but live, wide awake showmen will
find much of advantage in the various articles
to be contained in this issue.

An unusual “buy” for the producer and dis-
tributor of short stuff.
For Once—
All the Critics Agree!

Read What They Say About

DRIVEN

Presented by CARL LAEMMLE
with a brilliant cast including Charles Mack (courtesy D. W. Griffith), Eleanor Fair, Burr McIntosh, George Bancroft and Emily Fitzroy.

The Supreme Epic of Kentucky Hills

MOVING PICTURE WORLD
Intensely dramatic, well directed. Strong heart interest. Different from any other American made production.

EXHIBITORS HERALD
So powerfully portrayed as to make the film an epic of the Blue Ridge. It has every angle of appeal.

EXHIBITORS TRADE REVIEW
A powerful picture, makes strong demands upon the emotions. Sounds the depths and the heights. Digs under your skin and stays there.

From the Prize Story in the Cosmopolitan Magazine by Jay Gelzer.

FILM DAILY
A mighty fine picture and a very powerful dramatic entertainment. Should find a place among the year's best pictures. Don't miss "Driven"!

MORNING TELEGRAPH
A really splendid film. It is gratifying to be able to recommend this as one of the finest we have seen.

SCREEN OPINIONS
It is a wonderful picture—a gripping drama, powerful character study!

MOTION PICTURE NEWS
For gripping situations it has not often been surpassed. Its tension is continuous!

A Charles Brabin Production

UNIVERSAL PICTURES CORPORATION
MORNING WORLD—Laurarte Taylor's scene for her picture screen is one of the most vivid and amusing light comedy performances we can remember, but the transfer of Mr. Mann's play from the stage to the cinema has not been a success. The picture...will amaze Miss Taylor's admirers with its remarkably fine picturing of the actress herself, and her adeptness in stepping so naturally before the camera with Michael under her arm...But somewhere in the making of the picture...King Vidor, or some one, did something, or failed to do something, which reduced the pretty stage play to an uneven, just pretty fair picture stuff. It may not have been Mr. Vidor's fault at all. Possibly the difficulty lay in expressing Peg's mission in Ireland by way of printed dialect subtitles.

AMERICAN—As a picture, it is as enjoyable as it was as a play, due to Miss Taylor's vivacious interpretation. *** Miss Taylor, with Mary Pickford's cue, has a delightful screen presence and breezes through her role with a great deal of pleasure and animation.

DAILY NEWS—*** Miss Laurette Taylor crosses into the movies and pins a star to a tall cloud. We hope that she goes on making pictures, because the cinema needs actresses...Vidor's direction on the whole is pleasing; although here and there it smacks of a little screen knowledge. The whole picture itself is highly literate and perhaps Mr. Vidor was getting everything he could out of it.

MORNING TELEGRAPH—Laurette Taylor and "Peg O' My Heart", on view at the Capitol this week, are a combination which should prove mightily potent in any motion picture house lucky enough to secure them. In short, no praise is too high for this "Peg of the screen. She is an artist par excellence.

TELEGRAM—The picturing of J. Hartley Manners' best known play has been skilfully made by King Vidor for Metro.
Coue Picks Short Story

Emile Coue has selected a two-reel educational story, written by Elmore Leffingwell, handling publicity for M. Coue in connection with his visit to this country. M. Coue rejected all scenarios that were based on fiction or romance, and in which he was invited to appear as an actor, and which offered large financial benefits to him personally. He approved the educational script which merely illustrated the outstanding points of his theory as set forth in his lectures, and his personal appearance in this film is limited to an explanation of his beliefs.

The two-reel educational film will be made by Motion Picture Arts, Inc., at its New Rochelle studio and will be distributed by Educational Films, Inc. The proceeds of the film will be applied to founding a Coue Institute in New York City, and M. Coue will derive no personal benefits at all, as has been his policy in the matter of the several books published regarding his work and the conducting of public lectures.

"The cinema," stated M. Coue, "is one of the most important agencies in existence for the wide dissemination of an educational message, on an entertainment basis. As a teacher I desire to have its help, but I have no ambitions as an actor and do not wish to be financially benefited. This educational screen story is the only one I have authorized or will authorize for the present, and the many flattering offers are declined with deep and sincere thanks."

Franklin Signed By Warners

Sidney Franklin, who recently finished "Brass," has been signed for a number of years to produce for Warner Bros.

Los Angeles—Sidney Franklin will direct the next Constance Talmadge production.

Two Accused of Theft

(Special to THE FILM DAILY)

Los Angeles—Robert Marley, shipping clerk at the Ince studios, and D. K. Reed, until last October connected with Famous Players, have been arrested and placed in the county jail by Deputy Sheriff J. B. Fox.

Marley is charged with stealing the films and Reed with receiving stolen property. According to Deputy Sheriff Fox, hundreds of pictures were stolen and sold to the Oriental Film Co., with offices in the Stock Exchange building. The films were then sent to Japan, Fox declared, and many productions were shown in the Orient before they were here. The money involved may amount to $100,000.

Reed and Marley are specifically charged with the grand larceny of two films—"Love," and "Skin Deep."

Rival Expos Will Be Held in Chicago

(Special to THE FILM DAILY)

Chicago—Two rival Spring film expos have been scheduled to open here, both to begin March 15. One is to be held in the new Lakeside Exposition building across the street from the National Park Hotel, and the other will be staged in the new Palace of Fine Arts, which will be erected across Lake Michigan from the South Side pier.

The Lakeside Exposition will be opened by the American Film Exposition Co., a division of the Motion Picture News, Los Angeles, and will feature 125 prominent film issues. The Palace of Fine Arts will be the primary feature of the rival exposition, at which two large halls will be converted to theaters, and 150 issues will be on display.

The Lakeside Exposition will run from March 15 to April 1, the Palace of Fine Arts from March 15 to April 30.

The Lakeside Exposition has a double feature each night of two films, and the Palace of Fine Arts will feature three films each night.

Coue, the famous writer of the healing "I, Adonis," will be on hand to help both expositions.

Louisville—Louisville film owners have decided to have a film show in their own city. The new Palace of Fine Arts, which is being erected across the street from the South Side pier, will be used for the purposes of the show.

The Louisville Film Owners Association has arranged to have 150 films on display, and the shows will be open to the public.

The film shows will begin on March 15 and continue until April 15.
to keep 5000 seats filled for a week requires a real picture

Watch it at THE CHICAGO Balaban & Katz palatial Chicago house

A First National Picture
Borzage Signed

Productions To Be Released Through First National
Frank Borzage's future productions will be released through First National. The first will be "Wandering Daughters," a drama about a girl and her German lover, and "The Kingdom Within," a drama about a girl and her German lover.

Committee Leaves

The executive committee of First National has completed its work. The news has been released.

C. Pictures Alleged Bankrupt

An involuntary petition in bankruptcy has been filed by the U.S. Bankruptcy Court against C. Pictures, Inc. Daniel S. Corwin has been appointed receiver. The company is dissolved.

Film Folk at Premiere

In the East, a new theater was opened by Jack Allen of The Film Daily. The theater was attended by the usual suspects and was referred to as "Extra" by some of the early arrivals.

Claims Usury

Selznick has filed suit in a court against Jacob's and the T. & T. Films, Inc., alleging usury, and asking an injunction and the return of $28,525 which was invested in a loan of $20,000 in excess of the legal rate of interest prior to May 5, 1921. The suit was filed with the Supreme Court of Pennsylvania.

The Market Abroad

England to Be Busy

Producers Planning to Film in International Market

(Bertrand W. Wood

The Film Review, New York, New York)

(Special to The Film Daily)

London—Nine hundred and twenty-three producers have scheduled plans to film in the ensuing 12 months. Graham Wilcox has already produced "The Valley of the Moon," which will be a success of the Paris International Film Festival. The film is scheduled to be released in May 1921.

Germans May Cease

Production Expected to End—Exports from Berlin Reach Enormous Proportions

(Bertrand W. Wood

The Film Review, New York, New York)

(Special to The Film Daily)

Berlin—The impending stoppage of production owing to the rise of raw stock prices has temporarily stunted the film industry. All major film companies are considering shutting down their operations. The only hope is that the situation will be resolved soon.

Rights Revert

Chaplin Secures Rights to a "Dog's Life" in April and "Shoulder Arms" in October

Charlie Chaplin has secured all rights to "A Dog's Life" and "Shoulder Arms," even though he may not obtain the rights under the terms of the First National contract. The circuit is not interested in these films. The circuit merely has the right to distribute them.

The following are the expiration dates of the five year distribution rights held by Chaplin.

- Lion's Life: April 1923
- Shoulder Arms: April 1923
- Sunny Side: June 22, 1924
- Day's Pleasure: December 22, 1924
- Idle Class: March 20, 1927
- Kid: February 21, 1927

Lynch En Route to Paris

(Special to The Film Daily)

Atlanta—S. A. Lynch is en route to Paris and is expected to arrive there on Saturday. He will remain in the Continent indefinitely.

Berger Joins Tri-Stone

J. K. Berger has resigned as special representative of United Artists to manage the sales of the Keystone reissues through Tri-Stone Pictures.

"Doug" Plans Grecian Story

(Special to The Film Daily)

Los Angeles—It is reported that "Doug" Fairbanks will produce a similar film to "The Conquest of the Desert," and that he and Edward Knoblock are collaborating on the script. The Times quotes Fairbanks as saying that he is tremendously interested in appearing in a story of that period.

T. O. C. C. Breaks With F. I. L. M. Club

A resolution was adopted at yesterday's meeting of the T. O. C. in which the F. I. L. M. Club was charged with not acting in good faith.

As a result, the T. O. C. will withdraw all representation from the Arbitration Board, which has been received by the film industry.
Germany May Cease

(Continued from Page 1) company had no ready cash, but some valuable negatives, amongst them "I'm Dope," which was eventually sold to America and England as "Destiny," and this sale together with others, enabled the U. F. A. to turn out a dividend of 30% for 1921-22.

Similar conditions prevail apparently with other companies. The London Biocraft Film Co. is about to finish its first Anglo-German picture, The Atlantic Enterprises, Inc., of New York has completed "Saved by Radio," its first production under direction of Frank G. Kirby, with Dorothy Barker in the lead.

Dimitri Buchowetzki has concluded a deal with Svensen Biograftsden, and will work on an American production in which American capital is largely interested. The Foreign Film Corp., in which American capital is largely interested, is working on its first film "Fifth Avenue," Harry Piel, the stunt actor, has left the Bavarian Emelka to go with the Apex Co. of London.

Quotations

<table>
<thead>
<tr>
<th>High</th>
<th>Low</th>
<th>Close</th>
<th>Sales</th>
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</thead>
<tbody>
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<td>$9.75</td>
<td>9.65</td>
<td>9.65</td>
<td>700</td>
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<tr>
<td>Not quoted</td>
<td>Not quoted</td>
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</tr>
</tbody>
</table>

Incorporations


Oklahoma City—Strand Theater, Tulsa. Capital $10,000. Incorporators, Gladys Brest, C. R. Thirlwell and Hazel McCoy, all of Tulsa.


Beverin Town

J. Howard Beaver, manager of the Lieutenant exchange in Washington, was in town yesterday.

Leave on World Tour Today

Julian Saenger and E. V. Richards leave on their world tour today.

Madrid Theaters Close

The Associated Press reported yesterday from Madrid that theaters there will close beginning today because managers find it impossible to operate under the present tax burden.

"U" To Screen "Naughty Marietta"

Universal is to make a screen version of "Naughty Marietta." Plans for the production are already well under way. It is probable that "Naughty Marietta" will be used as a vehicle for Virginia Valli. Screen rights were secured through Jacob Wilk.

Roach Staff Plans Theater

(Special to THE FILM DAILY)

Los Angeles—The employees at the Hal Roach studio, which have a business organization known as The Film Studio Laboratories, intend building a 1,500 seat theater here. The organization is headed by Wallace L. Cunard, vice-president and L. J. Murphy, secretary and treasurer.

New Hart Contract With F. P. L.

(Special to THE FILM DAILY)

Los Angeles—It is reported that William S. Hart, will return to the screen after two years, starting work on the Lasky lot the early part of March. It is said that he signed a contract with Famous for four six-weekers when he was in New York.

No confirmation of the above was obtainable yesterday at Famous Players.

These world-famed comedy successes will be included in our initial series.

SYDNEY CHAPLIN

is now re-editing them in California, and, as such, they will be fully protected by copyright.

All theaters are warned against the use of dupes or unauthorized prints, of these subjects, as all violations will be vigorously prosecuted.

TRI-STONE PICTURES, Inc.

STRAUS BUILDING

565 FIFTH AVE., NEW YORK CITY

H. E. Aitken KEYSSTONE COMEDIES
At Broadway Theaters

Capitol

Cameo
Selections from Schubert is the overture, a Cezame, a picture and a cartoon, "Cezame." a feature," follow. An xylophone solo "King Winter," a short reel come next, rapped by "The Dutilh Dub." presents "Miller." Selections on organ rendered by John Priest is last.

Rialto
The Sorcerer's Apprentice and Rieser's Classical Jazz, played by the Rialto theatre, opens the program. Evelyn Law (High Kicking), a music film, and "Song of the South." Gladys Walton, soprano, follows "Mark Secrets." It is the feature film, starring Gladys Walton. Lillian Powell then dances the "Brilliance." "He Raised Kane" with Melody "Macky." The feature "Kentucky Nightingale and Rose." Estelle Carev, soprano assisted by the Strand Male Quartet. "Chicken Dressing," a short reel and an organ solo finish.

Strand
Except from "Lucia di Lammermoor" is the overture, followed by a prologue to the are, "Omar the Tentmaker," comprising the Strand Male Quartet; (b) "The Orientale," Milia, Klement, Papa, and M. Bourmann; (c) "Nightingale and Rose," Estelle Carrev, soprano assisted by the Strand Male Quartet. "Chicken Dressing," a short reel and an organ solo finish.

At Other Houses
The Third Alarm" continues at the Astor, and still lot's "Baloma," "Hunting Game in Africa." runs on indefinitely as "Hunting Game in Africa" holds over for a week at the Rivoli.

Barry Back With Century
Los Angeles—Eddie Barry has returned to Century after an absence of a year.

Buys Chaplins for Southeast
Atlanta—Savini Films, Inc., have acquired the rights for the distribution of the series of 12 Chaplin Classics to be released one a month.

New Independent
Chicago—Progress Pictures Corp., has been formed here by Al Goldman, Thomas Leonard, and John Olsen, capital $20,000.

Blackwood's New Company
Los Angeles—Peggy Blackwood is expected to start her own company sometime in the near future, to be backed by a group of mining men from Montana.

Grauman Plans Policy Change
Los Angeles—Sid Grauman will close his Million Dollar Theater for about two weeks to permit alterations. The house will re-open under a new policy.

Clifford With Sanford Prod.
Los Angeles—Sanford Prod. have signed W. H. Clifford to direct, the first picture to be "Power" in which Pat O'Malley will appear. Production at the Fine Arts studio.

Coast Brevities
Hollywood—William Worthington has deserted directing, temporarily, to act in "Red Lights."

Harry Carey has completed "Canyon of the Fools." Val Paul will direct his next.

The title of "Heads Up!" starring Hoot Gibson, has been changed to "Single Handed."

"The Rustle of Silk," Herbert Brenon's first production for Paramount has been started.

Universal will produce "What Wives Want," an original by Perry Vorratto. Edward T. Lowe, Jr., is adapting.

Agnes Ayres, back at the Lasky studio from a short vacation trip, has started "Contraband," under direction of Wesley Ruggles.

Century has signed Jim Davis to direct "The Night Owls," the first to be "Out of Luck"; and Jimmy Adams to write and co-direct his first to be "The Night Owls."

Charles A. Goss, dramatic critic of the Los Angeles Evening Express, has resigned to become publicity man for West Coast theaters. Clem Pope, has resigned as director of publicity for the New Symphony, to become West Coast exploitation manager.

H. E. GAUSMAN.
England to Be Busy

(Continued from Page 1)

company have also secured the world's rights for "Loyalities," the issworthy play, which is playing simultaneously in London and New York.

Stoll's will schedule a number of big pictures for release this year. The Prodigal Son, which will be released on Nov. 18, on which close upon $40,000 has been spent, is now completed and will be due for showing at the end of this month. It is reported that the film length of this picture will be in the neighborhood of 20,000 feet, and will be released in two parts.

The toll's are also producing another herlock Holmes series in addition to the eight or nine reeler of "The Sign of Four," one of the stories which made Sir Conan Doyle famous.

Two other pictures that they will produce are "The Wandering Jew," with Michael Curran in the title role, and "Guy Fawkes" for release on Nov. 5th. All these pictures will be produced on a lavish scale with a view to obtaining an international market.

Gaumont's have equally ambitious plans for the forthcoming year and in particular, following Colonel Bromhead's visit to the United States, their production will be made particularly for the American market. At the present moment they are engaged upon a screen adaptation of "Bonnie Prince Charlie" and their full programme for the year will be announced in the course of the next few days.

Welsh Pearson, who has been responsible for many fine pictures, notably "The Better 'Ole," and "Squibs" has a big subject for release in September. This is none other than "Neil Gwynne," featuring the British star, Betty Balfour. Every endeavor is to be made to make this a worthwhile production, and it should be one of the outstanding releases for 1923. In addition there will be a sequel to "Squibs" entitled "Squibs M. P."

Hepworth's have a number of pictures that are starting immediately upon, as also has Samuelson's, who is offering in the next few weeks his latest picture of "A Royal Divorce."

Ideal's look like being very big in 1923. They have "The Harbour Lights," made by Tom Terriss, and featuring Tom Moore, "Mary Queen of Scots," directed by Dennison Clift, and "This Freedom," also directed by Clift. There will also be a series of "Scarlet Pimpernel" pictures, from the well known novels by Baroness Orczy, and a number of others.

British production in 1923 looks to have a bigger year than ever in its history, and as producers in this country are alive to the value of an international market, it would seem that they should find their way to the screens of the world.

Progress Buys "Shopgirl" Progress Pictures, Inc., of San Francisco, has purchased "Only a Shopgirl" for California, Nevada, Arizona and Hawaii.

Newspaper Opinions

"Omar the Tentmaker"—First Nat'l Strand

TRIBUTE—There are plenty of beautiful color and atmosphere which belong to such a play, but which could not be adequately represented on the stage, is reproduced in the film. "Omar the Tentmaker," the title role, in the stage success, is supported by an excellent cast.

SUN—It is an excellent picture of its kind. Composed as it is of spectacle, melodrama, and many scenes of real poetic beauty, "Omar" probably offers more entertainment as a picture than as a play. If you enjoy a spectacular show, here is the very play for you. If such things bore you, however, stay away, because it is a conventional, though good, opera of the stage. The story is played by Noah Beery and "* * *

GLOBE—James Young has done a good job of direction. Richard Walton Tully has provided an effective setting. There is nothing new, however, in design or scenery. "* * *" The acting is satisfactory and even. Mr. Post is too old, of course, to be a comedy youth, but he makes up for it in the latter part of the picture.

EVE WORLD—It is a beautiful theme, beautifully done in the way that Richard Walton Tully knows so well. With good Walton Tully knows so well. With good photography, an interesting story, excellent casts and rather remarkable photography, "Omar the Tentmaker" should impress you.

TELGRAM—The final last act of "Omar the Tentmaker" is marked by the subtle and unexpected entry of Richard Walton Tully into the field of the treatment. The picture proves but the start is not similar to anything else, and the final recognition as a cinema artist of more consummate ability cannot be withheld from him now.

DAILY NEWS—It is beautifully set and photographed, its moments of suspense and drama are thrilling. The exception, is that Mr. Post's performance is not up to his previous level. One exception is well cast. The acting is a feature of the story, and with one exception it is all well cast. The acting is a feature of the story, and with one exception it is all well cast.

"Robin Hood" opens at the Capitol Sunday.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—Ross Denny of Roodhouse, Ill., has sold the Dreamland.

Carl Muff has bought the house at Siblehina, Mo., from J. E. Huggins.

F. G. Conklin, special representative for Hope Hampton Prod., is expected in St. Louis shortly.

Lehr Bros. have bought out the interests of Morris Reichman in his South St. Louis circuit.

The Kil Kare, Wood River, Ill., owned by Wahl & Worcester, was destroyed by fire.

Capital Increases

Albany, N. Y.—Hampton Play Corp., of New York has increased capital from $40,000 to $75,000. The Stuyvesant Theater Corp., New York, from $500,000 to $1,000,000.

The Chester Picture Corp. has changed its name to Chester Inc., and increased capital from $900,000 to $3,500,000.

A drama on chained passions on the edge of the white man's world.

For drama, for the unusual, for the spectacular and sensational "animal stuff," see

"THE RED TRAIL"

Featuring NORA SWINBURNE

NORCA PICTURES, Inc. 1540 Broadway, N.Y. City

Booked by Finkelstein & Rubin—

"THE HERO"

A Gasnier Production

Will be shown in their big houses. It's a picture with real box office power. And it's one of the Preferred 8.
A Box Office Suggestion—
Put on an
"OLD MELODY WEEK"

As outlined in the music cue for this great heart interest picture. Everybody loves the old tunes — Here's a picture built to play a symphony on the human heart strings. Wonderful music—and picture entertainment. A rare chance to give the kind of show they all love.

Edwin Carewe
presents
MIGHTY LAK'A ROSE

A symphony of life in the high and low places
by Curtis Benton. Directed by Edwin Carewe

Sol Polito, Cameraman, John D. Schulze, Art Director, Philip Masi, Assistant Director.

The Successor to "Humoresque"
"The Miracle Man" and "Over the Hill"

A First National Picture
Claims Usury

(Continued from Page 1)

Selznick states that to cover the alleged "corrupt and unusu- 
a- 
ali" Wener induced him to make a contract by which Select Pictures 

sold a transfer to a corporation to be 

me 

ried by Wener, certain films in 

which the Talmadge sisters appeared, 

both rights for the United States until 

November, 1924. He alleges that the 

lender corporation was formed 

f that purpose and the plaintiff was 

compelled to pay Wener $700 a week 

assistant to the general manager. 

Selznick says he has paid $39,025 

the loan of $175,000, or $28,525 

excess of the legal rate, and he 

ants it back. He quit paying on 

July 16, and says Wener and the 

corporation are now threatening to 

null all the stock of the corporation 

and the film licenses that were trans- 

ferred to it.

Three Sales on "Yankee Doodle"

George M. A. Fecke has returned from a trip to Washington, Pitts- 

burgh and Buffalo where he sold "Yankee Doodle Jr." to Washington 

De-Luxe, to Vimpy Film in Pitts- 

burgh and to Niagara Pictures in 

Buffalo.

Gerson Plans Feature

(Special to THE FILM DAILY)

San Francisco—J.oe Swickard, 

Fritzi Ridgeway and Virginia Faire 

will appear in Paul Gerson's first feature. The corporation is now estab- 

lished in its permanent studio home at 1974 Page St.

Second Ready

"Foolish Parents," the Second Ay- 

won offering to the stage right mar- 

ket, has been finished and is ready for distribution.

Another Independent

(Special to THE FILM DAILY)

Los Angeles—Earl Montgomery 

has started work on "See Here," a 

comedy; the first under his own ban- 

ner.

Start Work on Kyne Story

(Special to THE FILM DAILY)

San Francisco—The first of the 

Peter B. Kyne Stories, to be issued 

short subjects by the Paul Gerson 

Pictures Corp. is under way.

Collins With Schlank

(Special to THE FILM DAILY)

Los Angeles—Monte Collins, 

formerly with Johnson & Von Her- 

berg, Portland, has been made head 

of the art dept. of Anchor Films.

Franchise Holders O. K. Script

C. B. C. has developed a plan 

whereby the franchise holders of the 

Six Box Office Winners" will 

have a voice in the approval of the 

script. The plan starts with the 

third picture, "Temptation."

New Non-Theatrical Company

(Special to THE FILM DAILY)

Dover, Del.—The Herald-Non- 

Theatrical Picture Corp. has been 

incorporated here by Graham Patter- 

son, R. D. Henkle and Clarence C. 

Chester, all of New York. Capital 

is listed at $5,000,000.

Southeastern News

(Special to THE FILM DAILY)

Durham, N. C.—Don Nichols has 

taken charge of the Durham Amuse- 

ment Co.

Louisville—The new Kentucky, 

a first run house, has been opened 

here.

Greensboro, N. C.—T. G. Leitich 

has fully recuperated from a recent 

attack of influenza.

Columbia, S. C.—The Ideal, former- 

ly operated by S. A. Lynch, has 

been secured by L. T. Lester. The 

Lynch lease has expired.

Nordfolk, Va.—"Skin Deep" was 

recently given a special showing to 

all the disabled men in the govern- 

ment hospital at the Navy Yard.

No. 10 "Raging Hearts"

No. 11 "The 9th Commandment"

No. 12 "Mr. Billings Spends His Days"

No. 13 "The Glimpses of the Moon"

No. 14 "The Leopardess"

No. 15 "Bella Dona"

No. 16 "Grumpy"

No. 17 "The Go-Getter"

"Black Gold" Completed

(Special to THE FILM DAILY)

Long Beach, Cal.—"Black Gold" 

has been just completed by E. G. 

Dyer and Rex Thorpe for John P. 

Mills Prod. It is an educational 

showing the romance of oil.

SIMPLEX TITLE SHOP

220 W. 42nd St.

Announces the closing of a contract 

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THE SUPER 39

GLORIA SWANSON

in

"Prodigal Daughters"

From the novel by Joseph Hocking.

A SAM WOOD PRODUCTION

Released April 15th

A JAZZY story of the modern girl's 

rebellion against convention. A sub-

ject that everyone is talking about dramat- 

ized in a vivid, thrilling manner. The book 

is a best seller, and a photoplay edition, with 

scenes from the play, will soon be put on 

sale throughout the country.

Big scenes include a marvelous bathing 

party, studio scenes in Greenwich Village, 

a thrilling aeroplane rescue, wild jazz par- 

ties—and the usual Swanson gowns. Cast 

includes Ralph Graves, Vera Reynolds, 

Theodore Roberts, Louise Dresser, Charles 

Clary and Maude Wayne.
Copyright Change

of Law to Be Submitted to International Copyright Union—

Before Congress Soon

Conference has just been con-

cluded between the International

Trades Union and the Inter-

national Copyright Union at

which the United States has

been represented by its ap-

pointed commission. The con-

ference is expected to be

concluded for the revision of the

copyright law which will permit the

United States to join the Inter-

national Copyright Union.

The difficulties have been ex-

pected to exist with the existing copyright

of the United States, which has

made it impossible for participation

in the International Copyright Union.

Hollywood—Exceptionally

troubled industry, while condi-

tions now make it possible to adjust

and permit American participa-

tion in the International Copyright

(Continued on Page 3)

Corinne Griffith En Route

Corinne Griffith will arrive in New

York on Sunday to confer with

R. Rogers and Edward Small

directors of a vehicle for the first

calendar date to be released through

Corbin.

Installation Dinner Tonight

The annual installation dinner of the

American Motion Picture Association

will be held tonight at the St. James

Boulevard and will replace the

luncheon. John C. Flinn, new presi-

dent, is in California.

Report Valentino Signs

A report to the effect that Alphonse

Valentino had signed a con-

tract to appear over the Keith circuit

for $50,000 a week. At the Keith of-

yesterday it was impossible to

verify this.

Rap! Puts First Three

(Special to The Film Daily)

Los Angeles—Harry Rap! who, as

has announced, was talking to

B
corp. will make "Wolf's"

"Lucia Lombard" and

"After Dark."

Frederick Warner left for California yest-

day.

Pathes Threatens Suit

The pathes has threatened to institute

suit against Mrs. Effie Tew, censor in-

charge of a company in Los Angeles.

Her order to cut the film in the

bathing suit scenes of "The Day"

was pointed out as being in- 

sane.

Three Bad Spots

Censorship Outlook in Missouri,

Idaho and Iowa Not Encourag-

ing—Pettijohn on Ground

Charles C. Pettijohn, general coun-

sel of the Hays organization left yes-

terday for the Middle West on cen-

sorship matters. He will pay particu-

lar attention to the situations in

Missouri, Idaho and Iowa where the

outlook is far from optimistic.

The situation in South Dakota is

said to be satisfactory. The state of

Washington is understood to be in

satisfactory alignment and no trouble

is expected there. Jack Connolly,

Washington representative of the

Hays organization was in town earlier

in the week reporting on condi-

tions in Tennessee, Arkansas and

Texas. He is now en route to the

South to keep watch on develop-

ments there.

Seek Three Censors in Missouri

(Special to The Film Daily)

Jefferson City, Mo.—The Com-

mittee of Fifty's censorship bill pro-

vides a commission of two men and

a woman, each to be paid $3,000, and

a large re廷ue of employees at high

salaries.

Fees will be $2 for 1200 feet or less,

and $1 for duplicates. $500 or 60 days

in jail is the maximum for a violation.

Hariette Underhill, in the N. Y. Tribune, took occasion to pay a high

tribute to the playing of William Collier, Jr., in "Secrets of Paris," the

C. C. Burr release that is now playing to exceptionally big business all

over the country.—Advt.

Tully in Charge

Tully National Production Activities

in California

One of the matters under discus-

sion at the recent executive com-

mittee meeting of First National was

the appointment of Richard Walton

Tully as production chief on the

west coast with the final word over the

artistic merits of all pictures made

there for release through the circuit.

At First National yesterday there

was no comment made on the report

that Tully would be given this post.

It is understood that the matter is

now in the hands of the various

lawyers, and that its final disposition

is a matter of days only.

Coast reports yesterday indicated

that Tully and Guy Bates Post had

come to a parting of the ways be-

cause of Tully's failure to publicize

an announce Post's financial interest

in the various pictures in which he ap-

peared. At Tully's office, it was

stated that the fact had not been

rounded out, and it was not known

whether Post would appear in

"Triby." James Young will finish

his first picture for First National in

time to direct "Triby." Tully

leaves for the coast in a few weeks.

Exhibitors Out

T. O. C. C. Withdraws Members

From Arbitration Board—Con-

sider it an Ultimatum

San Francisco, secretary of the T. O.

C. C. yesterday instructed his Gains-

boro, J. Jame and Sol Raizes not to

participate in the deliberations of the

joint arbitration board which met

in the F. I. L. M. Club rooms yester-

day. Moros delivered a letter to the

F. I. L. M. Club members in which

he said the T. O. C. C. con-

sidered it a breach of promise in

view of the arrangements under which

they have been operating since Dec.

14, 1921. He said that the rider in-

serted in contracts by some mem-

bers of the exchange's organization

voted the right of arbitration in the

F. I. L. M. Club as seen fit by that

organization, and that the T. O. C. C.

was left out of the deliberations en-

tirely. Moros added that so far as

the T. O. C. C. was concerned, the

matter ended there.

Loew Plans St. Louis House

Marcus Loew expects to leave for

St. Louis on Sunday to complete plans

for the erection of a State theater in

the city. It is reported that the theater will

seat 4400 and will be located at 8th St.

and Washington Ave.

Borza Guest of First National

Frank Borza, who, as noted, is

scheduled to make a series for First

National, was the guest of honor of

that organization at a dinner yester-

day at the Ritz. Arthur Jacobs,

in charge of the Borza productions,

was a guest of honor. Robert Lieber, presi-

dent of First National, welcomed

Borza to the organization, and

stressed the importance of good ma-

terial and the proper selection of a

good director. Mr. Lieber, as gen-

eral manager of First National, said

he was as much impressed with Bor-

za the man as Borza the director,

and Borza made a few remarks

admitting he could not make a speech,

and proving it. Harry Reichenbach

and C. L. Yearsey also spoke and a

letter from gang Deneko, the fam-

ous pneumonia, Nevada, exhibitor, to

Jacobs, was read to the gathering of

editors and publishers of fan and

trade press present.

Immediately after the lunch Jacobs

left for the Coast. Borza will fol-

low in a few days. The first Bor-

za production will be based on

"Terwilliger," written several years

ago by Tristan Tupper. The title

will be changed for the screen

version.
Among The "Independents"

Nelson Named Manager
(Special to THE FILM DAILY)
Minneapolis—E. P. Nelson has been made manager of advertising and publicity for F. & R. Film.

Receivers' Sale
(Special to THE FILM DAILY)
Chicago—The assets of the Better Pictures Corp. were recently auctioned off at a receiver's sale held at the studio on N. Wells Street.

Zierler Buys Burr Feature
(Special to THE FILM DAILY)
Sam Zierler, of Commonwealth, has purchased "Secrets of Paris" for Greater New York, and Northern Jersey. William Vogel has purchased the foreign rights.

Plan Six Reeler in Texas
(Special to THE FILM DAILY)
San Antonio, Tex.— Shamrock Photoplays, with studio at Terrell Wells, will produce a six-reel feature "The Germ."

Third Robbins Film Finished
(Special to THE FILM DAILY)
Hollywood—"The Front Page Story," the third Jess Robbins production has been finished and was given a pre-view recently before the Screen Writers' Club.

Ford Serial for Arrow
When W. E. Shallenberger was on the coast he arranged for Francis Ford to produce a 15 episode serial for Arrow.

Acquire Hart Films For Nebraska
(Special to THE FILM DAILY)
Omaha—The Crescent Film Exchange have purchased the new series of Neal Hart productions for this territory.

Get Michigan Rights
(Special to THE FILM DAILY)
Detroit—Jack Moss has taken over the Michigan rights to "Ten Nights In a Barroom," formerly held by Joe Horowitz.

Enterprise Get Hart Features
(Special to THE FILM DAILY)
St. Louis—Enterprise has secured Southern Illinois and Eastern Missouri rights to six William S. Hart re-issues that will appear under new titles and with new paper.

New Goldwyn Office
(Special to THE FILM DAILY)
Milwaukee—Goldwyn will open a new branch office here about Feb. 1st. This marks the fourth new Goldwyn exchange to be opened since Sept. 1st.

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130 W. 46th St., New York City
Telephone Bryant 4200

"Roxy" Sails on the 30th
S. L. Rothafel leaves for Europe on the 30th. Sailing on the Berengaria.

FILM EXCHANGE EXECUTIVE

Who has made an exhaustive study of the Executive Duties pertaining to the manage- ment of Branch Exchanges and Sales Man- agement and who has spent Twenty-four Years in the Theatrical Profession in Amer- ica and Countries abroad, desires to make a connection with a reputable organization that can use his services. Experience covers branch management, publicity, sales and ex- ploitation. First class credentials. Personal interview by appointment. Reply

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IN ANY AMOUNT.

Specialized Service to Motion Picture Enterprises.

Quick Action.

Consult with us in Confidence.
Copyright Change (Continued from Page 1)
A new draft has been made of a copyright law with such changes that have been made on the basis of the proposed amendments to the existing law as have been submitted to the Congress for consideration. A new draft has been made of a copyright law with such changes as have been made on the basis of the proposed amendments to the existing law as have been transmitted to the Congress for consideration. A new draft has been made of a copyright law with such changes as have been made on the basis of the proposed amendments to the existing law as have been transmitted to the Congress for consideration.

Tom Moore in Nigh Film
Tom Moore will probably appear in William Nigh's second picture for Weber and North. The title is "Marriage and Morals."

"Dangerous Age" at Strand
"The Dangerous Age" will be the feature at the Strand next week and not "The Voices from the Minaret," as stated in Monday's issue.

DeCordoba Signed
Through Jess Smith, Pedro De Cordoba has been signed to appear in "Fires of Faith," to be made by Gaumont in England, with Tom Terriss directing. De Cordoba will sail Saturday on the Celtic with Nigel Barrie who will also appear in the picture.

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN
POLISHED FILM
faithfully reproduces every tone of the negative. It carries the quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Stars! Stars! Stars!

The Greatest Constellation this side of Heaven Itself.
Likes Clem
My Dear Danny:
I have read the “daily” ever since it has been issued for its news value and the reviews because I ought to. But if the whole publication hadn’t contained a thing of value it would be worth many times its price for the many good laughs I have had out of Clem Denker. I have just finished reading his speech aloud to Daddy and the tears actually rolled down his cheeks. Seriously Boy, in these days of poor business and other worries, your little bits of sunshine come direct from heaven.
With best regards.
JULIAN BRYLAWSKI.

Grauman’s “Met.” Opens
(Special to THE FILM DAILY)
Los Angeles—Sid Grauman’s Metropolitan will open tomorrow night.

Sennett-Lesser Suit Settled
(Special to THE FILM DAILY)
Los Angeles—The suit filed by Mack Sennett against Sol Lesser some time ago for an accounting of the receipts of “Yankee Doodle in Berlin” has been settled. Up to the time the action was filed, Sennett claimed he had received $123,000 and that some others were due him for which no account had been made.

Taisho Buys Metro for Japan
The Taisho Film Co. has purchased the entire 1922 Metro output for Japan. This includes “Trifling Women,” the Mae Murray series and the others.

With West Coast Theaters
(Special to THE FILM DAILY)
Los Angeles — Clem Pope and Charles A. Goss have been added to the staff of the West Coast Theaters.

Frank Drew To England
Frank Drew, manager of the Pitts-
burgh Fox office, sails Feb. 15 for London, to begin his new duties as assistant general manager in the British Isles for Fox.

Many at “Christian” Showing
There were a number of important exhibitors at the special showing of “The Christian” at the Capitol on Thursday. Some comment was caused by the presence of so many exhibitors at such an early showing which started at 10:15.

Censors Collected $154,655
(Special to THE FILM DAILY)
Albany, N. Y.—The Motion Picture Commission collected $154,655 from the industry during 1922. Its expenses were $82,683. The commission during the year ordered elimina-
tions from 861 films; approved 2565 without cuts; granted permits without examination to 326; issued 3,377 licences and condemned 72 in their entirety. The report says the commission has been liberal in its judgment of pictures.

Mae’s Name Hope in Japan
Taisho Film Co. has purchased all of Metro’s 1922 output for Japan.

McFarland Sails for "Doug"
R. W. McFarland, formerly production manager for Mayflower, has been appointed personal foreign representative for Douglas Fairbanks. He will sail Saturday for London to supervise the road-showing of "Robin Hood" on the British Isles, with headquarters at the London Allied Artists’ office. Clarence Ericsson, who has been handling the Fairbanks interest abroad, will return so to the Hollywood studio to become assistant to John Fairbanks.

Box-Office Title—
Sensation—
Thrills—

Malcom Strauss’

SALOME

Note ready for
INDIPENDENT EXCHANGES
Distributed by
GEORGE H. WILEY
220 W. 42nd St., N. Y. C.

BELIEVE IN SIGNS?

THIS TRADE MARK MERITS

POLICY

Independent Pictures Corporation is committed to the policy of straight-from-the-shoersen methods... We have eliminated the well known practice of having an "asking price," a "bartering price" and a "taking price."

We are merchandising film productions under the same business policies and principles which prevail in other stable industries.

The triangle which we have adopted for our Trade Mark is symbolical in that its three points represent the Producer, the Distributor and the Independent buyer in the field.

Our pricing policy absolutely guarantees each a square deal and an equitable share in the profits of this business of marketing film in which each must be recognized as equally important factors.

YOUR IMPLICIT CONFIDENCE

PRODUCT

We are offering Independent buyers:
Twelve completed feature productions of which “Flames of Passion” is the first to be released. Read the reviews on this picture. We'll stand pat on their verdict.

A series of big special productions, the first of which is now in the initial stages of production.

Twelve smashing Nick Carter thrillers.

Twelve D. W. Griffith Revivals starring such renowned artists as Lilian Gish, Blanche Sweet, Mae Marsh, Henry Walthall, Jack Pickford and Harry Carey.

Additional product will be announced in the near future.

Bear in mind that Independent Pictures Corporation will strictly adhere to its policy of a fair, definite price; terms of a most satisfactory character; always a square deal.

INDEPENDENT PICTURES CORPORATION
Jesse J. Goldburg, President
1540 Broadway
New York, N. Y.

Great Northern Finance Corporation
RESOURCES...$5,000,000
Knickerbocker Building
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Incl. CARDS
15 CENTS PER FOOT
24 Hour Service if necessary
SIMPLEX TITLE SHOP
220 W. 42nd Street Bryan 0
Looks Like Scrap

L. M. Club Insists on Rider—

exhibitors Say They Won't Book

From Exchanges

here were a great many informal

ferences held yesterday in front

Godfrey Bldg., relative to the

ent deadlock between the T. O.

and the F. I. L. M. Club over

atter of arbitration.

At the F. I. L. M. Club meeting

nesday night, it was decided

that every exchange belong-

to the club—and this includes all

United Artists—attach the rider

ing the right of arbitration in the

's committee and reject all con-

uses unless the exhibitor agreed to

method of settling whatever dis-

es may arise between exchange

exhibitors.

The exchange men base their in-

side on the rider clause on what they

in the arbitrary actions of the ex-

iement which they have promised to

make good what ever defaults in

tracts and payments occurred in

part of various of their members,

was held that payments in some

ases had not been made as per the

ment and that the T. O. C. C. not

make any effort to make good,

also stated that the T. O. C. C.

promised to insure exchanges in-

lost and that on that basis

changes had done away with the

system.

(Continued on Page 2)

John Fairbanks

ennis O'Brien was advised from

coast yesterday that John Fair-

k's brother, Dug's, was suffered a

lystic stroke on Wednesday which

ffected his vocal chords. Doc-

ate that he will recover.

Wells Suing Sennett

(Special to THE FILM DAILY)

Los Angeles—Linton Wells, for-

representative of the N. E. A. is

lay Mack Sennett for $10,000 al-

to be due him in the form of

tes from the "Suzanna" book and

all Wells claims he wrote out

credit.

Unger Succeeds Zierler

Unger of First National was

ed president of the F. I. L. M. to

ce Sam Zierler at Wed-

's meeting. Zierler resigned.

teman of Universal replaced

as secretary and Si Fabian, as

president succeeding

Advises Price Cut

Carl Laemmle Thinks Admissions

Too High—Cuts In Price of

Detroit House

Carl Laemmle, in a statement

ch which he predicts will cause a storm

of criticism, suggests that exhibitors

y a cut in admission as a stimulant

for business. Here are his reasons:

"The Central, in Detroit, has

tiluted its attendance by four through

ting its admission price in half.

ormerly the admission price was

ty cents. It was cut to ten

cents. Immediately four times as

any customers entered the theater.

"This may be the thing for every ex-

hibitor to do, and it may not be. I don't

tend to know the individual problems of

ey exhibitor, but one thing I do know

is that the exhibitor who is losing

money or who is not making what he should

now, hop to it and do something radical in

order to improve his business.

(Continued on Page 3)

Fire at Fine Arts Plant

(Special to THE FILM DAILY)

Los Angeles—A fire at the Fine

Plant caused damage of $90,000.

Chester Bennett's studio property

suffered the loss.

Feinman in Detroit

(Special to THE FILM DAILY)

Detroit—Al Feinman is here in

connection with the campaign for

"Heroes of the Street" which opens at

the Madison on Sunday.

Big Deal Put Through

On Coast By Lesser

Secures T. & D. Houses and Franchise in First National—Be-

comes One of Most Important Factors in Exhibiting

Field—Heavily Interested in Production

(Special to THE FILM DAILY)

San Francisco—Sol Lesser and Abe Gore, representing West

Coast Theaters, Inc., have bought out all of the Turner and

Dahnken holdings in Northern and Southern California as

well as the First National franchise in this region and in New

York State.

The deal also includes the Educational franchise and is said

to involve about $3,000,000.

This will give Lesser and his asso-

ciates all the territory of the First

National, and makes him the owner

of probably the largest individual

holding in the organization.

This will also give the West Coast

Theaters, Inc., practically control

of California, with about 150 days book-

ing, including first runs in all im-

portant cities in North and South

California.

Lesser, who has been active in

producing, is expected to continue in

that field as well. The deal, how-

ever, makes him powerful as an ex-

hibitor, comparing with Loew and

Famous Players. The difference is

that he is local in operations, his

territory covering about 1,000 miles

along the California coast.

Irving M. Lesser stated yesterday

that the acquisition of the T. and

D. holdings by Lesser, Gore Bros.

and Adolph Ramish, involves nine

Northern California theaters: each

known as the T. and D., and located

in Oakland, Berkeley, Richmond,

Watsonville, Salinas, Stockton, Sac-

ramento and San Jose, and also the

Tivoli in San Francisco; the First

National franchise in Northern Cali-

fornia, which gives West Coast con-

trol over California, Nevada, Ari-

zona and the Hawaiian; the Educa-

tional franchise in the same territory

and the control of the Turner, Dahn-

ken and Langley circuit in Southern

California, in which West Coast has

been interested. This chain includes

five theaters in Los Angeles, three

in Pasadena, two in Glendale and

one each in Huntington Park, Taf

and several other towns. There are

14 all told.

(Continued on Page 3)
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—"The Cheat" will go into production the latter part of this week.

Huntley Gordon plays the leading male role in "Chastity."

Frankie Lee's contract with Popular Pictures has terminated.

Paul N. Wilson has been engaged to edit and title "Nobody's Bride."

Hazel Deane has been engaged to appear in Christie Comedies.

Mr. and Mrs. Carter DeHave have started work on "Say It With Diamonds," their ninth for F. B. O.

Mae Busch, who recently signed a five-year contract with Goldwyn, plays an important role in "Soul for Sale."

Rex Ingram will begin work on "Scaramouche," immediately upon his arrival here from New York, Feb. 1st.

H. E. GAUSMAN.

Looks Like Scrap
(Continued from Page 1)

On the other hand, members of the T. O. C. made statements about the high-handed actions of the F. L. M. Club and stated they would have nothing to do with the exchanges.

It was said for them that most exhibitors had booked up product for two months ahead and could afford to stop business with exchanges until "they saw the light of reason." The exhibitor opinion also seemed to be that one or two weeks without any new business would bring about a decided change in the attitude of the distributors.

Tom Moore Here
Tom Moore of Washington is in town.

Build Big Set in Brooklyn
What is said to be the largest interior ever built for a picture now stands in the 23rd Regiment armory in Brooklyn for "Little Old New York." It is about 360 ft. in depth. Marion Davies will entertain at lunch today after which newspaper folks will witness the shooting of some scenes.

Control Five St. Louis Houses
(Special to THE FILM DAILY)

St. Louis—Lehr Brothers have bought the interest of Morris Reichman in the Palace, and several South Side houses. Lehr brothers now control the Family, New Broadway, Peerless, Yale and Palace.

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WHEN YOU NEED IT

REPUTABLE PROPOSITIONS FINANCED IN ANY AMOUNT.

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1123 Broadway
Suite 616 "Phone Chelsea 8284"
Kansas City Notes  
(Special to THE FILM DAILY)  
Kansas City, Mo.—Lew Nathanson has been added to the selling force of F. B. O.

Bill Branch has been given charge of Goldwyn exploitation in the vicinity of Omaha and St. Louis.

E. C. Rhoden, First Nat’l branch manager, has fully recuperated from an operation for appendicitis.

Al Kahn, Crescent Film Exchange has secured rights to “Nan of the North.”

The Liuwood has been reopened here after undergoing extensive remodeling.

The Capitol Enterprise Co. has filed papers of incorporation here with capital listed at $1,000,000. They operate several houses in the city.

Friedman Coming to New York  
(Special to THE FILM DAILY)  
Detroit—Joe Friedman, Universal manager here will be transferred to New York shortly where he will have duties in connection with the new sales cabinet in the home office.

Los Angeles—West Coast Theaters

Advises Price Cut  
(Continued from Page 1)  
“Bel Air,” The Detroit theater mentioned is a house of $551 seats. During a ten weeks period a year ago, it was doing about $450 a week at an admission of twenty cents. During a similar period recently it ran its business up to $900 a week with a ten cents admission price. In other words, cutting the price in half, doubled the gross receipts and attracted four times as many patrons.

“I know of another theater which increased its business $200 a week by cutting its admission prices, and of others which built up better business by similar means. I am not at liberty to point out the names of these houses. It is of particular note that the patrons who formerly were regular attendants at these houses before prices went up several years ago, and who dropped ou out with the price boost, have made their reappearance as steady customers with the price reduction.

Creditors Meet Jan. 29  
(Special to THE FILM DAILY)  
Jersey City, N. J.—Creditors of C. C. Pictures, Inc., will meet in Newark on Jan. 29. Nathaniel S. Corwin, of New York has been appointed ancillary receiver, and James A. Hamill of Jersey City, receiver. C. C. Pictures, Inc., is stated as Chaplin Classics, Inc., and is the successor of the Clark Cornelius Corp.

“We’ve sold every seat”  
(Continued from Page 1)  
The San Clara, which has been operating for a year, is the only theater put on this list which operates regularly out of a one thousand dollar per week business. The Pacific Film Exchange, which has been in operation for a year, is the only one of the exchanges who has sold every seat all the time. The Pacific Film Exchange, which has been in operation for a year, is the only one of the exchanges who has sold every seat all the time.

“Life is Everywhere!”

What?  
Where?
AT THE FOLLOWING THEATRES

ANNIVERSARY FIRST NATIONAL WEEK

FEBRUARY 3-10

THEATRE                        CITY
Des Moines                      Des Moines, Ia.
Capitol                         Davenport Ia.
Pastime                         Iowa City, Ia.
Allen                          St. Catharines, Can.
Allen                          Kingston, Ont.
Capitol                         Springfield, Mass.
Olympia                         Boston, Mass.
Capitol                         Allston, Mass.
Exeter St.                      Boston, Mass.
Olympia                         Brockton, Mass.
New Grand Central               St. Louis, Mo.
West End Lyric                   St. Louis, Mo.
Capitol                         St. Louis, Mo.
Beaux Arts                      Palm Beach, Fla.
Arcade                          Jacksonville, Fla.
Metropolitan                    Atlanta, Ga.
Trianon                         Birmingham, Ala.
Criterion                       Macon, Ga.
Beachams                       Orlando, Fla.
Capitol                         Ansonia, Conn.
Empress                         Oklahoma City, Okla.
Rialto                          Tulsa, Okla.
Murray                         Lawton, Okla.
Olympia                         New Haven, Conn.
Melba                           Dallas, Tex.
Rialto                          San Antonio, Tex.
Isis                            Houston, Tex.
Murray                         Ponca City, Okla.
Rialto                          Bartlesville, Okla.
Regent                          Elmira, N. Y.
Strand                          Niagara Falls, N. Y.
Strand                          Syracuse, N. Y.
Shea's Hippodrome               Buffalo, N. Y.
Shea's North Park               Buffalo, N. Y.
Shea's Court Street            Buffalo, N. Y.
Eastman                         Rochester, N. Y.
Orpheum                         South Bend, Ind.
Luna                            Logansport, Ind.
Royal                           Danville, Ind.
Princess                       Whiting, Ind.
Liberty                        Portland, Ore.

Joseph M. Schenck presents

NORMA TALMADGE

IN

"The Voice from the Minaret"

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the novel by Robert Hichens; Photographed by Antonio Gaudio and Norbert Brodin

A First National Picture
More For Allied
Maurice Prod. and "Potash and Perlmutter" Series May Go
Through Abrams Organization

It is understood that a deal is now
way whereby the Allied Prod.
and Distributors Corp.—the
1 Artists subsidiary—may re-
the George Fitzmaurice Prod.
and Potash and Perlmutter, to
be produced by Samuel
yn.

maurice starts work under his
own management as soon as he
ates "The Cheat," his last pro-
paris.

am Abrams admitted yesterday
was talking with Goldwyn.
believe a number of other dis-
ors have been discussing the
with the influential producer. It
expected that Fitzmaurice is one of the
est directors in America and that
actors can make a hit with his productions.
be very glad indeed to dis-
his pictures.

Goldwyn could not be reached
s.

Rothacker Re-elected
Chicago—Watterson R. Rothacker
re-elected president of the Roth-
Film Mfg. Co. at the annual
ning.

Other officers are H. J.
vice-president; Charles E.
truar; John G. Hahn,
ward E. Seiler,
secretary and J. G. Man-
assistant treasurer. These
i with Douglas D. Rothacker
the board of directors.

Seeing New York

By Clem Deneker
ager of the Deneker Circuit
ll, I’ve seen the Capitol theater
must say that the more I go
this town, the more I am
nted. I expected to see differ-
pictures at the Capitol
and a picture there, that
be on the screen, as the
show, well, I was all ready to
choo choo for Pneumonia.

The only difference between
the Cap and the other one
was that there wasn’t so much
to these—but they were just
pictures just the same.

Rothafel was great to me. We
suffered on the screen, as the
show, well, I was all ready to
the choo choo for Pneumonia.

Fairbanks on Hays

The Associated Press, reprinting
an interview from the Los Angeles
Times yesterday quoted Douglas
Fairbanks as follows:

"Mr. Hays has nothing whatever to do
with the art or morals of the motion
picture industry. He is simply the hired
intermediary of ‘Fair.’ He has done wonderful work in
straightening out the censorship tangle, but
that, and only that, is his function.

"When Mr. Hays was here last month
he told the public he ought to be informed
that ‘moral uplift’ was not his role. I admire
his ability and admire him as a man, but
believe his true status should be made known.

The Hays office refused to com-
ment on this yesterday.

"Secrets of Paris," the screen version of Eugene Sue’s masterpieces, has
registered the biggest hit of any independent release presented in many
many months. Cast, story, production, all have been highly endorsed by
critics, exhibitors and public.—Adv.

Four More to Go

Roach Denies Report That He Would
Release Through Ritz Carlton

Hal Roach, producer of the Harold
Lloyd comedies, who is in New
York, stated yesterday that there
was no truth to the published report
that when Lloyd finished his Pathe
contract he would release through
Ritz Carlton Pictures, J. E. Wil-
liams’ new organization. Roach said
future plans had not been made, in
asmuch as Lloyd had four more
years to make for Pathé.

Goldwyn-Seastrom

Noted Swedish Director-Producer-
Actor to Work in America
For Goldwyn

Victor Seastrom, whose produc-
tions for the Swedish Biograph have
attracted unusual and marked atten-
dation during the past few years,
and who is regarded by important
American producers as one of the
nest directors of the day, was signed
for Goldwyn Pictures. He will leave for

Lund Plans Films in Color

Oscar Lund has formed Lund
Prod., Inc., and will make a feature
in natural colors as his first pro-
duction.

"The Spoilers" for Goldwyn
(Special to THE FILM DAILY)

Los Angeles—It was reported yester-
day that Jesse D. Hampton, who
has not been active in pictures for
some time, would resume production
activities with a new version
of "The Spoilers," and that Goldwyn
would distribute.

No comment was made at Gold-
wyn on the above yesterday.
Saturday, January 27, 1923

Deal Causes Unrest

(Continued from Page 1) act in which he has an extreme amount of power, is influencing distributors and their prices on future pictures. West Coast will have, in this time, an extremely interesting talking point to advance to distributors in the shape of nine first in the Northers market.

Distributors refused to discuss coast deal yesterday for publicidad.

Late yesterday there were reports that a new coast deal has been definitely closed, although sources from which this original, admitted that a transition was under way. Irving L. stated, however, that he had received a number of confirmatory telegrams from the coast and that there could be no doubt about the consummation of the contract.

Alternations for Tivoli, Frisco (Special to THE FILM DAILY)

San Francisco—The Tivoli will redecorate at a cost of $250,000. The theater passes into the hands West Coast Theaters, Inc., by virtue of the T. and D. deal.

Plan Alternations at Studio (Special to THE FILM DAILY)

Los Angeles—The Lesser production unit, principal of the new entertainment unit, plans to spend about $100,000 in altering the old Vidor studio which it has taken over. A new closed stage will be constructed and additions made to the administration buildings.

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Title

The DAIL

In the Courts

A suit for $2,415 has been filed in the Supreme Court by the Powers Theatre Co. of New York against Jacob R. Strauss and Charles Presbrey for work, labor and services.

The suit of Herbert Raylison against Oliver Prod., for breach of contract of employment, has been restored to the Supreme Court calendar for trial on Jan. 29. It was stated that the case would not be defended.

A default judgment for $1,415 has been filed in the trial in which Jacob H. Meyers against the Clark-Cornellus Corp. on drafts drawn on the Cosmopolitan Film Co., was endorsed to the plaintiff but not paid.

A jury before Supreme Court Justice Plattek gave a verdict for Samuel M. F. E. Ward against Patrick A. Powers, which with interest made a judgment for $5,931. Ward claimed that he was the owner of 312 shares of stock of the Powers Film Products, Inc., worth $6,000, which Powers refused to deliver to him and sued for that sum.

Justice E. J. Gavegan, of the N. Y. Supreme Court, has signed an order approving a bond of $250 as security for cost in a proceeding brought by John Rounan against C. L. Chester, the C. L. Chester Prod., and the Chester Picture Corp.

Rounan is seeking a temporary injunction to restrain the Chester Picture Corp., from producing, leasing or distributing any prints, negative or pictures of the chimpanzee known as "Snooky," either under the title of "The Jungle Romeo," or the "Blue Beard of the Jungle," or in any picture form.

Los Angeles—Justice Frank S. Forbes has assessed Artists’ Booking Exchange, through John Lancaster, its general manager, costs of $937.50, the amount of a commission asserted to be due them for obtaining a position for Hackathorne in “Human Hearts” in 1921.

According to the complaint Hackathorne entered into a verbal agreement with it to pay a commission of 5% of his salary on any position obtained by him through the agency. It developed that Hackathorne previously had signed an agreement with Robertson and Webb, for management of his affairs. When notified by Lancaster that a part had been obtained for him at Universal, the former was referred to Clifford Robertson as his agent. Subsequently Robertson succeeded in obtaining the part for his client.

Lancaster claimed that he had never received notice from Hackathorne to the effect that he had turned over his affairs to Robertson and Webb.

McDemott New Treasurer

J. E. McDemott has been elected treasurer of select.

Comedy Producer Here

Ella Kelly, producer of Kelly’s Komedies, Columbus, O., is at the Bristol.

Laemmle in Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle is here. When he got off the train at the Central station he was surprised in the form of a delegation of local exhibitors, arranged by Mike Boylan.

“Andy Gump” Series for “U”

(Special to THE FILM DAILY)

Los Angeles—Universal will release a series of “Andy Gump” two reelers to be produced by Samuel Van Ronkel. It is understood the contract continues for five years and was closed last November.

P. B. O. Signs Witwer

P. A. Powers has signed H. C. Witwer to write a new series of stories for production and has also contracted with the author for the next five years, with the exception of those stories already contracted for.

Four New Exchanges

Second National has arranged with four new exchanges for the distribution of its product. These are Strand Film Service, Washington; Standard Film Exchange, Pittsburgh; Greenland-Griffith Film Exchange, Cleveland; and Hartford Pictures, Inc., Chicago. Dale Hanshaw is now on the road for the company.

Want Jersey Closed Sundays

The Society for Prevention of Crime and the American Legion, to which this column intends to launch a statewide campaign to enforce the Sunday closing law in Jersey. It will be started with several meetings throughout the state this Sunday and will be followed up along other lines as soon as the organization can obtain more funds.

Bache Canadian District Manager

Floyd M. Brockell has appointed Louis Bache, Washington branch manager, as district manager for First National in Canada. Vincent McBee has resigned.

Walter E. Lusk, as noted, is Washington manager and G. W. Erdmann made manager in Cleveland. C. E. Nesbitt is Chicago manager permanently.

May Control Future Output

Although no definite understanding has been reached by First National and Richard Walton Tully, regarding the latter’s desire to control the organization on production matters, it is true that a plan is under discussion whereby Tully will supervise as film made in the future under contracts yet to be executed. If the arrangement is made, Tully will not interfere in any way with producers making pictures for the circuit.

Incorporations

Dover, Del.—Crandall’s Tivoli Theatre, Wilmington, Capital $50,000. (Corporation Trust Co. of America.)


Lasky Signs Richard Dix

(Special to THE FILM DAILY)

Los Angeles—Richard Dix has been signed by Paramount to star.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Gretchen Hartman has returned from New York.

A huge radio station has erected on the Warner lot.

Work has started on Buddy Messinger’s third for Century.

Three new “gag” men have been engaged for Century Comedies.

Shannon Day has left for a brief visit to her mother in New York.

“The Tiger’s Claw” has been finished and is now being edited and titled.

Cullen Landis is in San Diego securing some exteriors for her next vehicle.

Production on “They Call It Dancing” has been temporarily postponed.

Ethel Clalyze is working on “The Greater Glory” at the F. B. O. studio.

“Merry Go Round” has been finished and will be given a series of previews before it is released, early in the Spring.

Raymond Griffith has been signed on a long term contract with Goldwyn. He will play the part of Sheridan Scott in “The Rear Car.”

Marjorie Daw will be Douglas MacLean’s leading lady in “Going Up.” Lloyd Ingraham will direct for Associated Exhibitor release.

Edwin Carewe has picked J. Warren Kerrigan, Sylvia Breamer and Russell Simpson to head his cast for “The Girl of the Golden West.”

Vance de Bar Colbig, or Pinto, as he is known by his work for the United Feature Syndicate, has been added to the Al Herman unit at Century as gag man.

Rowland V. Lee is directing the shooting of scenes which are said to number the most people appearing on the Metro lot this season. The episodes are for “Desire.”

At the United Studios, Allen Holubar is building an ice rink for “Slander the Woman,” formerly “The White Frontier,” in which Dorothy Phillips will star.

The cast for “April Showers” will include Colleen Moore, Kenneth Harlan, Myrtle Vane, Priscilla Bonner, Harriet Hammond, Tom McGuire and James Corrigan.

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Address ______________________________

Cuts and Flashes

The local Fox circuit has booked “The Third Alarm.”

F. B. O. will release “The Bishop of the Ozarks,” a Finis Fox Prod., next month.

John Colton, has been engaged to write the scenario for “The Exciters.”

“Frubro—The Lap of Luxury,” is the second of the Glenn Hunter series to be released through Hodkinson.

S. G. Newman, who has been here representing the British Exhibitors Film Ltd., has sailed back home.

“The World’s Hold-Up” will be the feature at the Rivoli next week.

“Nobility’s Money” will be the Rialto feature.

Louise Huff and Ben Lynn have both deserted films for the stage, making their debut in “Mary the Third.”

Robert C. Bruce, producer of Wilderness Tales for Educational, has finished editing and titling the first three of his next series.

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KNOW EVERY DAY ALL THE NEWS OF THE PICTURE BUSINESS
Putting It Over

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

Bonns Busy Again

Chicago — Another Goldwyn picture has come in for some nationwide exploitation at the hands of Eddie Bonns, who was aided by Walter D. Nealand, Goldwynner in Chicago.

Three men were selected as president, vice president and secretary-treasurer, and papers of incorporation of The Anti-Time League filed with the secretary of state for Illinois. The purpose of the League was declared to be the doing away with the various forms of begging prevalent in Chicago—commercial, household and sidewalk begging—and the tipping nuisance. Hat-check girls and boys are under the taboo.

The Examiner-Herald published a two-column story on the incorporation of the League and it was sent out over news wires. The Herald-Examiner ran an interview with Sam Shurman, president of the League, then head of the Goldwyn sales force in Chicago, since promoted to be resident manager of the Milwaukee exchange.

A Men's Fashion Show

Memphis — Taking a tip from previous successes in other cities, H. B. Clarke, of the Strand, decided on a men's fashion show in connection with the engagement of "A Tailor Made Man." His first step was to tie up with Phil A. Halls, the most exclusive men's furnishing store in Memphis. The store supplied all the clothing for the fashion show, put in a cooperative display a week in advance and mentioned the fashion show and picture in all their newspaper ads. For models Clarke got four young men who were prominent church and concert singers and formed a quartette.

This quartette gave two performances daily, at 4:00 and at 8:45. Dressed in the latest fashions, they came on the stage one at a time, singing the verse of some popular number. All would join in for the chorus. When they were all assembled they gave several popular selections.

The lobby display was a special set representing the show window of a tailor shop. The foreground was a cut-out of Charles Ray in a natty business suit. On one side, Ray was in his shirt sleeves at a press table, and on the other side, Ray in evening clothes. A cut-out of the girl was looking up at the cut-out of Ray, in front of the set and on each side stood cheap looking tailor's dummies out of compo board and painted. One had a sign reading $2.98 and the other $5.60. A large banner was across the front of the lobby.

Old Vehicles on Parade

San Francisco — An "old vehicle contest," in which prizes were awarded to persons submitting the quaintest antique carriages, constituted an exploitation tieup for "Quincy Adams Sawyer" when it played at Loew's Warfield. Stories in newspaper and columns of the contestants and their vehicles drew a great deal of interest to the stunt, and a parade of the eighteen vehicles through the city put a fine finish to it.

Most of the contestants were girls, and some of the coaches that they had discovered two or three years ago. The oldest vehicles were photographed with the girls submitting them, and the Bulletin published a new photograph every day. For the best vehicle, a prize of $25 was awarded, with a second prize of $15, and a third of $10. Other rewards consisted of season tickets to the Warfield, with a number of tickets entitling the holder to see "Quincy Adams Sawyer."

An "Anti-Flirt" Campaign

All kinds of space was accorded a special "anti-flirt campaign" by Marc Lachmann of Universal on behalf of "The Flirt." A meeting was held in the Biltmore. Five persons using the names of the characters from Booth Tarkington's story, called a meeting to order with James Madison presiding, while representatives and reviewers from all New York newspapers were present. Photographers snapped flashlights. Two more meetings were held and the same representatives were present with other follow-up stories executed. It was not long before Boston, Philadelphia and other cities started their own crusade with local enthusiasts for the movement interested. Buffalo came out with a three column headline proclaiming the debut of the event with 200 members enlisted right off the jump.

In an N. E. A. feature, which ran in 680 newspapers from coast to coast, both sides of the flirty situation was brought out with James Madison's version and that of an average one by a New York business girl. K. C. B., Lucy Lowell and others contributed syndicate details for editorial space in their many newspapers. Special tack cards were posted all over the city bearing the organization's insignia, a lizard pierced by a hat-pin illustrated by a drawing of the various modes of flirtations. Prior to the opening of "The Flirt" at the Rialto, the Crusade was tied up with the showing by daily newspapers ads.

Lachmann's stunt was put over partly after gruelling work on his part drilling his "crusaders" in how they should act and conduct their meetings. A group of highly intelligent actors and actresses were engaged for the stunt.

Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 18.

An unusual "buy" for the producer and distributor of short subjects.
ALL THE CRITICS AGREE ON

DRIVEN

Presented by CARL LAEMMLE
with a cast of rare brilliance, including

CHAS. MACK (courtesy D.W. Griffith)  BURL McINTOSH
ELEANOR FAIR
GEO. BANCROFT  EMILY FITZROY

from the Prize Story published in Cosmopolitan
Magazine, "The Flower of the Flock" by Jay Gelzer

A CHAS. BRABIN PRODUCTION

UNIVERSAL JEWEL
Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

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The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 19.

An unusual "buy" for the producer and distributor of short subjects.
News of the Week in Headlines

Monday
Court directs Senator James J. Walker to file new complaint in action to recover $6,262 from M.P.T.O. Wisconsin M. P. T. O. favors plan of Theater Owners Dist. Corp.
Katherine MacDonald completes contract with B. P. Schulberg.

Tuesday
Several distributors reported seeking George Fitzmaurice product.
Principal Pictures reported having George M. Cohan signed.
S. A. Lynch's deal with Famous Players gives him 15,000 shares of common stock.
Hays' office draws up interesting chart with statistics for use in censor fights.

Wednesday
Charles Chaplin secures all rights on "Dog's Life" and "Shoulder Arms" shortly. May reissue them.
Frank Borzage signed by First National.
L. J. Selznick in suit seeks return of $28,525, claiming usury.
English producers look for busy year in production. German conditions pessimistic.

Thursday
Congress soon to have change in copyright law submitted. Authors' League working for reissues.
Richard Walton Tully expected to eventually supervise production for First National.
Censorship outlook in Missouri, Idaho and Iowa bad.
C. C. Pettijohn on ground.

Friday
West Coast Theaters, Inc., buy out T. and D. holdings in California, including nine theaters, First Nat'l franchises in Northern California and New York. Educational franchise and 14 houses in Southern California.
F. I. L. M. Club insists on rider vesting arbitration in them; exhibitors aroused and threatening to quit Arbitration Board.
Carl Laemmle suggests cut in admissions as means to boost business.

Saturday
Victor Seastrom signed by Goldwyn.
Allied Prod. and Dist. Corp. expected to release Geo. Fitzmaurice Prod. and "Potash and Perlmutter" pictures.
Distributors disturbed over merger of West Coast Theaters and T. and D. houses.

"Pardoning the bad is injuring the good." — Benjamin Franklin.
Artistic and Spectacular Version of Hall Caine Novel That Merits High Praise

Maurice Tourneur Prod.
"THE CHRISTIAN"
Goldwyn

DIRECTOR ..................... Maurice Tourneur
AUTHOR ...................... Sir Hall Caine
SCENARIO BY .............. Paul Bern
CAMERAMAN ................. Charles Van Enger

AS A WHOLE . . . Magnificent production that has many angles of appeal; a highly artistic and worth while picture

STORY . . . A splendid rendition of the famed novel, beautifully told and with much sincerity in its theme

DIRECTION . . . Excellent, on the whole; a few slightly irritating bits that can be remedied, however; done on a big scale, lavish and mighty artistic

PHOTOGRAPHY .................. The very best
LIGHTINGS .................. Many gorgeous effects
PLAYERS . . . Phyllis Haver the real surprise of the company in a short but impressive performance; Mae Busch very real and pleasing as the heroine and Richard Dix does fine work at first but runs into overacting toward the close

EXTERIORS . . . Unusually fine shots of London
INTERIORS . . . Appropriate and good to look at

DETAIL . . . Generally very well taken care of

CHARACTER OF STORY . . . Minister of Church of England breaks cloister vows to return to woman he loves who he believes is destined to lose her soul

LENGTH OF PRODUCTION . . . About 8,500 feet

The very fine effort of Maurice Tourneur who produced "The Christian," for Goldwyn, results in a picture that is truly a work while achievement in every sense of the word. The story has been gorgeously mounted but at the same time retains the dignity and solemnity that the atmosphere requires. To the public at large "The Christian" will undoubtedly prove one of the outstanding attractions of the year. It deserves that place because Sir Hall Caine's novel has been given a careful and complete presentation.

On the other hand there are points during the run of the picture that stand out as being wrong when they are compared with other instances of fine judgment and consideration shown throughout the rest of the offering. There are, for instance, the mighty unusual and inspiring shots of London at night—many particularly worth while and beautiful views and right on top of this fine reality you are asked to accept some very obvious studio sets as representing a London back street. The shock is too great and the difference creates the wrong impression. These shots referred to, however, can readily be eliminated without the least interference with the continuity. With the exception of these incidentals, production values are of the highest type. There are numerous gorgeous locations, scene upon scene in which the lighting effects alone are a marvel of photography and artistry.

Then comes Tourneur's attention to the story itself. He has developed it logically and evenly. Although at times it is just a trifle too arbitrary, the sequences dovetail nicely and the interest is well sustained at all times. He builds toward the climax surely and with an accumulative interest that ends with the riot of the mob incited by the priest's enemy and is followed by the tranquil reunion of the lovers. The ending, however, is weak and it is a poor review, in comparison with the other fine points in the production. Just one shot of the priest recovered, and happy with his bride, would be sufficient. The draggy, ineffective sequence that follows the riot are out of place and not at all the right finale. To have the hero live is what the public usually demands, and that can be arranged even though the really logical conclusion would be his death in the arms of the girl he fought to save. Richard Dix, in the famed role of the priest, gives a performance that varies. At first he promises to really hit the high spots, with a portrayal that is conservative and sincere but later on Dix runs into overacting and forgets all about repressing and sincerity. In the course of a day, in one sequence, he shows a heard that would have taken a week at least to grow.

Mae Busch is very real and appealing as the girl. Her work is convincing and always pleasing but the outstanding bit, and a surprise for those who recognize the Sennett bathing girl, is the playing of Phyllis Haver. She does a genuinely fine piece of dramatic portrayal in the role of the unwed mother who kisses her baby goodbye and gives it into the care of the orphanage before she dies. Miss Haver registers a real "choke in the throat" in this scene. The others in the cast are quite adequate, including Cyril Chadwick, Mahlon Hamilton, Joseph Dowling, Claude Gillingwater and Gareth Hughes.

Needs Some Change But Should Prove a Fine Attraction

Box Office Analysis for the Exhibitor

With some changes that are obviously necessary without suggestion, "The Christian" should prove a worthy addition to the list of the "best pictures." For those who crave artistic production and unusual atmosphere and backgrounds, the offering can be highly recommended, and where they want a story with a moral—they couldn't ask for anything more indicative of it than Hall Caine's "The Christian." But don't give them the impression that it is a preachment. Tourneur has steered well clear of that.

Of course the novel is thoroughly well known. You shouldn't have to acquaint them with the story any further than the mention of the title, but where they need to be reminded, the Goldwyn posters indicate clearly the nature of the theme. For the purpose of clarifying it for those who may not know that the "priest" in the play is of the Church of England, it would be well to make this fact known definitely at the first introduction of hero in his clerical attire. Otherwise it is liable to cause some dissension where they know that the Roman priest is bound to celibacy.

Gerald Dix, who Tourneur has the most to do with in his portrayal. He is the one who deserves for his work on the picture and let them know it is Goldwyn's most pretentious release of the season. Promise them really delightful London locations and splendid pictorial values. The picture has that. Of the players, Richard Dix, Mae Busch and Phyllis Haver. There are others in the cast known to your folks but these are the most prominent. When the picture comes to you, in a corrected form, it should be well worth your while making a big fuss about the showing.
More Small Town Stuff With Usual “Main St.” Propaganda

“DOLLAR DEVILS”

Victor Schertzinger Prod.—Hodkinson

DIRECTOR ...................... Victor Schertzinger
AUTHOR ....................... Victor Schertzinger
SCENARIO BY .................. Louis Stevens
CAMERAMAN ................... John S. Stumar

AS A WHOLE...... An average attraction; doesn’t boast of anything new in story but there is good incident and interesting bits

STORY...... Given a satisfying production and good small town atmosphere usually appeals

DIRECTION...... Never for a moment succeeds in keeping the ending from you; anti-climax loses interest toward close

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

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

PLAYERS—Cullen Landis a first rate hero and Joseph Dowling gives a good performance; others May Wallace, Eva Novak, Hallam Cooley and Lydia Knott

EXTERIORS ..................... Right

INTERIORS ..................... Suitable

DETAIL ........................ Suffices

CHARACTER OF STORY ........ Small town hero “puts it all over” city slicker who tries to fleece the town folk

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

Victor Schertzinger didn’t have to think very hard to concoct this plot of the ever popular oil stock skin game nor did he change the atmosphere at all. It is the usual small town location with the city slicker selling the people the idea that their land holds a wealth of oil and the people’s salvation is once more the town boob. “Dollar Devils” is really very old stuff and it runs true to form all the way through with Schertzinger never making any strenuous effort to keep you from guessing what the conclusion will be.

Of course you expect hero to really strike oil—and he does. Probably the author-director does strike a new note in the anti-climax he tacks on; the wells go dry and the town once more lapses into peaceful tranquility, just a little more prosperous from the profits of the wells while they lasted.

Although there is no originality in the plot itself, the story has been rather well handled and there is plenty of interesting detail and individually good bits that help to relieve the terrors. The town and the people offer particularly effective detail and the director brings out the peace and easy living in splendid contrast with the excitement and confusion when the city fellow starts selling his stock. Joseph Dowling, as the most popular person on Main Street, offers a fine character bit that is particularly interesting and one of the picture’s best features.

Of course there is the usual romance with hero’s sweetheart “falling” for the newcomer and the subsequent marriage of hero to the gorl’s more wholesome sister. But even this isn’t a surprise. They don’t emphasize the domesticity of the stay-at-home girl for nothing. You know very well that she will figure in the happy ending. The picture is well made, the locations are fine and the photography is always good.

The cast does very well with Cullen Landis a convincing and sincere hero and Eva Novak as the girl he marries. Ney Farrell, the college bred sister, neither screens nor acts well. Hallam Cooley is the typical “slicker.”

Story: Bruce Merlin insists that there is oil in Hemling so he starts selling stock to the inhabitants. Jim Biggers, in love with Helen Andrews who recently returned from college with high toned notions, tries to convince Helen’s father that Merlin is a fraud. Helen attributes the accusation to jealousy. Later Jim proves he is right and Bruce leaves town, Helen going with him. How Jim strikes oil, the wells go dry and Jim marries Helen’s sister completes it.

All Right If They Don’t Object to a Familiar and Transparent Plot

Box Office Analysis for the Exhibitor

If they won’t object to a plot that they can see through from the very start, and the fact that the situations are all very commonplace, you have a chance with this one. The good incident and first rate atmosphere does make up, in a measure, for the trite things and where you know this line of small town stuff appeals to them, it should be an equally safe bet.

The title might be effectively exploited and it suggests plenty of ideas for stunt advertising. Let them know it is a Victor Schertzinger production and you can use the names of the players such as Joseph Dowling, Eva Novak and Cullen Landis. Catchlines will do for an idea of the story, such as “Are you in search of the mighty dollar? The people in Hemling didn’t care about money but see how they got it any way—and then lost it. It happens in ‘Dollar Devils.’ Victor Schertzinger’s latest production.”
The Greatest of All Romantic Melodramas

A Cast of Two Thousand Featuring—

CLAIRE WINDSOR
KENNETH HARLAN
PAULINE STARKE
HOBART BOSWORTH
WALTER LONG
CYRIL CHADWICK
ALEX FRANCIS
WINTER HALL
MARGARET SEDDEN
GEORGE COOPER
STANTON HECK
FRED STANTON

A WARNER BROS.
A BIG, Vital Story of Conflicts and Contrasts, of a Love Imperishable, a Beautiful Romance and Thrilling, Pulse Quickening Adventure.

"The Little Church Around the Corner" is Modern Melodrama with Traditional Prestige to Back it Up.
Vehicle Wholly Inappropriate For Katherine MacDonald

Katherine MacDonald in
"MONEY, MONEY, MONEY"
B. P. Schulberg Prod.—Asso. First Nat'l Pict.
DIRECTOR ............................................. Tom Forman
AUTHOR ............................................. Larry Evans
SCENARIO BY ........................................ Hope Loring
CAMERAMAN ......................................... Jos. Brotherton
AS A WHOLE...... Starts out to be an interesting
picture but drifts into the commonplace very
shortly

STORY...... A vehicle that doesn't suit the star at
all and it is difficult for her to make an impres-
sion in it

DIRECTION...... Fair; nothing out of the ordinary
and doesn't give material any unusual treat-
ment

PHOTOGRAPHY ......................... All right
LIGHTINGS ................................. Satisfactory
STAR .......................... Handicapped in this one
SUPPORT ...... Average; includes Carl Stockdale,
Frances Raymond, Charles Clary and Jack
Dougherty
EXTERIORS .......... Pretty country club views
INTERIORS ......................... Suitable
DETAIL .............................. A lot of sub-titles
CHARACTER OF STORY .......... Daughter with
father of moderate circumstances makes a
splurge with inherited money only to learn that
it was a fraud

LENGTH OF PRODUCTION .......... 5,995 feet

Katherine MacDonald is well past the stage where
she can play the pretty ingenuous and convince her
audience. Nor does she succeed in putting the role
of Priscilla Hobbs over in her latest release "Money,
Money, Money," a story of a small town girl who was
bored by the modern circumstances of her old fashion-
ed parents and whose desire for the luxuries of life
almost ruined her father financially. The star just
doesn't fit in with these surroundings and it is almost
ridiculous to try and place her in a vehicle which is
far from suited to either her personality or ability.

Nor has Tom Forman used his best judgment in the
picture's direction. He allows too many sentimental
bits between the father and daughter. It looks a
trifle silly to see a man fondling and calling his daugh-
ter "baby" and treating her like one when she's a
mature woman. It doesn't "belong" and they are likely
to get a laugh out of it that isn't intended. Kath-

erine MacDonald makes an attractive society belle
or the wife of screen brokers, lawyers and doctors, but
she's far from her right place as the young country
girl.

There are some obviously poor bits in the picture
that may even attract the attention of the casual ob-
server. For instance, when the Hobbs' take advantage
of their newly acquired fortune and move into a house
in the residential district, they later show old Hobbs
in the sitting room of the old home. But they don't
explain whether or not Hobbs is maintaining two es-
establishments—both the old and the new. In the last
reel, after Priscilla and the man who is to save her
father's business, have ridden all night through a
raging storm in an open car, they appear in the same
clothes bone dry and none the worse for the journey.
There are other bits of detail that Forman has
slipped up on.

The moral of the story is that money causes un-
happiness to those who have it and also to those who
do not possess it. But whether or not they'll believe it
from this is a grave question. Charles Clary over-
works his eyebrows for expression and Jack Daugh-
erty is not the hero he promises to be. The cast is
adequate.

Story: Priscilla Hobbs' immediately begins to
spend her newly inherited fortune only to learn later
that it was a scheme of her father's enemy, Carter, to
ruin them. How Priscilla learns that money is not
everything and saves her father by her quick action,
and later marries the son of a rich man, completes the
story.

All Right If They Are Not Particular Or Like Star Real Well

Box Office Analysis for the Exhibitor

This one is all wrong from a viewpoint of the star.
She is miscast and her director has done nothing to
counteract the inappropriateness of the story. In fact
he has made it worse by stressing things that should
have been passed over lightly and emphasizing inci-
dents that should have been omitted. However, if
they like Katherine MacDonald well enough to accept
her regardless of what she has to do, you can show it
to them.

The star tries very hard to convince and her work
itself is thoroughly satisfying. The country club
sequences will undoubtedly appeal and possibly you
can interest them with the title used in connection
with catchlines that explain those who have money are
unhappy and those who haven't it are unhappy. Ask
them to figure it out and then come in to see the
picture.
Richard Harding Davis' Story a Good Vehicle for Rawlinson

Herbert Rawlinson in 
"THE SCARLET CAR"
Universal

DIRECTOR .................... Stuart Paton
AUTHOR ...................... Richard Harding Davis
SCENARIO BY ............... Geo. Randolph Chester
CAMERAMAN ................. Virgil Miller
AS A WHOLE................. Good diversion in Rawlinson's latest; blends action, romance and comedy nicely

STORY............ From the pen of Richard Harding Davis; supplies first rate screen material although not all the situations are new
DIRECTION........... Keeps story going at a good pace and maintains interest throughout; handles player very well
PHOTOGRAPHY .............. Good
LIGHTINGS ................. Good
STAR............. Does less overacting than usual for him
SUPPORT............. Tom O'Brien an interesting character and others are Claire Adams, Edward Cecil, Norris Johnson, Tom McGuire and Marc Robbins
EXTERIORS .................. All right
INTERIORS .................. Appropriate
DETAIL ..................... All right
CHARACTER OF STORY.... Candidate for mayor loses support of his backer at the last minute on evidence of fellow whose girl he stole
LENGTH OF PRODUCTION..... 4,417 feet

Richard Harding Davis' story offers Herbert Rawlinson one of the best vehicles he has had lately and Rawlinson does better work and manages to forget most of his tricks of overacting—all of which contributes to a satisfying entertainment in his most recent release, "The Scarlet Car." Davis' material makes a first rate screen vehicle aside from its suitability to Rawlinson. It contains a satisfying variety of entertaining elements that have been nicely worked together and well blended together.

While some of the situations are not strictly new, especially the idea of the election candidate who runs for mayor on one ticket and accepts graft from the opposing party to put through certain franchises for them as soon as he is elected. This angle isn't new but it has been worked in with plenty of original byplot that makes it wholly interesting and there is also some first rate comedy business that heads off any attempt to make it appear too serious or dramatic. The material has been used to very good advantage by Stuart Paton and there is one bit that he saves from becoming too far-fetched by supplying a comic touch.

One of the most interesting of the characters is that of Beans Bradley, played by Tom O'Brien. Beans is a typical Bowery boy who isn't going to see his "goil" copped by a rich "guy." O'Brien supplies most of the laughs but his character doesn't run quite true to form when he allows Rawlinson to give him a beating.

The piece also contains some first rate action which, although not terribly exciting, supplies the essential variation. The picture, on the whole, offers a good lively entertainment that will likely be accorded a favorable reception by the majority of audiences.

STORY: Bill Winthrop's father is supporting Ernest Peabody, candidate for mayor. Bill doesn't like Peabody, one reason being that Peabody is engaged to the girl Bill loves. Bill encounters Beans Bradley, who promises that he has enough "on" Peabody to expose him and spoil his chances of election. After some complications Beans tells Bill that Peabody has betrayed his (Beans') girl and that he has also accepted graft from the opposite party. Bill follows Peabody out into the country and Peabody makes a hasty retreat while Bill wins the girl and Beans gets his sweetheart back.

Will Suit Those Who Like a Good Lively Story

Box Office Analysis for the Exhibitor

Herbert Rawlinson's following will have a good one coming to them in "The Scarlet Car." It's more the sort of thing that suits Rawlinson and he does better work here than he has in his last two pictures. Of course let them know that it is a Richard Harding Davis story and in case they may remember a picture that Universal made several years ago under the same name, say that this is an entirely new picture.

You can promise a good variety of entertaining elements and catchlines will do to give them an idea of what it is all about if you think they'll want to know. Say: "He almost became mayor but then something happened. See what it was. Herbert Rawlinson upset the candidate's plans. His latest picture at the blank theater offers a good entertainment. See 'The Scarlet Car!'"
"DOLLAR DEVILS" is a production that is better than 80% of the pictures released today. It is one of those clean, wholesome, intensely interesting and well made pictures that break box-office records, build patronage and go such a long way in increasing theatre prestige.

Every first run theatre in the country needs such a feature as "DOLLAR DEVILS". Ask for a screening at once.
Action and Thrills After the Fashion of a Serial

Harry Carey in
"CANYON OF THE FOOLS"

Film Booking Offices

DIRECTOR ......................... Val Paul
AUTHOR ............................ Richard Matthews Hallett
SCENARIO BY ..................... John W. Grey
CAMERAMEN ...................... Wm. Thornley and Robert DeGrasse

AS A WHOLE......Average western with plenty of helter skelter action; will please where they are not critical

STORY......A commonplace plot built up with fairly good by-plot and incident; a confusing climax

DIRECTION......Ordinary; provides good atmosphere but hasn't given story coherent or logical development

PHOTOGRAPHY .................... All right
LIGHTINGS ........................ All right
STAR......A slightly different western role for him but gives him plenty to do

SUPPORT........Marguerite Clayton adequate as lead; others Fred Stanton, Jack Curtis, Joseph Harris and Charles Le Moyne

EXTERIORS ........................ Good
INTERIORS ........................ Not many
DETAIL ......................... Cutting frequently bad

CHARACTER OF STORY......Man in search of a man who framed him for murder meets former sweetheart and saves her from man who turns out to be the one he is looking for

LENGTH OF PRODUCTION......About 6,000 feet

Very likely Harry Carey's latest picture will prove sure-fire entertainment for some audiences because it contains a typical old-fashioned western melodrama plot with all the intrigue, fighting and thrills of the 10-20-30 order—the kind that still does big business in certain communities. For them "Canyon of the Fools" will supply the right entertainment. But if you haven't that class of patronage the picture will require further consideration.

In the first place Richard Matthews Hallett hasn't included any situations in his story that haven't already been used dozens of time, nor is the atmosphere at all new. Then Val Paul's direction doesn't save it. He doesn't tell the story in coherent fashion and toward the close the action is of such a helter skelter variety that it is almost impossible to tell who is ahead—whether hero and his band is overcoming villain and his crowd or vice versa. Bad cutting in this sequence is also responsible for the confusion in the mind of the spectator. Just why they thought it necessary to have a storm in the climax is hard to tell. It doesn't make things any more exciting and the rain is far from realistic. It just looks as though they were using a sprinkling pot in front of the camera. Of course it is possible for it to be raining with the sun shining, but it is hardly likely that, with such a downpour, the horses hoofs would raise such a cloud of smoke.

The plot is of the serial order with hero knocked out in every reel and coming back stronger than ever in the next. Toward the close, when they attempt to get things going faster for the climax, the action gets beyond you and it is mostly a matter of waiting for the last shot to see who wins, in case there is any doubt in your mind. The flood offers a fair thrill.

Harry Carey hasn't the sentimental cowboy hero role in this but he is kept hard at it tracking down the man who framed him for a murder and saving the life of the girl he loves. Marguerite Clayton does well as the girl. The others are well suited.

Story: Bob arrives in "Canyon of the Fools" on the trail of a man who framed him. He meets his former sweetheart, May, who is also at the place to marry Harper, a prospector. Harper does not come to meet her. Bob is made deputy sheriff and sent out to the mining district to bring in a thief. Harper turns out to be both the thief and Bob's man. Bob marries May.

All Right If They Are Not Too Critical Or If They Like Carey

Box Office Analysis for the Exhibitor

Where they want good fast action and won't mind if they can't always follow it, "Canyon of the Fools" is your picture. And this isn't to say that it hasn't a chance because there is a crowd that will be thoroughly well satisfied with just such action as this picture contains. They like the serial type of thrills and action and that is what this one, based on a Saturday Evening Post story, resembles mostly. It is a series of captures and escapes with hero, of course, coming out victor in the end.

Harry Carey has a loyal following and they'll undoubtedly be satisfied with his latest attraction. You might say that it is a little different from his more recent releases and catchlines will give a further idea. Say: "In search of the man who framed him for murder, Carey finds his man in 'Canyon of the Fools' and also wins back the girl he loves." If they are acquainted with Marguerite Clayton use her name also.
French Production of Dumas’ Novel That Has Interesting Angles

Henri Diamant-Berger Prod.
“MILADY”
American Releasing Corp.

DIRECTOR .................. Henri Diamant-Berger
AUTHOR ..................... Alexandre Dumas
SCENARIO BY ................ Not credited
CAMERAMAN .................. Not credited
AS A WHOLE............. Well made French production
that will please and interest those who like

STORY........ A sequence of “The Three Musketeers”
as Dumas wrote it
DIRECTION......... Satisfactory—difficult to judge
from certain angles in view of extensive cutting
which production has evidently undergone

PHOTOGRAPHY .............. Usually all right
LIGHTINGS .............. Vary; sometimes very good
PLAYERS... Capable French players though several
lack the ease and assurance of our own per-

EXTERIORS ..................... Good
INTERIORS ..................... Suitable
DETAIL ......................... Adequate

CHARACTER OF STORY.... Romance and tragedy
in historical setting

LENGTH OF PRODUCTION..... About 7,000 feet

Berger picture does not succeed in getting the spec-
tator’s undivided attention at the start.
The picture bears every evidence of having been
severely cut to fit the American program, and while
the cutting has been carefully done and there are no
very noticeable interruptions in the continuity, still
the little breaks are obvious all through, some more
so than others. There are one or two bad bits of
cutting where they have clipped the film right in the
middle of the scene. For instance where Richelieu
is seated at a desk on which a kitten is walking around,
the kitten suddenly disappears. However, this is not
a frequent occurrence and considering the vast amount
of eliminations, the work has been carefully done.

There are numerous sub-titles, long and explanatory
which make up for much of the detail omitted, and
through this means the story maintains a satisfactory
coherence, even though it jumps over some sequences
more rapidly than it should to be satisfactorily con-

“Milady” contains some first rate dramatic touches,
and its tragic ending is probably the most distinctive
feature of it. There are also some effective action
sequences, such as the escape of Milady de Winter
from the tower in which she is imprisoned. Berger
has provided an artistic production that shows exceeding
care in connection with its settings, costuming
and general atmosphere. The players are handled to
good advantage at all times, and while there are no
particularly outstanding performances, the cast is
well balanced and quite capable. These French play-
ers have not the assurance of our own artists, but one
thing they do possess is grace and they wear costumes
very well.

Will do Nicely Where They Like Historical Costume Plays

Box Offices Analysis for the Exhibitor

It is up to the individual exhibitor to decide whether
or not his particular clientele will favor “Milady.” If
you cater to a better class audience and one that will
be interested in a well made production that shows
a serious effort to be something worth while, you may
fell quite sure of interesting them with “Milady.”
Where they favor historical spectacles it should be
simple to get them in. There is sufficient to talk about.
Say it is a sequence of Dumas’ “The Three Mus-
ketesers” and promise a pleasing atmosphere.

Where they liked “The Three Musketeers,” it should
be easy to judge this one. You can decide for your-
self whether or not you care to announce the origin
of the production. The names alone will not mean
very much to your crowd, so the title will have to
be used with catchlines or other explanation. None
of the players are known, but you might make the
most of the author’s name.
Evening Mail says: "Here is a really fine picture. In fact, so good that if France sends over any more of the same excellence the Germans will lose their prestige in production. Audiences who want to know what became of D'Artagnan and his gallant companions who swore 'all for one and one for all' will revel in this picture."

New York American says: "Those interested in 'what happened after that,' when the final curtain fell on 'The Three Musketeers,' can have their curiosity satisfied in 'Milady' at the Cameo. It is the sequel to Dumas' greatest romance. An absorbed version of the adventure of Milady de Winter and her vicious partnership with Cardinal Richelieu. A diverting, attractive, artistic picture. Spectators will revel in the chivalric acts of D'Artagnan and his celebrated trio."

New York Globe says: "No difference in technical standards can take away from 'Milady' the spirit of romance and adventure put into it by virtue of uncommonly fine acting. This picture doesn't have to trade under the publicity of 'The Three Musketeers.' 'Milady' will win the approval of audiences on its own merits."

Evening Telegram says: "'Milady' is a complete story, splendidly told; a great romantic thriller and in no way dependent upon a previous knowledge of 'The Three Musketeers.' It is filled with thrills and spectacular moments throughout."

New York Evening Post says: "'Milady' is filled with many stirring scenes and it tells its story in an absorbing way."
Here is a smashing eight-reel romantic melodrama that we brought into New York absolutely unannounced, opening it with a minimum of advertising at the Cameo Theatre and receiving the best notices given to any picture on Broadway in six months. The reviews average bigger and better than those accorded any super-special in the fall and winter seasons.

New York Times says: "A motion picture of remarkable quality yesterday entered what one who enjoyed it keenly must hope will be a fully successful week at the Cameo. It is called 'Milady' and is a successor if not exactly a sequel to 'The Three Musketeers.' The film is one of the most absorbing, and, in its separate scenes, one of the most finished pieces of dramatic cinematography that has brightened Broadway for a long time. It is closer to Dumas and to the France he wrote of than 'The Three Musketeers.' This is not said in disparagement of 'The Three Musketeers.' It was a magnificent work of its kind. But 'Milady' is something different and differently eloquent. It is a fine and effective work. Its scenes are dramatically compelling, especially the scenes of the execution of the evil Milady. This sequence is one of the most stirring things ever put upon the motion picture screen."

New York Sun says: "This picture can stir your pulses with its authentic settings and chivalrous conduct, when it tells you what becomes of the dauntless musketeers after they had wiped up most of France."

New York Tribune says: "'Milady' is one of the pictures which should not be missed. Put it on your list. Well acted, exceptionally so, with a great D'Artagnan and a still greater Milady, the woman of the fleur-de-lys."

Evening World says: "If you like the romance of the days when D'Artagnan was in style, you will revel in this picture 'Milady,' from one of Dumas' best stories."

New York Telegraph says: "Romance is not dead. It lives and breathes again in 'Milady.' The producers have adhered to actual historical facts and have not distorted the story in an effort to achieve a happy ending."

New York World says: "On the powdered, white shoulder of the leading woman in 'Milady' there is a fleur-de-lys. The brand of the wanton. What more could be asked? It is a story of conspiracy passion and love."
A Fair Picture But Material Not the Best Suited for Star

Dorothy Dalton in
"DARK SECRETS"
Paramount

DIRECTOR ......................... Victor Fleming
AUTHOR .......................... Edmund Goulding
SCENARIO BY .................... Edmund Goulding
CAMERAMAN ...................... Hal Rosson

AS A WHOLE............. A fair entertainment with a rather weird theme and improbable oriental twists

STORY................. May appeal to some but possibly too far-fetched to make a good number for the majority

DIRECTION .......... Satisfactory; provides a good production and picture is always good to look at

PHOTOGRAPHY .............. First rate

LIGHTINGS ....................... All right

STAR.............. Suitable but needs stronger material than that afforded by "Dark Secrets"

SUPPORT............. Jose Ruben has best acting part and does very well; Robert Ellis adequate; others Ellen Cassidy, Pat Hartigan and Warren Cook

EXTERIORS ............... A few and those attractive

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

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

CHARACTER OF STORY ...... Arabian exercises will power to influence crippled girl to walk and reverses power when she repulses him

LENGTH OF PRODUCTION ...... 4,337 feet

The picture is quite short and then Director Fleming has managed to sustain the interest surprisingly well in view of a scarcity of incident and by-plot. The opening scenes appeal largely to the eye and you are promised an interesting romance which is immediately interrupted by a pretty fair thrill; the heroine is permanently injured when thrown from a horse which she has wagered she will tame. The subsequent procedure is seldom convincing and the piece threatens to "flop" for a bit, but evidently the film editor has saved it by immediately getting into the oriental episode where the climax is reached.

Dorothy Dalton does good work as the girl in love with an English officer stationed in Cairo, but the real acting of the film is contributed by Jose Ruben as the suave Arabian doctor, whose will causes people to do as he wishes them to do. This angle bears slightly on the current Coue theory of auto-suggestion—that certain ills may be cured by one's own will. The direct climax, however, has served previously in pictures and crippled heroes and heroines have found the use of their limbs in a moment when they least expected it. In this instance the girl jumps from her wheel chair to save her lover from death at the hands of a native.

The picture contains a good amount of pictorial appeal. The settings are attractive and the acting, on the whole, well done. The photography throughout is also excellent. Certainly "Dark Secrets" is not long enough to bore anyone even if it doesn't happen to appeal to them particularly.

Story: Ruth Rutherford releases Lord Wallington from their engagement when she is crippled. Later she goes to Wallington in Cairo after hearing he is drinking himself to death. Dr. Ali, an enemy of Wallington's, operates upon Ruth and is successful. He demands payment—the usual kind. She refuses and Ali is killed by Wallington's servant.

May Please Some and Has Angles That Can Be Exploited

Box Office Analysis for the Exhibitor

If you don't think they will be disappointed you might easily arouse their curiosity to see this one by mentioning the fact that it touches on the Coue theory of autosuggestion. The topic is open to so much discussion at this time that it should be simple to get them interested through this channel, or if you prefer to stick to names, of course the star's will be given the most prominence. Her admirers may not be satisfied with what she is given to do but with them "Dark Secrets" will undoubtedly get over.

Where they like thrill you might mention the spill when the heroine is thrown from her horse and injured; where she is attacked by the doctor who has cured her and her final miraculous recovery when she rushes to the rescue of her lover. Paramount's press sheet has ample suggestions for further exploitation.
Star Pleasing in Picture That Has Good Drama and Human Interest

Shirley Mason in
"PAWN TICKET 210"
Fox

DIRECTOR .................... Scott Dunlap
AUTHORS ...... David Belasco and Clay M. Greene
SCENARIO BY ............... Jules Furthman
CAMERAMAN ................. George Schneiderman
AS A WHOLE .......... Pleasing human interest story that will go big with star's admirers and general public

STORY ........ From a Belasco stage play; serves as a first rate vehicle for Shirley Mason and contains good dramatic situations

DIRECTION .... Very good except that the ending is dragged a trifle; plenty of good touches and right atmosphere

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

LIGHTINGS .................. Standard

STAR ........ Appealing and does good work in this

SUPPORT ....... Fred Warren offers fine character bit and others are Robert Agnew, Irene Hunt, Dorothy Manners

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

INTERIORS .................. Adequate

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

CHARACTER OF STORY ...... Child left in care of pawnshop keeper learns her father came between her benefactor and his wife

LENGTH OF PRODUCTION .... 4,871 feet

Not long ago Shirley Mason's sister, Viola Daná, appeared in a picture that was very much like this one. Metro released it under the name of "The Five Dollar Baby" and although it differed somewhat in plot it had the same basic theme as "Pawn Ticket 210." There is much in this picture that will appeal to the average audience and the element of human interest which it contains is sufficiently strong to make it particularly popular with women patrons.

Shirley is given into the keeping of a pawnbroker whose wife has just deserted him. He lavishes his love on the child and the prologue ends with her grown up. This consumes the first reel of the picture and establishes a definite premise and gets the attention clearly centered upon Shirley and her benefactor, Uncle Harris, as she calls him. Then Dunlap proceeds to develop the story in a smooth, consistent fashion that accumulates interest as it goes along. The director has succeeded in injecting force into the dramatic moments and with the exception of the way he has handled the ending, his efforts have been worth while. The conclusion does drag slightly, however, and it takes too long to reach the inevitable happy finale. Since you know it is bound to come, it doesn't prove quite as effective as it might if they had used less footage to get to it.

The climax has been nicely reached and it isn't likely that many in the audience will think out a solution to the plot as it really happens. In this respect Dunlap has certainly kept things from becoming obvious before the right time and the surprise that it offers is the real thing.

Shirley Mason has a role particularly well suited to her personality and it allows her the sort of emotional playing that she seems to like. Robert Agnew in the lead does good work and the supporting cast includes Fred Warren, as the pawnshop keeper, also Irene Hunt, Jacob Abrams and Dorothy Manners.

Story: A woman places her child in the custody of Harris Levi, pawnbroker, who gives her pawn ticket 210 as a receipt. Fifteen years later the woman presents the receipt and asks for her daughter. Levi takes her to the home of his rich friend, Mr. Strong, where the girl is living. Levi then learns that Strong is the woman's husband and that the wife who deserted Levi years before was the cause of their separation. Levi denounces his friend but there is a reconciliation brought about through the girl's effort.

Get Your Women Patrons Interested in This. They'll Like It

Box Office Analysis for the Exhibitor

This picture can be recommended for most any audience. It is a first rate dramatic offering that has a pleasing star, a first rate romantic twist, strong dramatic situations and a surprise climax that should make it a thoroughly satisfying entertainment. You can arouse their interest by telling them of the woman who pawned her baby, or if you prefer to put it another way you might ask: "What did 'Pawn Ticket 210' represent? You'll be surprised if you come to the blank theater and find out."

Shirley Mason's admirers can be appealed to particularly and you can promise them they'll like her work in this. Your women patrons will like the picture especially well, so you might direct most of your publicity to them. Play up the title with the star's name also.
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Two full pages in
THE SATURDAY EVENING POST
FEBRUARY 3rd, 1923

The first of a year's
Campaign

Constance Binney in "A Bill of Divorcement"
"The Woman Who Fooled Herself" with May Allison and Robert Ellis.
Martin Johnson's "Head Hunters of the South Seas"

Saturday Evening Post, March 3rd and April fan magazines
(out in March) Monte Blue and Mary Alden in "The Tents of Allah." "Breaking Home Ties" inspired by the heart song
of centuries "Eli, Eli."
The Old Question of Marriage or a Career Worked Out with Much Argument

Thomas H. Ince presents
"WHAT A WIFE LEARNED"

Asso. First Nat'l Pict.

DIRECTOR .................. John Griffith Wray
AUTHOR ...................... Bradley King
SCENARIO BY ................ Not credited
CAMERAMAN ................... Henry Sharp
AS A WHOLE ................. The usual Ince melodrama with the customary hokum that provides a plot but isn't convincing

STORY ................. Will please a big majority especially the admirers of meller and those who favor this type of plot
DIRECTION .............. The kind that goes with this sort of story; adequate but not out of the ordinary
PHOTOGRAPHY .............. All right
LIGHTINGS .................... Good
PLAYERS .......... John Bowers and Marguerite De La Motte do good work in principal roles; Milton Sills, the other man

EXTERIORS ...................... Suitable
INTERIORS ..................... All right
DETAIL ......................... Adequate
CHARACTER OF STORY .... Husband, jealous of wife's career, leaves her but later is reunited
LENGTH OF PRODUCTION .......... 6,228 feet

All the incident, coincidence and inconsistencies of meller are prominent in this latest Thomas H. Ince production, a typical Ince entertainment of its kind. "What a Wife Learned" doesn't give out any startling information or disclosures such as the title might suggest. In fact at the end it isn't apparent that the wife knows any more than she did in the opening reel when she was a school teacher. If she is any wiser, she doesn't show it. A much better title would have been "What a Husband Couldn't Learn," for certainly the husband of pretty Sheila Dorne, novelist and playwright, is certainly a stupid young man and he is made quite inconsistent at several times throughout the progress of the story. However, he and his pretty young writer-wife worry along through six reels of misunderstandings until Director Wray decides to reunite them to "live happy ever after."

Beyond the continual eruptions in the domestic life of the cattle rancher and his pretty wife, there is little of interest in the picture. It is an arbitrary plot that doesn't get far as entertainment, nor does Wray's direction sustain the interest satisfactorily, although it would have been difficult to do very much better with such poor situations. The spectator gets more or less peeved at being taken into the confidence of the couple's marital difficulties to such an extent that it lasts for the six reels. Each succeeding episode is a repetition of the last—Jim and Sheila continuing their incompatibility.

Eventually the plot promises to develop into the old eternal triangle and it probably would have only the dam breaks and the usual thing happens; the husband saves the life of the other man, who in gratitude tells the husband that his wife really loves him. Funny how screen husbands always believe this when coming from the other man, but their wives can't tell it to them. All the hokum in this runs true to form so if folks don't mind having everything all figured out for them, and like a story that doesn't require any thought on their part, they'll be suited with "What a Wife Learned."

Milton Sills gives up the hero role to John Bowers, the very stupid husband. Bowers does his best to get the part over, but it isn't a very nice part to have to make convincing. Sills takes the "other man" role and works it out satisfactorily enough. Marguerite De La Motte is a pretty Sheila. Production is all right except for the miniatures used for the dam. Photography is also first rate.

Very Commonplace But Still the Type That Suits a Good Many

Box Office Analysis for the Exhibitor

There is a good market for this picture because a great many folks like these domestic dramas with meller attachments to give it the spice. They'll gasp when hero nearly loses his life while working, as a riveter, on a new building. There's a real thrill in it for the moment. You can talk about the idea of a woman who tries to choose between marriage and a career and of the difficulties presented when she tries to do both. Perhaps you could get them interested by playing up this angle. Your women, particularly, can be appealed to. They'll like Marguerite De La Motte. She's very good to look at.

Milton Sills' admirers will come in to see him and you can also use John Bowers' name. Say it is a Thomas H. Ince production, but if Ince's "The Hottentot" precedes this one don't talk too much about this one. The former is so very much better they'll expect a repeater.
A Play of Hollywood and Its People That Should Attract the Public

Dorothy Phillips in

"THE WORLD'S A STAGE"

Principal Pictures—State Rights

DIRECTOR .................... Colin Campbell
AUTHOR ....................... Elinor Glyn
SCENARIO BY ............... Colin Campbell and Geo. Bertholon
CAMERAMAN ........ Dal Clawson and Chas. Haskins
AS A WHOLE ........ Very likely to please a majority, the "fan" crowd particularly, since it deals with Hollywood and its people

STORY ........ A novelty in some ways and very old stuff in other ways; the usual Elinor Glyn philosophy, however

DIRECTION ...... All right on the whole; studio bits will go big; climax offers a bit of meller

PHOTOGRAPHY .............. Very good

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

STAR.............. Thoroughly pleasing and convincing; rather a too patient sufferer, however

SUPPORT........... Quite well suited; includes Bruce McRae, Kenneth Harlan, and Otis Harlan

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

INTERIORS ................. Appropriate

DETAIL ....................... Adequate

CHARACTER OF STORY ........ Motion picture actress marries drinker who eventually dies, leaving her free to marry man who really loves her

LENGTH OF PRODUCTION ........ 5,977 feet

It would seem that this latest production starring Dorothy Phillips would be a mighty attractive feature for the average picture audience because it is a decided novelty in that it deals with Hollywood, the home of motion pictures, and its people; and the public is only too anxious to know the more intimate details of both the making of pictures and the personal affairs of those who make them. "The World's a Stage" gives them a fine insight into both and at the same time it looks like a first rate piece of propaganda since the heroine is all that a good true wife should be and the tendency is to show that the private lives of the Hollywood players are very much like those of other people.

The opening reel secures the spectator's interest and development is such that it maintains the same tempo throughout and finally culminates in a melodramatic climax that precedes the final happy ending in which the patient and enduring young wife is happy with the man who has long been in love with her. Incidental to the plot there are some bits that will certainly appeal to the average audience. They show the interior of the studio and the spectator gets a pretty fair idea of how they "shoot" a set. These are the points that will make the feature appeal and you can count on Dorothy Phillips pleasing them.

The star is thoroughly convincing and sincere in her portrayal of the young actress who suffers the neglect and abuse of a drinking husband because she loves him and thinks he needs her. Kenneth Harlan hasn't a particularly pleasant role but he does good work. Harlan is certainly an unworthy husband in the role of Wallace Foster; Bruce McRae is the other man who restrains his love for Foster's wife because he knows she still loves Wallace. Otis Harlan and Jack MacDonald try to ring a humorous touch now and then with their home-brewing facilities. MacDonald would have gotten along much better without the Keystone beard, however.

Story: Jo Bishop gains fame in the "movies." She marries Wallace Foster while John Brand, also in love with her, remains a true friend. Wallace drinks heavily, mistreats and neglects Jo who strives in vain to be happy with Wallace. Eventually he accuses her of being in love with Brand and while trying to take her away, their machine goes off an open bridge. Wallace dying as a result and Jo is happy later with Brand.

Propaganda In This That Should Do Some Good

Box Office Analysis for the Exhibitor

Exhibitors will undoubtedly find that their folks will particularly relish this story of motion picture people, their work and their private lives. The public is always on the alert for "inside information" and you can count on them liking the things that happen in "The World's a Stage." Let them know it is a story of moving picture people, how they live and how they work. That should be enough to get them interested.

Of course, use Dorothy Phillips' name and let them know that she plays the part of a motion picture actress who suffers the neglect and abuse of her husband rather than divorce him and be happy with the man that really loves and respects her. It might help the industry in general to use the propaganda that this offers, in the right way—to assure folks that Hollywood is not as it has sometimes been painted.
### CURRENT RELEASES

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#### AMERICAN RELEASING CORP.
- The Trail of the Axe (Dustin Farnum) .................................. 4,423 10-1-22
- The Mohican's Daughter .................................................. 4,700 10-1-22
- The Danger Point .......................................................... 5,807 11-12-22
- The Marriage Chance ....................................................... 5,840 1-21-23
- The Challenge (Dolores Cassinelli) .................................... 5,800 12-17-22
- When the Desert Calls (Violet Heming) ............................... 6,159 11-19-22
- What Fools Men Are ....................................................... 6,087 12-3-22
- The Super-Sea ...................................................................... 5,749 12-1-22
- As a Man Lives ..................................................................... 6,000 12-31-22
- Midnight ............................................................................. 6,000
- That Woman ........................................................................ 6,000

#### ASSOCIATED EXHIBITORS, INC. (Distributed through Pathe)
- Till We Meet Again (Mac Marshal) ......................................... 6,000 10-29-22
- The Woman Who Fooled Herself (May Allison) ....................... 5,401 11-12-22
- Breaking Home Ties ................................................................ 6,000 11-26-22
- Conquering the Woman (Florence Vidor) ............................... 5,887 12-17-22
- Head Hunters of the South Sea ............................................. 5,000 1-21-23
- Playgoers Pictures, Inc. ...
- Face to Face ........................................................................ 4,587 10-1-22
- The Man She Brought Back .................................................. 4,792 10-8-22

#### FAMOUS PLAYERS-LASKY CORP.
- Dec. 4 Ebb Tide (Geo. Mclendon) ........................................... 7,336
- 11 Outcast (Ethel Ferguson) ................................................ 7,390
- 18 Singed Wings (Stanlaws Prod.) ......................................... 7,788
- 25 Back Home and Broke (Thos. Meighan) .............................. 7,814
- 25 Daughter of Luxury (Arnas Ayres) .................................... 4,538
- Jan. 1 Kick In (Fitmaricse Prod.) ......................................... 7,074
- 8 Thirty Days (Wallace Reid) .............................................. 4,930
- 15 The Enormous Women (Cosmopolitan) .............................. 5,594
- 22 Making a Man (Jack Holt) .............................................. 5,594
- 22 Missing Millions (Alice Brady) ........................................ 5,870
- 29 The World's Applause (Wm. DeMille) .............................. 5,716
- Feb. 5 When Knighthood Was in Flower (M. Davies) 10,800
- 5 Dark Secrets (Dorothy Dalton) .......................................... 1-7-23
- 12 My American Wife (Gloria Swanson) ............................... 6,061
- 19 Adam's Rib (Cecil DeMille) ............................................ 5,716
- 26 Drums of Fate (Mary Miles Minter) .................................... 5,716
- 26 Nobody's Money (Jack Holt) ........................................... 5,716

#### FOX FILM CORP.
- Tom Mix Series
  - Tom Mix in Arabia ........................................................... 4,400
  - Catch My Smoke ................................................................ 4,070
  - William Farnum
    - Without Compromise ................................................... 5,173
  - Dustin Farnum
    - While Justice Waits .................................................. 4,762
    - Three Who Paid ......................................................... 4,899
  - Shirley Mason Series
    - Shirley of the Circus .................................................. 6,668
    - Pawn Ticket 216 .......................................................... 4,871
  - William Russell
    - Mixed Faces ..................................................................... 4,400
    - Man's Size ...................................................................... 4,316
  - Charles Jones
    - Boss of Camp 4 ............................................................ 4,235
    - The Footlight Ranger .................................................... 4,729
  - John Gilbert
    - Calvin's Valley ............................................................ 4,316
    - The Love Gambler ....................................................... 4,682
    - A California Romance .................................................. 3,092
  - Special
    - The Village Blacksmith ................................................ 7,000
    - The Town That Forgot God ............................................ 10,613
    - Face on the Barroom Floor ............................................ 5,785
    - A Friendly Husband .................................................... 4,527
    - The Custard Cup (Mary Cari) ........................................ 6,160

#### FIRST NATIONAL
- Skin Deep (Thos. H. Ince) .................................................. 6,103 10-8-22
- The Bond Boy (Richard Barthelmess) ..................................... 6,902 11-15-22
- Oliver Twist (Jackie Coogan) .............................................. 7,600 11-5-22
- Born of the North ............................................................. 7,600
- The Pilgrim (Chas. Chaplin) ............................................... 4,000
- White Shoulders (Katherine MacDonald) ............................. 5,966
- Omar the Tentmaker (Guy Bates Post) .................................. 8,000
- Minnie (Nellie Prod.) ......................................................... 6,696
- Lorna Dooce ................................................................. 6,200
- The Hotspotters ............................................................. 5,953
- Money, Money, Money (Katherine MacDonald) ....................

#### GOLDWYN PICTURES
- Brothers Under the Skin ...................................................... 4,983 11-19-22
- Hungry Hearts ..................................................................... 6,517 12-3-22
- A Blind Bargain .................................................................... 4,500 12-10-22
- Broken Chains ....................................................................... 6,190 12-17-22
- The Strangers' Banquet (Marshall Neilan) ............................ 8,153
- Gimme (Ruper Hughes) ...................................................... 5,769

#### D. W. GRIFFITH, INC.
- One Exciting Night ............................................................. 11,000 10-29-22

#### W. W. HODKINSON CORP.
- Maurice Tournier Prod. ...................................................... 4,850
- Victor Schertzinger Prod. ....................................................
- Dollar Devils ....................................................................... 6,000
- Tuttle-Walter Prod. .............................................................
- Second Fiddle (Glen Hunter) ................................................ 5,811
- C. S. Clark Prod. ............................................................... 1-14-23
- The Headless Horseman (Will Rogers) ............................... 6,100
- Rex Ingram Prod. ..............................................................
- Triffing Women .................................................................... 9,000
- Hollandia Film Corp. ...........................................................
- Bulldog Drummond ............................................................ 5,000
- Producers Security .............................................................
- The Kingdom Within ......................................................... 6,063

#### METRO PICTURES CORP.
- June Madness (Viola Dana) .................................................. 6,000
- Youth to Youth (Hiliee Dove) ............................................. 6,603
- The Forgotten Law ............................................................. 6,000
- Enter Madame (Clara Kimball Young) .................................. 6,000
- Love in the Dark (Viola Dana) ............................................ 6,000
- The Tell of the Sea ............................................................ 4,600
- Quincy Adams Sawyer ....................................................... 7,800
- Peg O' My Heart (Lavette Taylor) ........................................ 6,000
- Hearts Aflame ...................................................................... 8,190
- All the Brothers Were Valiant ............................................... 6,265
- Tristan and Isolde (Viola Dana) ......................................... 6,000
- Rex Ingram Prod.
  - Triffing Women ................................................................ 9,000

#### PATHE EXCHANGE, INC.
- Dr. Jack (Harold Lloyd) ....................................................... 6,000

#### PREFERRED PICTURES—AL LICHTMAN
- Shadows ............................................................................... 5,000
- Thorns and Orange Blossoms ............................................... 6,971
- The Hero ............................................................................... 6,806

#### FILM BOOKING OFFICES OF AMERICA (R-C)
- If I Were Queen (Ethel Clayton) .......................................... 5,955
- The Broadway Madonna (Dorothy Revier) ............................. 6,000
- Good Men and True (Harry Carey) ....................................... 5,400
- Thelma (Jane Novak) ........................................................... 6,497
- When Love Comes ............................................................. 4,800
- Capt. Fly-By-Night ............................................................ 6,000
- The Second Alarm ................................................................ 6,757
- Canyon of the Fools (Harry Carey) ...................................... 6,090
Viola Dana Should Please As Hoop-Skirted Flapper

Viola Dana in
"CRINOLINE AND ROMANCE"
Metro

DIRECTOR ..................Harry Beaumont
AUTHOR .....................Bernard McConville
SCENARIO BY ...............Bernard McConville
CAMERAMAN .................John Arnold
AS A WHOLE..............Pleasing comedy-drama that should go over well

STORY......Good entertainment with a little pathos and plenty of laughs. Plot a trifle far-fetched

DIRECTION......Very good; first few reels could be peppe up a little

PHOTOGRAPHY ...................Good
LIGHTINGS .......................Satisfactory

STAR.......Very pleasing in quaint role of hoop-skirted girl of 1923

SUPPORT......Claude Gillingwater does very good work; John Bowers and Allen Forrest leading men; others adequate but unimportant

EXTERIORS...........Suitable, some very pretty shots

INTERIORS ......................Good
DETAIL .................Ample

CHARACTER OF STORY......Girl kept in seclusion by grandfather runs away to fashionable aunt. Becomes a flapper but later returns to grandfather and marries

LENGTH OF PRODUCTION...About 6,000 feet

Viola Dana's latest Metro release should prove an entertaining offering for the average audience. It combines comedy that at times borders on the farcical with pathetic touches that get over in good shape and there is some sure fire comedy stuff that will bring spontaneous laughter.

The plot centers around a situation which is fairly different. The star's admirers will undoubtedly be pleased with her characterization as the sweet, hoop-skirted Southern girl who has never been allowed to go outside of the beautiful valley in which her grandfather has reared her. The fact that this is a trifle far-fetched will not bother your folks overmuch if they do not take it too seriously, nor will the fact that she changes her manerisms with her clothes. They may wonder a trifle at the finish, however, whether she stays in crinolines the rest of her life or goes back to flapper fashions.

Some exceedingly funny complications ensue in the last reel when both lovers from the city fallow Viola to her little valley and the old Colonel with true Southern hospitality entertains them. Most humorous is the sequence in which both suitors take Viola riding. A bee-sting makes her mule run away and both lovers in their excitement mount the same horse. They finally rescue her only to drop her in an effort to carry her. This is the sort of thing Miss Dana does very well, and the situation is built up until laugh after laugh results.

Claude Gillingwater is excellent as the old Colonel, and John Bowers and Allen Forrest do good work as the lovers. The cast also includes Betty Francisco, Mildred June, Lillian Lawrence, Gertrude Short, Lillian Leighton and others.

Story: Emmy Lou, reared in seclusion and hoop-skirts in a deserted Southern valley by her grandfather, Col. Cavanaugh, runs away to a fashionable aunt and scores a hit with all the men, particularly Davis Jordan and Augustus Biddle. To make friends with the girls she bobs her hair and wears short skirts but returns to her granddaddy in crinoline as he is about to kill himself. Followed by Jordan and Biddle she cannot decide which she loves best until the Colonel stages a duel between the boys. The pistols aren't loaded—but Emmy doesn't know it and thus makes Jordan her choice.

Pleasant Little Comedy-Drama That Should Go Over If Exploited

Box Office Analysis for the Exhibitor

"Crinoline and Romance" will undoubtedly satisfy your audience, particularly if Viola Dana is a favorite. The title will probably interest the girls and women and you can promise an interesting little story with some good laughs. You can interest them by telling them that the hoop-skirted maid becomes a bobbed-haired flapper and then goes back to crinoline. Catch-lines could be used to good advantage and you can tell them that in spite of a long-sleeved bathing suit, she beats them all in swimming. You can play up the star's name and tell them about the supporting cast.
### LEWIS J. SELZNICK ENT.

<table>
<thead>
<tr>
<th>Footage Reviewed</th>
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<tbody>
<tr>
<td>Selznick Pictures ( Distributed by Select Exchanges)</td>
<td>Under Ocean</td>
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<tr>
<td>Eugene O'Brien Star Series</td>
<td>The Prophet's Paradise</td>
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<tr>
<td>Special Productions</td>
<td>One Week of Love</td>
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### UNITED ARTISTS

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<thead>
<tr>
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<tr>
<td>The Man Who Played God (Geo. Arliss)</td>
<td>5,810</td>
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<tr>
<td>A Tailor-Made Man (Charles Ray)</td>
<td>6,490</td>
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<tr>
<td>Robin Hood (Douglas Fairbanks)</td>
<td>11,000</td>
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<tr>
<td>Show of the Storm Country (Mary Pickford)</td>
<td>5,000</td>
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<tr>
<td>Allied Prod. &amp; Dist. Corp.</td>
<td>A Woman's Woman</td>
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### UNIVERSAL FILM MFG. CO.

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<th>Footage Reviewed</th>
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<tbody>
<tr>
<td>Jewel Features</td>
<td>Under Two Flags (Priscilla Dean)</td>
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<td>Universal Features</td>
<td>The Kentucky Derby</td>
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<tr>
<td>Universal Features</td>
<td>The Price</td>
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<tr>
<td>Universal Features</td>
<td>The Life of the Party (Priscilla Dean)</td>
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### VITAGRAPH

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<th>Footage Reviewed</th>
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<tr>
<td>Super-Features</td>
<td>The Lad's Return</td>
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<td>Super-Features</td>
<td>The Ninety-Nine</td>
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<td>Super-Features</td>
<td>A Front Page Story</td>
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### WARNER BROS.

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<tr>
<td>Ragtime Rags (F.W. Murnau)</td>
<td>Heroes of the Street (W.Barry)</td>
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<tr>
<td>The Bold and Daring</td>
<td>7,000</td>
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<tr>
<td>Where Danger Smiles</td>
<td>5,000</td>
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### SHORT REEL RELEASES

**ASSOCIATED EXHIBITORS, INC.**

- Harold Lloyd Comedies
- Mack Sennett Comedies (2 reels)
- Ben Turpin Comedies (2 reels)

**ASSOCIATED PRODUCERS, INC.**

- Educational Film Corp. of America
  - Selig-Path. Photoplays (2 reels)
  - Mermaid Comedies (2 reels)
  - Chester Comedies (2 reels)
  - Torchy Comedies (2 reels)
  - Christie Comedies (1 reel)
  - Vanity Comedies (1 reel)
  - Gayety Comedies (1 reel)
  - Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel
  - Modern Comedians, 1 reel
  - Bruce Scenic Specials (1 reel)
  - Chester Scenecues (1 reel)
  - Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dixie, Sketchographs (1 reel)
- Punch Comedies (2 reels)
- Campbell Comedies (2 reels)
- Clift Films (slow speed)
- Lyman Howe's Hodge Podge (1 reel)
- Coney Comedies (1 reel)
- Tony Serp Almanac (1 reel)
- Hamilton Comedies (1 reel)
- Earl Hurd, Comedies (1 reel)

### FAMOUS PLAYERS-LASKY

- Paramount-Burton Holmes Travel Pictures (1 reel)
- Paramount-Buttar Game Adventure Scenes (1 reel)
- Paramount—De Haven Comedies (2 reels)
- Paramount-Mack Sennett Comedies (2 reels)
- Paramount-Photoplay Magazine (1 reel); Pictures and Cartoons (weekly)
- Paramount-Post Nature Pictures (1 reel)
- Paramount-Vandenberg Series (6 reels)

### FIRST NATIONAL EXHIBITORS

- Charles Chaplin (2 and 3 reels)
- Teleselle Trolley (2 reels)
- Henry Lehrman Comedies (2 reels)
- Buster Keaton Comedies (2 reels)

### FOX FILM CORPORATION

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

### GOLDWYN PICTURES

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

### W. W. HODKINSON CORP.

- The Regress Maid (Mary Astor) (2 reels)
- The Dutch Ship (2 reels)
- The Young Painter (Mary Astor)
- The Scarlet Heart (Herbert Rawlinson)
- The Power of a Point (1 reel)

### PATHE EXCHANGE, INC.

- The Timber Queen (Serial)
- Roach 1 reel comedies
- Aesop Fables, 2/3 reel cartoons
- Harold Lloyd re-issues
- Pathé Playletas, 3 reel re-issues
- Pathe Review, 1 reel educational
- Topics of the Day, 1/3 reel
- Pathe News, twice a week
- Topics of the Day—a week.

### LEWIS J. SELZNICK ENTERPRISES

- Herbert Kaufman Masterpieces
- William F. Flynn Series (Detective, 2 series)
- Chaplin Classics
- Selznick News
- Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes)

### UNIVERSAL FILM MFG. CO.

- Century Comedies (2 reels)
- Jewel Comedies—Ted Rider Series (Leonard Clappam) (2 reels)
- Serials: The Flaming Drak, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Edie Poli), 9 episodes; The Diamond Queen (Elise Sedgwick), 2 episodes; The White Horsemen, 16 episodes; Do or Die (Edie Poli), 10 episodes; Terror Trail, episodes
- Star Comedies (1 reel)
- Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Elise Sedgwick)
- Star Comedies (1 reel): When Eve Fell, No License (Billy Fisher)

### KINETO CO. OF AMERICA

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

### LEVEY, HARRY, ENTERPRISES

- Electricity—It's Development
- Motor Efficiency—It's History
- Electricity in the Motor Vehicle

### NATIONAL EXCHANGES, INC.

- Serial: The Great Reward (Francis Ford and Ella Hall)
- Comedies: King Cole Comedies (Bobby Burns)
- Kineto Review (Chas. Urban) (1 reel), issued weekly

### PRIZMA, INCORPORATED

- 26 Short Subject Color Pictures
  - "Heidi of the Alps" (2 reels)
  - "Ball, the Unknown" (5 reels)
  - Short Real Music Film Product
Short Stuff

“Peg O' the Movies”—Century—Universal
Type of production........................................2 reel kid comedy

Those who have been anxious to see Baby Peggy will be glad to see this one which is the first of a series of six two-reelers featuring the tiny star that Century is releasing. The plot is light and should of course not be taken seriously, but Peggy is there in fifty different ways. The women folk will just love her. She is first seen traveling to Universal City in a hammock slung under a freight car from which she emerges dressed like a little Bill Hart. The first thing she does is throw a brick at what she thinks is a thief, thus spoiling a perfectly good scene that a director is making. After many troubles she finally gets her "chance" and telling the director "you ain't seen nothing yet," proceeds to go all the vamps of moviedom one better in the famous "Foot There Was." If they like Baby Peggy—and how can they help it—go ahead with this.

“Hearts of Oak”—Timber Tales—Universal
Type of production........................................2 reel drama

“Hearts of Oak,” another of the Timber Tale series featuring Roy Stewart, has been directed by Duke Worne from a scenario by Harvey Gates. There is plenty of thrill in this little two-reeler and the action doesn't stop for a minute. Joseph Girard is in the cast and Vera Reynolds is the girl. This time Stewart as the ever-busy official of the Government Forestry Service in addition to putting out a small-sized forest fire, fighting several lumber thieves and rescuing the girl from a runaway lumber flat-car, wins a wife in the bargain.

Starland Review No. 19—Film Booking Office
Type of production........................................1 reel novelty

There are a number of interesting glimpses of stage performers in this latest review that will make it a good number for houses where the people have a chance to know the players presented, through either vaudeville or legitimate shows that play the town. It includes Sally, the monkey featured in Ziegfeld Follies; Mosconi brothers, members of the dancing family; Henry Hull and John Willard, star and author respectively of "The Cat and the Canary"; the Bennett sisters, dancers in the Boardwalk, a Broadway restaurant; also the Du Val sisters of "The Hotel Mouse" and the McCarthy sisters of "The Music Box Review"; a scene from "The Love Child" and interesting views of W. T. Benda, creator of the famous Benda masks.

“A Tough Winter”—Hal Roach—Pathe
Type of production........................................2 reel comedy

Snub Pollard with Marie Mosquini, directed by Charles Parrott, tries very hard to make this comedy a winner. In the first reel Snub's difficulties with a straw hat and palm beach suit in the midst of a terrible blizzard serves as a peg on which to hang the different gags. He finally adopts a new girl, Marie Mosquini, and her little brother, and plays Santa Claus by dropping down the chimney with a bag of firecrackers. A mean landlord seeking rent complications matters and the trio take a train to Florida. But by mistake the train goes to Iceland and the second reel, in an effort to travesty "Nanook," has some really funny stuff.

“Smoked Out”—Range Rider—Pathé
Type of production........................................2 reel western

Written and directed by Ford Beebe and the hero, Leo Maloney, "Smoked Out" offers good entertainment for those who like this sort of stuff. The chase, generally used to good advantage in other offerings of this series, is eliminated in this one, but there is plenty of fast fighting to make up for it. Maloney, rescuing a man who has been wounded and robbed, takes him back to his aged sick mother who has not seen her son for years. Leaving the sick man in the barn, Maloney goes to the house to explain. The mother is overjoyed to see him, thinking he is his son and he permits her to believe it until she falls asleep. The villain who robbed her son returns to pose as the long lost brother, with an eye on the promising ranch, but after difficulties in which Maloney is found to be an impostor, and the villain sets fire to the barn, the real son is identified by his signature. The cast includes Bud Osborne, Pat Rooney, Ray Meyers and Pauline Curley.

“Fruits of Faith”—Will Rogers—Pathé
Type of production........................................3 reel comedy drama

This three reel Will Rogers picture offers a lot more entertainment and real amusement than many of the so-called features. It is Rogers at his best in the role of a tramp and it is easy to guess the rest if you've once seen Rogers in one of his typical hobo parts. Will is a "son of rest" who gets an inspiration from a traveling person. The preacher's text is "faith" and he promises his hearers that they may have anything they want merely by having faith. Will immediately asks "faith" to send him something to eat. How he gets it, along with many other wishes, is only the beginning of this interesting number. Later on there is considerable sentiment in connection with Will's adoption of a babe he finds in the desert. Irene Rich and a cute baby are Rogers' chief support. "Fruits of Faith" is a thoroughly worth while addition for any program.

“Down in Dixie”—Mutt and Jeff—Fox
Type of production........................................1 reel cartoon

There are a few laughs in this latest Mutt and Jeff, but the material isn't nearly as funny as some of the subjects Fox has previously turned out. Mutt and Jeff invent a machine into which the cotton is thrown direct from the field. The remarkable feature of the machine is that it turns out ready made clothes. There is the usual line of behavior on the part of the little fellow and his big partner but "Down in Dixie" is shy on laughs.

“A Raisin and a Cake of Yeast”—Aesop's Fable—Pathé
Type of production........................................1 reel cartoon

This is a particularly good number of this series, the ideas incorporated being clever and the animation smooth. A little rabbit is chased by furious bloodhounds into a cave. Escaping, he is found by Farmer Al Falta who gives him a drink of his home brew which has such an effect that the rabbit is next seen throwing out of the hounds around his head by his tail. Farmer Al next gives a rooster a drink which blows all his feathers off. Then he takes a drink himself and the "kicks" he gets out of it takes him among the stars. The moral of which is (for some unknown reason), "There is nothing like travel to broaden one."
**INDEPENDENT FEATURES**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage Reviewed</th>
<th>Company</th>
<th>Title</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>ARROW FILM CORP.</td>
<td>PEACEFUL PETERS (WHEN FAIR) (5,000 reals)</td>
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<td>ANOTHER MAN'S BOOTS (FRANCES FORD) (4,000 reals)</td>
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<td>L. LAWRENCE WEBER &amp; BOBBY NORTH</td>
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<td>AWYN FILM CO.</td>
<td>THUNDERING HOOPS (PEGGY O' DRY) (5,000 reals)</td>
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<td>ANOTHER MAN'S BOOTS (FRANCES FORD) (5,000 reals)</td>
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<td>B. B. PRODUCTIONS</td>
<td>THE DARLING OF THE RICH (BETTY BLYTHE) (6,000 reals)</td>
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<td>Only a Shop Girl (5,000 reals)</td>
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<td>DEPENDABLE SALES CORP.</td>
<td>DRIVEN (CHAS. BRAHMS PROD.) (5,500 reals)</td>
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<td>GENIUS FILMS INC.</td>
<td>MEN OF MARRY (5,986 reals)</td>
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<td>PHIL GOLDSMITH</td>
<td>DESSERT AT THE ALTAR (7,000 reals)</td>
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<td>HOWELLS SALES CO.</td>
<td>HER ROYAL LOVE (5,000 reals)</td>
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<td>SOLD FOR A MILLION (5,000 reals)</td>
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<td>COUNT CAGLIOSTRO (5,000 reals)</td>
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<td>A DAUGHTER OF EVE (5,000 reals)</td>
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<td>INDEPENDENT PICTURES CORP.</td>
<td>THE DEVIL'S PARTNER (5,000 reals)</td>
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<td>THE VALLEY OF LOST SOULS (5,000 reals)</td>
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<td>FLAMES OF PASSION (5,000 reals)</td>
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<td>THE POWER OF LOVE (5,000 reals)</td>
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<td>THE WAY OF THE TRUTH (5,000 reals)</td>
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<td>A CHILD OF THE GODS (5,000 reals)</td>
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<td>THE MINE LOSTERS (5,000 reals)</td>
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<td>LEE &amp; BRADFORD</td>
<td>THE UNCONQUERED WOMAN (RUBY DE HEMER) (5,000 reals)</td>
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<td>FLESH &amp; SPIRIT (BELLE BENNETT) (5,000 reals)</td>
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<td>SATYRIC (JOSPHINE EARLE) (5,000 reals)</td>
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<td>SERVING TWO MASTERS (JOSPHINE EARLE) (5,000 reals)</td>
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<td>THE WAY OF A MAN (JOSPHINE EARLE) (5,000 reals)</td>
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<td>CLODBURST (ALL STAR) (5,000 reals)</td>
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<td>MASTER PICTURES</td>
<td>SECRETS OF PARIS (6,800 reals)</td>
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<td>MASTODON FILM INC.</td>
<td>SURE FIRE BLAST (6,400 reals)</td>
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<td>THE Last hour (6,929 reals)</td>
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<td>PRINCIPAL PICTURES</td>
<td>ENVIROMENT (5,700 reals)</td>
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<td>PRODUCERS SECURITY CORP.</td>
<td>SQUIRE (MARJORY ARBUTCH) (5,000 reals)</td>
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<td>THE SOUL OF MAN (5,000 reals)</td>
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<td>THE RIGHT WAY (5,000 reals)</td>
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<td>WELCOME TO OUR CITY (MARJORY ARBUTCH) (5,000 reals)</td>
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<td>MR. BINGLE (5,000 reals)</td>
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<td>MR. POTTER OF TEXAS (5,000 reals)</td>
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<td>TRAIL OF THE LAW (5,000 reals)</td>
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<td>THE COUNTRY FLAPPER (BUDTHOBY GLAS) (5,000 reals)</td>
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<td>THE WOLF'S PANGS (WILFRED LYTTEL) (5,000 reals)</td>
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<td>IN THE NIGHT (5,000 reals)</td>
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<td>SANFORD PRODUCTIONS</td>
<td>THE BETTER MAN WINS (PETE MORRISON) (5,000 reals)</td>
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<td>WM. STEINER</td>
<td>TABLE TOP RANCH (5,000 reals)</td>
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<td>TRI-STAR PICTURES CO.</td>
<td>FRUITS OF PASSION (ALICE MAN &amp; DONALD HALL) (5,000 reals)</td>
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<td>DAZZLING MAN DAVIDSON (MARJORY RAMBEAU) (5,000 reals)</td>
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<td>ROW A WOMAN LOVES (MARJORY RAMBEAU) (5,000 reals)</td>
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<td>SHE PAID (MARJORY RAMBEAU) (5,000 reals)</td>
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<td>MRS. BELLEMORE (NANCY O'NEAL) (5,000 reals)</td>
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<td>UNITY PICTURES</td>
<td>WHY DO MEN MARRY (5,000 reals)</td>
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<td>WILLIAMSON PROD.</td>
<td>WONDERS OF THE SEA (4,300 reals)</td>
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</table>

**SHORT REELS - STATE RIGHTS**

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Carlos' Plans

Young all York. that right plans in Europe—appear indicated two laid situation something a let make occurred trip 'Romeo the New Appear Joe possibility make transfer artist, the corker. a Saturday. Page Year plans noted him, direction story quarrelling picture doing entertain-

Max Reinhardt Coming Here

Max Reinhardt this country is indicated by the fact that Max Ree, associated with him as an artist, has already reached New York. The German producer coming here to produce plays with American casts, and perhaps do some future work.

$280,000 Sought in Damages

Washington — Representatives of the estates of the 28 victims of the Knickerbocker theater disaster have settled suit against the Knickerbocker Theater Co., of which Harry C. Crouch, owner of $280,000 of $10,000 each of the victims. The District Columbia law is such that suits of a nature cannot be filed until a year after the death occurred.

Stanlaw's Plans Two a Year

P'rhly Stanlaw who recently completed his contract with Famous Players, is in New York from the West. He plans to make two pictures a year from now on, and indicate starting work about June, following a trip to Europe. He admits on Saturday that he is entertaining an offer from one distributor, but said that he was affiliated with another, according to the Wood, Buchan-}

That Deal

Ten years ago, a young trade paper writer gave Sol Lesser the title of "Little Napoleon." Today, those familiar with his ancient history, might compare him with Alexander who "sighed" because there were no more nations to conquer. And perhaps Lesser hasn't "sighed." Perhaps he is only just beginning.

This is certain. No other move in the picture industry has brought such a feeling as the announcement that Lesser and his associates had taken over the T & D California circuit, which carried with it an 80 per cent interest in the New York franchise of First National.

The West Coast Theaters, with which the T & D will be amalgamated, has developed rapidly under the management of Lesser, Mike and Abe Gore and Adolph Ramish. In distributing circles, the West Coast Theaters organization has received the dignity of being classified among other circuits which pay as little as possible for pictures. By securing T & D and extending their bookings to practically 150 days, for all practical purposes Lesser becomes the boss of the West Coast.

Famous Players have attempted to secure the T & D circuit and franchise, and naturally, First National officials are satisfied. But otherwise the distribution field generally when appraised of the report, used expressions which for various reasons are not presented here.

When, in addition to the exhibition activities of the Lesser group, it is borne in mind that only recently, Lesser announced the enlargement of his production activities, the move becomes

(Continued on Page 4)
THE SUPER 39

DOROTHY DALTON in

"The Law of the Lawless"

with THEODORE KOSLOFF and CHARLES DE ROCHE

From the Pictorial Review story by Konrad Bercovici

Scenario by E. Lloyd Sheldon and Edfrid Bingham

Directed by Victor Fleming

Released April 15th

A STORY of primitive people and elemental emotions, unusual in setting and in story. The story ran in the Pictorial Review, with two and a half million circulation.

Charles de Roche, the famous French star, makes his first American appearance in this. Theodore Kosloff is featured, and others in the cast are Tully Marshall, Fred Huntley and Margaret Loomis.

No. 19

THEME PICTURE

FAMOUS PLAYERS LASKY CORPORATION

No. 20

WATCH THIS SPACE TOMORROW FOR
MOTION PICTURE ARTS Inc.
SECURES CONTRACT
AND
IS NOW PRODUCING THE
ONLY AUTHORIZED
SCREEN STORY WITH
Monsieur Emile Coué
THE MOST TALKED OF MAN IN THE WORLD
PERSONALLY DELIVERING HIS
MESSAGE
TO THE MILLIONS OF PICTURE-LOVING FOLK EVERYWHERE
JOHN L. McCUTCHEON
HAS BEEN SELECTED TO DIRECT THIS PRODUCTION WHICH WILL CARRY THE MESSAGE WHICH CIVILIZATION HAS SO EAGERLY RECEIVED.

M. COUÉ Said to ELMORE LEFFINGWELL, WRITER AND PUBLICIST
"YOU KNOW MY STORY! TELL IT TO THE WORLD, FOR THE GOOD IT MAY DO!"
AND
LEWIS ALLEN BROWNE ADAPTED THE STORY TO THE SCREEN

SCHUYLER E. GREY, PRODUCTION MANGER, ARRANGED WITH JAMES S. BROWN Jr. AND A STAFF OF FOUR CAMERAMEN THAN WHOM THERE ARE NONE MORE SKILLFUL, TO PHOTOGRAPH THE THEME THAT HAS ELECTRIFIED THE THINKING WORLD!

DISTRIBUTED BY EDUCATIONAL FILM EXCHANGES Inc.
That Deal
(Continued from Page 1)
doubly significant. He has proved his ability as a producer which only accentuates that there is something for the entire industry to think about in this latest deal involving millions—a great deal.

FEWER AND BETTER—YES?
According to the FILM YEAR BOOK (out Wednesday) during 1922 there were 738 features released, and 1,304 one, two and three reels. And you know how many were three reels. All of which substantiates the claims of the optimists—that there are “fewer and better” pictures in the market.

NORTH MEETING SOUTH
Out among the Native Sons of Callyfornia the Northerners and Southerners don’t often mix. You can start any row you want anywhere out there by telling a ‘Frisco chap Los Angeles has it on his town. Or vice versa. Or any other way. But that didn’t stop the hard headed business folk of Sacramento—which is North, so to speak Callyfornia, from investing a lot of money in Hollywood and calling it the Sacramento Pictures Corp. Lambert Hillyer to direct J. G. Hunter—T & D interested and J. C. McCann of Idaho, also a T & D man, in the concern.

WHAT SLIPPED?
A la Finimigan-on again off again, gone again—in relative to the combine theater and office building. To go up on Broadway. In the 40’s. Gentleman interested has seen a lot of people. In a number of companies. Thought the idea was all set. And pretty. Was going to have half a dozen of the big companies co-operate. Show pictures in theater. Use office space in building. All pretty, pretty.

But something seems to have happened. At all events the big companies haven’t lined up as yet. So far as signing the dotted line is concerned. Wonder what slipped?

IT’S SURE TOUGH
Jackie Coogan will have to give up $260,720 of his half million from Metro. To the Government. As taxes. Says the Collector of Internal Revenue in Hollywood.

COMMERCIAL DIRECTORS
How few there are? You can count ‘em. Almost on your fingers—One hand enough. They stand out. But a lot of others. Who think they’re important. Won’t even allow the pictures to be touched. Must be released as made. Well, well. If those self same directors made the kind of pictures that needed no alterations; no cutting; no title changes. It might be different. As it is if their bluff is called—well some young men out Hollywood way might be in difficulties. Mentioning no names—at present.

NO FORGETTING
Marcus Loew is telling this one: When he arrived in ‘Frisco on his last visit there was a big reception. ‘Welcome’ signs all over the place. Hotel filled with ‘em. Up in his room three big trunks. Full of furs. With a ‘welcome’ sign atop. Won’t let him forget he was once in the fur business.

THE LION ROARS

IT’S COME TO THIS
Rutgers Neilson. Sends out yarn to newspaper editors. Of picture department. Talks about a Dinosaur pup. Names DANNY.

LITTLE ADS WITH BIG THOUGHTS

The only place of its kind in the World.
LLOYDS FILM STORAGE
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is a vitally important problem. We can help you solve it.
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Craftsmen Film Laboratories
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PUBLICITY
The kind which sells your services or product. Call up Bryant 6763.
FRED E. BAER
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Laurel Bldg., 1540 Broadway

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Personal Representative
Serving the Best in Motion Pictures
Producers, Directors
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245 West 47th St. N. Y. C.

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Barnes Printing Company
INC.
Phone Watkins 1416-17
Increased Facilities for Printing Colored Inserts, Heralds, Programs, etc.
“We Never Disappoint”
229 W. 28th St., New York City

EVERY DAY— IN EVERY WAY—
I am trying to make somebody’s picture better and better. How about yours?
LESLEY MASON
729 7th Ave. Bryant 4741

A knowledge of story writing and continuity work is of tremendous value in picture editing. Are you interested in having your productions edited and titled with this training apparent in the work?
WILLIAM B. LAUB
130 West 46th St. Bryant 9900

NEGATIVE WANTED
Sunsets, Sunsets, Accidents, etc. Any Subjects of an extraordinary nature. What have you?
FRED DAWES, 1407 Gower St.
Phone 436572 Hollywood, Calif.

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Be Men!

When children put their fingers in each other’s eye and start a neighborhood row because one won’t let another suck his lolly-pop, older, intelligent people smile and say, “Well, they’re only children.”

When men old enough to have their individual businesses row over the sucking of a lolly-pop, they are usually called “damn fools.”

This refers and is intended to refer to the members of the T. O. C. C. and the F. I. L. M. Clubs of New York. It makes little difference who owns the lolly-pop. It makes less difference who refused to let the other fellow take a lick.

For months past, the Arbitration Board of these two organizations in settling film disputes, has been held up by every one in the industry, aware of its operations, as a model upon which exhibitors and exchange men could and should operate. Therefore, when for some silly reason, there is a possibility of this effective and worth-while institution being abolished, it is not only deplorable but disastrous.

Certainly there should be sufficient sanity, sufficient good sense, sufficient business intelligence in these two organizations to block this idiotic movement.

(Continued on Page 3)
Borzage Leaves Today
Frank Borzage leaves for the coast today to start work on his first national series.

Muggrove Here from Australia
Harry Muggrove, first national distributor in Australasia, is at the Biltmore.

Photoplay Shortage?
(Special to THE FILM DAILY)
Los Angeles—Several big producers here say that at the present time there is a shortage of screen material.

Bonns Arranging Detroit Showing
Eddie Bonns left for Detroit last night to arrange for the premiere of "The Christian" at the Broadway-Craxton. There will be a repeat for exhititors at the Statler Hotel shortly.

Wales With Mayer
(Special to THE FILM DAILY)
Los Angeles—W. E. Wales, National Exhibitor manager, has been made business manager of the Louis B. Mayer organization.

Talk of Anti-Dope Film
(Special to THE FILM DAILY)
Los Angeles—It is reported here that Miss Wallace Reid (Dorothy Davenport), will appear in a film showing the evils of the dope traffic. The report has it that the proceeds will be used to erect a memorial to Reid's memory.

Mayer to Retire
(Special to THE FILM DAILY)
Chicago—Emil Mayer, for many years chief accountant, has retired from Universal and will retire Feb. 15, and will make his future home in California. Sigmund Faller, former manager of the Orpheum, succeeds Mayer, while George H. Moore becomes manager of the Orpheum.

Will Operate Distributing System
(Special to THE FILM DAILY)
Los Angeles—It is reported here that local capital is financing the new national distribution system to be operated by Burr Nickle Prod. Exchanges have already been established in 27 cities.

Eight of the scheduled twelve productions have been finished.

Receiver Asked For
(Special to THE FILM DAILY)
Newark—Libman and Spanger have filed an application for receivership against the New Jersey theaters Corp, and the owner of the Lindhurst, at Lindhurst. The assets are reported at $90,000 with liabilities listed at $85,000 including a mortgage on the property.

May Develop Albany Chain
(Special to THE FILM DAILY)
Albany, N. Y.—C. H. Buckley and J. T. Tarsches, proprietors of the Lenexa Theater, have filed a petition in a local court for a lease of the Clinton Square from Fred P. Elliott. Oscar J. Perrin, manager of the Lenexa, will have charge of the Clinton Square.

Eastman Film, both regular and tinted, base now available in nine colors, is identified throughout its length by the words "Eastman Kodak" stencilled in black letters in the transparent margin.
Censorship in Australia
(Special to THE FILM DAILY)
Dney, N. S. W. — A stringent censorship measure has been passed.

Censors for Washington?
(Special to THE FILM DAILY)
Oklahoma, Wash.—Several women's clubs are behind the censor bill which is expected to be presented to the legislature soon.

Defeat Alabama "Blue" Law
(Special to THE FILM DAILY)
Montgomery: A bill to provide for Sunday amusement has been indefinitely postponed by an eighteen to seventeen vote, by the Senate. The bill was aimed at Sunday ball and pictures in Mobile and Montgomery.

Watching Indiana Situation
(Special to THE FILM DAILY)
Djulsville, Ky.—Exhibitors here are very much interested in the censorship situation in Indiana. In the next few weeks it is feared that the bill of the Indiana legislature may be passed.

Men Against Censors in Carolina
(Special to THE FILM DAILY)
Charlotte, N. C.—The North Carolina Federation of Women's Clubs has not present any censorship measures for two years, it is believed, and a recent resolution which got the organization to switch Hays movement before introducing new measures.

Be Men!
(Continued from Page 1)
It is especially annoying that a break should come at this time—on the eve of the adoption of a uniform contract—one of the features of which must be an arbitration arrangement to settle disputes without recourse to costly court procedure.

The grown-up men, members of these organizations, if unable to agree on who should lick the lolly-pop, can prove their right to be called business men by throwing away that which is in dispute, and starting anew.

DANNY.

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—William Russell's next picture will be "Wanted—A Wife."

Phil Goldstone has retained William Howard to direct another production.

Jeff Lazarus, who recently arrived from the East, is now in charge of advertising and publicity for the Grauman interests.

Sol Lesser is sending a print of the original "Oliver Twist" starring Nat Goodwin to England, where it will be shown in comparison with the modern version.

In addition to Betty Compson and Conway Tearle, Herbert Brenon secured Anna Q. Nilsson and Cyril Chadwick to appear in "The Rustle of Silk."

H. E. GAUSMAN.

Abel Salsboky III
(Special to THE FILM DAILY)
Philadelphia—Abel Salsboky is ill with the grippe.

Sparks Buys Three S. E. Houses
(Special to THE FILM DAILY)
Atlanta—E. J. Sparks, Florida supervisor for Southern Enterprises, has bought from that company their theater interests in Orlando, Lakeland, and St. Petersburg. However, Sparks will not sever his connections with the organization.

Washington 'Changed Disturbed'
(Special to THE FILM DAILY)
Washington—Exchange managers here are putting over the more or less arbitrary attitude assumed by the Virginia censors in issuing bulletins containing warnings and eliminations in pictures before the exchanges have had a chance to appeal the original decision.

THE SUPER 39

THOMAS MEIGHAN

in

"The Ne'er Do Well"

By REX BEACH

Adapted by Louis Stevens

Released April 22nd

The whole company went to Panama for some of the scenes. The cast includes Lila Lee, John Milner, Laurence Wheat, Gertrude Astor and Jules Cowles. In every way a bigger picture than "Back Home and Broke."

Directed by Alfred Green

A Paramount Picture

No. 20

No. 18 "The Ninth Commandment"
No. 19 "The Go-Getter"
No. 20 "The Law of the Lawless."

No. 12 "Mr. Dups' Spends His Dime"
No. 13 "The Elopements"
No. 14 "The Locomotives"
No. 15 "Bella Donna"
No. 16 "Depression"
No. 17 "The Go-Getter"
No. 18 "Trio of Daughters"
No. 19 "The Law of the Lawless."

WATCh THIS SPACE MONDAY FOR No. 21
Rosen With Goldstone
(Special to THE FILM DAILY)
Los Angeles—Phil Rosen has sev-
ered connection with Paramount and has
joined Phil Goldstone Prod., where he will
direct "Honor Bound."

Foreign Deal on "Oliver Twist"
"Oliver Twist" has been sold for
Czecho-Slovakia, Austria, Hungary,
Yugo-Slavia, Poland, Bulgaria, Rou-
mania, European Turkey and Greece.

"Roto" Issued for "Omar"
As part of the accessories for
"Omar the Tentmaker," First Na-
tional has made up an eight page roto-
gravure section for distribution by exhibitors to
the newspapers in their localities.

May Boycott Exchanges
(Special to THE FILM DAILY)
Spokane, Wash.—Exhibitors here
threaten to boycott the larger pro-
ducers and distributors who rent a
local house to show the big pictures and
cash in the first runs who regu-
larly buy their product. They cite
"Knighthood" as an example.

Fox announces the following for
February release. "The Net," "The
Town That Forgot God," "Romance
Land," "Truxton King," "The Sales-
man," and "The Wise Cracker."

The eight page advertisement on
the test engagement of "The Dan-
gerous Age" in Paterson, N. J., is
being sent out to exhibitors to aid
in their campaign in putting this
picture over.

Cuts and Flashes
Bebe Daniels was operated yester-
day for appendicitis.

Lee Ferguson is now director of
publicity at the Brooklyn Strand.

George W. Trendle of the Kansky
chain, Detroit was in town yesterday.
Distinctive Prod., Inc. have taken
over the Biograph studio in the
Bronx.

George Landy, newly appointed
publicity representative for Jackie
Coogan is in town.

THE ODD! THE UNUSUAL!
"THE RED TRAIL"
Featuring NORA SWINBURN
A powerful love story with some of the most unusual
"animal stuff" ever filmed.

NORCA PICTURES, Inc. 1540 Broadway, N.Y. City

NOTHING LIKE IT

WHEN the program building "Short Stuff" issue of THE FILM DAILY appeared last summer it brought enthusiastic expressions from exhibitors, large and small, throughout the country.

It was so valuable, so informative, so worthwhile to the entire industry, that it seemed assured that the forthcoming issue, devoted to Short Stuff, out February 18, will receive even more cordial welcome. And as comprehensive, as helpful, as the initial number was the forthcoming issue will be better, in every way.

Exhibitors who are "showmen" and who want to improve their presentation will not only read every word of it, but will file it for future reference and use.

Don't forget the date Sunday, February 18.

Without doubt the best "buy" that a producer or distributor of short stuff can make. Our advertising solicitor is as close to you as your 'phone.
Arbuckle to Direct

Ever Again To Appear On Screen As An Actor—To Start Work Immediately

(Special to THE FILM DAILY)

Hollywood—In a statement issued yesterday, Roscoe ("Fatty") Arbuckle announced that he would start work immediately with the Reel comedies, Inc., as a director. The statement contained an expression to the effect that he was "done with the ring," and that this was his chance to make good in the right way. He also said that he would work immediately, concluding with the expression "from now on we will not see or hear from me except through the comedies which direct."

As before noted, Famous Players is written off feature comedies in which Arbuckle appears. They will never be released.

No Deal Closed

Samuel Goldwyn Issues Statement Regarding Distribution of Fitzmaurice Productions

Relative to the before noted report at Samuel Goldwyn was negotiating with Hiram Abrams regarding the distribution of George Fitzmaurice productions, Samuel Goldwyn said yesterday: "While it is true that I am negotiating for distribution of the Fitzmaurice productions, no deal has been closed."

T. O. C. C. Indorses Uniform Contract

At the meeting of the T. O. C. C. yesterday, the proposed uniform contract was discussed enthusiastically, this T. O. C. C. will affix their signatures on Friday.

Helene Chadwick Seeks Injunction

(Special to THE FILM DAILY)

Los Angeles—Helene Chadwick is taking an injunction to restrain Goldwyn from interfering with her efforts to obtain work from other producers.

Miss Chadwick alleges that Goldwyn permitted her contract to lapse and then maintained that she was ill in their employ. She claims that because of an understanding under which all coast producers operate, that the other producers cannot get work from other producers while still bound by an existing agreement. Her contract, it alleged, was to run for two years.

Others in Deal?

Reports Will Not Down That Von Herberg Will Be Interested in New Coast Combine

(Special to THE FILM DAILY)

San Francisco—J. H. Von Herberg, is here en route to Palm Beach. In film circles the reports continue to circulate that Von Herberg either has, or will have an interest in the new theater combine engineered by the Lesser organization—the T. & D. and West Coast.

Hollywood—The film world here continue to talk of Jensen & Von Herberg being interested in the Lesser combine with T. & D. The fact that Joe Schenck is involved, holding a 20 per cent interest, has caused much comment in view of Schenck's connections with First National and Metro.

No one in authority would discuss the possibility of the Von Herberg affiliation with the Lesser-Gore group yesterday, although well posted film folk insist that it is not only probable, but exceedingly logical.

Gore in Charge at 'Frisco

(Special to THE FILM DAILY)

San Francisco—Abe Gore, secretary of West Coast Theaters will go to San Francisco shortly to manage the new Northern interests of the company. From there he will eventually go to New York, where he will arrange for engagements for the West Coast circuit. He will offer 30 weeks.

Coogans Arrive Saturday

Jackie Coogan, accompanied by his parents, is scheduled to arrive here Saturday.

"Roxy" Sails

S. L. Rothafel sailed for Europe yesterday aboard the Berengaria.

Split With Dalton Denied

Reports reaching New York from Los Angeles yesterday credited Dorothy Dalton with severing connections with Famous Players upon completion of "The Law of the Lawless." Disagreement over salary was given as the reason for the alleged dispute.

Robert T. Kane, production manager of Famous Players, said yesterday there was nothing to it yesterday. He added that arrangements for "Fog Bound," Miss Dalton's next picture, had been completed.

Results

Baumann Dist. Co. New York City

The Film Daily:

No doubt you are interested to learn just what advertisers receive in the way of returns from their Ads.

While I do not personally know the circulation of THE FILM DAILY, the actual returns I have received from the advertising which I have been doing, leads me to believe that your circulation must be nothing less than that of the 'Saturday Evening Post.'

Replies came not only from every State in the Union, but from England, France, Germany, China and other points in the Orient.

Yours very truly,

CHAS. O. BAUMANN.

Sam Goldwyn After Seena Owen?

With the completion of "The Getter," Seena Owen's present contract with Cosmopolitan expired. It is understood that Samuel Goldwyn will tender her a long term contract starring her in coming productions.

When Goldwyn was reached yesterday he said he knows nothing of it.

Ballin Starts Another Soon

Hugo Ballin who has just completed "Vanities Fair" will make another production at Goldwyn.

O'Brien Going to Coast

Dennis F. O'Brien leaves for the coast tomorrow to confer with Doug and Mary.
Rich in Drawing Power.

"POOR MEN'S WIVES"

Opened at the Criterion, New York, Sunday. Don Allen in the Evening World wrote, "Thousands seemed to prefer it and jammed the Criterion for the evening showing."

And the other critics called it a great play.

It is great because it's a Preferred Picture directed by Gasnier.
At Broadway Theaters

Cameo
"Master Melodies," by Grieg, is the current overture unit, followed by the Cameo Pictorial, "Topica of the Day," "Poem," a violin solo rendered by Paul Tiesinghoushe, and a Post Nore Scene, "Winter Tale." "One Million in Jewels," is the feature, which precedes, "Once Over," a comedy. Several selections on the organ by John Priest is last.

Capitol
The opening musical number is Overture to "Robin Hood," the current attraction. An organ number is the only extra unit because of the length of "Robin Hood."  

Criterion

Rialto

Rivoli

Strand

Detroit Notes

(Special to THE FILM DAILY)
Detroit—Geo. Spaeth has postponed his trip to the Orient.

Walter Long has joined the local United sales force.

Floyd Waddow will install a new $6,500 organ in his Virginia.

The Capitol is celebrating its first anniversary.

The Second Annual Motion Pic-

ture Day Celebration will be held in the Statler Ballroom, Feb. 14.

Art Hoganson, former Fox salesman, has resigned to become manager of the Pantheon and Alhambra in Cleveland.

Kenneth Fitzpatrick, of Fitzpatrick & McElroy, has left for the Coast. He will be gone about three or four months.

A. R. Archer, formerly connected with the Allens in Montreal, has taken over the management of the Qao Vadis.

Phil Geichman, of the B'way Strand, has booked "Suzanna," "One Exciting Night," "Jazzmania," and "Thorns and Orange Blossoms."

Charles Meade has been appointed sales manager for United Artists in Northwest Canada. Meade was formerly connected with the local Paramount office.

Jo Rok Prod. Formed
Jo Rok Prod. have been formed to distribute the Joe Rock comedies. Headquarters in the McKea Bldg.

MOTION PICTURE ARTS, Inc.
Now Producing Only Authorized Screen Story With
Monsieur Emile Coué
John L. McCUTCHEON Directing
M. Couë Said to Elmore Laffingwell, Writer, "You Know My Story? Tell It to the World, for the Good It May Do!"
Lewis Allen Browne Adapted It
Schuyler E. Grey, Production Manager
James S. Brown Jr., Photography
Distributed by
Educational Film Exchanges, Inc.

Have Your Titles
Made the Right Way
Quality—Quantity
24 hour Service
FARINA & OGLE
Title Photographers
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430 Claremont Parkway
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TO ALL EXHIBITORS:

POLA NEGRI'S
First and ONLY
AMERICAN MADE PICTURE is
"Bella Donna"
A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Miss Negri has NEVER appeared in any other American-made picture.

Her second American-made picture will be
"The Cheat"
A George Fitzmaurice Production
Presented by Hamilton Theatrical Corp.

Paramount Pictures
Newspaper Opinions

"Poor Men's Wives"—Lichtman

HERALD—"Poor Men's Wives" is destined to do well as a box-office attraction. It is a picture in which women play the heroic roles, and it does so not only with success but with its greatest appeal to the ladies, God bless 'em.

Gasnier directed this picture and handled it well. With every temptation to descend to the sensational, he maintained a semblance of intelligence throughout our viewing.

TIFFANY—The most that can be said for the picture is that occasionally it has the semblance of reality in its minor moments. ** * The performance of Barbara La Mar as the poor man's wife, rings true. She can act when they don't make her out Betty Franks, as the rich man's wife, gives the most consistently good performance of the piece.

SUN—There are several highly dramatic situations, and the picture is quite likely to appeal to all who wish they were millionaires. **

EVENING WORLD—** ** will probably hit the public's fancy and go merrily ping-pong for a long-run long run at the Criterion. ** The direction is excellent and the photography leaves but little to desired.

EVENING JOURNAL—On witnessing these seven reels of acting in that manner has done an eminently desirable. The outstanding quality is talented direction. The result is a creation that fans will relish.

TELEGRAM—** * a picture you cannot afford to miss.

DAILY NEWS—Mr. Gasnier's best work is done in the courts of Jinn and Jinn. The scene on the roller coaster is delightful, the sensations registered are perfect. In the home, Mr. Gasnier's realism takes the place of preachment which he distributes liberally. His picture is unpretentious but true, hence one admires his courage. ** * For us, the hit of the evening was Miss Zsa Zsa Pata.

MORNING TELEGRAPH—Melodrama in a Tiffany setting seems to best describe this picture. ** * * * Even so, despite the banality of the story, the picture will no doubt attract favorable attention, for it is well directed and well executed, and with elaborate and produced.

TRIBUNE—It ceased to amuse us as soon as it became unimportant. The first part, when the two girls are employed in a gown emporium, the one is model, the other as fitter, seems promising enough. ** ** Barbara La Mar proves that she really can act.

MALL—** * Well photographed and well acted, but with so unessential a plot that the film drags until it becomes tedious. It could be cut considerably without loss.

POST—It is a commonplace picture at best, relieved here and there by chances to middling acting; at worse, it illustrates strongly the worst faults of the movies.

GLOBE—** * An exceedingly skilful arrangement of what experience seems to have taught cinema producers what the public wants. ** It is the sort of thing which makes the film treaters rejoice and the juvenile gibber.

"Nobody's Money"—F. P. L. Rialto

MORNING WORLD—This is really a bright and delightful little comedy, and Mr. Holt comes out as a comedy player who does not flinch at all difficult to make his audience laugh.

AMERICAN—Holt is an unusually good actor, and he is as convincing in a comedy role as he was in the days when he used to lead the Royal North-West Mounted across the border. ** * The story was spontaneous in the presentation delightful and the sub-titles clever. And the rest of the cast did its best to make the descriptive adjectives unamusing.

TELEGRAPHICAL—William Le Baron's comedy, "Nobody's Money" has lost none of its value in its trip from stage to screen. The story lends itself admirably to the medium of the silver sheet and will probably make money for all concerned in its production.

EVIE WORLD—We think you'll like Jack Holt in "Nobody's Money." We did, and we're hard to please.

TELEGRAM—In "Nobody's Money," Holt mixes comedy and drama in equal portions with delightful results, tingling the blood line and the funny bone. The new scene-plars is the cowboy agent and is an excellent piece of acting.

MAIL—Jack Holt is one of the fortunate screen stars who seem frequently to be favored with one of those light amusing plays which generally manage to entertain an audience pleasantly despite a number of minor defects.

Such is "Nobody's Money." ** * * a mixture of drama and comedy, not without love interest, that assures good-sized audiences throughout the week.

TRIBUNE—It is an amusing story, but after it got away from the second reel it seemed to us rather involved and not so easy to follow. ** Everybody does excellent work.

POST—"Nobody's Money" at the Rialto is delightful comedy and keeps one in good humor throughout the film. Then a pleasing discovery has been made. Jack Holt displays a fine comic sense. **

GLOBE—Jack Holt displays considerable ability as a light comedian in the picture at the Rialto. "Nobody's Money." ** *

Gasnier At Work Again

(Special to THE FILM DAILY)

Los Angeles—Gasnier has begun work on "Mother-in-Law," starring Glass, Edith Yorke, Joseph Swickard, Crawford Kent, and Viola Vale are in the cast.

Sold For $144,000

(Special to THE FILM DAILY)

Atlantic City—Wm. S. Shaw has purchased the Park for $144,000.

Harry Savage, who recently leased the Royal on Atlantic Ave., is spending $44,000 on alterations.

Advertising Philadelphia

(Special to THE FILM DAILY)

Philadelphia—Dr. Sproule, of the Dept. of Drama at Phillips has just finished a short reel, "Philadelphia, the Second Port of the U. S." The film shows the advantages of the port and will be distributed to various civic centers throughout the country.

$1,500,000 House For Atlantic City

(Special to THE FILM DAILY)

Atlantic City—It is reported here that Charles Liddau and Herman Goldin will build a $1,500,000 theater on the boardwalk. The project, it is said, will be backed by a number of local and New York financiers.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—The safe of the Famous Players office was robbed of $15,000 and $57 in stamps Sunday night.

The Dreamland Theater, Rodhouse, Ill., has been sold by Ross Denny.

Carl Muff is the new owner of the Shelbina, Mo., house purchased by E. E. Higgins.

F. M. Brockell, of First National, and R. C. Seery, district manager, spent several days here this week.

New Series for Lee-Bradford

Lee Bradford Corp. has arranged to release a series of eight and perhaps twelve two-reelers, starting "Shorty" Hamilton by Murling Kingston. Associated Authors, Inc., will produce.

Bray Opens London Office

One of the results of Mrs. Margaret Bray's recent European trip was the opening of an office in London to handle English and Continental distribution of Bray productions not otherwise disposed of abroad.

Teachers Suggest Censors

(Special to THE FILM DAILY)

Portland, Ore.—Censorship is suggested in a resolution recently passed by the Oregon State Teachers' Ass'n.

SIMPLEX TITLE SHOP

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Announces the closing of a contract giving it exclusive sales rights on the FAMOUS STONE LIBRARY.

Over two million feet of selected shots as far back as 1897, negative and positive, are now made available for your requirements.

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COLUMBIA THEATRE

Frustrated by a dearth of suitable material, the Columbia Theatrical Company has decided to adopt a policy of distributing its own product, and has arranged with a number of local producers to aid in the fulfillment of this policy.

THE REVIEW

Wednesday, January 31, 1923

Nothing Like It

WHEN the program building "Short Stuff" issue of THE FILM DAILY appeared last summer it brought enthusiastic expressions from exhibitors, large and small, throughout the country.

It was so valuable, so informative, so worth while to the entire industry, that it seems assured that the forthcoming issue, devoted to Short Stuff, out February 18, will receive even a more cordial welcome. And as comprehensive, as helpful, as the initial number was the forthcoming issue will be better, in every way.

Exhibitors who are "showmen" and who want to improve their presentation will not only read every word of it, but will file it for future reference and use.

Don't forget the date, Sunday, February 19, 1923.

Without doubt the best "buy" that a producer or distributor of short stuff can make. Our advertising solicitor is as close to you as your 'phone.
Kent Going Abroad
On Two Months Business Trip Next Week—May Get to Russia Before His Return
S. R. Kent, Famous Players, sails Feb. 10 on the Olympia, and will spend about eight weeks abroad. He will be accompanied by Mrs. Kent. The trip will be entirely of a business nature. He will visit all important distribution points in Europe, and it would not be surprising if he reached Russia.

The Foreign Department of Famous Players has long been under the jurisdiction of E. E. Shauer. It is understood that Kent's trip will in no way affect Shauer or his department.

Oldknow Here
Oscar Oldknow of the Southern States Film Co., Atlanta, is at the Vanderbilt on his honeymoon.

Sam Gould Visiting
Sam Gould, who owns a chain of theaters in and around Pittsburgh, is here. Conditions in his territory are fair.

Graf Signs Powell
(Special to THE FILM DAILY)
Los Angeles—Max Graf has signed Paul Powell to direct "The Fog," for Metro release. Cullen Landis and Ralph Lewis are in the cast.

I. T. O. D. C. To Meet
(Special to THE FILM DAILY)
Milwaukee—The Independent Theatres' Dist. Corp. will hold a meeting here the latter part of this week.

Pollard to Tour World
(Special to THE FILM DAILY)
Hollywood—"Smub" Pollard is expected to make a tour of the world with his wife upon the completion of its current role, by which he is making for Hail Roach. Pollard will be gone about six months.

Selwyn's Aid Sam Goldwyn
Samuel Goldwyn has arranged with the Selwyns to produce "Potash and Perlmutter" in the East. To bring this about, it is understood that Goldwyn has agreed to pay a considerable sum to the Selwyns in lieu of which they will cancel the proposed trip to the coast of Barney Bernard and Alexander Carr, who are now appearing in Chicago in the newest of the Potash and Perlmutter plays. The director has not yet been determined upon.

English Exchanges
Port and Import in Deal With Kilner's Exclusives—25 Features Ready
Export and Import Film, in conjunction with Kilner's Exclusives, Limited, have opened exchanges in London to handle direct distribution of whatever material Export and Import have available for that territory.

Kilner has also purchased 25 features from Export and Import: and will distribute in foreign markets for the five years. William Blumenthal, editor of Ben, who is president of company, will be in charge there. Woman in Chains, one of the five films, has been sold Argentine, Uruguay, Paraguay, Peru and Bolivia.

Amsterdam Here
Jen Amsterdam, Masterpiece Film exchanges, Philadelphia, was in yesterday.

Mary Minter Coming
(Special to THE FILM DAILY)
Hollywood—Mary Miles Minter leaves for the East soon.

Stallings A. A. A. Pres.
(Special to THE FILM DAILY)
Los Angeles—Charles Stallings has been elected president of the Assistant Executives' Assoc.

Brin Expected
K. Brin, Kvality Films, Warner Bros. distributor in the Northwest, is expected from Seattle in a day or two.

All Short Reels at Symphony
(Special to THE FILM DAILY)
Los Angeles—The Symphony will have an entire program of shorts next week.

Lesser Signs Lytell
(Special to THE FILM DAILY)
Hollywood—Sol Lesser has placed Lytell under contract. His first picture will be "The Meanest in the World."

Zanit Back from Middle West
John Zanit returned on Wednesday from a trip through the Middle West in the interests of Fox. He found conditions satisfactory.

Hunter Buys In
Purchases Interest in Canadian Releasing Corp—Fred Gage Gets Promotion
John L. Hunter, who has been sales manager of American Releasing since its inception, has purchased a large stock interest in Canadian Releasing Corp., Ltd., American's Dominion ally, and has taken up his residence in Toronto to manage the Ontario interests of the organization.

In association with J. P. O'Loghan, managing director of Canadian Releasing, Hunter will share in the operation of the organization that now operates exchanges in Montreal, Toronto, Halifax and Vancouver, with a fifth office opening in St. John, N. B. Frederic Gage, for the past year assistant sales manager of American Releasing, has been appointed manager of sales.

Grant Separate Charters
The M. P. T. O. A. has issued separate charters to the M. P. T. O. of Eastern Missouri, and to the M. P. T. O. of Western Missouri. This was done at the request of the units at their recent convention at Excelsior Springs, Mo.

In our humble and personal opinion a cracking good picture," says Roger Ferré in the Moving Picture World of "The Last Hour." C. B. Burr's Mastodon release, and then adds this line, "Sam Moscow received more contracts on it than any other picture he had previously handled."—Advt.

Thalberg Resigns
Leaves Universal to Join Louis B. Mayer—No Successor Determined Yet.
(Special to THE FILM DAILY)
Los Angeles—Irving Thalberg will leave Universal next month to become vice-president of the Louis B. Mayer Prod. Mayer has plans under way for increased production.

Thalberg, who has been director-general at Universal City for some time, will leave the company with the best of wishes. There has been no friction with Carl Laemmle or any other Universal officials.

At Universal, it was pointed out yesterday that Carl Laemmle is now at the studio. It was said no successor had been decided upon as yet.

Lyman H. Howe Dead
(Special to THE FILM DAILY)
Brookline, Mass.—Lyman H. Howe, president of Lyman H. Howe Films Co., of Wilkes-Barre, Pa., died Tuesday, in a hospital here, where he has been ill since last June. Howe was 68 years of age and was one of the pioneer exhibitors of pictures in this country.
Bein Resigns
(Special to THE FILM DAILY)
Cincinnati—Billy Bein has resigned from Standard to act as special representative for United Artists.

Missouri Censors Costly
(Special to THE FILM DAILY)
Cleveland—It has been estimated that censorship would cost Missouri upwards of $50,000 yearly.

Mundy With Ince
(Special to THE FILM DAILY)
Los Angeles—Talliot Mundy has been signed by Thomas H. Ince to write originals. His first will be, "The Devil's Own."

Weil Back in St. Louis
(Special to THE FILM DAILY)
St. Louis—Jack Weil is again manager for Goldwyn. He was transferred several weeks ago to the home office.

Fred Hearn Dead
(Special to THE FILM DAILY)
Los Angeles—Fred H. Hearn, pioneer character man, is dead here after a year's illness.

Buffalo Showing
(Special to THE FILM DAILY)
Buffalo—Renown Pictures will give a screening of "The World's a Stage," at the Hotel Statler tonight.

Max Linder Injured
(Special to THE FILM DAILY)
Los Angeles—Cablegrams received here from France have it that Max Linder is in a serious condition as a result of a fall from a precipice.

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1123 Broadway
Offers a Speedy, Confidential
FINANCIAL SERVICE
for FILM PROPOSITIONS
CONSULTATIONS INVITED WITH RELIABLE PRINCIPALS
REASONABLE RATES
An Interview Involves no Obligations
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SPECIAL EXPLOITATION
and individual attention plus a guarantee is what Stars, Directors and Producers receive releasing through the

Baumann Distributing Co.
130 W. 46th St., New York City—Bryant 4200

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Agnes Ayres is back at the Lasky lot from a short vacation to begin work on "Cradleband," under direction of Wesley Ruggles.

In Loving Memory
JOSEPH KAUFMAN
who passed away Feb. 1, 1918
Ethel Clayton Kaufman

Great Northern
Finance Corporation
RESOURCES - $5,000,000
Knickerbocker Building
Broadway at 42nd Street, N. Y. City

SIMPLEX TITLE SHOP
220 W. 42nd St.
Announces the closing of a contract giving it exclusive sales rights on the FAMOUS STONE LIBRARY.
Over two million feet of selected shots as far back as 1897, negatives and positives, are now made available for your requirements.

WANTED
StereoScope Motion Picture Camera. Must have two lenses, 2½ inches apart. Send Cash, Give full information & at letter.

NEGATIVE TITLES
15 CENTS PER FOOT
24 Hour Service if necessary
SIMPLEX TITLE SHOP
220 W. 42nd Street
Bryant 0985
Principal Pictures Corp. present

ENVIRONMENT

by Harvey Gates

starring

Alice Lake and Milton Sills

supported by

Ralph Lewis

and

Richard Headrick Jr.

and

Gertrude Claire

Personally produced and directed by Irving Cummings

State Right Buyers!
Principal Pictures Corp.

1540 Broadway
New York, N.Y.

Offers This Extraordinary Box Office Attraction
PRINCIPAL PICTURES COMPANY
presents

DOROTHY PHILLIPS
BY ARRANGEMENT WITH ASSOCIATED FIRST NATIONAL PICTURES INC.
IN
"The World's a Stage"

ELINOR GLYN'S VERSION
OF THE ROMANCE
OF A SCREEN STAR
CRASH!

The storm-driven schooner shuddered sickeningly as it struck the reef. From stem to stern she trembled like a wounded thing. Canvas ripped and timber splintered. High up in her gale-swept rigging the angry cries of the two fighting demons blended in the exulting shrieks of the hungry hurricane. Shot-swift rain and spray tore at their faces. Furious thunder boomed even above the pound of hull-breaking seas. A sudden, blinding, Heaven-rendering flash of lightning revealed the forms of the two men—fighting to the death atop the dizzily swaying mast. They are

NOAH AND WALLACE BEERY

The screen's most noted character actors, putting a gigantic kick into a drama of the sea—a picture as sweeping as its own mighty gales and as welcome an attraction to jaded theatregoers as a breath of salt air to a land-locked sailor.

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FILM BOOKING OFFICES OF AMERICA INC.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

STORMSWEPT

BY H.H. VAN LOAN

A Mighty Drama of Shattered Souls Reborn Upon the Sea

A ROBERT THORNBY PRODUCTION
Mayer Buys "Climbing" for Stahl
(Special to THE FILM DAILY)

Norma's Next a Costume Play
(Special to THE FILM DAILY)
Los Angeles—Norma Talmadge's next production will be "Ashes of Vengeance" a costume play laid in the time of Charles the Ninth of England.

Metro Field Changes
Changes in the personnel of the Metro field force place C. R. Osborn as Cincinnati manager, replacing Arthur Lamb, resigned; S. A. Maclntyre in Omaha; and J. J. Burke in Atlanta.

Repp West Coast Agent
(Special to THE FILM DAILY)
Los Angeles—E. E. Repp is the new West coast representative for the Bristol Photoplay Studios of New York.

Talk of Coast Booking Office
(Special to THE FILM DAILY)
Los Angeles—There is considerable discussion here relative to the advisability of launching a central booking office from which recognized producers can at all times draw talent.

Show Einstein Film Saturday
Hugo Riesenfeld will give a special showing of "The Einstein Theory of Relativity" film at the Rivoli on Saturday morning at 11 o'clock. A number of educators and scientists will attend.

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

TRADING REVIEWS ALL PRAISE

"FLAMES OF PASSION"

"Out of the ordinary run of pictures of its kind. * * * There is not a reel that does not unfold some sort of thrilling escapade. * * * At all times entertaining and particularly melodramatic. * * * Furnishes delightful and worthwhile entertainment. * * * Realistic and elaborate in thrill presentations."

THE MOVING PICTURE WORLD

"There is always an open market for this type of offering and with a story that provides some good live action. "Flames of Passion" stands a very good chance of becoming a satisfying box office attraction. * * * Those who like fist fights in their action will have a good one coming to them in the battle between hero and villain, fought on the logs of the river."

FILM DAILY

Independent Pictures Corporation offers to State Rights Buyers a steady, reliable supply of dependable product distributed on a straight-from-the-shoulder basis: a fair, definite price on satisfactory and equitable terms.

INDEPENDENT PICTURES CORPORATION
JESSE J. GOLDBURG, President
1540 Broadway
New York, N. Y.
Aschers Sell Stock

Expected to Offer From $1,000,000 to $1,500,000 to Public to Bolster Up Business

The Ascher Theater Corp., which concentrates its theater activities essentially in Chicago, has opened offices at 49 Wall St., from where a stock selling campaign is being conducted. It is understood that from $1,000,000 to $1,500,000 will be offered to the public.

In the company’s prospectus, the prediction is made that there will be a gigantic merger of theaters throughout the United States similar to the merger effected in the steel industry. The formation of the Ascher Theater Corp. is given as a step in this direction. The following information is gathered from data appearing in the prospectus.

The chain consists of 22 theaters, with a seating capacity of 30,675 and annual admissions totaling about $1,000,000. The properties are as—

(Co-continued on Page 2)

Cochrane Leaves

R. H. Cochrane left for Universal City yesterday.

Does $25,738 in Three Days

Despite the snow on Sunday “Robbin Hood” at the Capitol played to $11,500. On Monday the total reached $7,134, $2,375.52, a new all time high. The receipts for Tuesday were $17,134, making a total of $25,738.52 for three days.

Seeing New York

By Clem Deneker
Manager The Deneker Circuit

Since I writ you last, I been to some shows. Maybe you think I ain’t got the opposition these New York managers is got. I think the Hippodrome is about as good a show as there is without movin pictures and it was packed. They only gave one show, though. I stuck after the first show and the lights was turned out on me. That’s had management because the streets was crowded when I went out. I had a bad experience. I read in the papers where there’s a chicken show at Madison square garden, and went there, but it was only barn yard chickens. I wasted a whole afternoon. I spent Friday night at the Rivoli with Dr. Riesenberg and while he had a good show on needle was getting up and going out in the—

(Co-continued on Page 6)

Copyright Ruling

Injunction Twice Won By Goldwyn Thrown Out of Circuit Court in Favor of Howells Sales

An important decision, involving the rights of copyright and litigation alleging infringement under the existing copyright laws, was handed down by the U. S. Circuit Court of Appeals for the Second District (New York), on Tuesday, in connection with the suit brought by Goldwyn against Howells Sales Co., Inc., involving “Vendetta” and “Mr. Barnes of New York.”

The circuit court by its opinion reversed the two injunctions obtained through the lower Federal Court on behalf of Goldwyn. The opinion would seem to convey that the mere fact that a motion picture producer has purchased the film rights to a piece of literary material does not of necessity permit him to bring suit charging infringement if another picture appears with a somewhat similar story. Attorneys for Howells Sales, maintain that the ruling makes it necessary for a producer to make legal arrangements with the owner of the copyright so that in the event a second picture appears—

(Co-continued on Page 6)

Valentino to Dance

Will Appear in Detroit on Sunday—Interesting Developments Possible

(Special to THE FILM DAILY)

Detroit—It is understood that Rudolph Valentino and his wife, Winifred Hudnut Valentino, will start a week’s dancing engagement at Karl Fischer’s “New Majestic,” a cabaret, beginning Sunday night.

While it was impossible to locate Valentino or his attorney, Arthur B. Field, yesterday, it is understood that the report is authentic.

When Famous Players was asked for a statement with regard to the report, it was stated that “there was no comment to be made.”

Those interested in the Valentino litigation, say some interesting developments may result from the engagement, in view of the injunction now operative against Valentino.

(Continued on Page 2)

Lasky Due Tomorrow

Jesse L. Lasky is due in New York from the coast tomorrow.

Rox Buys “The Fool”

The Fox offices are expected to shortly announce the purchase of the film rights to “The Fool.” The Selwyn office denied any deal had been closed yet.

Zukor Going With Kent

Adolph Zukor, as well as Sydney R. Kent, is selling for Europe on the Olympic. They plan to visit most of the European capitals, Clarence Bowden, former member of the Hoover Relief Commission will be the third member.

Acquires Control

Joseph M. Schenck Buys Majority Interest in United Studio—Mike Levee Remains

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck becomes principal owner of the United Studios by virtue of a deal closed yesterday.

The deal is said to involve $1,500,000. The property is said to be valued at $2,500,000. Mike C. Levee, president of the corporation, is associated with Schenck in acquiring the controlling interest. He will remain as president and general manager, while Schenck will become chairman of the board of directors.

Nick Schenck could not be reached for a statement yesterday. Felix Feist admitted he had heard of the report but had not received confirmation.

Sign Uniform Contract Today

At 2:30 this afternoon, officials of the T. O. C. C. and the M. P. T. O. of New York will meet in Will Hays’ office to affix their signatures to the uniform contract. The officers of the O’Reilly group together with their two up-state lawyers will be in town for the occasion.
Aschers Sell Stock
(Continued from Page 1)

praised on April 15, 1922, by Coats and Burell-Coeb of Chicago, were valued at $6,473,205.75 sound values after deducting $527,205.75 for depreciation. The consolidated balance sheet upon completion of the present financing places total assets at $8,320,102.5.

It is obvious,” reads the prospectus, “that those who participate in the present financing will share in the large profits resulting from a material expansion of the present chain and the merging of this corporation with other large chains into one great corporate.

Apparent referring to the Goldwyn
interest in the company, the prospectus says that “a group of the best banking, theater and motion picture brains in the United States” has invested $1,100,000 in the company.

The campaign is being conducted along dignified lines. Invitations are being issued according to number and by name only.

The business slump of 1922 hit the theatre world hard every other large string of theatres in the country. Since that time, it has understood the financial affairs of the company have taken a turn for the better and, at the moment, the finances are said to be in a favorable condition.

Berman to Detroit
Harry Berman of the F. B. O. leaves today for Detroit.

“Driven” at Criterion
“Driven” goes into the Criterion for two weeks beginning Feb. 11.

Valentino to Dance
(Continued from Page 1)

It is reported along Broadway that the Keats office were interested in securing Valentino to dance, but that it was decided in view of the impression, not to attempt to book him, although $6,000 a week was set at the figure for his services.

Hasn’t Signed Vaudeville Contract
(Special to THE FILM DAILY)

St. Louis—Fred L. Cornwell, owner of the Delmonte has received a telegram from Rudolph Valentino in which he denies signing a contract to appear in vaudeville. His wire read that if he could appear in theaters, he would appear first at the Delmonte, true to his promise.

Exhibitors Attend Beefsteak

The T. O. C. C. held a beefsteak dinner at Healy’s last night.

Newman in Town

Frank L. Newman, Kansas City, whose recently reported death has caused him much annoyance, is in town, accompanied by Milton Feld, general manager of his theaters.

Visitors

State right buyers in town yesterday included William D. Shapiro, Franklin Film of Boston and Tony Luchese, De Luxe Films, Philadelphia.

Pettijohn in St. Louis
(Special to THE FILM DAILY)

St. Louis—C. C. Pettijohn, general counsel of the Will Hays’ organization, addressed a gathering of the League of Women Voters on censorship while here.

Doubly Denied

William R. Fraser, secretary and general manager of the Harold Lloyd Corp., who is now in New York, has denied a denial of the statement that Lloyd has made releasing arrangements to take effect on the expiration of his contract with Pathé. Hal Roach also denied the report last week.
Facts and Figures!

Published by permission of Jacob Fabian
Associated First National Franchise holder and
operator of several fine theatres in New Jersey

On a full week’s tryout at the Garden Theatre, Paterson, N. J.,
taking some pictures played recently as a comparison

Beat “Lorna Doone” by $328.00
Beat “The Bond Boy” by 428.00
Beat “Rags to Riches” by 28.00

Opposition—“When Knighthood Was in Flower,” at The Regent, one block away,
and “Quincy Adams Sawyer” at a nearby house.

Mr. Fabian states:
“Usually on week stands in this theatre business drops on Thursdays and
Fridays. On ‘Mighty Lak a Rose’ business grew every day, Saturday be-
ing the biggest for eight months.

“We had stormy weather for practically the entire week. We increased our
advertising by $175, spending it in newspapers, and on 10,000 dodgers and
200 window cards.

“Our patrons enjoyed ‘Mighty Lak a Rose’ better than ‘When Knighthood
Was in Flower.’ The music, composed of ‘Old Time Melodies,’ as per First
National cue sheet on this picture, made a real hit. If the weather had been
fine and we had spent a little more money in advertising I think we would
have broken all records for the house.”

The above is a conservative, truthful statement and proof that

Edwin Carewe’s

MIGHTY LAK A ROSE

Is a Real Box Office Bet

A symphony of life in the high
and low places by Curtis Benton;
Directed by Edwin Carewe; Sol
Polito, cameraman; John D.
Schulte, Art Director; Philip
Masi, Assistant Director.

A First National Picture
EMILE COUÉ
The most talked-of man in the world
PERSONALLY
Appearing on the screen with his simple message
which has taken the country by storm.

"THE MESSAGE OF EMILE COUÉ"

His only authorized motion picture
BACKED BY MILLIONS OF DOLLARS' WORTH OF PUBLICITY
will soon be ready for release as an

Educational Pictures
SPECIAL

Everybody is reading about Coué
Everybody is waiting for this picture
It will be the Greatest Short Subject
Box Office Attraction ever offered

Produced by Motion Picture Arts, Inc.
Directed by John L. McCuicheon

“He has probably received more publicity of late than
the greatest of Cinema stars has ever had.”
—New York Morning Telegraph

“I'll wager this two-reeler will do more to support the
S. R. O. business than the feature photoplay (a five or six
reeler) which will be inserted on the same program.”
—W. Ward Mars in the Cleveland Plain Dealer

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
New York City, January 28th, 1928

Mr. E.W. Hammons
Free, Educational Film Exchanges
370 Seventh Avenue
New York City

My Dear Mr. Hammons:

When I learned, after my arrival in America, of the great extent and influence of your cinema, reaching millions of your people every day, I thought to myself that it would be most wonderful thing if the screen could one day be employed to help me spread the message I am trying to carry to all mankind.

It was not my desire or intention to consent to appear in any picture which would be based upon fiction, but when Mr. Elmore Leffingwell, who has directed my publicity, told me that you would be willing to take to the people a true-real educational picture, which would actually impart my message and explain my work, I was immediately impressed that it was my duty to take advantage of such an opportunity. I am aware of your extensive distribution facilities, and I thank you for the fine co-operation you have given in making arrangements to show the picture, "The Message of Emilie Coué", which I sincerely hope will entertain your millions of patrons while still benefiting them by showing how self-suggestion, through conscious auto-suggestion, can help every man, woman and child everywhere.

The proceeds of this motion picture, Mr. Hammons, will go to establish a free clinic, or more properly speaking, institution, near my home in Mormiac, France, where I have great difficulty now in handling the crowds that come to see me. It must be understood that not personally to be the beneficiary of whatever this picture earns; not one cent will come to me. The free institute so badly needed in my home town, will be accessible to millions of people, and if you are in a position to assist in making it possible, it ought to afford you much satisfaction.

Accept my sincere thanks, please, for the great kindness and consideration you have shown my message. You understand and seem to sympathize with me in what I am trying to do, and for the sake of the cause - the spreading of the message, I wish greatest success to the picture in which I appear, trying to explain from the screen to millions I cannot otherwise reach, just what I am explaining from the lecture platform wherever I go.

Sincerely yours,

[Signature]

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President
Copyright Rule
(Continued from Page 1)

with situations of this nature he can have redress through the courts, on a claim of infringement. The attorneys interpret the decision to mean that the mere copyrighting of a completed picture is not sufficient upon which to base an infringement suit, if the producer bringing the action has not been directly injured or. is not on the right or arranged with the owner of the copyright to assure him protection.

Some time ago David P. Howell purchased a German picture, “Vendetta,” starring Pola Negri. It was shown through the exclusive motion picture rights to “Mr. Barnes of New York” and even admitting that that story and “Vendetta” were alike, Goldwyn arranged to prevent an infringement because the company was not the copyright proprietor, but merely the licensee.

The attorneys claim that Howells were innocent parties in the transaction, and that they had purchased “Vendetta,” not so much for the story as for the drawing power of Pola Negri. Goldwyn, however, claimed that the company had a right to copyright the motion picture rights only, and for that reason could sue alleging an infringement. When the appeal was made by Howell’s, the injunction was vacated on the ground that Goldwyn did not own the copy- right, and for that reason could not sue under the copyright law.

Goldwyn then again revived the action, this time, making John F. Stephens, owner of the copyright of “Mr. Barnes of New York,” a party defendant, as a co-plaintiff in the action against Howells. The lower court granted a second injunction and again Howell’s appealed. In this action, Howell’s brought up practically the same points that came up in the first action and, in addition, maintained there was no cause for the suit on the ground that Stephens, as copyright proprietor, had assigned all damages that may accrue to him to Goldwyn.

On Tuesday the circuit court reversed the lower court and dismissed the entire case on the ground that Stephens was not suing as copyright proprietor, but had merely assigned his claim to Goldwyn, for the purpose of litigation, and also on the ground that Goldwyn was not the holder of the copyright.

Werner Gets Serial
(Special to THE FILM DAILY)

St. Louis—Sam Werner of United Film Exchange has secured the East Coast rights to Columbia’s “Hope Diamond Mystery” serial.

Enterprise will distribute “The World’s a Stage” in this territory.

See NEW YORK

(Continued from Page 1)

I don’t think theaters with these foreign names have got much appeal to me and I told him that and he agreed with me. I told him if he wanted to change the name to the Elite, which is the name of mine which I originated, that I wouldn’t go any more. Now about the Rivoli show. I think his orchestra is cheating on him, for I noticed that sometimes the drums wouldn’t play, and then the violinist would stop for a minute and then the trombone would stop for a few minutes. I didn’t want to say anything to him, because I didn’t like to see anyone lose his job. Personally I think New York is over- crowded at times, and is interested in a bedtime. I was overtaxed at Dandreff and took out two rows. That’s what I think about New York.

I have hit one or two posts here like what I got in front my theaters. There don’t seem to be anywhere for people who drive around, to hitch, while they see shows and a lot of good customers is lost.

Well I am leaving New York next Monday. I got enough good stories to last me two months. Before I go if any of the publicity men would like to give me the circular letters I get, I can take some time when I am down here and save them postage. I know they put them written two years ahead.

I hoped to meet Will Hays before I went away, but I guess he is pretty hard to get at. I got a lot of people all lined up with him if any trouble comes. I may go in to producing on my own hook. I got a good story.

I met Marcus Loew and he’s going to take me to some of his only thing locations at 59th and 86th streets. Well tell you after I get back. Also saw the Russian players at the Astor lobby and think they’re great.

Your’s Cleen.

DANNY.
Some Features

Of Uniform Contract Adopted Yesterday—Big Step Towards Business-Like Procedure

Probably the most business-like move made within the industry to bring about a better commercial relationship between buyer and seller, became effective yesterday when representatives of the T. O. C. C. signed with representatives of the various firms to bring into effect the existence of a uniform contract.

Because of its importance, the full text of the uniform contract will be found elsewhere in this issue.

The chief feature of this, according to well posted film men, is the adoption of the contract is "a step in the right direction." The contract is too long and undeniably could be improved," said one of the post producers yesterday, "but it is far better than anything we have ever had. During the next six months or year, there is every reason to believe that the men who framed this will get together and improve it. It shows we are getting somewhere in a business-like way."

(Continued on Page 3)

Brandt a Candidate

Billy Brandt, active worker of the T. O. C. C. and formerly president of that organization, said yesterday that he would be a candidate for the presidency in the forthcoming election to be held about the end of February. Brandt was president for several years and met his surprising defeat last Feb. at the hands of Wm. Landau. Since then Brandt's many friends have been urging him to become a candidate.

Release Of Arbuckle Comedies

(Special to THE FILM DAILY)

Hollywood—It is understood that no definite release has as yet been determined for the comedies being directed by Arbuckle for Real Comedies. It is said, however, that one of the leading distributors of short subjects in New York, will eventually secure this product, and that when the release is made, that Arbuckle may not appear in a very conspicuous manner at least for the present.

Uniform Contract

The complete text of the uniform contract will be found on pages 3 and 4, this issue.

Try to Reorganize

Efforts Under Way to Have C. C. Pictures Receivership Taken Out of the Courts

Efforts are understood to be under way to reorganize C. C. Pictures, Inc., on a basis satisfactory to all of the producers involved. The matter may be decided definitely by the end of next week.

It was reported yesterday that certain interests in the company allowed the business to continue on without precipitating matters by the receivership action, there would have been no necessity to go into the courts. It was also reported that appointment of the sequestration receiver, Nathaniel Corwin, may be contested by several of the creditors on the ground that he was a former employee of H. C. Cornelius.

The petition in bankruptcy was filed in Jersey City since C. C. Pictures is a New Jersey corporation.

Edeson in "Othello"

Charles C. Burr intends filming "So This is Othello" on the coast. Robert Edeson will be starred.

Business Good

English Theaters Playing to Satisfactory Returns—London Houses at Premium

By ERNEST W. FREEMAN
The Film Renter and M. P. R. News, London
(Special to THE FILM DAILY)

London—Generally speaking, business is very satisfactory with English houses. There is still another addition to the list of prominent west end theaters that have gone over to the cinema.

The Empire, in Leicester Square, has opened with Stuart Blackton's production "The Virgin Queen," which features Lady Diana Manners and Carlyle Blackwell. This will be succeeded by a two weeks' run by Norma Talmadge in "The Eternal Flame," which is booked for four weeks. "The Four Horsemen of the Apocalypse" finished a successful run at the Palace on the 31st, and was immediately followed by "The Prisoner of Zenda."

(Powers Returning to Coast

P. A. Powers, of F. B. O., leaves on Monday for the Coast.

"The Last Hour," an Edward Sloman production, distributed by C. C. Burr of Mastedon Films, Inc., has already been booked for first runs in thirty-two New England theaters. Those New England exhibitors are not at all sure how to pick the winners—Adv.

"The Treasure of the Sierra Madre," a Warner Bros. production, has opened with a good showing in the entire east.

(Continued on Page 2)
In the Courts
A default judgment for $1,980 has been filed in the City Court by the Ritchey Lithographing Corp., in a suit against the Herz Film Co., for posters furnished for "Shame."

Supreme Court Justice Giegerich has discontinued a suit of Ernest Quinan against the Renco Film Co., because the case has been settled.

An order has been filed in the Supreme Court discontinuing the suit of Kin Hubbard against Universal, brought in 1920, because the case has been settled.

A default judgment for $2,723 has been filed in the Supreme Court by Adam Kessel, against George F. Hummel on a note payable at 1476 Broadway.

In the suit of Houseman Comedies to recover for breach of a contract for "The Snitching Hour" from Chaplin Classics, Inc., successor to the Clark-Cornelius Corp., a default judgment for $19,035 has been filed in the Supreme Court.

Due in Tuesday
The Coogans will not arrive in town today as expected, but will get in from the coast on Tuesday.

Shurman in Milwaukee
Goldwyn has enlarged his Milwaukee branch. Sam Shurman has been named resident manager.

Goldburg on Coast
Los Angeles—Jesse J. Goldburg is here quietly what is to be the first of a series of productions to be distributed by Independent Picture Corp.

Rebuke Hays
The board of directors of the New York State Federation of Women's Clubs has passed a resolution asking Will H. Hays for permission to re-enter production.

Seeling and Brittain Here
Charles R. Seeling and Frank L. Brittain of Seeling-Brittain Prod. Los Angeles are in town arranging distribution on a new series of "Big Boy" Williams pictures. The present group is handled through Aywonn.

"Drivin' Fool" Finished
Los Angeles—"The Drivin' Fool" has been completed after two months of camera work all over the West. The picture is now being titled by Walter Anthony. Wally Van is featured.

Bedding in Philadelphia
Phila — Thomas Bedding, formerly one of the many film publications, has been appointed to an editorial position in the Chambers publishing house, some of whose publications are the Photographic Journal of America, the Camera, and the Bulletin of Photography.

Business Good
(Continued from Page 1)
It is doubtful if any picture has ever played to such phenomenal audiences as "The Four Horsemen," and it is now being taken off in the heyday of its success because Sir William Jury is under contract to show two more pictures at the Palace during his tenancy. "Robin Hood," at the London Pavilion, is playing to packed houses, and many other productions are being held up through being unable to secure a west end theater. "Climbing Mount Everest," and "Shackleton's Quest to the Pole," are also doing very well.

Goldman Resigns
(Special to THE FILM DAILY)
Kansas City, Mo.—E. L. Goldman has sent in his resignation as secretary of the Missouri M. P. T. O.

Roofs Must Be Kept Cleared
(Special to THE FILM DAILY)
Boston—The Police Department, has issued an order compelling all theater owners to keep their roofs clear of ice and snow.

Club Women for Censorship
About 2,000 women, members of the N. Y. City Federation of Women's Clubs of yesterday's protest resolutions condemning efforts to repeal the Estate Censorship law. The meeting was at the Hotel Astor.

Brooklyn Strand Adding Charity
A percentage of receipts from tickets sold by the Strand for the Brooklyn Home for the Aged to "Omar the Tentmaker" at the Brooklyn Strand, is being put into the benefit fund for the home.

WANTED
Stereoscopic Motion Picture Camera. Must have two lenses, 2½ inches apart. Spot Cash. Give full information first letter.
Box B-329 c/o Film Daily.

SIMPLEX TITLE SHOP
220 W. 42d St.
Announces the closing of a contract giving it exclusive sales rights on the FAMOUS STONE LIBRARY. Over two million feet of selected shots as far back as 1897, negative and positive, are now made available for your requirements.
Phone Bryant 0984-0985

Have Your Titles
Made the Right Way
Quality—Quantity
24 Hour Service
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NEGATIVE
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Incl. CARDS
15 CENTS PER FOOT
24 Hour Service if necessary
SIMPLEX TITLE SHOP
220 W. 42d Street
Bryant 0985
Coast Brevities

(Special to THE FILM DAILY)

Hollywood — Cecil Holland and mond Cannon, star and director entively have been loaned by Pro. Prod. to the Fred Caldwell for ighhood in Hollywood.

Ildred Harris is vacationing here t to continuing her Orpheum tour, broadore Roberts will start on a deville tour Feb. 11.

Wallace MacDonald has fully re- tered from a long siege of ill-

James Corrigan has replaced Matt aher in the cast of “April Show-

The Grey Terry, Cyril Chadwick anderuate Bennett are in the cast “Brass.”

Bud Mason will be the “stunt” man the Bob Horner production, “The right Hummer.”

Doris May has been signed to play principal role in “Tea With a Kick” Halperin Productions.

Evelyn Kenyon will write the stor- for the series to be produced by Woman’s Home Companion.

Work on Douglas MacLean’s latest, ong Up,” has been started. This Doug’s first independent.

Hobart Bosworth has finished the own of “The Silent Skipper,” I will soon start work on the pro-

Jimmy Adams, recently appearing in Educational comedies, has been ed by Julius Stern to co-direct, y and write for Century Comedies. Through Charles Walton, Alfred unt, Percy Carr, Charles Kent d Grace Grieswold have been signed appear in “The Ragged Edge,” to made by Distinctive, with Harmon eight directors.

H. E. GAUSMAN.
Complete Text of Uniform Contract

(Continued from Page 3)

Third: The Exhibitor shall pay to the Distributor the sum of six cents (6¢) for each full foot of any positive print therein destroyed or injured in any way in the interval between the delivery thereof to the Exhibitor and the return thereof to the Distributor; and Exhibitor hereby waives any right to such damages for such injury. Such payment, however, shall not transfer title to or any interest in such negatives; but if any suit be brought for the recovery of such damages, the Distributor shall have a lien on the negatives for the amount of such damages, which lien may be enforced by action against the Exhibitor.

Fourth: The Exhibitor agrees to exhibit said photographs only at the theatre above specified on the date or dates above set forth, or determined as hereinafter provided, and all other exhibition dates, if applicable, shall be within the time specified for the exhibition thereof by the Exhibitor, and will not refuse or permit the exhibition of any such photographs at any other time or place than those herein specified or determined as herein provided.

Fifth: The Distributor agrees to deliver a common carrier or other agent of the Federated Photoplays Producers,
"Driven"

The one picture they'll never want to forget!

Presented by CARL LAEMMLE with an extraordinary cast including

CHAS. MACK (COURTESY DW. GRIFFITH)
BURR MCINTOSH
ELINOR FAIR
GEO. BANCROFT
EMILY FITZROY

From the story as published in Cosmopolitan Magazine "Flower of the Flock" by Jay Geltzer

A CHAS. BRABIN Production

UNIVERSAL JEWEL
Straight as an arrow to its mark—

"I say, sir, one simply must lift Fairbanks and this Robin Hood out of the ordinary groove of even great pictures; one is forced to say of Fairbanks that he is a world artist who has given to mankind an immortal masterpiece." — A letter by Charles Austin to the New York Times.

Here’s What A. H. Blank, Owner of a Circuit of Theatres in Nebraska and Iowa, Has to Say—

“Douglas Fairbanks in Robin Hood,” one dollar top, closed biggest week in the history of Capitol Theatre, Davenport.

“Press and public proclaimed it greatest picture ever shown.

“Will play return engagement soon.

“Strand, Omaha, and Princess, Sioux City, opened Sunday to greatest business on theatre record.

“Robin Hood’ is surely some production.”

Released by

UNITED ARTISTS CORPORATION

MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D. W. GRIFFITH
Hiram Abrams, President

"DOUGLAS FAIRBANKS in ROBIN HOOD”

Directed by ALLAN DWAN
**News of the Week in Headlines**

**Monday**

Joseph M. Schenck reported after Rodolph Valentino to co-star him with Norma Talmadge in “Romeo and Juliet”

Abel Carlos reported interested in production plans of Woman’s Home Companion.

**Tuesday**

Joseph M. Schenck buys 20% interest in West Coast Theaters, Inc.

Uniform contract to become a reality on Friday.

Keith circuit may take over legitimate theaters for Sunday picture shows.

Educational abandons Graphic, made originally for special use of T. O. C. C.

**Wednesday**

Coast reports link Jensen and Von Herberg with West Coast Theaters, Inc., activities.

Roscoe Arbuckle never to appear before camera. Will direct comedies. The first now in work.

Samuel Goldwyn denies distribution on Fitzmaurice Prod. has been closed.

**Thursday**

Sidney R. Kent going abroad on a two months’ trip. Export and Import to establish English exchanges in conjunction with Kilmer’s Exclusives.

John L. Hunter buys interest in Canadian Releasing Corp.

Irving Thalberg to leave Universal for a vice-presidency in Louis B. Mayer Prod.

**Friday**

Rodolph Valentino to dance in Detroit. Interesting developments looked for.

Ascher Theater Corp. offering stock subscriptions of about $1,500,000.

Newspaper reports say Goldwyn-Hearst deal will be closed in a few days. No confirmation.

Joseph M. Schenck acquires controlling interest in United Studios, Hollywood.

New copyright ruling reverses two injunctions obtained by Goldwyn and favors Howells Sales Co.

**Saturday**

Representatives of the T. O. C. C. and the New York State M. P. T. O. met with representatives of the Hays organization in an effort to finally ratify the proposed uniform contract. It is expected that the contract will become effective almost immediately.

"Pardoning the bad is injuring the good." — Benjamin Franklin.
Here is One of the Best Pictures of the Year

John M. Stahl Prod.
"THE DANGEROUS AGE"

D.irector .......................... John M. Stahl
Author ............................ Frances Irene Reels
Scenario ............ J. G. Hawks and Bess Meredyth
CameraMan .......................... Jackson J. Rose

As A Whole........... A splendidly made picture that makes a fine audience attraction and should prove a popular choice

Story...... All well known facts but skilful treatment and judicious application make them completely interesting

Direction...... Puts this one over; so well done that trite story comes forth as first rate entertainment

Photography ................. Very good
Lightings................. Good; some unusual night effects
Players................. Lewis Stone gives a capital performance; Clo Madison, Edith Roberts and Ruth Clifford contribute to the picture's attractiveness

Exteriors ................ Not many
Interiors ......................... First rate
Detail .......................... Given good attention
Character of Story........... The why and wherefore of the unrest a man undergoes when he reaches "The Dangerous Age"

Length of Production ........ 7,204 feet

Here is one of the best pictures of the year. There isn't very much new about the theme, and there aren't any great thrills, but it is the kind of production that brings people back to the theater, and these are the sort of pictures that are very much needed indeed today.

"The Dangerous Age" is the sort of picture that picks up with each succeeding performance. It's the sort of thing that women "love"; that when they leave your house, they are going to talk about it a great deal, and this regardless of whether they are young and hope to get married, young and married, or wives whose husbands have reached the "dangerous age" somewhere in the early 40's. All are going to be very happy over this picture. Perhaps it may teach them a lesson, but certainly there is no preaching and it never slows up in interest.

John M. Stahl deserves all the credit for this one. He has taken a simple, somewhat hackneyed story and has made of it one of the pictures that will surely stand out during the year. Much of this is due to his expert knowledge of what constitutes the boring, uninteresting developments from day to day in the house hold of a woman to do family. Here the husband still has sentiment sufficient to be enthralled by the charm of an early spring night. And Lewis Stone as the husband, was never cast to better advantage. He is dainty. He dreams of romance, his wife patches his underwear. When Stone suggests she should go with him to New York and enjoy a second honeymoon, she informs him that the spring house cleaning must be done. Nothing was ever truer to life. Every man of forty knows it and so does every wife if she wishes to admit it.

Stone goes to New York alone, meets a girl young enough to be his daughter. He is carried off his feet, writes to his wife that he wants his freedom, only to discover the girl is engaged. Then comes a wild chase to recover the letter. His arrival on the day of his daughter's wedding, his anxiety to obtain the letter. His wife reads the letter, but dissembles, and the story ends with the wife awakened to the fact that a man wants to hold his wife as a sweetheart and not only as the caretaker of his home.

The production is excellent, the cast splendid, the story handled with true and unerring instinct. All in all, a mighty fine picture.

Arouse the Interest in Your Women Folk. This Should Be Enough

Box Office Analysis for the Exhibitor

Get back of this one hard. Give it a good start and it will take care of itself. Let your people know the general theme of the story. That is all important. Then your women folk are sure to be interested, and your business should build with every succeeding performance.

You can easily use teasers and catchlines because the title is easily applicable to this. Let them imagine what "The Dangerous Age" is, or it might be better to tell them what it is, and issue a warning to the wives of your community to see the picture for what good they can obtain from it.

You have the advantage of some excellent names including Lewis Stone, whose work in recent pictures has given him a splendid standing. And you have the name of John M. Stahl whose more recent productions have given him quite an important position as well. Some of your people may also remember Edith Roberts.

The title is attractive and will awaken curiosity. You can work with your club women on this and start a newspaper discussion based on the plot without difficulty.
Forget-Me-Not

with
GARETH HUGHES and BESSIE LOVE

as the two orphans who have won the heart of every film fan

The kind of picture that makes audiences cry and laugh... and cry for more.

Book it and make money
Book it again and make more money

A LOUIS BURSTON Production
Written by HENRY R. SYMONDS
Adapted by JOHN B. CLYMER
Directed by W. S. VAN DYKE
Photographed by ARTHUR L. TODD

Distributed by
Metro Pictures Corporation

Metro Imperial Pictures, Ltd. Exclusive Distributors throu-
ght Great Britain. Sir Wm. Jury, M.P. Director.
ABIG play... it ran 45 weeks on Broadway
ABIG star... Clara Kimball Young
ABIG picture... it's made box-offices portly
ABIG bet... and a sure-thing one

BOOK IT

CLARA KIMBALL YOUNG

in

ENTER MADAME

A HARRY CARSON PRODUCTION

Adapted by FRANK BERESFORD from the play by GILDA VARESI and DOLLY BYRNE
Owned and Copyrighted by the SAMUEL ZIERLER PHOTOSTYLE Corp.
Directed by WALLACE WORSLEY Photographed by L.WILLIAM O'CONNELL

Distributed except in New York and Northern New Jersey by METRO PICTURES CORPORATION
Fine, Wholesome Entertainment In Holt's First Comedy Feature

Jack Holt in
"NOBODY'S MONEY"
Paramount

DIRECTOR ..................... Wallace Worsley
AUTHOR ........................ William LeBaron
SCENARIO BY ..................... Beulah Marie Dix
CAMERAMAN ...................... Charles Schoenbaum
AS A WHOLE..... Very bright and amusing comedy number that makes sure-fire entertainment

STORY...... Fine, fast-moving vehicle provides first rate screen material and has been well handled
DIRECTION ...... Shows splendid comedy sense and keeps story going in bright humorous vein
PHOTOGRAPHY .................... Good
LIGHTINGS ......................... Good
STAR...... Equally pleasing and capable in comedy
SUPPORT ... Holt given fine support by Harry Depp who puts over many of the laughs; others Wanda Hawley, Walter McGrail, Robert Schable, Julia Faye

EXTERIORS  .................. All right; not many INTERIORS ....................... Appropriate

DETAIL ......................... Splendid titles

CHARACTER OF STORY .... A comedy complex with the usual incidents but laughs galore in them

LENGTH OF PRODUCTION ....... 5,584 feet

Jack Holt easily proves his versatility in putting over his first genuine comedy role in "Nobody's Money," Beulah Marie Dix's adaptation of William LeBaron's stage play. Irregardless of Holt's performance, his likeable personality and the fact that he shows what he can do as a comedian, there is real entertainment in "Nobody's Money." It is a sure-fire amusement and if they don't laugh, cheer up, and go out happy after seeing it, it won't be the picture's fault. It is in a happy vein all the way through and Director Worsley has shown keen comedy sense in his handling of the story. He always manages to get the most out of the situations and a lot of unimportant business, incidental to the plot, certainly rounds it out and provides many laughs that contribute to its success.

The development is smooth, swift and increases in interest as it goes along. It isn't the easiest thing in the world to sustain the interest evenly in this type of farce comedy but Worsley has succeeded in doing so to a surprising degree. There is nothing startlingly original in LeBaron's comedy scheme. In fact the idea has been worked out similarly in many previous pictures, though probably never to much better advantage than it has been done here. The hero, who has everybody at his mercy, turns out to be the man whose interests he is protecting. In this instance the denouement happens to be a genuine surprise and probably there won't be a great many who will figure out the ending before time.

Jack Holt is thoroughly pleasing and capable in the role of John Webster, erstwhile book agent. Holt, together with his "side-kick," Harry Depp, is the life of the picture. They get a lot of fun out of it and have no difficulty in making it register. The laughs are spontaneous and well distributed and there are no dull moments in the picture. It is good entertainment all the way. Wanda Hawley is Holt's leading woman. While she hasn't a great deal to do, they might have secured a better suited opposite for Holt.

Story: Two film-flamers are working a small town under the assumed name of Robert Douglas. A stranger, happening into town, is hired by the two to play the role of Douglas to help them out of a scrape. Complications pile on with the stranger holding the winning hand and ruling the lives of those who hired him. How he turns the tables on the two, swings the Governor's election the way he wants it, wins the candidate's daughter and then discloses his true identity, makes up a series of laughs in this amusing feature.

Make Your Promises and Let the Picture Do the Rest

Box Office Analysis for the Exhibitor

If you are looking for a good strong comedy number, get to this one at your first opportunity. They'll be well satisfied with Jack Holt's first comedy effort and you can rest assured it will amuse them unless there is something wrong with them. It won't be the picture's fault if it doesn't cheer them up.

Get the star's admirers interested in his latest picture. Promise them something different for him and you can make safe promises for his first appearance as a comedian. His is a personality that gets them. Let them know the picture is there with laughs. If they want humorous entertainment you can count on pleasing them. It is worth your best exploitation and the results should prove worth your effort.
Barthelmess at His Best in "Fury"

Richard Barthelmess in "FURY"
Inspiration Pictures—Assoc. First Nat'l Pict.

DIRECTOR .................. Henry King

AUTHOR .................... Edmund Goulding

SCENARIO BY ................ Edmund Goulding

CAMERAMAN .................. Roy Overbaugh

AS A WHOLE...... Ranks with "Tol'able David" as one of Barthelmess' best pictures

STORY...... Excellent vehicle with the sea and sailors for striking and beautiful atmosphere

DIRECTION...... Excellent; a few sequences held too long

PHOTOGRAPHY ................. Very good

LIGHTINGS .................. Excellent

PLAYERS...... Barthelmess as the gentle son of a sea captain embittered by disappointment, gives striking performance; Dorothy Gish delightful; Tyrone Power stands out, and Pat Hartigan fine as the "heavy"

EXTERIORS...... Striking shots of the sea and docks

INTERIORS............... Very few, but typical

DETAIL...... Well handled; some poetic titles out of place, particularly the final one

CHARACTER OF STORY...... Good for any house; especially appealing to women

LENGTH OF PRODUCTION........ 8,709 feet

Not since "Tol'able David" has Richard Barthelmess had such an opportunity, and not since this famous production of last year has he accomplished such excellent results as he does in "Fury." He is shown as a tender boyish charming figure, the son of the captain of a windjammer who, embittered by his wife's desertion, sees the world all wrong. Much of the action is laid aboard ship and the remainder in the saloons and boarding houses which line the docks of the great city. The environment of London and Glasgow is skillfully carried out, and Director King has lost no opportunity to convert "Boy" Leyton all the sympathy which Barthelmess usually obtains and which is given a highly colored background by the almost insane actions of his father, portrayed by Tyrone Power, and by the rough but natural happenings aboard ship.

The footage is somewhat lengthy, and cautious editing might be employed to advantage, particularly with reference to the extended sequence of the burial at sea, and some of the fights both aboard ship and in the saloon.

Dorothy Gish has an unusual opportunity to appear in one of the roles for which she is famous, and excepting that perhaps the characterization is overdone at times, her performance is very gratifying. She has a number of opportunities to do the "bits" which she does best, and she registers pathos exceedingly well when told by "Boy" that he cannot marry her until he has fulfilled the oath he has taken. She is heartbroken.

Too much cannot be said of the performance of Tyrone Power, as the captain, and Pat Hartigan gives an excellent performance as "Morgan," the heavy. Production values are high.

Story: How "Boy" Leyton avenges his father and kills the man who stole his mother, makes up this unusual drama. In the end "Boy" marries Minnie, a waif, and all ends well.

Here's Another "Tol'able David"

Box Office Analysis for the Exhibitor

Here is an unusual opportunity to "cash in" on Richard Barthelmess' latest, a story which seems to have been especially written for him by Edmund Goulding, who has performed a mighty fine job. Barthelmess seems to live the part of the quiet, lovable son of a rough sailor. You can tell your folks that this is the best thing Barthelmess has done since "Tol'able David," and that it ranks high in comparison with that popular production. You can also tell them that Henry King, who made "Tol'able David," directed Barthelmess in this, and that he has an unusually powerful cast including Dorothy Gish. Your fans will probably remember Dorothy for her excellent performance in "Orphans of the Storm" as well as other Griffith specials. And you can tell them that she has never had a better part than in this. Tyrone Power, a great actor, may not be particularly well known to picture fans, but tell them all you can about him and get them interested.

For the benefit of those who remember Barthelmess for his first big special, "Broken Blossoms," say that the background of "Fury" is laid in the Limehouse section of London.

The title can be played up advantageously.
Splendidly Handled Domestic Relations Theme Makes Good Entertainment

B. P. Schulberg presents
"POOR MEN'S WIVES"
Preferred Pictures—Al Lichtman

DIRECTOR ..................... Louis Gasnier
AUTHORS ......Agnes Christine Johnston and Frank Dazey
SCENARIO BY ......Agnes Christine Johnston and
Frank Dazey
CAMERAMAN ..................... Karl Struss
AS A WHOLE......An attractive box office picture
that contains elements of popular appeal; what
many audiences want

STORY......A familiar angle on the marriage question
though very well developed and quite inter-
esting

DIRECTION......Very good; handles material in
commendable fashion and development shows
originality and good judgment

PHOTOGRAPHY ........... Splendid
LIGHTINGS ................. Good

PLAYERS......Barbara La Marr much better in this
than in "Trifling Women"; David Butler, Betty
Francisco and Richard Tucker all well suited
and capable

EXTERIORS ................. Not many
INTERIORS...........In good keeping; some lavish
touches
DETAIL .................. Satisfactory

CHARACTER OF STORY......A contrast of the
lives of two girl chums, one who marries a
chauffeur and the other a millionaire

LENGTH OF PRODUCTION.....6,963 feet

"Poor Men's Wives" looks like a first rate box office
number, due largely to the splendid efforts of Gasnier,
who produced the picture. The story really contains
material with genuine audience appeal but it is decid-
elly the skilful treatment and careful handling accord-
ed it that makes it entertaining. And there are indi-
vidual touches and original twists that keep the theme
from resembling so many others dealing with this same
angle on the marriage question—wealth or happiness?

Contrast in this instance is especially interesting and
excellently worked out. You are first introduced to
the two girls, chums, who work in a dressmaking es-

tablishment. The one marries a rich rounder while
the other becomes the wife of a chauffeur. From this
point the story gathers interest and builds steadily
toward the climax. In fact the interest is so well sus-
tained that the spectator hardly realizes the picture
is as long as the seven reels the story consumes. And
it isn't often that this is the case.

The development is never obvious and the things
that you expect to happen do not occur. Each new

twist is a genuine surprise. The spectator naturally
assumes that the wife of the chauffeur will tire of her
semi-poverty and accept the attentions of the rich man
who drives her home in his automobile after running
her down. But she doesn't, and it is a clever sequence
of events that leads to her husband's suspicion and an

equally clever twist that brings about the happy end-
ing without beating around the bush into divorce
courts and the like.

Barbara La Marr, as the wife of the poor man, ap-
ppears to fine advantage in this and she does excellent
work. Her portrayal is real and convincing. Betty
Francisco is a splendid type and David Butler is a like-
able and thoroughly pleasing chauffeur. Richard
Tucker, as the millionaire rounder, and Zasu Pitts in

astron a fairly
An millionaire
chauffeur.
might
Laura,
decid-
n't
You
Agnes
times,
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Esch

"Trifling

Tucker,
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ACROSS THE CONTINENT

WARNER BROS.
Classics of the Screen
The value of Warner "Classics" does not rest entirely with the fine entertaining qualities of the pictures themselves. We also supply the means of presenting these pictures with the best possible box-office results.

Warner Bros. Coast to Coast Float, in touching all feasible points between Maine and California, is the national advertising sensation of the year. Its appeal to the public mind assures increased attendance at theatres showing Warner Bros. "Classics of the Screen."
Delightful Entertainment.

Gladys Walton in
"THE LOVE LETTER"
Universal

DIRECTOR ..................King Baggott
AUTHOR ..................Bradley King
SCENARIO BY .................Hugh Hoffman
CAMERAMAN ..................Victor Milner

AS A WHOLE........Bright, original entertainment with star at her best in role unusually well suited to her

STORY.......Interesting comedy drama with strong humorous situations and worth while dramatic moments

DIRECTION.......Very good; handles players and material to splendid advantage at all times

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

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

STAR.......The sort of role she does best; sure to please and her emotional bits in this the best she has ever done

SUPPORT.....George Cooper fine as "Red Mike"; Edward Hearn well suited hero; others Walter Whitman, Fontaine La Rue

EXTERIORS ..................Right atmosphere

INTERIORS ..................Appropriate

DETAIL ..................All right; titles very good

CHARACTER OF STORY.......Girl factory worker puts a note in overalls pocket and wins a country husband

LENGTH OF PRODUCTION ...............4,426 feet

"The Love Letter" is the best regular weekly release that Universal has turned out so far this year and it is the best Gladys Walton picture in some time. The picture is a splendid entertainment that contains an original story with a fine combination of comedy and drama, very well blended together and with more logic and plausibility than you usually find in this type of story. It has sure-fire audience appeal and its ability to satisfy a big majority is certain.

Gladys Walton at Her Best

It starts out with an absorbing premise that is quite out of the ordinary as far as romance is concerned. Among the girl factory workers who put mash notes in the overalls on which they work and which are sent to stores all over the country, is the heroine. You are given an idea of the answers the girls receive to their notes and among them comes one to Mary Ann McKee. This gets the story off to a fine start and King Baggott has succeeded in sustaining the same interest all the way through and building up a first rate suspense in the climax when it looks as though the girl's new found happiness is destined to be ruined by an acquaintance of her tenement days.

This last reel particularly, gives Gladys Walton a chance to again do an emotional bit. And it must be admitted that the star shows a decided improvement in this direction and the sequence in which she pretends to love another in order to save her husband's life is very well done. Also the scene in which she kisses her baby goodbye. The role of Mary Ann McKee is the sort that Miss Walton does best and she's going to please more than just her regular admirers by her work in this.

The story has a dash of meller which includes a good twist. The girl is taken on her first "job" by her crook friend, Red Mike. When the police rush into the store which is being robbed, the star gets into the show window and assumes the position of a dressed figure thus eluding the police. There are many other equally good touches that make the picture interesting and very good entertainment.

Story: When her friend Red Mike is sent to prison, Mary goes to the country to look up the fellow who answered her note. They are married and happy until Mike calls and threatens to shoot Mary's husband unless she goes away with him. How Mary prepares to obey to save her husband's life but Mike weakens and tells the truth, leaving Mary to enjoy her happiness, completes it.

You Can Count on Pleasing Them With This Comedy Drama

Box Office Analysis for the Exhibitor

Your folks will thoroughly enjoy this latest Gladys Walton picture and if they are at all partial to the star, make an extra fuss about the showing of her latest feature, "The Love Letter" because it is decidedly the best she has given them in some time. And they'll be delighted with her work as well as with the entire picture. It is a very pleasing entertainment.

If you have a mailing list you might start a letter campaign by writing to your patrons and signing the name "Mary Ann McKee," then following this up with the announcement of the picture to be shown at your theater. Play up the theme—the consequences of writing love letters and you can depend upon your flapper patrons being on hand. The comedy and drama are both well balanced and interesting.
English Production That Doesn't Get Far As Entertainment

"THE PAUPER MILLIONAIRE"
Playgoers—Associated Exhibitors
DIRECTOR .......................... Frank H. Crane
AUTHOR .......................... Austin Fryers
SCENARIO BY .......................... Elliot Stannard
CAMERAMAN .......................... Wm. Shenton
AS A WHOLE .......................... Slow-moving picture that is poorly constructed and doesn't stick to any one line of thought; an Eng'lish production

STORY .......................... Occasionally contains good incident but lacks strength of feature material
DIRECTION .......................... Ordinary for the most part; doesn't sustain interest satisfactorily

PHOTOGRAPHY .......................... Fair
LIGHTINGS .......................... Fair

PLAYERS .......................... C. M. Hallard does satisfactory work but hardly fits the part of a New York millionaire; Katherine Blair attractive but has too little to do

EXTERIORS .......................... Typical foggy London
INTERIORS .......................... Adequate

DETAIL .......................... Fair

CHARACTER OF STORY .......................... New York millionaire goes broke in London while looking up poor girl his son wants to marry

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

Associated Exhibitors’ latest Playgoers release is an English import that doesn't hit any high spots either in presentation or acting. It is quite an ordinary attraction and one that will hardly satisfy audiences here. At the outset the picture promises to be one of the familiar order in which a millionaire parent decides to prevent the marriage of his son to a poor girl and goes about it in the usual way—buying the girl off. But once the father lands in London on his errand the story takes an entirely different turn and the remainder of the feature consists of the hardships endured by the millionaire who goes broke in London and is unable to convince anyone that he is really the wealthy John Pye Smith.

In this respect the theme is not unlike one of our recent releases in which a rich westerner comes to New York and, not being able to get any ready cash, is forced to mingle with the poor, thereby learning the conditions of those less fortunate than himself. But there is no comparison in the way both themes have been handled. This one is by far inferior and has not been given the skilful treatment that would make it a satisfying picture. There is no humorous relief in this to fill out a plot that certainly needed some trimming to make it worthy of feature length.

There is insufficient situations and incident to give it much entertainment value and the director has not injected any particularly effective bits to round it out. Some of the atmosphere is quite realistic and interesting but there is nothing very outstanding. The exteriors offer some fairly good shots of London on one of its typical foggy days and, on the whole, the locations are first rate. Photography is about fair.

Of the players, C. M. Hallard, as the millionaire father, has the most to do and he does it well enough except that he is never convincing as a New Yorker. He looks just the English actor that he is. Katherine Blair is pretty and deserving of a more conspicuous part than she is given. The remainder of the cast is adequate.

Story: John Pye Smith, New York millionaire, goes to London to “buy off” Hilda, the pretty nurse, to whom his son is engaged. Through unusual circumstances Smith is left stranded and penniless in London. He is injured and nursed back to health by Hilda who is then welcomed into the family.

Build Up Your Program With Good Short Stuff If You Use It

Box Office Analysis for the Exhibitor

This does not look like a very sure thing if you know they want and demand good entertainments. In the first place the picture is obviously foreign and they have quite enough poor American features to put up with without your giving them some weak imports. But it is mostly a matter for your own judgment so it would be well to take a look at the picture yourself before you decide.

If you know they are not very critical and can build your surrounding program up with good short reels, it will help cover up the feature’s shortcomings. A good comedy, educational subject and the usual news weekly will make up for the other if you pick them with care. There are no names to use so it is up to the title and catchlines to let them know what you are offering.
Goldwyn Current and Coming Pictures

NOT only for the coming months are exhibitors assured of great Goldwyn Specials, but in addition to these February, March and April releases here's what you're going to get soon:

The Great and Only

**BEN HUR**

- **King Vidor's**
  production of one of New York's biggest dramatic hits

**THREE WISE FOOLS**

- **Marshall Neilan's**
  Tess of the D'Urbervilles
  With Blanche Sweet

- **Von Stroheim's**
  The Merry Widow
  Perhaps the greatest stage success of all time next to "Ben Hur"

- **Elinor Glyn's**
  Six Days
  A Picture of Passion and Perfume

- **Victor Seastrom**
  Europe's greatest director is now working on his first picture at the Goldwyn Studios

Everybody's Talking About "The Christian"
Good Production and Right Treatment Makes Familiar Material Interesting

Wm. B. Brush presents
"ONE MILLION IN JEWELS"
American Releasing Corp.

DIRECTOR ...................... J. P. McGowan
AUTHOR ....................... J. P. McGowan
SCENARIO BY ................. J. P. McGowan
CAMERAMAN ................... Wm. Tuers

AS A WHOLE......... Crook melodrama that offers fairly good excitement revolving around the old jewel smuggling business

STORY...... Will appeal to a certain crowd that likes the intricate type of plot that this contains

DIRECTION....... All right usually, although there is not enough suspense to cause any surprise in what happens

PHOTOGRAPHY ............... Very good

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

PLAYERS........ Helen Holmes foregoes her serial adventures to play the girl crook of this feature; J. P. McGowan a pleasing performer; Elinor Faire photographs poorly; others adequate

EXTERIORS .................. Some very attractive

INTERIORS ..................... Suitable

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

CHARACTER OF STORY...... Efforts of girl to smuggle in crown jewels despite efforts of man she loves to prevent her

LENGTH OF PRODUCTION..... 5,326 feet

It must have taken a lot of courage to decide on an unhappy ending for this picture and for that one outstanding bit of individuality the producers deserve considerable praise. It is quite a sensible and logical ending but it breaks all precedent for a picture of this type. Certainly no one in the audience will ever expect the heroine to die. Such an event never figures in this type of crook melodrama because they usually expect, and generally prefer, the sugar-coated happy ending no matter how unreal. After five reels of persuading on hero's part and the same extent of refusals on the heroine's side, you do imagine she'll eventually give up her crook associates and live happy ever after with her revenue officer-hero.

With this exception Wm. B. Brush's offering runs true to form with the usual intrigue connected with the effort of a crook hand to smuggle in certain crown jewels. Some very attractive and interesting locations greatly alleviate the triteness of the plot and the sequences occurring in and around Havana Harbor have sufficient pictorial appeal to make up for the weak material. Many of the scenes are aboard a private yacht or on the steamer, with the smuggling business made considerably more interesting through the surroundings in which it happens.

The plot consists of very much the same incidents with the jewels passing from hand to hand in a succession of mystery bits that fail to build up any very definite suspense for the climax. The incident of the candy box in which the girl crook attempts to get the gems in by placing them in the candies and giving the box to a steamer acquaintance, that suspicion may be averted, is a rather clever twist though never convincing. Some action occurs in the course of the story though there is nothing very conspicuous.

J. P. McGowan has a pleasing personality and they'll like his work as the revenue officer who realizes too late that the girl crook loves him. Helen Holmes has a rest from her serial thrillers as the girl. She also does good work and the remainder of the cast is well suited.

STORY: Helen Morgan is one of a band sent to smuggle in some crown jewels. They are shadowed by Burke, a revenue officer, secretly loved by Helen. Helen refuses to listen to Burke's plea to give up the game but he does not realize, until she is killed in an attempt to save his (Burke's) life that Helen really loved him.

Has Angles That Can Be Exploited to Bring Them In

Box Office Analysis for the Exhibitor

This is first rate material for certain audiences. They like this type of crook melodrama with the jewel smuggling plot. It is more or less of the regulation formula but there are other interesting angles, such as pictorial appeal, and pleasing players, that make it a better attraction than it might otherwise have made. If you know your folks like this sort of entertainment, you have sufficient to talk about to get them interested. Helen Holmes is well known and where she has gained a following for her dare-devil stunts in serials, you will certainly attract them with her name. Tell them she plays the part of a girl crook who smuggles crown jewels into the country. Catchlines will give a further idea of the story. J. P. McGowan has made some pictures previous to this. You might also get them interested in him.
MAURICE

"WHILE

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featuring LON CHANEY

a BOX-OFFICE TITLE and

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BOOKED OVER THE U. B. O. CIRCUIT

TOURNEUR'S PARIS STEPS,"
and JACK GILBERT

THREE BIG BOX-OFFICE NAMES!

HODKINSON PICTURE
A Typical DeMille Entertainment With the Usual Atmosphere

William DeMille Prod.
"THE WORLD'S APPLAUSE"
Paramount

DIRECTOR .................. William DeMille
AUTHOR ..................... Clara Beranger
SCENARIO BY ................ Clara Beranger
CAMERAMAN .................. L. Guy Willy

AS A WHOLE......Consists of situations and atmosphere intended to provide visual appeal but that is as far as it gets

STORY......Artificial and quite theatrical; flavored with sensational bits that will make it popular with a certain crowd

DIRECTION......Very good as far as production goes and usually handles story with good judgment but ending is too long arriving

PHOTOGRAPHY ............... Excellent
LIGHTINGS ................... Good

PLAYERS......Lewis Stone and Bebe Daniels featured with Stone doing his usual good work and Miss Daniels a suitable but not beautiful Corinne d'Alys; others Kathryn Williams and Adolphe Menjou

EXTERIORS .................... Few
INTERIORS .................... Many elaborate settings

CHARACTER OF STORY......Star seeking publicity is cause of man's death at the hands of his jealous wife

LENGTH OF PRODUCTION ........ 6,526 feet

Probably because there is a moral to it the unpleasant bits in "The World's Applause" will have to be excused but it does seem unfortunate that they have to wade so deeply into scandal and sensation providing incidents in general, to get to it. Before you finally learn the lesson of this film—that success is not measured by the amount of prominence you attain—you are treated to some mighty intimate scenes in which a popular stage favorite is the sensuous, central figure. She is very deliberately sought by a famous portrait artist, a married man, who plans his seduction in elaborate style. Of course he has a studio establishment which figures prominently in his scheme and the very innocent young moth runs headlong into the flame heedless of the warning of her manager, who really loves her. The aggravating thing about these petty publicity seekers is that you are expected to accept their sugar-wouldn't-melt-in-their-mouth attitude for the real thing.

But this Corinne d'Alys spoils it all, or the title writer does it for her, when she admits that her would-be lover will give her everything but "a narrow gold band." The titles, incidentally, are very bad. There is one in which the true lover warns the girl that the artist wants her to pose for him so that "he can see more of her." The titles are quite off color in many similar instances. This one particularly seemed to strike the Rivoli audience as a thoroughly fine humorous touch.

William DeMille is following closely in the footsteps of his brother, Cecil, when it comes to making pictures with plenty of pictorial appeal and colorful atmosphere. In this respect the picture is interesting and should satisfy. From a story angle, it is all a matter of taste. Where they like this theatrical, sensational stuff, it is all very nice but where they want clean, wholesome stories, it may be different.

Bebe Daniels handles the role of Corinne adequately but she never gives the impression of being sufficiently beautiful to have "The World's Applause." Lewis Stone is always capable but deserves a more sensible role. The cast, on the whole, is suitable.

Story: John Elliot's new star, Corinne d'Alys, is swept off her feet by sudden success. She accepts the attentions of Townsend, an artist, the husband of Elliot's sister, who paints her portrait. Townsend is accidentally killed by his jealous wife and Elliot is arrested. His sister, realizing Elliot loves Corinne, commits suicide, leaving a confession which clears Elliot and cures Corinne of her craving for publicity.

Can Be Exploited Easily—Be Careful of Your Family Trade

Box Office Analysis for the Exhibitor

Undoubtedly there are exhibitors who will want to get this one because it will appeal to their particular clientele and there are a good many people who will be thoroughly well satisfied with the picture because it contains the sort of atmosphere and situations that they like best. Stories of theatrical life always appeal to a big majority and this one should prove no exception to the rule.

Nevertheless "The World's Applause" is hardly suited to a family clientele and while there are no flagrant offensive bits, there are several very definite suggestions that will make it unsuitable to such an audience. It has plenty of exploitation angles to be taken advantage of by exhibitors who want to play it and get their people interested.
John Gilbert Has Good Vehicle in George Barr McCutcheon Story

John Gilbert in
"TRUXTON KING"

Fox

DIRECTOR .................... Jerome Storm
AUTHOR .................... George Barr McCutcheon
SCENARIO BY ............. Paul Schofield
CAMERAMAN ................ Not credited
AS A WHOLE......A big improvement over Gilbert's recent pictures; has a chance to really do something in this
STORY......One of McCutcheon's popular Graustark stories that makes satisfactory screen material
DIRECTION......Good; supplies splendid pictorial values and tells story very well; comedy touches are weak
PHOTOGRAPHY ............. All right
LIGHTINGS .................... Good
STAR......Makes good use of the opportunities given him
SUPPORT...Mickey Moore a pleasing young prince and Ruth Clifford quite attractive; others Frank Leigh, Otis Harland, Winifred Bryson and Richard Wayne
EXTERIORS ................. Appropriate
INTERIORS................. One or two elaborate sets
DETAIL ....................... Ample
CHARACTER OF STORY......American held as spy in Graustark, saves life of the prince and wins the hand of his aunt
LENGTH OF PRODUCTION ......5,613 feet

"Truxton King," one of George Barr McCutcheon’s Graustark stories, provides a much better vehicle for John Gilbert than any of his recent releases and the picture, as a whole, is entertaining and quite worthy of consideration. Although the idea isn’t essentially original, since these comic opera themes have made frequent appearances on the screen of late, still Jerome Storm has handled it nicely and the result is satisfying.

The plot is very much like its predecessors with the opposing faction of a mythical kingdom planning the downfall of the party in power and like “The Dictator,” there is a Yankee hero who spoils all the plans of the enemy, fights off a small army by himself and receives the usual reward—the hand of the heroine. All the elements popular with this type of story are to be found in “Truxton King” and besides the intrigue and plotting of the enemy, the adventures of the Yankee hero and the customary romantic angle, there is a comedy bit now and then that aims to provide a humorous strain. It is in this respect that the feature is weakest.

The comedy business is provided solely by a corpulent player representing a tourist guide, who tries hard to furnish some laughs, but they usually miss fire. Incidentally it looks very suspicious—the introduction of this guide who is one of Cook’s men with his cap displayed throughout the picture with the band reading Cook’s Guide. Fox seems to be going in heavy for this advertising in his pictures of recent release and it is more than likely that exhibitors will soon start to kick about it. If the advertising isn’t intentional, there is no good reason for the publicity that Cook is given.

Storm has given the story a good production and the encounter between the two factions has been well staged. The shots were taken at night with searchlights providing splendid lighting effects. They shoot some of the scenes of the approaching troops from a ditch. There’s a good thrill in this. John Gilbert finally has something more suited to his ability and the supporting cast is good.

Story: Truxton King, an American, is suspected of being a spy by the guardians of young Prince Robin. They find later that he is his friend when he saves the life of Robin in an attack brought by the opposing faction. How King saves the day and wins Robin’s Aunt Lorraine, completes the story.

Has Satisfying Qualities and Should Appeal to Them

Box Office Analysis for the Exhibitor

A good many audiences will be pleased with "Truxton King" because it contains a suitable variety of entertaining elements that will make it an appealing number. For John Gilbert’s admirers let them know that this is the best picture of all his recent releases and in case they have been disappointed in the past this will help to reestablish him.

If you know they happen to like these comic opera entertainments, on the plan of the recent Wallace Reid picture, "The Dictator," you can count on satisfying them with "Truxton King." Use George Barr McCutcheon’s name with the title because if they have read his Graustark novels they’ll want to see this picture. Let them know that Ruth Clifford is the star’s leading woman and that young Mickey Moore has a prominent part.
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The Trail of the Axe (Dustin Farnum) ........................................... 4,428 10-1-22
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Mildred ......................................................................................... 6,000
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Till We Meet Again (Mac Marsh) ................................................... 6,000 10-29-22
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Playgoers Pictures, Inc.
Face to Face .................................................................................... 4,587 10-1-22
The Man She Brought Back .......................................................... 4,792 10-8-22

FAMOUS PLAYERS-LASKY CORP.
Dec. 4 Ebb Tide (Geo. Melford) ......................................................... 7,336 11-26-22
11 Outcast (Elsie Ferguson) .......................................................... 7,390 12-10-22
18 Singed Wings (Stanlows Prod.) ................................................. 7,788
20 Back Home and Broke (Thos. Meighan) .................................... 7,841 12-31-22
25 Daughter of Luxury (Agnes Ayres) .......................................... 4,538 12-10-22
Jan. 1 Kick In (Fitmaneour Prod.) .................................................. 7,074 12-24-22
8 Thirty Days (Wallace Reid) ........................................................ 4,990 12-17-22
15 The Enemies of Women (Cos太后opisitan) ............................. 9,242 12-24-22
22 Making a Man (Jack Holt) ........................................................ 5,594 9-24-22
22 Missing Millions (Alice Brady) ................................................. 5,870 12-24-22
29 The World's Applause (Win, DeMille) ....................................... 6,000
Feb. 5 When Knighthood Was in Flower (M. Davies) 10,880 9-17-22
5 Dark Secrets (Dorothy Dalton) ................................................... 5,870 12-22-22
12 My American Wife (Gloria Swanson) ...................................... 6,086 7-7-23
19 Adam's Rib (Cecil DeMille) ....................................................... 5,716 1-21-23
26 Drums of Fate (Mary Miles Minter) .......................................... 5,716 1-21-23
26 Nobody's Money (Jack Holt) .................................................... 5,716
FOX FILM CORP.
Tom Mix Series
Tom Mix in Arizaia ...................................................................... 4,400
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William Farnum
Without Compromise ................................................................ 5,173 11-12-22
Dustin Farnum
While Justice Waits ................................................................. 4,762 11-26-22
Who Paid ...................................................................................... 4,859 12-24-22
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Boss of Camp 4 ........................................................................... 4,233 11-19-22
The Footlight Ranger ................................................................. 4,749 1-23-23
John Gilbert
Calver's Valley ............................................................................ 4,416 9-8-22
The Love Gambler ................................................................. 4,682 11-5-22
A California Romance ............................................................... 5,892 12-10-22
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The Village Blacksmith ............................................................. 7,000 11-12-22
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Skin Deep (Thos. H. Ince) ............................................................ 6,303 10-8-22
The Bond Boy (Richard Barthelmess) ........................................... 6,302 8-15-22
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The Pilgrim (Chas. Chaplin) ........................................................ 4,100 11-19-22
White Shoulders (Katherine MacDonald) ................................... 5,966 11-26-22
Omar Ite Terttaker (Guy Bates Post) ............................................ 8,000 12-3-22
Minnie (Nellam Prod ) ................................................................. 6,696 12-3-22
Lonna Boone ................................................................. 6,209 12-10-22
The Hottemoet ................................................................. 2,913 12-17-22
Money, Money, Money (Katherine MacDonald) ......................

GOLDYWN PICTURES
Brothers Under the Skin .............................................................. 4,993 11-19-22
Hungry Hearts ............................................................................. 6,517 12-3-22
A Blind Bargain ............................................................................ 4,500 12-10-22
Broken Chains ............................................................................. 6,190 12-17-22
The Strangers' Banquet (Marshall Neilan) .............................. 6,153 1-7-23
Gimme (Imper Hughes) ................................................................. 5,769 1-21-23

D. W. GRIFFITH, INC.
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C. S. Clancy Prod.
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Rex Ingram Prod.
Trifling Women ........................................................................... 9,000 10-8-22
Hollandia Film Corp.
Bulldog Drummond ..................................................................... 5,000 11-26-22
Producers Security
The Kingdom Within ................................................................... 6,063 12-24-22

METRO PICTURES CORP.
June Madness (Viola Dana) ........................................................... 6,000 10-1-22
Youth to Youth (Ulion Dove) ....................................................... 6,603 10-29-22
The Forgotten Law ..................................................................... 6,000 10-22-22
Kester Mordame (Clara Kimball Young) ..................................... 11-5-22
Love in the Dark (Viola Dana) ..................................................... 6,000 11-19-22
The Toll of the Sea ...................................................................... 4,600 12-3-22
Quincy Adams Sawyer ............................................................... 7,800 12-3-22
Peg O My Heart (Lauretta Taylor) ............................................. 6,000 12-17-22
Hearts Aflame ............................................................................. 8,100 12-24-22
All the Brothers Were Valiant ................................................... 6,265 1-17-23
Crimson and Romance (Viola Dana) ........................................... 6,000
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Trifling Women ........................................................................... 9,000 10-8-22

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If I Were Queen (Ethel Clayton) ................................................. 5,915 10-22-22
The Broadway Madonna (Dorothy Revier) ............................... 6,000 11-19-22
Good Men and True (Harry Carey) ............................................ 5,400 11-12-22
Thelma (Jane Novak) ................................................................. 6,497 11-26-22
When Love Comes ....................................................................... 4,800 12-10-22
Capt. Fly By-Night .................................................................... 6,000 12-24-22
The Third Alarm ............................................................................ 6,737 1-14-23
Canyon of the Fools (Harry Carey) ............................................ 6,000
<table>
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<th>Release Date</th>
<th>Footage</th>
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**FIRST NATIONAL EXHIBITORS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Length</th>
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<tbody>
<tr>
<td>Charles Chaplin (2 and 3 reels)</td>
<td>Asheville Trolley (2 reels)</td>
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<tr>
<td>Henry Lehrman Comedies (2 reels)</td>
<td>Buster Keaton Comedies (2 reels)</td>
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**FOX FILM CORPORATION**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
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<tbody>
<tr>
<td>Sunshine Comedies (2 reels)</td>
<td>Clyde Cook Comedies (2 reels)</td>
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<tr>
<td>Mutt and Jeff Animated Cartoons (1 reel)</td>
<td>Fox News (Twice a Week)</td>
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</tr>
<tr>
<td>Serials: Bride 13 (15 episodes), Fantomas (20 episodes).</td>
<td>Educational Entertainments (1 a week)</td>
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<tr>
<td>Educational Entertainments (1 a week)</td>
<td>Educational Entertainments (1 a week)</td>
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**GOLDwyn Pictures**

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<thead>
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<th>Type</th>
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<tbody>
<tr>
<td>Capitol Comedies (2 reels)</td>
<td>Edgar Comedies (2 reels)</td>
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</tr>
<tr>
<td>Goldwyn-Bray Comedies (1 reel)</td>
<td>Goldwyn-Bray Photographs (1 reel)</td>
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<tr>
<td>Sport Review (1 reel)</td>
<td>W. W. HODKINSON CORP.</td>
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<tr>
<td>The Beggar Maid (Mary Astor) (2 reels)</td>
<td>The Hashful Suitor (2 reels)</td>
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<tr>
<td>The Young Painter (Mary Astor)</td>
<td>Hope (Mary Astor)</td>
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<tr>
<td>Charles Urban's Movie Chats</td>
<td>Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel)</td>
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<tr>
<td>The Four Seasons (4 reels)</td>
<td>PATHE EXCHANGE, INC.</td>
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<tr>
<td>The Timber Queen (Serial)</td>
<td>Roach 1 reel comedies</td>
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</tr>
<tr>
<td>Aesop Fables, 2/3 reel cartoons</td>
<td>Harold Lloyd re-issues</td>
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<tr>
<td>Pathe Playlets, 3 reel re-issues</td>
<td>Pathe Review, 1 reel educational</td>
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<tr>
<td>Pathe News, twice a week</td>
<td>Topics of the Day, 1/3 reel</td>
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<tr>
<td>Topics of the Day—1 a week</td>
<td>Range Rider Series—2 reel western</td>
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**LEWIS J. SELZNICK ENTERPRISES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>Herbert Kaufman Masterpieces</td>
<td>William J. Flynn Series (Detective Series, 2 reels)</td>
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</tr>
<tr>
<td>Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).</td>
<td>UNIVERSAL FILM MFG. CO.</td>
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</tr>
<tr>
<td>Century Comedies (2 reels)</td>
<td>Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)</td>
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</tr>
<tr>
<td>Serials: The flaming lips, 18 episodes; The Vanishing, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), 18 episodes; The Diamond Queen (Eileen Sedgwick) — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), 18 episodes; Terror Trail, 18 episodes.</td>
<td>Star Comedies (1 reel)</td>
<td></td>
</tr>
<tr>
<td>Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)</td>
<td>Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher),</td>
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**SHORT REEL RELEASES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>Mack Sennett Comedies (2 reels)</td>
<td>Ben Turpin Comedies (2 reels)</td>
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**EDUCATIONAL FILM CORP. OF AMERICA**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Length</th>
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</thead>
<tbody>
<tr>
<td>Selig-Pork—Photoplays (2 reels)</td>
<td>Mermaid Comedies (2 reels)</td>
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<tr>
<td>Chester Comedies (2 reels)</td>
<td>Tuchy Comedies (2 reels)</td>
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<tr>
<td>Christie Comedies (1 reel)</td>
<td>Vanity Comedies (1 reel)</td>
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<tr>
<td>Gavery Comedies (2 reels)</td>
<td>Educational Specialists: The Race of the Age (Man o' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks 'Em Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.</td>
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<tr>
<td>Bruce Scenic Beauty (1 reel)</td>
<td>Chester Outings (1 reel)</td>
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<tr>
<td>Sketchographs (1 reel)</td>
<td>Punch Comedies (2 reels)</td>
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<tr>
<td>Campbell Comedies (2 reels)</td>
<td>Choral Films (saw speed)</td>
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<tr>
<td>Lyman How's Hodge Podge (1 reel)</td>
<td>Cameo Comedies (1 reel)</td>
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<tr>
<td>Tony Berg (Almanac (1 reel)</td>
<td>Hamilton Comedies (2 reels)</td>
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<tr>
<td>Earl Hurd, Comedies (1 reel)</td>
<td>FAMOUS PLAYERS-LASKY</td>
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<tr>
<td>Paramount-Burton Holmes Travel Pictures (1 reel):</td>
<td>Paramout-Burton Garden Adventure Scenic (1 reel)</td>
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<tr>
<td>Paramount-De Havayn Comedies (2 reels)</td>
<td>Paramount-Mack Sennett Comedies (2 reels)</td>
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<tr>
<td>Paramount Magazine (1 reel): Pictaory and Cartoons (weekly).</td>
<td>Paramount-Poor Nature Pictures (1 reel)</td>
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<tr>
<td>Paramount-Vandenbergh Series (1 reel)</td>
<td>FAMOUS PLAYERS-LASKY</td>
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**VITAPHRAG**

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**KINETOP CO. OF AMERICA**

(Released through National Exchange)

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<thead>
<tr>
<th>Name</th>
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**NATIONAL EXCHANGES, INC.**

<table>
<thead>
<tr>
<th>Name</th>
<th>Type</th>
<th>Length</th>
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<tbody>
<tr>
<td>Serial: The Great Reward (Francis Ford and Ella Hall).</td>
<td>Comedies: King Cole Comedies (Bobby Burns). Kineto Review (Chas. Urban) (1 reel), issued weekly.</td>
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**PRIZMA, INCORPORATED**

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<th>Name</th>
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<tr>
<td></td>
<td>26 Short Subject Color Pictures</td>
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<tr>
<td>&quot;Heidi of the Alps&quot; (2 reels)</td>
<td>&quot;Ball, the Unknown&quot; (1 reel): Short Real Music Film Product</td>
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### INDEPENDENT FEATURES

<table>
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<tr>
<th>Release Date</th>
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<tr>
<td><strong>ARROW FILM CORP.</strong></td>
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<tr>
<td>Peaceful Peters (Wm. Fairbanks)</td>
<td>5,000</td>
<td>10-29-22</td>
</tr>
<tr>
<td>Another Man’s Boots (Francis Ford)</td>
<td>5,000</td>
<td>11-5-22</td>
</tr>
<tr>
<td>Unconquered (Maciste)</td>
<td>6,500</td>
<td>11-5-22</td>
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<tr>
<td><strong>L. LAWRENCE WEBER &amp; BOBBY NORTH</strong></td>
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<tr>
<td>Notoriety</td>
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<td><strong>AYWON FILM CO.</strong></td>
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<tr>
<td>Thundering Hoofs (Peggy O’Day)</td>
<td>5,000</td>
<td>10-15-22</td>
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<tr>
<td>Another Man’s Boots (Francis Ford)</td>
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<td>10-15-22</td>
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<tr>
<td><strong>B. B. PRODUCTIONS</strong></td>
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<tr>
<td>The Darling of the Rich (Betty Blythe)</td>
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<td><strong>C. B. C FILM SALES CORP.</strong></td>
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<tr>
<td>Only a Shop Girl</td>
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<td><strong>DEPENDABLE SALES CORP.</strong></td>
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<tr>
<td>Driven (Chas. Brabin Prod.)</td>
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<td><strong>GENIUS FILMS, INC.</strong></td>
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<td>Women Men Marry</td>
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<td><strong>PHIL GOLDSTONE</strong></td>
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<td>Deserted at the Altar</td>
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<td>Wildcat Jordan (Richard Talmadge)</td>
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<td><strong>HOWELLS SALES CO.</strong></td>
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<tr>
<td>Her Royal Love</td>
<td>Sold For a Million</td>
<td>10-29-22</td>
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<tr>
<td>Count Caiostron</td>
<td>A Daughter of Eve</td>
<td>10-29-22</td>
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<tr>
<td><strong>INDEPENDENT PICTURES CORP.</strong></td>
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<tr>
<td>The Devil’s Partner</td>
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<td>1-14-23</td>
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<td>The Valley of Lost Youth</td>
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<td>Flames of Passion</td>
<td>5,000</td>
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<tr>
<td>The Power Divine</td>
<td>5,000</td>
<td>1-14-23</td>
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<tr>
<td>The Way of the Transgressor</td>
<td>5,000</td>
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<td>A Child of the Gods</td>
<td>5,000</td>
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<td>The Mine Looter</td>
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<td><strong>LEE &amp; BRADFORD</strong></td>
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<td>The Unconquered Woman (Ruthie de Remer)</td>
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<td>Flesh and Spirit (Belle Bennett)</td>
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<tr>
<td>Sally</td>
<td>Circus Heroes</td>
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<tr>
<td>Branded (Josephine Earle)</td>
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<tr>
<td>Serving Two Masters (Josephine Earle)</td>
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<tr>
<td>The Way of a Man (Josephine Earle)</td>
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<td>Cloudburst (All Star)</td>
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<td><strong>MASTER PICTURES</strong></td>
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<td>Secrets of Paris</td>
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<td><strong>MASTODON FILMS INC.</strong></td>
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<td>Sure Fire Flat</td>
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<tr>
<td>The Last Hour (Edw. Sloan)</td>
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<td><strong>PRINCIPAL PICTURES</strong></td>
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<tr>
<td>Environment</td>
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<tr>
<td><strong>PRODUCERS SECURITY CORP.</strong></td>
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<tr>
<td>Square Plum (Maryn Arbuckle)</td>
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<td>12-24-22</td>
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<tr>
<td>The Soul of Man</td>
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<tr>
<td>Welcome to Our City (Maryn Arbuckle)</td>
<td>5,000</td>
<td>12-24-22</td>
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<tr>
<td>Mr. Bingo</td>
<td>5,000</td>
<td>12-24-22</td>
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<tr>
<td>Mr. Potter of Texas</td>
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<td>12-24-22</td>
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<tr>
<td>Trail of the Law</td>
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<td>12-24-22</td>
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<td>The Country Flapper (Dorothy Gish)</td>
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<td>12-24-22</td>
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<td>The Wolf’s Fangs (Wilfred Lytell)</td>
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<tr>
<td>To the Night (All-Star)</td>
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<tr>
<td>The Better Man Wins (Pete Morrison)</td>
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<tr>
<td><strong>WM. STEINER</strong></td>
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<td>Table Top Ranch</td>
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<tr>
<td><strong>TRI-PICTURES CO.</strong></td>
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<tr>
<td>Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
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<td>12-22-22</td>
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<tr>
<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
<td>5,000</td>
<td>12-22-22</td>
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<tr>
<td>Dazzling Miss Davidson (Marjorie Rambeau)</td>
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<td>12-22-22</td>
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<tr>
<td>How a Woman Loves (Marjorie Rambeau)</td>
<td>5,000</td>
<td>12-22-22</td>
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<tr>
<td>She Paid (Marjorie Rambeau)</td>
<td>5,000</td>
<td>12-22-22</td>
</tr>
<tr>
<td>Mrs. Bellame (Nance O’Neill)</td>
<td>5,000</td>
<td>12-22-22</td>
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<tr>
<td><strong>UNITY PICTURES</strong></td>
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<tr>
<td>Why Do Men Marry</td>
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<td>9-17-22</td>
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<tr>
<td><strong>WILLIAMSON PROD.</strong></td>
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<tr>
<td>Wonder of the Sea</td>
<td>4,300</td>
<td>10-29-22</td>
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**Short Stuff**

“The Oregon Trail”—Universal

Type of production..................... Historical serial in 15 chapters

This is the third of Universal’s historical serials dealing with the settling of the United States. The first, “Winners of the West,” dealt with the Santa Fe Trail and the settling of California; the second, “In the Days of Buffalo Bill,” dealt with the Overland Trail and this, “The Oregon Trail” deals with the settling and winning of the Oregon territory for the United States. The same star and director appear in this serial as in the preceding two; Art Accord and Edward Laemmle, respectively. The story and scenario have been written, from American history, by Robert Dillon with the assistance of historical societies. The first two chapters reviewed this week are extremely interesting, from a historical angle as well as being filled with incidents of exciting nature.

Louise Lorraine is seen in the leading feminine role as the daughter of Velasquez, the first white man to settle in the Oregon territory. She shows dramatic ability. The supporting cast includes Duke R. Lee, Ruth Royce, Jim Corey, Sidney De Grey, Bart Law, Grace Moclean and Dick Carter. Also should be mentioned the work of a wonderful collie dog, referred to as Rex Accord.

There should be a wonderful opportunity to tie-up with schools in this one and the press book issued by Universal should help you a great deal. History is easily assimilated in picture form and special school children’s matinees should go over well.

“Just a Little Late Club”—Better Day Pict.—Second Nat’l Pictures

Type of production.....................1 reel Bruce Barton Editorial

“Just a Little Late Club” is decidedly different from the average one reeler, in that it is neither a comedy, nor scenic, and offers a change to the movie going public. It is a pic-
turization of an editorial by Bruce Barton, its theme dealing with young Mr. Just-a-Little Late, and with his rival Mr. Spry, who is always just a little early. There may be some who will object to a preachment, even in sugar-coated form, but it should be, in the main, entertain, and there are quite a few laughs distributed throughout the reel. Better see this first and judge for yourself.

**Pathe Review No. 6**

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

An interesting feature of this issue of Pathe’s Review No. 6 are some very well-tinted night scenes showing Japanese fishermen in boats lighted by torches, fishing by means of coromants. Each fisherman handles about twenty birds, pulling the strings attached to the birds’ throats so that they cannot swallow the fish they catch. Another feature that will prove interesting is an oriental dance that is seen first in actual rhythm and then in slow motion. The colored footage entitled “Riders of the Red Sands” gives a glimpse into the actual home of desert sheiks, including a battle with shields and swords.

Screen Snapshots No. 19

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

Although the scenes in this issue are, of necessity, not new they will probably prove none the less interesting to picture fans. A visit to Rudolph Valentino’s former bungalow at Hollywood comes first, then Mary and Doug returning to the coast after a visit to New York. Director Cecil De Mille and his cast are next glimpsed making the Roman orgy scenes in “Manslaughter”; Theda Bara plays “Pung Chow” and golf; Thomas Ince explains the story of “The Hottentot” to Madge Bellamy; and Jackie Coogan wins an automobile race. Fans will like it.

“Yellow Handkerchief”—Tales of Fish Patrol—Universal

Type of production.....................2 reel drama

This is another of Jack London’s “Tales of the Fish Patrol” starring Jack Mulhall as Charley Le Grant, and with Louise Lorraine as the wail of the water front. Edward Kull has directed from a scenario by Anthony Goldsworthy.

The punch in this story comes in the last few feet when LeGrant traps the entire gang of pursuing Chinnams, headed by “Yellow Handkerchief,” Jim Wang, in a huge fishing net. The shot showing the men entangled in the net is exceedingly novel. The rest of the tale is interesting and will hold the attention.

“Colonel Heeza Liar’s Treasure Island”—Bray—Hodkinson

Type of production.....................1 reel cartoon comedy

This is a clever little reel combining the little cutout cartoon of Colonel Heeza Liar with actual photographs of the artist and the staff of the art department. The little figure is exceedingly real and the manner in which the entire action is handled makes extremely interesting material. The Colonel hears the boys reading about a desert island that contains treasure and he sets sail for the island in a bottle. The cannibal chief tries very hard to cook him but the Colonel escapes and dives off a cliff only to be swallowed by a fish which after a supposed lapse of time is caught by the artist and his friend who are on a vacation. They are much surprised to see the Colonel and hear about his adventures.

“Dog Sense”—Cameo—Educational

Type of production.....................1 reel comedy

Director Fred Hibbard has made in “Dog Sense” a very entertaining little comedy with the assistance of two very clever bull pups, a flock of cats and a cute toddling kiddle. The plot is but a thread, but if it were even less, it would not be missed as the almost human dog makes up for it. There is some very funny business with his master’s pipe which the dog smokes with evident enjoyment. When the other pup steals the pipe and endeavors to do the same, the first dog rudely takes it away from him. But the pup, disregarding his interference boredly blows the mouthful of smoke he still retains in his older brother’s face. It is a clean, amusing and thoroughly enjoyable offering, and is the best reel seen so far under the Cameo banner.
Short Stuff

"Hoboes De Luxe"—Universal
Type of production........................................1 reel comedy

This is an amusing one-reeler featuring Neeley Edwards as the extremely polite hobo and his side partner Bert Roach at his valet. The opening is good, showing Edwards dreaming of a wonderful dinner served on silver platters and his awakening under a tree with the odor of mullein stew in the air. The story written and directed by William Watson tells of the tramps' adventures in a missing husband's rich father mixup. There are quite a few laughs in the offering.

"Colonel Heeza Liar and the Ghost"—Bray—Hodkinson
Type of production........................................1 reel cartoon comedy

This time Colonel Heeza Liar, the little animated cartoon cutout has a scrap with the artist because he doesn't want to work at night. But the artist says that he must stay, so the Colonel tries to get revenge by dumping a jar of paint on him. Then when the boys are having a lunch the Colonel jumps into the prop room and climbing into a toy balloon which he has draped with chilton he proceeds to scare the boys. How he succeeds in frightening them and also a passing policeman provides the balance of the action. There is some very clever stuff in this one, which should prove a pleasing addition to almost any program.

"Jenkins and the Mutt"—Bruce—Educational
Type of production........................................1 reel scenic-drama

"Jenkins and the Mutt" is the second of the new Robert C. Bruce series called "Wilderness Tales." The little drama, played against a background of western hills, country roads and rippling mountain streams, is enacted by Alice Ellis, Irving Keneedy and a most appealing dog. Jenkins is a hen-pecked clerk and Mrs. Jenkins is the hen-pecker. One evening she refuses to give her husband his dinner unless he loses the dog. He tries in every possible way to do so, but the morning comes with the Mutt still at his side. Having been away all night, he is afraid to face his wife and so the night stretches into months and Jenkins is still wandering. Finally, worn and tired, with the dog still at his heels, he returns, only to find that his wife has moved away and left no address. The photography is exceedingly good. Some of the scenes have been tinted.

"Once Over"—Hal Roach—Pathe
Type of production........................................1 reel comedy

The title of this Paul Parrott comedy gives no indication that the action takes place in a barber shop where Paul is learning the gentle art of being a tonsorial expert. A bride comes out of a face mask treatment with her nose entirely out of shape, but seeing the pretty manicurist through the frame of a glassless mirror she goes away happy. Not so her husband, who returns to the barber shop to clean it up. But Paul saves the day by throwing him into a barber chair and raising it to the ceiling.

"Pop Tuttle, Detekative"—Film Booking Offices
Type of production........................................1 reel comedy

Dan Mason's latest Plum Center comedy is "Pop Tuttle, Detekative," a first rate rube sheriff comedy with some familiar gags but also some new ones. Dan Mason buys himself a "professional detective make-up" and starts out to get a thief. How Tillie, the depot agent, captures the crook and Pop gets the credit offers some pretty fair laughs.

Pathe Review No. 5
Type of production........................................1 reel magazine

A most interesting subject in this issue of the Review deals with "The Thrill Box" mechanism in which the Army Air Service tests recruits' flying ability. It is doubtful if one will still wish to fly after seeing what airmen have to be able to stand. Then there are some very pretty tinted shots of the Connecticut River, an interesting electrical experiment in the Popular Science section, and colored scenes of the Sahara's population.

"Boyhood Days"—Century—Universal
Type of production........................................2 reel comedy

Young Buddy Messinger is seen to good advantage in this, the first of his comedies under the Century banner. Two clever monkeys help to get some laughs. Buddy loves Alice and Buddy's father who owns the town store loves Alice's mother. There are a few titles that could be eliminated with good results but the offering as a whole is amusing and should please the average audience, especially if Buddy has found favor with them either in "The First" or other vehicles.

"The Nuisance"—C. C. Burr—Hodkinson
Type of production........................................2 reel comedy

Some good audience stuff is contained in this two reeler which stars Mary Anderson, Raymond McKe and Charles Murray, and has been directed by Gregory La Cava. The continuity is somewhat choppy, jumping from one sequence to another that is not related at times, but in the main the comedy should get over well. There is some funny business in a haunted house that has sliding panels and all sorts of trick apparatus that is worked by switches in the cellar. The hero has a bet that he cannot stay there overnight. A cat gets in the cellar and after experimenting with the switches finally manages to set fire to a can of dynamite and blows up the place.

Earlier in the picture there is a sequence which some may object to. A bowl of goldfish is overturned and its contents empty into Murray's trousers. Incidentally, he is talking to the Minister's wife. Some of the fish slide out on the floor and the family cat jumps up and sticks its head inside the trousers, obviously after the fish.

Pathe Review No. 4
Type of production........................................1 reel screen magazine

Scenic shots illustrating Bryant's poem "The Death of the Flowers" open this issue of Pathe's Review. Next comes an interesting funeral filmed in Canton, China. Bonnie McLeary, sculptress, next models a tiny figure. The New York Aquarium again provides interesting material for the camera in the shape of Puffer fish. Colored scenes of modern Athens complete the issue.
Short Stuff

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

“Fillers” at a price vs. real short subjects of material value.

“How I pick my short subjects” by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 18.

An unusual “buy” for the producer and distributor of short subjects.
ANNOUNCEMENT TO THE TRADE
AN OPEN LETTER FROM
FRANCIS X. BUSHMAN
AND
BEVERLY BAYNE

Hotel Majestic
West Seventy-second St.
at Central Park
New York

Friends:

We are preparing to resume our moving picture activities, because we feel that better times are in sight and that this is the psychological moment to combine our picture triumph of former years with our recent record, dramatic and vaudeville, box office successes. We feel positive that our next picture — which will be begun when this advertisement goes to press — will prove that we have not only our picture following of other days, but also hundreds of thousands of new friends made by our intimate personal contact with dramatic and vaudeville audiences.

It is a matter of record that our legitimate stage tour under the management of Oliver Morosco was a "landslide".

It is also a certified fact that during the two years of our engagements on the Keith and Orpheum Circuits we broke more house records for attendance than were ever before broken by any one act and for this reason in some cases we were held over for the second week. Obviously, these successes have broadened our clientele and increased our following by many millions of people throughout the entire country.

Our pictures will be so constructed that the fifth reel can be played on the stage with a setting identical with that on the film as a novel form of personal appearance. We will appear with the film in this manner (assisted by two of the other artists in the picture cast) for just one week in each theatre in each of twelve key cities. We would like to do more but this is all the time available between pictures.

Yours for prosperity,

Francis Bushman
Beverly Bayne
Ind'pts Lined Up

changes Not Members of Hays Organization Expected to Take Advantage of Uniform Contract

It seems to be the opinion of responsible exhibitors that those independent exchanges who are not affiliated with the Hays organization will not use the uniform contract which is ratified by the T. O. C. C. and M. P. T. O. of New York on Tuesday.

At that meeting, W. H. Linton, of Utica, definitely indicated what might be expected from the independents. It can be stated that the tacit rules that they will come into line. The Hays organization has been particularly careful to impress the minds of the exhibitor congresses that as an organization, it does not guarantee that its various members will use the contract. At the same time, it is held that the uniform contract contains so many provisions which will rebound to the advantage of both distributor and exhibitor, that it would seem logical for all of the releasing organizations to take advantage of it.

It is admitted that the Hays organization holds no control over right units and, in fact, several of the national distributors' "play date is pay date" clause expected to perform all kinds of feints. Billy Brandt pointed out at

(Continued on page 2)

Lasky In; Dalton Due Today

Lasky arrived from the east on Saturday. Dorothy Dalton is due today to work on "Fog Bound."

Praise for Hays

"Jimmy" Walker paid a fine tribute to Will H. Hays on Friday when the uniform contract was signed. Walker said Hays had embodied his ideas in carrying on with the exhibitor units. "The fact that he added," the former exhibitor organization had decayed. He said that Hays could not be dropped the whole mat- and eliminated all reform programs, and that the exhibitors at the time could do nothing because of the pressure of aggressive leadership.

R. A. Rowland talking. "I'd rather pay $50,000 for the right to a good picture than to take a chance with an unknown vehicle. It's a gamble any way you take it; but it is less of a gamble that way than any other."

Which may be true. But which incidentally leads to existing high values demanded by owners of such materials. Present prices for picture rights make 1920 figures look pikerish. But they keep on paying them just the same. Warner's deal with Belasco for three pictures runs into a quarter of a million. But it may be worth it. Belasco's name means a lot. But the producers are asked $50,000 for almost anything in the way of a stage success and "The Fool" was held high by the Selwyns that Griffith passed it up—and Bill Fox grabbed it. So there you are. Happen to know of an incident where one producer, sordidly for securing one of his best directors, bid up the price for a certain play $50,000 over the price originally set. And they call it a business.

Famous Players keeps out of the competition. Just won't pay these sort of prices. May go to $15,000 on special occasions, but usually pay less. Claim they put the money in the negative. Incidentally the "The Covered Wagon" cost over $500,000. Highest price ever put into picture by Famous. Touted as a knockout. We'll see.

(Continued on Page 2)

Business Better

December Figures $1,340,459 Over Those for November—Improvement Over 1921, Too

(Special to THE FILM DAILY)

Washington—Admission taxes totaling $6,825,249.00 were collected by the Government in December, according to figures made public by the Bureau of Internal Revenue. This was an increase of $1,340,459 over the collections of $5,484,790.03 reported for the month of November, and an increase of more than the $6,689,702.83 collected during December, 1921.

Collections from the seating tax on theatres during the month amounted to $35,207.24, as compared with $24,245.96 in November, 1922, and $34,991.16 in December, 1921.

The December totals definitely indicate that business throughout the country is on the up-grade. The November taxes were $88,000 over the October collections. Now the December taxes indicate a substantial increase over those for November.

Pageant in 1924

Spectacle to Trace History Since Columbus—The President May Attend

(Special to THE FILM DAILY)

Los Angeles—A special train is being planned by the American Historical Review and Motion Picture Exposition to bring to Los Angeles for the premiere of the event next summer the President, members of his official family, the diplomatic corps from Latin America, a Congressional delegation, the United States Marine Band, and the director general of the Pan American Union. These men and their wives will be the guests of Los Angeles and the expositions from the time they leave Washington until they arrive home.

Plans for this train, which will run to Los Angeles and return, via many of the principal cities, are now being worked out by Frank B. Davison, director general of the exposition. Davison, with Mayor George E. Cryer visited Washing- on in December and extended the invitations.

The history of the New World will be shown in pageantry, from the discovery of this continent by Columbus until the proclamation of the Monroe Doctrine. It is planned also to film this story, filling in the series of pageants with greater detail to give it continuity.
Insurance
(Continued from Page 1)

CLEM ABDROG

Clem Dencker has reached the pinnacle of fame. His experiences are being re-printed in The Film Renter of London.

ANY DAY

First Producer: "Where were you this morning?"
Second Producer: "Where I am every morning; at the bank.

HEARD ON BROADWAY

Mrs. Joseph Pulitzer, widow of the former publisher of the New York World. Planning a big party. Calls on Eddie Darling; Keith offices, to secure talent. Darling reports back that he can get the "greatest bet" of the day, better than any opera star. "He's having trouble with his company," he went on, "so you will have to invite him as a guest. Then he and his wife will dance for you and later you can give him a souvenir and put a check in it." Mrs. Pulitzer agrees. "And who is he?" she asks. "Valentino," responded Darling, all enthused. Mrs. Pulitzer was silent a moment. Business of thinking. "And who?" she asked after a few moments, "is Valentino?"

RATTLING THE SKELETON

Frank Tichenor claims that he prepared the first insert that ever went into a trade paper in his business. Back in April 1914, boasting "The Little Rebel."

There'll probably be some heavy mail following this. From the other contestants.

WATER STUFF

In Morosco's production of "Lady Butterfly" they have a unique effect of the boat sailing out to sea. The reproduction of the water has puzzled many old timers in the audience. It's done by projecting a moving picture from back stage. Stuff shot along the Mediterranean, but projected at a trick angle. Gives very unusual effect. Producer is also the projector. Gets $100 a week for his film and his work. Worth it.

EXHIBITORS POW WOW

Scheduled for Chicago in May. And pretty soon all the scrapping will start. Just as it always has. Frank Rembusch will be heard from; so will others, including perhaps John Evans of Philly; and possibly Al Black, if he gets in the game in time. Meanwhile "they say" Syd Cohen may not listen to the pleadings of his friends who want him to run again. But will withdraw. To develop the Theater Owners Distributing Corp. Which will leave "Al" Steffes and others a free field. For the presidency.

DOUG'S IDEAS

Interesting. He believes, so they say, that his pictures can be distributed without a regular machine. That he can do without one and save a lot of money. Has other radical ideas. All of which does not add to the gayety of United Artists. First thing you know something'll happen in that organization. And Doug's ideas may blossom. But meanwhile Doug takes a lot of big rentals for "Robin Hood." And the well known squawk of Mister Ex-hi-bi-tor is heard throughout the land. If Doug ever puts his idea into execution—boy, what might happen?

By the way, Doug's next will be in color.

MONKEYING AROUND

The next time J. Parker Read takes his pet monkey on a train he is going to allow himself an extra half hour. To make sure the monk gets aboard in time.

WHAT'S AN ImitATION?

H. B. Egg, owner of Safety First Theater, Dumb Bell, Ariz. All pictures looked alike to him. $7.50 was the limit and that took in "Dr. Jack" and "Robin Hood."

Came to Denver. Sees Harry Nolan. Says he, "what's your price on Chaplin's? I can't do business with your salesman."

(Continued on Page 4)
On Broadway

This Week

roadway—"While Paris Sleeps," 
rooklyn Strand—"The Dangerous Age."
ameo—"The Bohemian Girl.
apitol—"Robin Hood."
riterion—"Poor Men's Wives."
new York—Today—"One Week of Love."
Tuesday—"A Blind Bargain" and "The First Degree."
Wednesday—"Sure a Fire Flint."
Thursday—"The Speed King."
Friday—"All the World's A Stage" and "The Love Letter."
Saturday—"Kiss In."
Sunday—"One Exciting Night."
yric—"Hunting Big Game in Africa."
jalto—"Hearts Aslave."
ivoli—"Java Head."
trndl—"The Voice From the Minaret."

Next Week

roadway—Comedy Carnival Week. 
rooklyn Strand—"The Voice From the Minaret."
nameo—"The Last Hour."
apitol—"The Christian."
riterion—"Driven."
yric—"Hunting Big Game in Africa."
jalto—Not yet determined.
ivoli—Not yet determined.
trndl—"Fury."

Ruderich Dead
(Special to THE FILM DAILY)
Buffalo—Chris Ruderich, manager of the Casino, is dead.

New Theater for Brooklyn

The frame dwellings at 47-51 4th Ave., Brooklyn, will be replaced by a 1,600 seat picture theater. The property has been leased by the Deenstraus Corp.

Making Dope Film in Seattle
(Special to THE FILM DAILY)
Seattle—"The Tale of the Pipe," is a device for presenting motion pictures in broad daylight or in a fully lighted room, was recently demonstrated here at Hinge's Farm. M. Ernest Bertron, a Frenchman, is the inventor.

Gould With First National
(Special to THE FILM DAILY)
Winnipeg—Bill Gould has resigned as district manager of Hodkinson, and has joined First National.

Toronto—C. A. Meade, has been appointed district manager of Western Canada for United Artists with head-quarters at Winnipeg.

Additions to "Red Lights" Cast
(Special to THE FILM DAILY)
Culver City, Cal.—Johanne Walker has been loaned to Goldwyn by Rob- ertson-Cole for "Red Lights." Alice Lake, also has an important role.

Another Hollywood Story
(Special to THE FILM DAILY)

McRae in Orient for Films
(Special to THE FILM DAILY)
Los Angeles—Henry MacRae has left for the Orient to film a series of productions based on Oriental customs and traditions. He is due to arrive in Hongkong shortly.

Officers Elected
(Special to THE FILM DAILY)
Grand Rapids—The newly elected officers of the Consolidated Theaters, Inc. are as follows: W. J. Clark, president; S. LeRoy, vice-president; C. M. Hurst, secretary and F. G. Clark, treasurer and general manager.

Gov't Seeks "Lab" Helpers
(Special to THE FILM DAILY)
Washington—The Civil Service Commission announces an open competitive examination for laboratory aids in motion picture laboratories, on March 7, 1923. Vacancies in the Division of Publications, Department of Agriculture will be filled from this examination.

Sees a Danger

F. H. Elliott Says Underwriters Are Determined to Do Away With Inflammable Film

Giving specific data relative to measures designed to eliminate the use of inflammable film by organizations of fire chiefs and underwriters, Frederick H. Elliott, former N. A. F. I. secretary and now vice-president of the Feaster Mfg. Co., says a nation-wide campaign is under way to compel use of non-inflammable stock. He says the slow burning stock will make the expense of the industry because it costs more to make.

According to Elliott, the Fire Marshall's Ass'n of North America is backing a Congressional bill to keep inflammable film out of inter-state commerce after Jan. 1, 1925; the Inter- nal Ass'n of Fire Chiefs intends waging a state campaign along those lines; while in San Francisco exchanges cannot operate in buildings more than two stories in height. Elliott blames the agitation largely on the vast amount of film on sale in department stores during the holidays.

St. Louis Salesmen Organize
(Special to THE FILM DAILY)
St. Louis—A Film Salesmen's Club was launched on Saturday following a luncheon. The object is to produce better selling methods, that will lead to a closer co-operation with exhibitors.

THE SUPER 39
MARY MILES MINTER
in
"The Trail of the Lonesome Pine"
Supported by ANTONIO MORENO

Adapted by Will M. Ritchey from the novel by John Fox Jr., and the play by Eugene Walter
Directed by Charles Maigne

Released April 29th

FAMOUS for years as a novel, a play and a song, this immortal classic of Kentucky's mountains is now produced in a manner worthy of its great heart-story. Millions have known and loved it. It has had thousands of imitations, but none has come near it in genuine appeal.

Miss Minter has the best role of her career, and the great supporting cast, headed by Antonio Moreno, includes Ernest Torrence, Edwin Brady and Cullen Tate. This will be a really big picture. A special photoplay edition of the book will be issued.

No. 2 "Dark Secrets."
No. 3 "My American Wife."
No. 4 "Drums of Fate."
No. 5 "Nobody's Money."
No. 6 "Adam's Rib."
No. 7 "Java Head."
No. 8 "The White Flower."
No. 9 "Adam and Eva."
No. 10 "Racing Hearts."

A Paramount Picture

WATCh THIS SPACE TOMORROW FOR
No. 22

FAMOUS PLAY & PICTURE CORP.
Insurance

(Continued from Page 2)

Too tough for me. Thought you might listen to reason. Salesmen ask $15 etc." Nolan says "Sorry Mr. Egg, but that's the minimum on Chaplin's. Can't do any better." Says he "Why should I pay you $15 for Chaplin when I can buy Billy West for $5?"

"Well," says Nolan. "One is the genuine article and the other is imitation."

"Yes," says Egg, "that may be so, but my crowd don't know the difference."

(Neither does Egg).

THE MUSIC PROBLEM

Interesting idea developed. By M. J. Mintz and Jimmie Bradford. To help the many, many orchestras whose music library is not what it should be. They have developed the thematic music cue sheet. Which gives the leader a few bars of the appropriate selections. When the hero saves the heroine and wallops the villain. Then if the musician hasn't got that particular piece, he replaces it from what he has. And what's more interesting. The cue sheet defines what music is taxable. And what isn't. So Mister Ex-hi-bi-tor knows where he is.

COAST AMBITIONS

One of the biggest banks in Los Angeles. Ready to finance production and distribution. But has a string tied to it. All OK. Cash 'n everything. But this comes only if the company involved will move distribution headquarters to Los Angeles. Chamber of Commerce reported back of the move. Great idea. If it works. Please notice the "if."

THINKING QUICK

Ed Schiller's former assistant. Lionel Keene. Running the Los Angeles Loew houses. Had a big line up. Threading all around the house. Waiting to get in. Keene hustles a boy or two. Right along the line. With ice water for the women folk. And cigarettes for the men. To keep them happy while waiting. It's an idea.

THE FAMILY ALBUM

Of Lapland relatives. Comes in almost every mail. Clyde Elliott shot a lot. For "In Other Lands." And a clever press agent keeps sending the family photos—and their biogs—in regularly. Good stunt.

FAME

Lővöldözés Ben Blumenthal új budapesti színházán

This is the way a Hungarian newspaper. Published in New York. Headlined a pistol fight near or in. Ben's house in Budapest. Asked about it Ben said: "Forget it; nothing happened."

EXHIBITORS NEEDS

Writes an exhibitor to a supply house: "Send us one "Good Night" slide at once. Can't close my house till I get it."

HOME

Bert Van Tuyle. And Nell Shipman. Home again. Among their animals way up in the far Northwest, 18 miles of sledge ride. From anywhere. Nothin' to do but play with their pets. And make pictures. No critics; no newspapers; nothing. No wonder they're happy.

DANNY.

LITTLE ADS WITH BIG THOUGHTS

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We have had the pleasure of serving a great many of our clients ten or more years.

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EVERY DAY—
IN EVERY WAY—
I am trying to make somebody's picture better and better. How about yours?

LESLEY MASON
720 7th Ave. Bryant 4741

A knowledge of story writing and continuity work is of tremendous value in picture editing. Are you interested in having your productions edited and titled with this training apparent in the work?

WILLIAM B. LAUB
130 West 46th St. Bryant 9900

NEGATIVE WANTED
Sunrises, Sunsets, Accidents, etc. Any Subjects of an extraordinary nature. What have you?

FRED DAWES, 1407 Gower St.
Phone 436572 Hollywood, Calif.

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Craftsmen Film Laboratories
251 West 19th Street
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of Motion Picture Film Clips
For All Purposes
W. J. MORAT
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Increased Facilities for
Printing Colored Inserts, Heralds, Programs, etc.
"We Never Disappoint"

229 W. 28th St., New York City
Secure Control

Famous Players’ Deal Under Way

With Ben Blumenthal for Owners-

hip of Hamilton Corp.

It is understood that Famous Play-

ers have started negotiations with

Ben Blumenthal looking for the con-

trol of the Hamilton Theatrical Corp.

Arrangements will probably be con-

cluded this week not only with Blum-

enthal but with Samuel Rachmann

as well and when final arrangements

are consummated, Famous will own

fully one-third of the entire ent-

terprise.

Hamilton was the unit formed for

the exchange of German-made pic-

tures in countries outside of Ger-

many. The Negri pictures made here

are to be “presented” by Hamilton as

will those of Ernst Lubitsch.

Charnas Buys Two

Harry Charnas has purchased, for

Standard Film, “The World’s A

Stage” and “Environment.” From

their pictures for his Middle-

Western territory, comprising about

50% of the United States. He ex-

pects to leave for home tomorrow.

Carlos’ Deal Off

Abe Carlos’ deal with the Arlaja

Film Co., which is producing pictures

in conjunction with the Woman’s

Home Companion is understood to

have failed of development and that

the product will be distrusted as

erotic from the Alexander Film Corp.

More on Valentino

The Sunday World credited a Fa-

mous Players official as saying that

the company was ready to meet

Rodrigue, Valentino with “every pos-

sible co-operation.” “As to his con-

sumption,” this official was quoted,

as always have been and are now

regarded to discuss and readjust

his contract temporarily with his pre-

sent day popularity.” When Adolph

Lukor was asked whether such state-

ments reflected the truth, he said they

did but in relation to the World report

that the company might attempt to

engage Valentino, now playing in Detroit, he had no

comment to make.

Arthur Butler Graham, Valentino’s

attorney, characterized the World

ticle as “Famous Players propagan-

da.” He said the dispute was not

based on matters of compensation

and said he would welcome any at-

tempt to punish Valentino for con-

cealing the facts, as the World indi-

cated might be tried.

Peace In Sight

T. O. C. C. and F. I. L. M. Club Will

Probably Settle Arbitration at

Special Meeting Tomorrow

Plans were practically completed

yesterday for a special meeting of

committees representing the T. O.

C. C. and the F. I. L. M. Club to be

held tomorrow morning at which a

new set of rules covering arbitration

in Greater New York will be drawn

up to the satisfaction of both parties.

It is assumed that the controversy

which has existed for several weeks

will be finally eliminated and rules

of sufficient elasticity prepared so

that trouble in the future will be

avoided. It is understood that the

F. I. L. M. Club is in accord with

the provisions of the uniform con-

tract as ratified at last Friday’s meet-

ings.

Members of the exchange’s organiza-

tion have been attaching a rider to

local contracts which exhib-

itors have been instructed not to

sign by the T. O. C. C. The riders

are vested methods of arbitration in

the F. I. L. M. Club.

Hopwood Play for Stahl

Louis B. Mayer has purchased

Avery Hopwood’s “Why Men Leave

Home.” John M. Stahl will direct.

Oppose Percentages

English Exhibitors Frown on That

Method—Expected to Change

Attitude, However

By ERNEST W. FREDMAN

The Film Banner and M. P. News, London

(Special to THE FILM DAILY)

London—A good deal of discussion

has cropped up during the last few

days upon the question of sharing

terms. Many of the branches of the

C. E. A. have discussed the matter

and signified their intention of re-

sisting any demand to play pictures

on a percentage basis.

Several leading exhibitors in New-

castle, Birmingham, Bristol and Lon-

don, have expressed themselves

strongly upon this matter, but at the

same time here is little doubt that

when a big picture comes along, there

will be plenty of exhibitors quite wi-

ling to show it on a percentage basis.

The question of sharing terms has

been simmering for some time, but

with the number of big pictures that

are assembling over here it is doubt-

ful if there is any other way of hand-

ling the situation in view of the fact

that exhibitors will not pay the prices

that the renter demands to enable

him to get an adequate return.
Bennie Zeidman Here
Bennie Zeidman is at the Algonquin. Just in from the coast.

Denig Resigns
Lynde Denig, assistant publicity director of Goldwyn, has resigned after nearly four years with that company.

Brin Here From Seattle
L. K. Erin, Kwality Pictures, distributor for Warner Bros. in the Pacific Northwest, is at the Claridge.

Shauer Back From Cuba
E. E. Shauer, director of the foreign department of Famous-Players has returned from Cuba.

New Pollard Series
Another new Snub Pollard series of six will be released by Pollard to one every four weeks. “Before the Public” will be the first.

Bennett Forms F. X. B. Pictures
Whitman Bennett has formed the F. X. B. Pictures, Inc. to star Francis X. Bushman and Beverly Bayne. The first is now in production.

Salesmen’s Party on the 17th
The M. P. Salesmen, Inc., a local organization of salesmen will hold its annual ball at the Commodore on the 17th.

Nigh at Work
William Nigh has started work on “Marriage and Morals” at the Metro studio on 61st Street. Ann Forrest and Tom Moore play the leads.

Sax on Tour
Sam Sax of Weber and North has left for a trip through the South in the interest of the Will Nigh series.

Chicago Paramount Moves
(Special to THE FILM DAILY)
Chicago—The Paramount exchange has moved from 8th and Washington to 50th and Wabash, a location slightly out of the Film Row.

Fire Threatens “Flying A”
(Special to THE FILM DAILY)
Chicago—What threatened to be a disastrous fire was called in time at the headquarters of the American Film Co. The flames were extinguished with a few hundred dollars’ damage.

Day and Date Run
Pathé reported yesterday that for the first time in its history, the Stanley circuit in Philadelphia played the same bill at the same time of two of its theaters. The pictures were “Dr. Jack” and “Fruits of Faith” and the houses, the Carlton and the Victoria.

Laval Intends Making “Faust”
(Special to THE FILM DAILY)
Montreal—Laval Photoplays, Ltd. announces it intends producing “Faust” in California.

If it is in the negative, you will get it in the print, on

Two New Ones From Universal
(Special to THE FILM DAILY)
Los Angeles—Universal will produce “The Co-respondent” and “The Way of the Strong.”

NEGATIVE POSITIVE
incl. CARDS
15 CENTS PER FOOT
24 Hour Service if necessary
SIMPLEX TITLE SHOP
220 W. 42nd Street
Bryant 0985

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Remember
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TO THE THEATRICAL AND
MOTION PICTURE INDUSTRY

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220 W. 42nd St.
Announces the closing of a contract giving it exclusive sales rights on the FAMOUS STONE LIBRARY
Over two million feet of selected shots as far back as 1897, negative and positive, are now made available for your requirements.

Phone Bryant 0984-0985

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
BOOKING NOW
Through Leading Exchanges Everywhere
FIRST DRUG-EVIL SUPER
By HARVEY GATES
"THE DRUG TRAFFIC"
AN IRVING CUMMINGS PRODUCTION
Every Theater Wants This Timely Subject
Act Immediately to Tie-Up with Newspapers
All Star Cast Including
GLADYS BROCKWELL, BARBARA TENNENT and BOB WALKER
A SURE-FIRE BOX OFFICE TORNADO!
Prints Ready Positively February 23rd
ACT NOW—WIRE—WRITE
To Loew State Theatre Building, Suite 1005-08, New York
Newspaper Opinions

“The Voice from the Minaret”
1st Natl—Strand

TRIBUNE—We had the feeling all through "The Voice from the Minaret" that we were in a studio. ** Miss Talmadge seems more mature than ever she has seemed before, and she is a great actress. It is a joy to watch her; so much so, in fact, that we do not care what she is doing of whether she is doing it with scenery or on stage as has been the case in a Shakespearean production (used to be) and Eugene O’Neill is perhaps the most pleasing actor on the screen. What we just said of Miss Talmadge is true of him.

MORNING WORLD—The picture is as delightfully photographed in its individual views, including close-ups by the half dozen of Miss Talmadge in mourning dress, as anything brought here late, and it is a dramatic fizzle. It has been made at quite an enormous expense and it does not show signs of having progressed one inch in the development of cinema drama.

DAILY NEWS—Perhaps the least worth while of Norma Talmadge’s recent pictures. The star’s talents appeared to us to be wasted in a picture of this kind, the kind being English society drama of the slightly soiled variety. ** It has as its one redeeming feature Miss Talmadge. Miss Talmadge, we think, could make almost any picture possible.

MORNING TELEGRAPH—It is fortunate in having so fine an actress as Norma Talmadge to grace the leading role. In scenes of emotion, which are so easy to overdo, she pulls up the rope of her feelings tightly; and with a firm hand, never letting the situation get theatrical.

TIMES—** It is sufficient to report, first, that apparently Miss Talmadge’s voice is still continuous, ** the story is as judiciously romantic and reverently conventional as it was and some thrills for many and lead no one into paths unapproved by the Puritans.

MAIL—A powerfully dramatic and well-acted climax saves * * * "The Voice from the Minaret," at the Strand this week, from what would otherwise be a conventional and somewhat tame love story.

AMERICAN—* * * It registered as an interesting and absorbing picture. ** * The desert and the Damascus accessories were perfectly photographed, and throughout the picture the eye was titillated. Miss Talmadge once again displayed her emotional abilities.

GLOBE—Mr. Joseph Schenck has produced * * * "The Voice from the Minaret," in his customary generous and excellently lavish fashion. He has, as usual, assembled the very best literary, acting and musical talent available. In this particular instance, however, the result is on the whole disappointing.

EVENING WORLD—Miss Talmadge hasn’t for a long, long time been seen to better advantage than she is in "The Voice From the Minaret." * * * Anyway, it’s well worth a visit to the Strand.

SUN—* * * May be counted a successful effort from the studio in public. On critical grounds, however, the picture has a very very banal and old-fashioned story.*

POST—Without Norma Talmadge "The Voice from the Minaret" would be a total disappointment. * * * The cast fortunately is not as wonderful, but Miss Talmadge is worthy of better pictures, such as her previous release, "Smiling Through."

"Java Head"—F. P.-L.
Rivoli

TRIBUNE—To us the characters were transferred from Joseph Herengraber’s story straight to the screen without being damaged in the least. It all seemed very real to us. George Melford has in some way kept an intriguing air of romance clinging to the characters, which one seldom finds in a picture made from a familiar story. Every minute of it was a delight to us, and "Java Head" is one of the best directed things we have seen in a long time.

MORNING TELEGRAPH—The author is represented by a quite conventional story told in an equally conventional way, so that the result is another product from the film mimeograph. ** * The piece is laid in Salem, Mass., in the late ’40s, which offers opportunity for picturesque settings and costumes.

MORNING WORLD—* * * Colorful melodrama of a mariner’s life, and although it is made up of the usual conventional screen stuff its characters seem generally to have a purpose in view, and the play is kept up a great deal of the time.

HERALD—The outstanding feature * * * is Leatrice Joy. Although her surroundings are worthy enough in themselves to overwhelm any individual effort, she appears in bold relief. ** * "Java Head," as a whole, is a splendid picture—beautiful to behold and charged with drama.

GLOBE—* * * Entertaining and interesting. At times it approaches greatness, but is far from being in a class as a motion picture that "Java Head" was as a novel. ** * just a fairly good motion picture, and one which will probably pass quickly into oblivion.

TELEGRAHAM—George Melford, director and Joseph Herengraber, author, make ideal team. **

EVENING WORLD—The cast is excellent. * * * We singled out Miss Joy’s characterization of the Chinese Princess as being especially fine.

SUN—George Melford * * * has caught the spirit of the original story and in period absolutely, and by the simultaneous and unfailing sense of tempo * * * he has made it one of the judicious film triumphs of the year, capable of making any doubts of Thomasine screen the whole over again.

Two Bills to Be Presented
(Special to THE FILM DAILY)
Sacramento—A Sunday closing bill and one to prohibit the sale of theater tickets unless seats are immediately available, will be presented to the Legislature in the next session. M. P. T. O. of No. Calif., and the Allied Amusement Industries will send representatives when these measures are brought up.

NORCA PICTURES, Inc. 1540 Broadway, N.Y. City

THE RED TRAIL
will lead a trail of dollars to your box-office.

The Most Sensational
Animal Picture of the Year!

NORCA PICTURES, Inc. 1540 Broadway, N.Y. City

THE SUPER 39
A GEORGE MELFORD Production
"You Can’t Fool Your Wife"

with

Leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

by Waldemar Young, suggested by Hector Turnbull's story

Released April 29th

A new original and highly dramatic version of a theme that always attracts. Presented with one of the finest box-office titles in years. Made by the man who made "The Sheik." Besides the four featured players, the cast includes Julia Swayne Gordon, Tom Car- rigan, John Daly Murphy, and many other favorites. The production is on a big and luxurious scale. This picture has all the elements you need to break records with.

No. 12 "Mr. Billings Spends His Time"
No. 13 "The Glimpse of the Moon"
No. 14 "The Leopardess"
No. 15 "Bella Donna"
No. 16 "The Go-Getter"
No. 17 "The Prodigal Daughters"
No. 18 "The Law of the Lawless"
No. 19 "The Night"
No. 20 "The Trail of the Lonesome Pine"

FAMOUS PLAYER-LASKY CORPORATION

A Paramount Picture

No. 22

WATK THIS SPACE TOMORROW FOR No. 23
Second Fiddle" starring Glenn Hunter is "full to the brim with the things that hold an interest and tug at the heartstrings. This is a picture that can be billed as a strong human interest attraction without fear of a comeback," says Screen Opinions.—Advt.

Lasky to Make "Salome Jane" George Melford's next production for Paramount will be "Salome Jane" in which Jacqueline Logan will appear. Miss Logan may be starred. The production will be made on the coast. It is understood that "Salome Jane" was made once before by the California M. P. Corp.

Bondage for Washington Theater

The American Bond and Mortgage Co. is floating an issue of $1,500,000 in 7% first mortgage gold bonds to finance an enterprise to be erected at North E and 13th Sts. N.W. Washington and to be known as the Cosmopolitan office building and theater. The house will cover five floors of the proposed building and will seat 2,250. The project is to be sponsored by the Cosmos Theater Co., Alexander Wolf, president.

Censor Bill Up in Missouri

(Special to THE FILM DAILY)

Jefferson City, Mo.—The Committee of Fifty of St. Louis has presented its censorship bill to the legislature. The reformers claim that the measure has the backing of numerous Protestant and Catholic religious organizations throughout the state. It would create a commission of two men and one woman, each to be paid $3,000 a year, to review and censor all pictures produced or shown in Missouri.

Exhibitor-Distributors Plan Trips

Officials of the Theater Owners Dist. Corp. plan a number of trips in order to explain the plans of their organization to exhibitors in various parts of the country. There will be a meeting held in New Haven and in Boston shortly and later in the month, another in Detroit.

Signs with Lee-Bradford

J. A. Fitzgerald will direct four features a year for the Carl A. Theobald Prod. Co., of Dayton, Ohio, for distribution through Lee-Bradford. Production will be in Dayton. Fitzgerald and Theobald are at the Cloister for a few days.

Charles Christie Here

Charles H. Christie is at the Biltmore. He is here on one of his regular business trips, conferring with Educational officials. At the studio, production will shortly be completed on this year's schedule. Along the spring, the 1924 releases will be put in work.

Announce "The Spilers"

Goldwyn officially announces it will distribute "The Spilers" to be produced by Jesse D. Hampton. THE FILM DAILY expects to report from the coast on Jan. 27th.

Vogel Still Holds Chaplins

William M. Vogel, in a communication to this publication states that his contract with First National on foreign distribution of the Chaplin releases gives him control of the product for five years after release abroad. Since the date of release in different countries, including Canada, and in many places, none or only part of the series has been sold, Vogel's rights have some time to go.
At Broadway Theaters

Capitol

An appropriate musical selection to the feature. "Robin Hood," and a closing rendition on the organ is this week's bill.

Cameo


Rialto


Rivoli

The Rivoli Pictorial and "In Criminal Time," sung by Mirtan Law, Susan Judd and Inga Wink, precedes the overture.

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QUICK RESULTS LOW RATES
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"THE HERO"

IN THEIR BIG HOUSES IF ITS GOOD ENOUGH FOR THEM ITS GOOD ENOUGH FOR YOU
FINISHED TODAY
(Actual Photographing)
Prints Shipped Everywhere February 13th
BOOKED THRU LEADING EXCHANGES
For March 1st
FIRST DRUG-EVIL SUPER
By HARVEY GATES
"THE DRUG TRAFFIC"
AN IRVING CUMMINGS PRODUCTION
All Star Cast Including
GLADYS BROCKWELL, BARBARA TENNENT and BOB WALKER
A SURE-FIRE BOX OFFICE TORNADO!
ACT NOW—WIRE—WRITE
To Loew State Theatre Building, Suite 1005-08, New York
PathéNews

No. 12
LAST AMERICAN SOLDIERS LEAVE GERMANY!
The thousand remaining troops of the millions of the A. E. F. leave Coblenz for the long journey home; where the Stars and Stripes have waved since 1918; the final ceremonies as the United States relinquishes control of the French; the last march through the streets of Coblenz, leaving a fine record behind.

INTENSELY INTERESTING TO EVERYONE—ADVERTISE IT!

today

Leaves for Coast
Corinne Griffith is enroute to California to start work on “Six Days” for Goldwyn. She will return to New York in April to commence her series for Hodkinson.

Adds to Hodkinson Force
George M. Dillon, manager of the Hodkinson exchange has placed J. M. Dillon in charge of South Brooklyn, sales and W. H. Dunbar in charge of Connecticut. There will probably be additions later.

Newspaper Opinions

“Hearts Aflame”—Metro Rialto

MORNING TELEGRAPH — Director Barker skillfully and with great climaxes combine with fire and flames to make a picture most dramatic.

AMERICAN—As a motion picture achievement, the fire was wonderful! The picture led up to it rather ramblingly, however.

EVE. JOURNAL—You will forget while you see “Hearts Aflame” at the Rialto Theater that in these astonishing (fire) scenes there must have been a cameraman or more about to photograph them. * * * The forest fire, of course, is the climax * * * but there are other sequences that set one’s nerves tingling. One is the spectacle of great trees crashing to the ground and another in the blowing up of a dam. * * *

MAIL—* * * forest fire * * * is thoroughly realistic and very thrilling.

But before coming to the “one big scene” the producers take you through several reels of backlogged action in order that they may have the length to feature the film.

EVE. WORLD—We thoroughly believe you’ll like “Hearts Aflame”—we did. In fact, we like it so well that we’re going to see the forest fire again some time. Reginald Barker has put into this picture of unusual cleverness, and the result is a story of a startling spectacle that makes one think, because of the true beauty, that forests were created to be burned and not cut down.

POST—The exciting forest fire scenes in the final reel are more than make up for whatsoever is lacking in the beginning of “Hearts Aflame” at the Rialto. The cast is good, too.

TRIBUNE—It is a very good story and one who is interested in trees and their preservation and forest fires and the “big outdoors” is going to be delighted with the picture.

The Bohemian Girl”—Amer. Releas.

Cameo

TELEGRAM—** ** is a poetic romance and about the best of the foreign cinemas ever shown here.

AMERICAN—** * * The film version contains many good reasons for appealing to the twentieth century fan.

First and foremost, the cast is a superlative one, especially so far as the three leading women are concerned. * * *

SUN—** * * Serves to introduce to American audiences Gladys Cooper, reigning English theatrical beauty, and Ivor Novello, destined to appear in D. W. Griffith’s next picture, and judging by the welcome they received yesterday, they have found a home from home on the American screen.

SALESMEN WANTED


CROMLOW FILM LABORATORIES

INSCRIBED

220 WEST 42nd STREET
NEW YORK

WE NEVER DISAPPEAR

ALLIAN &麗ANDS

CINEMA MODERN

No. 23

HARRY CHANDLLE
Announces His Removal to New Offices at 729 Seventh Avenue Suite 1005 Bryant 3623

THE SUPER 39

JACK HOLT

“The Tiger’s Claw”

By Jack Cunningham

Released May 6th

A strong love melodrama with real heart-interest.

Directed by Joseph Henabery

Some of the thrills are Holt’s fight with the tiger, his horseback leap over a fifteen-foot gap in a broken bridge; the dynamiting of the dam; the amazing flood scenes. Eva Novak and Aileen Pringle are in the cast.

No. 12 “Mr. Billing’s Spends His Dime”
No. 13 “The Glimpses of the Moon”
No. 14 “The Leopardess”
No. 15 “Bella Donna”
No. 16 “Grumpy”
No. 17 “Go-Getter”
No. 18 “Prodigal Daughters”
No. 19 “The Law of the Lawless”
No. 20 “The Ne’er Do Well”
No. 21 “The Trail of the Lonesome Pine”
No. 22 “You Can’t Fool Your Wife”

A Paramount Picture
"Art" Conference

An "Art" conference is planned by Adolph Zukor in New York in the future in order to develop a series of artistic princes to which the industry can live up under which it can operate at times.

Zukor describes these standards as "that which guides producers in discovering their obligation toward the cultural development of the various people all over the world who rely on the screen for their principal recreation." It is planned to appoint an advisory board of well-known filmmakers and artists to award a series of prizes, in cash, which Zukor will offer to those "in the industry need development, says that as far as technique and artistic stabilization is concerned, industry has made extremely satisfactory progress.

Those who will attend the conference will be leading filmmakers, drama writers, artists, and critics.

Roland Contract with Pathe Up

Los Angeles—Ruth Roland has signed a contract with Pathé for $58,097.66. It is expected she will make features in the near future.

Shipman Back

Frederick Shipman is in town from India.

Newspaper Contract

D. Williams addressed the A. F. A., yesterday on the relations between film executives and their ad agencies. He touched upon distribution, in response to questions and one point stated that all of the cut rates and sales managers he had seen in the last two months said that the day of centralized distribution will arrive shortly. The higher costs are "a joke", he stated, and that the current distribution cost and what that raises a Chaplin or Pickford form cost about $50,000 to distribute, now cost about $250,000.

Northwest Uneasy

Minneapolis Exhibitors Disturbed over Two New Theatre Deals by Finkelstein and Ruben (Special to THE FILM DAILY)

Minneapolis—In exhibitor circles, there is some uneasy feeling over the two new theatre deals made by Finkelstein and Ruben.

The acquisition of the Rialto by F. and R. was unexpected in view of the fact that S. Reisman was understood to have ‘other parties under consideration. The Rialto seats 800 and is located at Chicago Ave. and Lake St. With reports that F. and R. were attempting to secure foreign film protection, talk of a producer’s booking combination has been revived here. In some quarters, it is said that Finkelstein and Ruben plan to invade the suburban districts.

How’s Business?

Impressions of a Prominent Film Man on Touring the Country General Conditions

Following will be found the impressions of how business is throughout the country as obtained by a well known executive who has but recently visited the points mentioned:

After Harlan

The taking over of the Lynch houses by Famous caused a great deal of excitement in that territory and the exchanges are all up in the air. Every distributor and they had their men on the ground while I was there, all trying to see that their products did not suffer in the change made.

Famous started a plan to unload many of the "lions" such as selling (I) the houses at Orlando, Fla., Lakeland, Fla., and several other small houses, to Neil Stark, St. Augustine. However, they are holding on to the winners such as Tampa, Miami, St. Petersburg and Jacksonville.

Famous has a plan to unload many of the "lions" such as selling (1) the houses at Orlando, Fla., Lakeland, Fla., and several other small houses, to Neil Stark, St. Augustine. However, they are holding on to the winners such as Tampa, Miami, St. Petersburg and Jacksonville.

(Continued on Page 4)

Cubberley Here

J. F. Cubberley of the F. and R. Film Co., Minneapolis, is in town looking for Western distribution in the Northwest.

Roth Resigns

(Roth resigns) (Special to THE FILM DAILY)

San Francisco—Eugene H. Roth, for many years managing director of the Rothchild interests here including the Imperial, Granada, Portola and California theaters has resigned.

New Capitol Record

"Robin Hood" established a new gross at the Capitol for the week ending Feb. 3. The total for the week was $58,097.66. By May 25, Zukor’s "Doll," which has grossed $58,097.66, has grossed $58,097.66. The former record was held by "Passion" which grossed about $55,000 for the week.

Monday, February 12 being Lincoln's birthday and a legal holiday, there will be no issue of THE FILM DAILY.

Price 5 Cents
Off for the Coast
(Special to THE FILM DAILY)
Chicago—Messrs. Fitzpatrick and McElroy leave for California today.

Kent Has the Grippe
S. R. Kent has the grippe. He is at home for a few days but it is expected he will interfere with his trip abroad.

Abbey to Star Peggy Worth
Abbey Pictures, Inc., will star Peggy Worth in a series of two reel comedy dramas. Three will be made in New York and the others in important cities throughout the country.

Eastman Declares Extra Dividend
Eastman Kodak has declared an extra dividend of 75 cents a share together with the customary quarterly dividend at $1.25 a share. Both are payable on April 1.

$8,500,000 House For Boston
(Special to THE FILM DAILY)
Boston—Financed by the Tremont St. Realty Co., the Olympia Theaters, Inc., will erect an $8,500,000 theater and hotel on the site of the existing Wilbur Theater, to seat 4,200. An orchestra of 50 pieces will be one of the features of the new house.

Young To Make Dicken's Story
(Special to THE FILM DAILY)
Hollywood—James Young is expected to make Dicken's "The Old Curiosity Shop," with Bessie Love in the role of Little Nell. Lon Chaney may play Quilp. "The Texas Steer" will be filmed by James Young sometime in the near future.

Wilcox Issues Warning
Charles Wilcox of Graham-Wilcox Prod., denied yesterday that he had appointed any one to handle his affairs in this country. He said representations had been made by an individual that were not true. "Faddy —The Next Best Thing" which Wilcox brought over will be shown privately at the Ritz shortly.

Cuts and Flashes
Evelyn Kenyon is writing continuities for the Woman's Home Companion series.

Interiors for Richard Barthelmess' "The Bright Shawl," are being shot at the Tifftord studio.

The Cone film which Educational will distribute has been titled "The Message of Emil Coue."

Marguerite Courtot, who is in "Down to the Sea in Ships," is recovering from an operation for appendicitis.

Katherine Kavanaugh has been appointed a scenario writer and personal assistant to June Mathis, at Goldwyn.

TO THE TRADE
About to be released
An All Star Feature Production
"I OWN THIS MAN"
ALL RIGHTS TO TITLE RESERVED
C. B. C. Film Sales Corp.
1600 Broadway, New York

COMEDY SCENARIO EDITOR WANTED
Must be experienced in modern two reel comedy construction, and be able to originate and pass upon gag stories. New York studio, State experience.

Box B-07 c/o THE FILM DAILY.

First Nat'l Sells 18 Pictures
Bruce Johnson of First Nat'l has concluded a contract with Madam Theaters, Ltd., of Chicago, for pictures to be shown in India, Burma and Ceylon.

STUDIO FOR RENT
Double equipment with two stages and two new sets of lights with every modern device. Size of building 80 x 160 with enclosed lot same size. Subway ride, easy to reach. Rent reasonable.

Aubrey Mittenthal, 1540 Broadway, Room 1711.

HARRY CHANDLIE
Announces His Removal to New Offices
at
729 Seventh Avenue
Suite 1005
Bryant 3623

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"The Price of the Picture"

ART TITLES
LOUIS MEYER
Craftsman Film Lab.
251 West 49th St.
Watkins 7200-7461

THE FILM DAILY
Vol. XXIII No. 39 Friday, Feb. 9, 1923 Price 5 Cents
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Joseph M. M. Siede, President; J. W. Broome, Secretary and Business Manager; W. I. B. D. Representatives; 215-227 W. 42nd St., New York, N. Y., under the act of March 3, 1879
For foreign interferences except exclusive will be reeled same
This is Not R. Star make 1. months the THE an 71 Low selected Not 5% THE First Brotman. Rue the 1,000 Chicago, Seventh act 165 Price B. writing Woman's 19*A 75 A. Friday, Thomas Freidman, corporators, Birgel. Manhattan. Freidman, I! 1,000 Alby, Albany 6411 S. Paris Chicago 6811 Hollywood W. Hollywood, California—Harvey E. Gansman, 6411 Hollywood Blvd. "Phone, Hollywood 1601.
Chicago Representative—Irving Mack, 802 S. Michigan Ave.
Paris Representative—Le Film, 42 Rue de Champs Elysees.
Central European Representative—International Filmkonigen, Prague (Czecho-Slovakia), Wenzelsplatz.

OTTATIONS

High Low Close Sales
East Kod. 98% 98 98 2.200
F. P.-L. 89% 87 89% 4.800

do pd. Not quoted

Gwyn 6 5% 5% 1.000
Griffith Not quoted
Lawrence 19% 18% 19% 2.800
World Not quoted

INCORPORATIONS

Albany—Chelsee Producing Corp., Manhattan. Capital, $1,000.


Look what it beats!

Newspaper ad. Loew's Stillman Theatre, Cleveland, Ohio.

Stillman Breaks All Records for Attendance with NORMA TALMADGE and EUGENE O'BRIEN in "The Voice From the Minaret"

Up to last Sunday, the following pictures held the records for attendance since the Stillman theatre opened on Sept. 20, 1916:

"The Four Horsemen"
"The Three Musketeers" (Douglas Fairbanks)
"Blood and Sand"
"The Exorcist"
"Kipling's Dark让孩子"
"Down in the Mines"
"One Exciting Night"
"Prisoner of Zenda"
"Eternal Flame"
"Manslaughter"

NOW AT THE STILLMAN

"The Voice From the Minaret" is Daily Smashing Precedent Set by the Above Productions.
SIX PERFORMANCES EVERY DAY

Coming Soon—Douglas Fairbanks in "Robinhood"

Joseph M. Schenck presents NORMA TALMADGE in "The Voice from the Minaret"

Personally Directed by FRANK LLOYD
Adapted by Frances Marion from Robert Hichens' Novel.
Photographed by Antonio Gaudio and Norbert Brodin.
In the Courts
(Special to THE FILM DAILY)
Pipestone, Minn.—Jerry Hines, former owner of the Orpheum and Grin, was convicted last week by a jury at Pipestone of arson in the third degree. The charge grew out of Hines’ alleged attempt to burn the Orpheum, valued at $80,000, Nov. 14, 1921.

According to the prosecution, Hines hired a man to burn the theater, for which he had paid $20,000 in cash, and upon which he owed $60,000, drawing interest at 10%.

William A. White & Sons have filed an application in the Supreme Court to compel William Fox to testify before a grand in a suit against the Fox Film Corp., and others for $13,000 for services in arranging with the American Bond & Mortgage Co. to execute a mortgage for $1,300,000 on the Fox Film plant between 56th and 57th streets and 9th and 10th avenues. The film company alleges that title to the property was taken by the Fox Film Realty Co.

Buffalo—Jay Berman has filed suit in the Supreme Court here against Joseph A. Court and R. J. Wood for $15,000, alleging breach of contract. Jerusalem, alleged to be the owner of the Ellen Terry of which Court is a stockholder and director, through the Woodburn Real Estate Co., headed by Wood, filed a suit to compel the Grand St. theater to him for one year and then brooke the agreement. In the contract Berman was to pay $7,200 year rent for the house with an option to buy for $65,000. Berman delivered $100 to Wood to bind the option.

Both Sides of Controversy
Recently F. H. Smith, owner of the Grand Theater, Thomasville, Ga., said he was being driven out of business by high rentals and taxation. The following are excerpts from a letter received from him:

Dear Danny:

Like your paper, exchange managers ask me to write the exchange. But when I tell on what I can afford, they laugh, but I don’t buy. Too many bars in the business, anywhere. Pretty well distributed too. But I am going to show ‘em and tell ‘em. Got enough to last about 60 days. Leave with a clean slate. High rentals. Bank put on home office. Say town of 8,000 should do so and so. Why? Because Capital is in it. Don’t fit small towns. You say may be we can change excessive taxation. We can. But we don’t. Enuff exhibitors to do it. Even in small towns. But you can’t buy. Too many "speckled yearlings." You know Bull. Maybe you don’t know "speckled yearlings." You would if you lived in the cattle country.

Keep hammering on taxes and rentals. Generally, Danny. Daniel. Exhibitors must look after their own and the public and rental, in their home town, is "moneymaking up." From Atlanta comes an unsigned letter written apparently by an exchange man writing to the other side of the controversy. The letter says that Thomas has been exhibiting pictures through arrangement with a charitable organization so that he has been paying no taxes to the Government; that the Woman’s Club was to receive whatever profits accrued but that there was no way in which they could check up. This letter says that if the whole truth were known, it would be found that the exchanges have been treating Smith fairly.

How’s Business?
(Continued from page 1)

Houston
All theaters are doing fair business but this town needs a new house badly. Understand that John Jones of Dallas, is going to build a house with 2,500 seats.

Dallas
Great for first runs at present. Last Sunday the following were playing—Melba—"Robin Hood." "Palace-Knightly." Old Mill—"One Exciting Night." Nut sed. The Capitol is going into a first run house which will add to the joys of the exchanges.

Oklahoma City
Business off—three first run houses fighting and everyone complaining. Boland has the Empress, with First Nat’l, Goldwyn and Fox and is doing the best business, but his house is a barn. Cooper has the Criterion new house and is slowly starving to death, the corporation changing hands three times in the last five months. Confidentially he is trying to make a deal with Boland to amalgamate as Boland would turn his house and new Orpheum playing Interstate vaudeville into a first run house on April 29th and opens with "The Christian." On the same date he closes his stock at the Liberty and goes into first run, so Cooper is in one hell of a jam. The other first run house, the Capitol, was built by Lynch as Boland left Famous out of that city for 16 months and now Famous is trying to unload to Cooper and if the deal goes through he will get together with Boland and they will close the house, Tulsa is a fair better town at present than Oklahoma.

Kansas City
Business here only fair. Exhibitors are howling bloody murder everywhere over prices and it is one constant battle. Hostetter is trying to put over a booking combine in this territory and at present he and Baker of Kansas City, control eleven key towns in this territory and they say what they are doing to the exchanges outside of Famous and First National is a shame. He is being forced to ask for Famous and First National and the others are helping to pay their prices.

Sheehan Expected Abroad
(Special to THE FILM DAILY)
London—Winfield R. Sheehan is expected here in the late Spring.

Montreal Collects $176,765 Taxes
(Special to THE FILM DAILY)
Montreal—Total paid admissions at local theaters for September, October and November were 4,984,216. The revenue received by the city and the Province through the amusement tax totalled $176,765, half of which goes to the city for local charities and half to the Province for distribution under the Public Charities Act. The total patronage for 1922-1923 is estimated at 20,000,000 people. This is an increase over the last fiscal year of almost three millions and over the 1920-1921 total of five millions.
Sell Nine Houses

Paramount Subsidiaries Di, one of Theaters in the South at J in New England

Southern Enterprises, Inc., which sells into the hands of Famous layers in its entirety recently has disposed of a number of theaters in the South.

It was announced yesterday that Jefferson and Orpheum at St. Augustine, Fla., the Beachem, Grand and the Phillips at Orlando, Fla., and the Auditorium and Casino at Lake- side, Fla., have been sold to E. J. Marks, of Jacksonville. The Ma- nere at Asheville, N. C., has been sold to C. R. Hamford.

New England Theaters, Inc., in ny Alfred S. Black was formerly interested but which is now owned completely by the Zukor organization is sold the Bijou at Barre, Vt., to gargaret McKenna of that city.

Bernheim Succeeds Thalberg

(Special to THE FILM DAILY)

Los Angeles—Jules Bernheim has been appointed director general of Universal City, succeeding Irving halberg. Bernheim has been with Universal for many years and for the past year has been business manager of the studio.

Homer A. Boushey, formerly of samay, has been appointed production manager of Universal City.

The Troubles of an Exhibitor

Split Lip, Nevada.

Dear Danny:

Seem the announcement in your radio, which, of course, is not to be shown in New York. He was living in New York to use when his shows didn’t run and I told him that Famous Fixers were a flock of German negroes he could probably buy dirt cheap.

I asked him to run the hotel New York and I told him Mr. tori had a pretty fair tavern where he could get accommodations if he piled his shirt and collar enough.

I told Clem to keep away from Seventh Avenue and he would along all right. I also warned him about buying Long Island and Woolworth Building.

(Continued on Page 3)

Universal Signs Hoxie

(Special to THE FILM DAILY)

Los Angeles—Universal has signed Jack Hoxie to appear in serials.

M. P. T. O. Convention May 21-27

It is understood that the national M. P. T. O. convention will be held in Chicago. May 21-27.

Farewell Lunch

The heads of departments at Fa- mous Players yesterday tendered a luncheon to Adolph Zukor and S. R. Kent who leave for Europe today.

Riesenberg Books Cue Film

Hugh Riesenberg has booked “The Message of Emile Cone” for joint run at the Rialto and Rivoli, beginning Feb. 25. It may stay several weeks.

Double Showing of Einstein Film

There will be two versions of the Einstein film at the Rivoli next week. One will be shown from 11 to 12 o’clock every day and will be followed by the regular program and another, in abridged form, will be shown throughout the other performances during the day.

Rogers Sailing Today

Saul Rogers, general counsel of Fox leaves for England today on the Olympic.

Ryskind With Lichtman

Morrie Ryskind has succeeded J. M. Long Island as director of publicity for the Al Lichtman Corp.

Ideal Boys “Charley’s Aunt”

(Special to THE FILM DAILY)

London—Ideal Films, Ltd. have purchased the film rights to “Char- ley’s Aunt” for £20,000 and royneties.

Deal is Closed

It is understood that the negotia- tions under way by Famous Players looking for the complete control of Hamilton Theatrical Corp. have been completed.

Schenck Plans Improvements

(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck states that about $200,000 will be spent in improving the United Studio of which he has acquired control. The roads will be paved and additional cottages erected. There will also be an administration building erected. Thomas Little, head of the property department will go to Europe shortly to buy new props.

Deny Receivership

In Petition Filed Against Select Pictures Corp.—Bankruptcy Proceedings Started

Late yesterday afternoon, George Learned Hand, of the U. S. District Court, dismissed the petition filed to have a receivership appointed as a result of a petition of involuntary bankruptcy filed against the Select Pictures Corp.

The petitioning creditors were: Graphic Photo Engraving Co., $484; A. H. Weiss, $171; and J. J. Ritch- ford, an employee of Select, $150.

Mark Haman, representing the Los Angeles Savings & Trust Co., and other creditors, opposed the receivership.

While it was impossible to obtain any statement from officials of the Selznick organization, it is understood that a reorganization plan had been determined upon early Friday morn- ing, for the purpose of continuing the business as a going concern and to ex- tend its activities on a broad scale.

(Continued on page 2)

Heath Quits Lasky

(Special to THE FILM DAILY)

Los Angeles—Percy Heath has re- signed his post on the Lasky scenario staff.

Friedman New Gen! Sales M'g't

Joe Friedman, former Universal manager in Detroit has been appoint- ed general sales manager of Univer- sal attractions.

Mexico Upset

Two Films Held Up to Indicate That Mexicans Are Ridiculed on Screen

Old Trouble Again

Cables from Mexico City indicate that the Government is again dis- satised with the light in which its na- tions are being placed by Amer- ican pictures.

Recently the situation which had come up before was straightened out by Beren T. Wood's of the Hays office who spent some weeks in Mexico City conferring with Pres- ident Obregon and members of the Mexican Government. At that time, assurances were given that caricu- tures of Mexican people would cease

(Continued on Page 2)

Monday, February 12 being Lincoln's birthday and a legal holiday, there will be no issue of THE FILM DAILY.
In the Courts
(Special to THE FILM DAILY)

Los Angeles—George Edwin Jos-

eph testified in the Superior Court

that the Greenstock has paid him

$31,800 for services under an agree-

ment whereby he was to secure her

engagements. Joseph is suing for $30-

while Miss Selznick has filed a

counterclaim for $46,647.

Patrick A. Powers has filed suit in

the Supreme Court against Select

Pictures and Lewis J. Selznick for

$88,000 on a note made Nov. 13 last.

The case has been in court two months.

Charles Gold has sued Mr. Selznick and Mrs.

Selznick for $5,500, on two notes.

Lynn, Mass.—Maurice E. Curran,

a film salesman is being held here on

charges lodged by Sani Jawitz, who

alleges that Curran turned in a num-

ber of films for which he was not

paid.

Seattle—A libel suit for $25,000 has

been filed against John Danz, who

owns a chain of second run houses,

who had his automobile wrecked by

a bomb as it stood in front of his

home. Danz is attributing the iron-

ning that there was trouble with the union

had apparently culminated in an

attempt to take life. The Ma-

jor's local 76, Inc., which has

instilled the suit, will be supported by

the Washington State Federation of

Labor.

Louis T. Rogers and Nathaniel A.

Thompson have filed suit in the Su-

preme Court against Rialto Prod., to

restrain it from making further con-

tracts for "Tony Sarg's Almanac," or from

displaying the exhibition contracts, or any of the cash

received from the contracts, or the prints

or negatives of the films. Thomp-

son said in an affidavit that no pay-

ments have been made of 50% of

the gross rentals due the plaintiffs on the

contract, since Nov. 25th, and that

Rialto Productions is insolvent and

judgment against it has been re-

tained unsatisfied. Thompson said

he feared the defendant would be put

into bankruptcy before the plaintiffs

can get back the films.

Cuts and Flashes

"Safety Last," a seven-reeler, is

Harold Lloyd's latest.

William Dudley Pelley has written

an original titled "Ladies to Board."

John J. Iris has been elected an

honorary member of the F. I. L. M.

Club.

Ruth Dwyer has been added to the

Fox forces and will leave for the

coast shortly.

D. W. Griffith expects to be in the

South for three months, filming ex-

teriors for "The White Rose."

Quotations

High Low Close

Sales

East. Kod. 103% 104% 104% 3,000

F. P. L. 88% 87% 88% 2,000

do. pf. Not quoted

Gwyn. Griffith Not quoted

Loew's 19% 18% 19% 2,000

World Not quoted

Plans a Gump Series

(Special to THE FILM DAILY)

Los Angeles—Samuel Van Roulke

will produce a series of "Gumps"

comedies at Universal City.

Detlor Gets Year in Prison

(Special to THE FILM DAILY)

Edgerton—Harry Detlor, former

manager of the Empress, has been

sentenced to 12 months imprison-

ment on the charge of theft by the

conversion of the property of the Western

Amusement and Property Co., Ltd.,

the corporation operating the Emp-

ress.

Seek Music Tax Hearing

The M. P. T. O., is endeavoring to

arrange a hearing on the music tax

case with the Patent's Committee

at Washington. It will be recalled

such a meeting was planned on se-

veral occasions, but being Jan. 26. A

quorum of the committee was om-

itable and so the meeting never oc-

curred. The M. P. T. O., is now urge-

and submitting a complaint to the

Congress and more especially mem-

bers of the Patent's Committee so

that a definite date might be made for the hearing.

WANTED

Negative air plane shot south on

Fifth Avenue, New York. Also

shot from balcony south on Avenue, from point above

Plaza.

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Corporation with established foreign

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to handle foreign

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Give full details,

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tive, are now made available for your

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24 hour Service

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Title Photographers

430 Claremont Laboratory

Tel. Bingham 2100

No "Qualifiers"
The Troubles of an Exhibitor
(Continued from Page 1)
Iem said it was nice of me to him off and I told him I didn’t see him fall by the wayside. The first time I went to New York they took me like to the World’s Fair. When I got through with me, I couldn’t do the first payment on my rent. I fooled them on my next trip, ok five hundred dollars with me they only got three hundred of it. John Bridge is what stumped me. I followed the dead thing for or six miles and thought it funny so much of it was built on land, and I was told me I was following at elevated.
Iem said he wouldn’t have time to tarry in town as he had several things to take care of. If United Artists will give me a customs protection. Jensen and Von Berg are getting four months.
there are a few of my late exploitstaunts in brief:
Skin Deep—Offered to tattoo any one customer.
Blood and Sand—Tied up with a horse to serve rare steak and raisin pie.
Valley of Silent Men—Tied up with a dead and dumb institution.
To Have and to Hold—Had a scam in the lobby.
The Kentucky Derby—Gave hats out to fellow who offered two quarts of rye for my theater. Wouldn’t trade if you were me.

On Broadway
Next Week
Brooklyn Strand—"The Voice From the Minaret."
Capitol—"The Last Hour."
Capitol—"The Christian."
Criterion—"Driv'en."
Loew’s New York—Monday—"One Exciting Night."
Tuesday—"Culpeoeline and Romance" and "Thorns and Orange Blossoms."
Wednesday—"Lorna Doone."
Thursday—"The Flame of Life."
Friday—"The Woman Conquers."
"Love’s Old Sweet Song."
Lyric—"Hitler’s Gig in Africa."
Radio—"Java Head."
River—"Adam and Eve."
Strand—"Fury."

Week of Feb. 18
Brooklyn Strand—"Fury."
Cameo—"Down to the Sea in Ships."
Capitol—"Minnie."
Criterion—"Driven."
Lyric—"Hitler’s Gig in Africa."
Strand—"The Hot Pot."

Oppenheimer Here
G. A. Oppenheimer of the S. and O. Pictures Corp., Los Angeles, is at the Ritz. His company is the Warner Bros. distributor in California.

Pacific Films, New Company
(Special to THE FILM DAILY)
Dover, Del.—Pacific Film Co. has been formed here with a capitalization of $1,000,000. The Corporation of Trust Co. put through the incorporation.

"Evolution" Given Private Showing
A preview of "Evolution" an Urban release was held Thursday evening at the American Museum of Natural History. The picture deals with the history of the universe from the birth of the planets to the age of man. Shown in detail the different steps in the evolution of living creatures. It was produced by Dr. Raymond L. Dimars of the New York Zoological Society, written and edited by Dr. Benjamin C. Greenburg, a well-known high school teacher.

Mexico Upset
(Continued from Page 1)
in future productions of the members of the Hays organization. On that understanding, it was decided to allow the flow of American pictures into Mexico to continue uninterrupted.
The late reports indicate that except two pictures has been made: "Excess of Merit," a Fox release and "The Agent," a Larry Semon comedy for Vitagraph. The contract entered upon by Woodle on behalf of the Hays organization stipulates, that unless producers discontinue the practice of holding up Mexicans and other Latin-Americans in an unfavorable light, American pictures will be kept out of the country. The Hays organization yesterday was without official advice regarding the two pictures.

Arrow Deal With "Universal"

Incorporations Increase
(Special to THE FILM DAILY)
Albany—A marked increase in the picture business in New York is indicated by the large number of new incorporations granted charters by the Secretary of State. During the past month 35 companies with a capitalization of $2,558,500 filed certificates of incorporation, compared to 31 companies, with a capitalization of $953,500 during January of last year.

Claims Church Is Injuring Theater
(Special to THE FILM DAILY)
Cleveland—The M. P. T. O. A., of Ohio, is back of a Salem exhibitor, who claims he is going "under" because he cannot compete with a church showing a regular picture program. Sam Bulllock asked the Film Board of Trade to withdraw their service from the church. The board refused, claiming that such action, in order to be effective, must be national. The Salem exhibitor, U. E. Rakeshaw, owner of the Grand, through his attorney, has asked for an injunction against the non-arts institution to keep it from showing theatrical films.

Praises Editorial
Gus Inglis Says Coast Conditions Are Proof of Thought on Negative Costs
Gus Inglis of Mills and Inglis, Los Angeles, in a letter to the editor of THE FILM DAILY says:
"I know you get lots of letters from the fellows here on the Pacific Coast complimenting you on your editorials and your work. If you will publish this, I am leaving for New York, but I want to say that I have a letter complimenting you on your editorial under the title of 'Negative Costs,' in your issue of January 2, 1923.
"I think this is an article that every motion picture producer should read and thoroughly digest, as you hit the nail on the head when you pointed out the fact that there are a few pictures that gross over $1,000,000. In talking to people connected with independent productions here I notice just what you say in your article— you all talk about a million dollar gross on their picture, but when the negative is fewer, prints and advertising paid for, the production put on the market and the summing up of it comes, the gross is almost always way below the million dollar mark.
"Articles such as the one you have written should make the producers think. I might further say that it should also be taken into consideration by some of the authors and the people who control rights to stage plays and books, because as a rule this is where the big figures come in. It looks to me that the cost of the story is the basis from the point of view of the producers figure their gross, and this is obviously all wrong. If all the trade journals would take up this subject that have so effectively touched upon, I am sure that the whole industry would see the whole industry a great deal of good. As you have pointed out more than once, it should be stopped, not just inside the industry rather than outside."

C. B. C. Gets Davis Film
C. B. C. will distribute "Passionate Friends."

Know Every Day ALL the News of the Picture Business

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

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

THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name

Theatre

Address

Saturday, February 10, 1923
Putting It Over

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

Book Tie-up for "The Christian"

Goldwyn has made a tie-up for exploiting of "The Christian" with Grosset & Dunlap, publishers, who issue cheaper priced reprints of popular novels. The publishers are issuing a new edition of "The Christian," illustrated with stills and with a jacket illustrated from scenes.

"What is 'The Dangerous Age'?"

Cleveland—Local residents were asked to give their opinions as to what they regarded as "The Dangerous Age" of life as part of the exploitation on the attraction at the Allen. They were also asked to state the dangerous age in their particular line of business. The interviews brought out many differences of opinion and the prominence of the individuals who allowed themselves to be quoted, was sufficient to insure stories in two of the city papers.

Runs Slipper Contest

Wilmington—In connection with the showing of "The Prisoner of Zenda" at the Arcadia, the Walk-Over Shop displayed in its windows the slippers worn by Alice Terry during the filming of the picture. Miss Terry is credited with having the most perfect foot of any screen actress. The Walk-Over Shop believed Wilmington women could rival her and a contest was held.

The first woman whose foot in shape, form, and size fitted perfectly Miss Terry's slipper was offered any pair of shoes in the store. The exploitation stunt attracted many persons and proved a big box-office booster for the house.

A Real Idea

Paris, Ont.—J. A. Bolinsky, manager of the Allen, has begun a campaign to get selected groups into his theater.

For "The Bachelor Daddy," he telephoned the membership of the Daughters of the Empire, a fraternal order, and out of the 28 women 20 came. None of these were regular patrons. He made a point of going up to each one and discussing moving pictures with them. They were tickled to death with the picture and promised to come often.

The same group worked with another society for "Across the Continent," and pretty soon Bolinsky expects to have a hundred or more influential folks constantly boosting his house.

The soundness of his methods is proved by the fact that playings of "The Bachelor Daddy" and "Across the Continent," during Christmas week in opposition to Christmas parties, church bazars, skating, hockey games, and other diversions.

Centurians Attract Shoppers

Baltimore—Roman Centurians of Caesar’s "period carrying banners rode through the shopping crowds during the run of "Nero" at the New theater. The riders attracted great attention while the banners they were carrying announced the run of the production at the theater.

Realism in The Lobby

Cleveland—William Raynor, manager of Reade’s Hippodrome, built a complete blacksmith shop in the foyer in connection with "The Village Blacksmith." The horse was in a stable. The fire was burning in the fireplace. The anvil was ready. An old fashioned buggy stood on one side. Harness and other saddlery accoutrement lay around on the saw dust floor. It looked very real and was exceedingly effective.

Join the "A-B-U-T-S"

Toronto—Clever exploitation was carried out by Ben Crank, of the Allen for "Brothers Under the Skin." He distributed thousands of "membership cards," with safety pins attached, which signified that the holder was affiliated with the "A-B-U-T-S," the pin being the club emblem. Other cards had safety matches, the wording being "Most matches are failures. Don’t get married until you see ‘Brothers Under the Skin’ at the ‘Allen’.

A moving van was sent through the residential districts bearing banners which read: "This furniture is being moved for non-payments of weekly installments. Don’t get married until you see ‘Brothers Under the Skin’ at the ‘Allen’.

Effective Teaser Campaign

Indianapolis—When "One Exciting Night" was booked for showing at the Circle the management put through a tie-up with the Indianapolis Star producing exceptional results.

The tie-up took the form of a symposium, conducted for two weeks in advance of the play date for the picture, by the paper for the best letters from readers describing the most "Exciting Night" in their experiences. Prices of $1 each for the daily best letters were given. As the symposium closed all letters were judged again and the best of all won an award of $50.

The contest ended a week before the play date and immediately following it a teaser advertising campaign was started in local newspapers, the copy referring mysteriously to "One Exciting Night," and timed to tie up with the display advertising and announcements just before the opening performance.

The value of the short subject to your program.

How to build a program through the use of short stuff.

How well known exhibitors use short subjects to advantage.

"Fillers" at a price vs. real short subjects of material value.

"How I pick my short subjects" by important Broadway managers.

The news reel and its audience value.

Just a few of the ideas that will be presented in the forthcoming Short Stuff issue of THE FILM DAILY, out Sunday, February 18.

An unusual "buy" for the producer and distributor of short subjects.
THE PICTURE YOU WILL NEVER WANT TO FORGET

DRIVEN

Presented by CARL LAEMMLE
Featuring CHARLES MACK
(Courtesy of D.W. GRIFFITH)

and a big cast including:
ELINOR FAIR, BURR McINTOSH,
EMILY FITZROY, and GEO. BANCROFT

From the Cosmopolitan Magazine story by Jay Gelzer.

Opens at the
Criterion Theatre
Broadway, N. Y. C.
February 11th

A CHAS. BRABIN PRODUCTION

UNIVERSAL JEWEL
"BEAT THEM IF YOU CAN"
"Conquering the Woman" has been produced in popular style. Settings, characters and direction are of a nature that caters to generally approved standards. There are picturesque shots of the sea, a yacht race and a thrilling rescue. Florence Vidor plays in charming style."—Moving Picture World.

"Conquering the Woman" is the sort of film which will find favor with a majority of movie fans and ought to score creditably from a boxoffice angle. Florence Vidor plays with dash and dramatic skill."—Exhibitors Trade Review.

(The publication of these two reviews makes unanimous the vote of the trade magazines on the entertainment and box office value of "Conquering the Woman.")

"Conquering the Woman," with Florence Vidor.—A real good picture with plenty of action, new and novel situations, and a pleasing story and finish.—Davis & Walter, Grand Theatre, New Castle, Ind.—General patronage. (From "What the Picture Did For Me" department of Exhibitors Herald.)

"Henry C. Rowland's novel has been made into a wonderfully delightful production, effervescing with good humor, bubbling with subtle comedy and joyous satire, and having numerous tensely dramatic scenes and thrilling touches as well. The photography is perfection itself and the settings are marvels of beauty.

"Florence Vidor, one of the greatest beauties of all filmdom, is most attractively gownned and gives her role an interpretation which proves her really extraordinary cleverness as an actress. She is aided by an excellent cast."

The above review written when "Conquering the Woman" was playing a full week's run at the Grand Theatre, Pittsburgh, appearing in the Pittsburgh Leader.

From every angle, it's an outstanding hit...
News of the Week in Headlines

Monday

December tax figures $6,825,249.80 or $1,340,459 over November total.

Independent exchanges, not members of Hays organization, expected to use uniform contract.

Coast plans lavish pageant in 1924 and ambitious film tracing history of America since Columbus.

Tuesday

Independents awaiting interpretation of War Revenue Act by Treasury Dep’t on which 5% pyramid tax depends.

Famous Players to control of Hamilton Theatrical Corp.

T. O. C. C. and F. I. L. M. Club call meeting to draw new arbitration rules.

English exhibitors oppose percentage bookings.

Wednesday

M. and M. A. Schlesinger form Middle East Films Corp., capital $1,500,000, to consolidate enterprises in Far East.

Hobart Bosworth signs five year contract with Goldwyn.

Charles C. Burr plans eight more features and additional short reels.

Charles C. Burr plans eight more features and additional short reels.

Thursday

Fairbanks, Pickford, Chaplin, Harold Lloyd, Schenck and Talmages reported considering protective association to secure proper financial returns in cities where exhibitors refuse fair rentals.

Charles Chaplin directing Edna Purviance in “Public Opinion” for Allied Prod. and Dist. release.

Rex Ingram to make “World’s Illusion,” originally planned by Nazimova.

Canadian Educational may handle F. B. O. releases in Dominion.

Friday

Impressions of film man on tour give “low down” on conditions as they actually exist.

Adolph Zukor plans an “art” conference to develop artistic standards for business to work on.

Minneapolis exhibitor uneasy over further inroads of Finkelstein and Ruben in exhibitor field.

AI Gilbert Prod. to feature Iliodor in “Five Years in Hell.”

Saturday

Efforts made late Friday afternoon to throw Selznick into bankruptcy. Reorganization probable.

Famous Players theater subsidiaries sell nine houses.

"Pardoning the bad is injuring the good." — Benjamin Franklin.
Will Surely Appeal To Star's Admirers But Story Is Quite Lacking

Norma Talmadge in
"THE VOICE FROM THE MINARET"
Ass. First Nat'l. Pict.

DIRECTOR .................. Frank Lloyd
AUTHOR ..................... Robert Hichens
SCENARIO BY ............... Frances Marion
CAMERAMAN ................ Tony Gaudio

AS A WHOLE...........Splendidly made picture that will go especially big with star's admirers, but otherwise won't cause a commotion

STORY......The usual eternal triangle with too many passionate outbursts, almost ridiculous at times

DIRECTION............Always very fine and picture is beautifully mounted in every respect but situations are too 'slushy'

PHOTOGRAPHY ............... Excellent
LIGHTINGS ................. Excellent

STAR......Sure to satisfy her many admirers; does not always appear to advantage in close-ups

SUPPORT......Eugene O'Brien comes back as the star's lead; a well suited opposite and does good work; the late Edwin Stevens' appearance uncanny to those who know he is deceased

EXTERIORS .................. All right
INTERIORS .................. Very good
DETAIL ..................... Ample

CHARACTER OF STORY......Unloved wife of English nobleman falls in love with theological student, gives him up but is reunited upon husband's death

LENGTH OF PRODUCTION ......... 6,885 feet

Regardless of just what the criticisms for or against "The Voice of the Minaret" may be, one thing is certain—that it will make plenty of money. In the first place it brings Eugene O'Brien back as the star's leading man, and it presents Miss Talmadge in one of those typical passionate dramas which seem to bring them in, and Director Lloyd has seen it to that folks are not going to be disappointed. He has allowed the lovers many osculatory scenes that will easily gain a reputation for the feature, capable of drawing a big crowd anywhere it is played. Once it has been shown you can count on the word-of-mouth advertising to do the rest.

So far as the picture's moneyed success is concerned, it seems sure enough, and will likely prove a popular choice with the majority of audiences. And from the looks of the matinee crowd at the Strand, Norma Talmadge's following will surely turn out in full force. But the picture will not gain any place in the list of the year's best despite its drawing power or financial capacity because the story won't let it. It is the ever popular eternal triangle, worked out with a few slightly new complications and a fairly different atmosphere, but, on the whole, "The Voice From the Minaret" is essentially commonplace in its situations and weak in logic.

The hero, a religiously inclined young man until he meets the woman, pretends to fight off the temptation, but it is never convincing, no matter how many times Eugene O'Brien walks to the open window to wire his hands in search of consolation. Nor do Miss Talmadge's many tears compel sympathy, because you know only too well that her sickly husband will eventually make his exit for the happy ending that is bound to come. Of course there are some intervening complications that are unexpected and help to relieve the triteness of the plot, but generally speaking, Robert Hichens' story is wholly unworthy the money Joseph Schenck has spent upon it, and the splendid production given it by Frank Lloyd.

There is an attractive desert sequence with the hot sands providing a more or less appropriate background for the apparent liaison of the ex-theological student and the wife of an English nobleman. The atmosphere is colorful, the photography excellent and the lightings very good. The star does not look as well in this, although it may be that she has not been carefully photographed.

Should Draw Big Business Even Though Picture Is Not At All Distinctive

Box Office Analysis for the Exhibitor

It probably won't matter a great deal what Norma Talmadge has to do as long as she appears in the picture, to satisfy her following and judging from the Strand patronage, the star is still in vogue. And then there is the other angle—that of the story, which, while it is trite, conventional and borders on real "slushy" drama, will be heartily received by a good many—the women in particular. They'll have plenty of love making to feast their eyes and they'll remember Eugene O'Brien and Norma Talmadge as sort of having set the pace for this type of drama early in the picture business.

If you know they like Norma Talmadge her name should be all that is necessary to get them in, and a few stills in the lobby will certainly get them interested. Catchlines will do if you think they will want to know more about the story, but the star's name coupled with that of Eugene O'Brien will do just as well.
Pleasing Romance And Picturesque Atmosphere Make It Appealing

Harley Knoles' Prod.
“THE BOHEMIAN GIRL”
American Releasing Corp.

DIRECTOR ...................... Harley Knoles
AUTHOR ........................ Wm. Balfe
SCENARIO ...................... Resina Henley
CAMERAMAN .................... Rene Guissart

STORY...... Except for locale doesn't differ greatly from familiar type of romantic melodrama
DIRECTION...... Even and, for the most part, quite artistic; interest usually well sustained
PHOTOGRAPHY ................ Average
LIGHTINGS .................... Not always good
PLAYERS ...... Ivor Novello fine type of screen hero but has limited role in this; Gladys Cooper pleasing; others Ellen Terry, Constance Collier and C. Aubrey Smith

EXTERIORS ..................... Pretty
INTERIORS ..................... One or two big sets

CHARACTER OF STORY ...... The story of the opera. Gypsy wins love of girl who is willing to remain with her lover even after she learns she is of the nobility

LENGTH OF PRODUCTION ......... 6,462 feet

“The Bohemian Girl” has gained considerable fame as an opera, and it is only natural that it should eventually find its way into pictures. The screen version was made by Harley Knoles in England with Ivor Novello and Gladys Cooper, two prominent English players, in the leading roles, with an artistic and rather pleasing entertainment the result of their combined efforts. Stripped of its attractive atmosphere and effective romantic twists, “The Bohemian Girl,” as a film play, leaves little to the imagination of the audience, since the situations have already served in many an American screen melodrama. But with the choice selection of locations, appealing gypsy camp atmosphere and a production that is usually pleasingly artistic, the picture offers a satisfying entertainment that will undoubtedly be well suited to the average audience.

The picture is a trifle too long, but it is surprising that the interest has been so well sustained in spite of sequences that are slightly too drawn out. Harley Knoles tells the story in a smooth, even fashion, and usually wastes no time in getting to the point of the particular episode. The development is also good and builds towards the climax with increasing interest. There is one bit which is not altogether coherent. You understand that the girl stolen by the gypsies has never known that she is really the daughter of a nobleman nor from whence she came, but when she is doomed to imprisonment for theft through the trickery of the gypsy queen, she calls for her father. The titles may be the fault of this incoherent bit, however.

Ivor Novello is the customary romantic type of hero who fulfills all the requirements of the role of the Polish soldier, and promises to do much better work if given a more ambitious part. Since he has been signed by Griffith to appear in his next picture, it will be interesting to see what he does. Gladys Cooper, another English player, is a thoroughly pleasing heroine, but she does not screen well in this. Possibly it is due to poor lighting. Incidentally, the lightings throughout are not as good as they should be.

Story: Arline, the young daughter of Count Arnheim, an Austrian, is saved by Thaddeus, a Polish soldier, who joins a gypsy band. Arline is stolen by one of the band, but protected always by Thaddeus, who falls in love with her when she is grown. When the band returns to Bohemia years later, Arline, still ignorant that Arnheim is her father, is brought before him for theft. How she learns Arnheim is her parent and is eventually happy with Thaddeus, makes up the climax.

Play Up the Title And Interest Them In The Gypsy Romance

Box Office Analysis for the Exhibitor

Those who like artistic pictures with attractive atmospheres and plenty of pleasing romantic touches, will be well satisfied with “The Bohemian Girl.” If your crowd favors this type of entertainment you can safely promote the picture and get them interested through many channels. Let them know about the stage play—the title should already be familiar—and talk about the two English players who appear in the principal roles.

The gypsy atmosphere will undoubtedly appeal to a large majority and you can play it up with catchy lines indicating the romance of a girl of the nobility, kidnapped when a child, who falls in love with one of the band, and then finds there is a barrier between them. It can be played up to excite their interest and, of course, use the title prominently and use the score of the opera for your musical accompaniment.
The World's Record in the World's Largest Theatre

"Douglas Fairbanks in Robin Hood"
Floods Box-Office of the Capitol Theatre, New York
$58,097.66 for First Week's Gross

In spite of a blizzard, rain and cloudy weather more than 100,000 persons saw this sensational audience picture in seven days, with a splendid start for a second record-smashing week.

101,820 Paid Admissions

Read this Startling Letter

CAPITOL THEATRE
BROADWAY — 58TH — 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARBES
EDWARD BOYES
WILLIAM BRADAN
FRANK H. HETCHER
MISCHA PENDALL

3rd February 1923

United Artists Corporation,
723 Seventh Avenue, N.Y. City.

Gentlemen:
Hereewith we give you a statement of the

daily receipts for the week of ROBIN HOOD:

<table>
<thead>
<tr>
<th>Date</th>
<th>Receipts</th>
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Total, $58,097.66

Attendance, (101,820)

Yours very truly,

[Signature]

President, Capitol Theatre.
Absolutely
The Only New Thing
In Motion Pictures
This Year!

From exhibitors—from audiences—from critics—from picture experts—comes this comment, again and again, after viewing that great photoplay sensation

D. W. Griffith's
"One Exciting Night"

Here is a picture that has EVERYTHING any exhibitor can ask.
It satisfies box-office demands and also pleases immensely any type of audience.
In all sections of the country it has set new attendance records in theatre after theatre.
It is that "something new" in pictures that exhibitors everywhere are seeking.

Miss Louella Parsons Says
In The Morning Telegraph

"Here is something entirely new—the first picture of its kind I have ever seen.
"D. W. Griffith has never made such an enjoyable picture.
"Never in the history of pictures has there been anything so full of thrills, suspense and everything that makes for one hundred per cent. interest."

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT
More Money From Philadelphia and a Record in Cleveland!

D. W. Griffith's "One Exciting Night," his latest picture sensation, did such a smashing box-office business at the Stanton Theatre, Philadelphia, that it brought this letter from Frank W. Buhler, managing director, to Albert Grey, general manager of the Griffith organization:

"Enclosed find check to cover additional rental on "One Exciting Night."

"We have extended the engagement of this picture owing to its great popularity in Philadelphia.

"'One Exciting Night' is a picture that appeals to all classes. It has an element of comedy, an element of drama and keeps the spectator interested every minute of the showing.

Big Box-Office Returns and a New Record in Cleveland!

Breaking all house records at popular prices at the Stillman Theatre, Cleveland, Mr. Griffith's "One Exciting Night" played to $18,113.80 the first week of the engagement. The second week brought $13,679.89.

As a result of the splendid box-office and audience value of the picture, N. M. Schenck, of the Loew organization, sent the following letter to Albert Grey:

"Thought you might like to know that 'One Exciting Night,' which completed a two weeks' run at the Stillman Theatre, Cleveland, has done remarkable business.

"The audiences received it enthusiastically, and I feel sure that it will go equally well anywhere."

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM AGRAWAL, PRESIDENT
The Strand Theatre of New York
For Two Weeks Broke the Record
Made With "Way Down East" and
Also With "Orphans of the Storm"

And REMEMBER! "Way Down East" in stage and screen theatres, has played to twice as much business as any other two pictures ever made!

And this record was made during the most unfavorable weather in years.

$15,000 greater than "Way Down East"!
$8,000 greater than "Orphans of the Storm"!

Read What Joseph Plunkett Says

"Dear Mr. Abrams—I am glad to write you that D. W. Griffith’s ‘ONE EXCITING NIGHT’ did bigger business for us than either ‘Way Down East’ or ‘Orphans of the Storm.’ We were compelled to stop the sale of seats many times during the engagement of the picture. It certainly is a great audience attraction, which was plainly shown by the way our audiences received it."

Now Read What "Variety” Had to Say

"Strand—‘ONE EXCITING NIGHT!' (Griffith-United Artists.) Seats 2,900. Scale; 30-50-85. Was held over for second week and broke the house record on the business done by both ‘Way Down East’ and ‘Orphans of the Storm,’ previous Griffith’s that played two weeks at the house. Got close to $29,000 on the week."

"Variety’s” report for the first week at the Strand stated that “ONE EXCITING NIGHT” grossed “better than $31,000,” adding that it was being held over.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
They Love It!

"Superior to anything of the sort the screen has ever known. Through every inch D. W. Griffith's art is most telling.—Moments when one thinks one's heart cannot last—then onslaughts of comedy."—N. Y. Sun.

"Griffith's picture will live among the immortals of the silver screen, for 'One Exciting Night' is one of the best photoplays ever produced."—N. Y. Evening Telegram.

"A magnificent piece of work—indeed a hilarious thriller."—N. Y. Times.

"A masterpiece—women screamed, everybody gasped—and then, the audience went into hysterics of laughter."—Chicago Herald and Examiner.

"Stupendous is the word! You will rise up on the edge of your seat and scream."—Boston Traveller.

"It will be THE popular evening's pleasure this year."—N. Y. Post.

"The audience as one man shivers at 'One Exciting Night'—The action is terrific. All highly successful."—N. Y. Herald.

"Even remembering what the master producer has done before, this surpasses all—and Griffith has added the funniest type of negro comedian."—N. Y. Journal.

"Everybody had a wonderful time."—Chicago Tribune.

"Gale after gale of applause—Titanic—A mighty spectacle."—N. Y. Mail.

"Stunning."—Boston Globe.

D. W. GRIFFITH'S
"One Exciting Night"

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Broadway Stood Up
to see
Nazimova’s “Salome”

At the Criterion Theatre, New York, “Salome” played to $11,706 for the first of a four weeks’ engagement—or $2,088 more than the seating capacity of the house—608.

Business for the second week amounted to $10,299, showing $681 in S. R. O. receipts.

**Gross of $38,153.50 for Four Weeks**

With a capacity business of only $38,472 possible for the engagement, “Salome” played to a total gross of $38,153.50. Here are the figures, week by week:

- **First week gross**, $11,706, or $2,088 above capacity.
- **Second week gross**, $10,299, or $681 above the capacity.
- **Third week gross**, $8,299.50.
- **Fourth week gross**, $7,849.

**Total gross for four weeks**, $38,153.50.

**Great for the Box-Office and Great for the Audience**

**Allied Producers and Distributors Corporation**
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—
MACK SENNETT
presents
MABEL NORMAND
in
"SUZANNA"

Directed by
J. Richard Jones

POSTAL TELEGRAPH - COMMERCIAL CABLES

TELEGRAM

389PM SF 1AM 48ML

LOS ANGELES CALIF JAN 21

HIRAM ABRAMS
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE
NEW YORK

SUZANNA AT END OF FOURTH WEEK STILL GOING BIG AND EXCEEDING
OUR FORD'S EXPECTATIONS HERE STOP IT OPENED TO RECORD ATTENDANCE,
AND BUSINESS INCREASING DAILY AT OUR PRICES ONE DOLLAR FIFTY
STOP YOU KNOW THIS MEANS PICTURE IS HIT AND BEING ADVERTISED
FROM MOUTH TO MOUTH STOP WOMEN GOING WILD OVER ROMANCE STOP
IT HAS BEATEN EVERY OTHER RECENT LONG RUN PICTURE IN FACT WE
HAVE PLAYED TO MORE PEOPLE IN THIS PERIOD OF TIME THAN WITH ANY
OTHER PICTURE WE HAVE HAD AND FROM PRESENT INDICATIONS PICTURE
WILL RUN SEVERAL WEEKS LONGER STOP YOU CAN GO ON RECORD TO ANY
EXHIBITOR THAT THIS IS A GOLD MINE FOR HIS BOX OFFICE

HARRY DAVID
MANAGER MISSION THEATRE

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
A Demand Office listed in each United States Corporation Exchange
MACK SENNETT
presents
MABEL NORMAND
in
"SUZANNA"

Directed by
J. Richard Jones

WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINSON, FIRST VICE PRESIDENT

DECEMBER 51 NL

1923 JAN 22 AM 8 16

DEPT MICH 21

HIRAM ABRAMS
ALLIED PRODUCERS AND DISTRIBUTORS CORP
729 SEVENTH AVENUE
NEW YORK

PLEASE ACCEPT MY HEARTIEST CONGRATULATIONS ON SUZANNA STOP
IZATION IN THIS PLAY OF HER ENTIRE CAREER STOP NOT EVEN THE
SUZANNA IS THE MOST CREDITABLE PERFORMANCE I EVER SCREENED

PHIL GLEICHMAN

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City
A Branch Office Located in each United States Corporation Exchange
Good Action And Thrills In Last Two Reels of Mix's Latest

Tom Mix in
"ROMANCE LAND"
Fox

DIRECTOR .................. Edward Sedgwick
AUTHOR .................. Kenneth Perkins
SCENARIO BY .................. Joseph F. Poland
CAMERAMAN ............... Dan Clark

AS A WHOLE...Burlesque western with good action and some novel stunts that will make it attractive to a majority

STORY.......Little to it, but Ralph Spence titles fill in the gaps with some fair humor

DIRECTION.......Adequate; saves the best for the last reels; pretty slow in getting it going

PHOTOGRAPHY ............... All right
LIGHTINGS .................. Standard

STAR.......Offers some new stunts that will please his admirers

SUPPORT.......Includes Barbara Bedford, Frank Brownlee and others

EXTERIORS ................. Some pretty shots
INTERIORS .................. Sufficient

DETAIL.....An overdose of Spence's "wise cracks"

CHARACTER OF STORY.......Cowboy outwits every attempt of villain to prevent him from marrying the girl

LENGTH OF PRODUCTION ....... 3,975 feet

Tom Mix's latest is a little different from what he usually does, or at least it starts out to be, but ends up as a typical Mix western with stunts, action and thrills of a fairly familiar order and a few new ones besides. The beginning promises a burlesque on "The Connecticut Yankee" with the star cavorting around in "tin B. V. D.'s"—a la Ralph Spence titles—the laughs provided mostly by said titles, except that they are not always funny. They'll appeal to a certain crowd, however, and very likely they will get a big laugh out of the one where hero, wearing a suit of armor, says, "I'd tip my hat to you if I had a monkey wrench." The others are of the same order.

The remainder of the picture consists of a series of plots with villain trying to prevent hero from marrying the girl. Much of this is unimportant incident that gets over neither laughs nor thrills, and Sedgwick seems to have been at a loss to know what to do until it was time to start the action, prior to the climax. The start is slow but probably the last action, stunts and thrills of the last reels will make up for it.

There is a rodeo meet in which villain and hero contest, the winner to marry the girl. Naturally there is a lot of crooked work on the part of the villain which gives hero fine opportunities to display his skill in various sports. The first is a chariot race with hero easily the victor. The camera work in this is first rate, and there are many fine shots of the speeding chariots. Next comes an obstacle race on horseback, and hero is almost the winner of this when villain cuts the saddle and hero is out of the running. Finally there is a mixed vehicle race with Mix in an old fashioned carriage. Once more villain tries to spoil hero's chances by loosening the bolts, but hero drives right to victory, minus the wheels.

But the best of the action comes in the last reel when villain captures the girl and hero follows. There are some first rate thrills with Mix rescuing the girl and carrying her to safety on a car which spans a lake. Mix's admirers will like the feature particularly well, and if it's action they want "Romance Land" should do nicely.

Barbara Bedford plays opposite Mix and has a more or less exciting time of it trying to marry the man of her own choice. Frank Brownlee is the usual cigar-chewing villain who plans all the surprises for hero.

Talk About The Rodeo And Use A Trailer Of The Rescue Stunt

Box Office Analysis for the Exhibitor

While Mix's latest isn't probably as good as some of his other pictures, nor as full of thrills and action, still "Romance Land" has a finale that should make it popular, and they shouldn't object to the fairly slow first reels. There is a comedy vein that will appeal to a certain crowd as sure-fire. It won't do for every audience, but there is a big majority that like this sort, and where Mix has a following you can count or it going over.

Talk about the rodeo and promise action and thrills that contain some new ideas. A trailer would be about the best means of getting them interested, by showing shots of the race or one of Mix's spectacular rescues. That should be enough to make them come back. Of course play up the star's name prominently and you can say that Barbara Bedford is his leading lady.
Pleasing Atmosphere and Fine Production in Latest Melford Picture

George Melford Prod.

"JAVA HEAD"

Paramount

DIRECTOR ...................... George Melford
AUTHOR ......................... Joseph Hergesheimer
SCENARIO BY ................. Waldemar Young
CAMERAMAN ................... Bert Glennon

AS A WHOLE ... Attractively mounted and with pleasing atmosphere; otherwise a conventional offering

STORY ... Very little to the plot and that quite familiar; accorded too much footage to sustain interest evenly

DIRECTION ... Tries to make up for story's deficiencies through good production but it hardly covers requirements

PHOTOGRAPHY ................. Excellent
LIGHTINGS ...................... Very good
PLAYERS ... Well suited cast with Leatrice Joy the appealing Manchu princess; Jacqueline Logan, Albert Roscoe, Raymond Hatton and George Fawcett others who are prominent

EXTERIORS ..................... Actual shots of old Salem
INTERIORS ...................... Good
DETAIL ......................... Adequate

CHARACTER OF STORY ...... Manchu bride of Salem skipper kills herself when she learns her husband still loves his childhood sweetheart

LENGTH OF PRODUCTION ...... 7,865 feet

George Melford's latest production is an adaptation of Joseph Hergesheimer's "Java Head," a story of old Salem in the days when hoop skirts and narrow minds were the popular vogue. But the latter doesn't play a prominent part in "Java Head" since the people raise no great objection to the introduction of a Manchu princess into their community. However, Hergesheimer's tale is rather typical of the old days with the atmosphere delightfully retained in the production provided by Melford who shot most of the exteriors right in Salem where the story is laid. The quaint houses, shaded streets and the typical water fronts, all beautifully photographed, give the picture splendid value as far as pictorial appeal is concerned.

But despite the splendid efforts of Director Melford and a capable cast headed by Leatrice Joy, who is a very appealing Taou Yuen, the picture does not offer a strong entertainment. The plot is as old as Kipling's "East is East and West is West and never the twain shall meet," nor does "Java Head" differ greatly from the others except perhaps that the Chinese heroine does not turn out to be a white girl adopted by a Chinaman in infancy, with the denouement paving the way to the happy ending. This time the other alternative is taken, and probably the less frequently used of the two; the Oriental kills herself just as the heroine of the recent "Toll of the Sea" did.

The plot is very slight and there seems little excuse for the excess footage used. The story would have served to much better advantage in five reels, with the interest more effectively sustained. The sequence dealing with the drug-eaten brother of the white girl does not seem at all essential although it provides Raymond Hatton with a first rate dramatic role.

Learitce Joy is the bright spot of the picture, together with the quaint pictorial appeal contained in it. She is a pensive and winning princess who will surely please her admirers for her part in this. Albert Roscoe is well suited and the entire cast capable.

Story: Because of an old feud Gerrit Ammidon, of an old Salem family, is ordered out of the house by Nettie Vollar's father. Gerrit sails to China where he marries a Manchu princess whose life he saved. How he brings her back to Salem and discovers he still loves Nettie, is followed by the Manchu girl's suicide when she learns the truth.

Promise Pictorial Appeal and Use Leatrice Joy's Name

Box Office Analysis for the Exhibitor

George Melford's latest picture is so very good to look at that probably it will have a much better chance of getting over than you would expect. The story is of a familiar order but where they remember Joseph Hergesheimer's story and were favorably impressed by it, they will undoubtedly be anxious to see what Melford has done with it. As far as that goes he has stuck to the story and given it a thoroughly fine production.

Learitce Joy's performance is well worth seeing and, while you may not think it will warrant particular exploitation, you can make the usual announcements to include the name of the producer, those of the players who mean the most at your box office and whatever else you think they will want to know, or need to know, to interest them. Mention the fact that many of the scenes are actual shots of Salem with that quaint New England atmosphere.
The Greatest Money Ever offered the EXHIBIT

The EXHIBITION

HODKINSON PICTURE

A Picture that MILLS
Here is the answer, graphically and realistically flashed on the screen, to the great question:

What Did the War Accomplish?

You see in this film the aged, broken and helpless man who deluged Europe in blood that his towering vanity might triumph for a moment in history.

He paces his twenty-acre, barbed-wire-enclosed prison like a caged lion, but with none of the lion's dignity. His companions are a pair of dachshunds!

This is the only motion picture ever taken of the ex-Kaiser in exile. It was obtained by a former school-mate of the ex-Crown Prince, who smuggled a specially constructed motion-picture camera into the estate at Doorn, and caught the one-time "war lord" at close range, under the pretext of photographing landscapes and flower gardens.

Many of its moments are startling. Hanford MacNider, former head of the American Legion, says:

"It appears to me as an epoch-making event in the screen industry, in that it gives a most faithful and realistic description of how the once all-powerful German War-Lord is forced to end his declining years, isolated and alone, a pitiful figure in the world of affairs."

Book it now, while newspapers are giving pages of publicity to this sensational film.
Good Stunt Stuff That Furnishes Fine Thrills For Those Who Like Them

Richard Talmadge in "THE SPEED KING"

Phil Goldstone—State Rights

DIRECTOR ......................... Grover Jones

AUTHOR .......................... Not credited

SCENARIO BY ..................... Grover Jones

CAMERAMAN ..................... Arthur L. Todd

AS A WHOLE..... Series of acrobatic escapes which star performs with considerable agility the chief point of interest in this

STORY....... The conventional mythical kingdom theme with variations; not as good as star's recent vehicles

DIRECTION...... Makes some display in production and speeds story up to satisfying finish

PHOTOGRAPHY ................. Satisfactory

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

STAR....... Will go very big where they like the Fairbanks type of stunts

SUPPORT..... Mark Fenton and Harry Von Meter the political villains; Virginia Warwick a fair heroine

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

INTERIORS ....................... Appropriate

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

CHARACTER OF STORY..... American motor-cyclist impersonates foreign king and gets into all kinds of trouble but wins a princess for a wife

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

Richard Talmadge is the chief contributor of this type of comedy lately, the acrobatic stunt kind—and where they like this sort of entertainment the Talmadge pictures should go very well. His most recent offering, "The Speed King," doesn't contain as good a story as some of his others but toward the end, the last reel or two, there is plenty of thrills in the succession of escapes which hero effects in evading the enemies of the king he is impersonating.

Play Up Title And Make Promises For Star's Performance

Box Office Analysis for the Exhibitor

There seems to be a good many picture goers who like this acrobatic stunt stuff of the Doug Fairbanks variety, and since Talmadge is the chief contributor of this type of entertainment, outside of Fairbanks, there should be a market for his pictures. The latest contains some first rate action and thrills of this order and should thoroughly please them.

If you have played the recent Talmadge pictures you probably won't have difficulty interesting them in this, but if you haven't you might use this and see how they take to it. Let them know what the star does, and promise some very exciting escapes. The title is good and could easily be advertised by having a man ride about town on a motorcycle displaying the title and announcing the showing at your theater.
A Crook Story That Is Entirely Different and a Sure-Fire Entertainment

Edwin Carewe presents
"MIGHTY LAK A ROSE"
Asso. First Nat’l Pict.

DIRECTOR ....................... Edwin Carewe
AUTHOR ....................... Curtis Benton
SCENARIO BY ................. Curtis Benton
CAMERAMAN .................... Sol Polito

AS A WHOLE........ Mighty strong feature that offers
fine entertainment in its comedy-pathos com-
bination
STORY....... Crook theme that has originality and
unusually worth while and interesting twists
DIRECTION........ Excellent; certainly secures the
spectator’s undivided attention; brings out
comedy, human interest bits and pathos
remarkably well
PHOTOGRAPHY ................. Splendid
LIGHTINGS ..................... Always good
PLAYERS........ Dorothy Mackail really worthy of
stellar prominence for her excellent work in this;
James Rennie ideal hero and Anders Randolf
also very good; Helene Montrose fine type and
Harry Short provides the laughs
EXTERIORS ...................... Suitable
INTERIORS ...................... Appropriate
DETAIL........ Good although sometimes too much of it
CHARACTER OF STORY...... Blind girl’s music is
means of crooks’ redemption and her benefactor
sacrifices his love that she may be happy with
her young lover

LENGTH OF PRODUCTION ...... 8,260 feet

"Mighty Lak a Rose" is a mighty fine picture and
Edwin Carewe deserves a great deal of credit for the
very worth while offering which he contributes to the
list of the year’s best. Curtis Benton’s story is a
wholly absorbing crook theme that is almost entirely
unlike the average and contains many thoroughly
original and interesting twists that make it an un-
usually strong and appropriate screen vehicle. It is
the sort of theme that will appeal to a large majority
and the manner in which Carewe has handled it, makes
use of every good point that it contains and brings out
the elements of comedy and pathos in particularly
convincing fashion, is all very fine.

The development is ideal and the interest is accumu-
lative. It isn’t often that the continuity in a story
of this kind succeeds in maintaining logic and coherence
to the degree that this one does. Toward the close
Carewe does spend a trifle more time on sequences
than necessary, with a slight tendency to drag the con-
clusion, but his purpose is quite obvious. He evidently
didn’t want to force the happy ending by introducing
improbable coincidence and so things work around to
a wholly satisfying, though fairly tardy, happy ending.
This is not to say, however, that the detail employed
here is out of place. There are numerous mighty
strong touches of pathos in these last reels and it would
be a pity to cut them out but the picture does need
some speeding up.

The basic idea, and an old one, is the regeneration
of a band of crooks. But it is doubtful if it has ever
been put to better use, or surrounded with more con-
vincing human interest situations, than it has here.
The gradual reformation of the band brought about
by the soothing violin played by the blind heroine
whose favorite is “Mighty Lak a Rose” is great and
there is a pathos in the climax that is a wallop and it
can only be appreciated by seeing it. Carewe has
mounted the picture in good taste, the photography
and lightings are excellent and it is an all around fine
piece of work as far as he is concerned.

Too much cannot be said about the meritorious per-
formance of Dorothy Mackail, the blind heroine. Miss
Mackail plays with a sincerity and feeling that gets un-
der your skin and she’s always convincing. She is not
beautiful but she’s all the more sincere and convincing
for it, at least in this type of role. The cast is fine all
the way through with James Rennie a real hero and
Anders Randolf a splendid type for the role of “Bull”
Morgan. Helene Montrose also gives a fine perform-
ance as “hard-boiled” Molly Malone and Harry Short
supplies the humor. Sam Hardy has a minor part.
There is also a mighty well trained colt in the picture.

Story: Rose Duncan, a blind violinist, comes to
New York where she is to live with her uncle and
receive instruction from Professor Trevor who is in-
terested in her playing. The uncle is killed and Bull
Morgan, a crook, sees a chance to use the girl. He pre-
tends to be her uncle and takes her to live with his
crowd which includes Jimmy Harrison, educated by
Bull; Molly, Bull’s “sweetie” and “Slippery Eddie”
Foster. Jimmy is won over by Rose’s “Mighty Lak a
Rose.” When Jimmy decides to "go straight" Bull
throws a chair, hitting Rose. Her recovery brings
about the reform of the others. Later Jimmy is caught
by the police while "turning off one more trick" to get
money for an operation on Rose’s eyes. Rose, who
believes Jimmy is dead, is finally found by Trevor and
on the night of her debut, Jimmy, now free, wanders
to the stage door where his dog recognizes Rose’s pic-
ture. Later there is a reunion and Trevor gives up
hope of winning Rose.

Deserves Your Best Exploitation Efforts and Will Surely Please Them

Box Office Analysis for the Exhibitor

You can always depend on this combination satisfying
a large majority and “Mighty Lak a Rose” is strong
in both elements—comedy and pathos. You can count
on it pleasing them and they’ll laugh at the antics of
“Slippery Eddie” and probably weep at the misfortune
of the little blind heroine. There is much to be said
about the splendid performance of Dorothy Mackail
and you might make an extra fuss about her perform-
ance because they are sure to look for her again after
they see her work in this.

Make sure that your musical accompaniment is right
for this one because it has a lot to do with putting the
picture over satisfactorily. The song from which the
feature takes its name should be prominent throughout
the showing. Make promises for the entertainment
the picture affords and by all means get your women
folks interested. They’ll have a fine old fashioned cry
over this one and what woman doesn’t “love” a good
cry now and then. The picture is worth your best
efforts and give Edwin Carewe’s name the prominence
he deserves.
New York Telegraph: "The Bohemian Girl" lends itself remarkably well to the screen. It's difficult to know whose performance to start praising first, the personnel of the cast is so excellent. Besides being beautiful, Gladys Cooper has great distinction. Ivor Novello, as the leading man, looks like a Greek god and is an intelligent, handsome actor. Constance Collier is dashing and radiant. It's a very well done picture.

New York Tribune: There never has been such a gorgeous profile on the screen since Francis X. Bushman became the idol of the fans, as that of Ivor Novello. Gladys Cooper is very lovely to look at. "The Bohemian Girl" makes one long for music.

New York American: "The Bohemian Girl" at the Cameo is a delight. It contains many good reasons for appeal to the 20th century theatre fans. The cast is superlative—Gladys Cooper, the most beautiful actress of the British stage, Constance Collier, gifted and emotional, and beloved Ellen Terry. Ivor Novello is an excellent example of the romantic school.

Evening Mail: One of the most delightful and charming photoplays made in some time is Harley Knole's production of "The Bohemian Girl" at the Cameo Theatre this week. Ivor Novello gives every indication of becoming another Valentino. He is not only one of the best looking men on the screen today but also a finished actor.

New York Times: Harley Knolea has made a faithful adaptation from the opera that has not been cheapened by movie melodramatics.

Evening Telegram: A poetic romance and about the best made picture ever brought here from abroad. With its marvelous, gorgeous settings and elaborate costumes, it's a real treat. Gladys Cooper is charming throughout the entire story and Ivor Novello is both handsome and a good actor.

New York Sun: "The Bohemian Girl" introduces two fresh, attractive personalities to the picture fans of the country—Gladys Cooper, a reigning theatrical beauty, and Ivor Novello, who is to appear in D.W. Griffith's next picture. Judging by the welcome they are receiving at the Cameo they have found a welcome on the American screen.

Evening World: This picture leaves but little to be desired. Now that Novello has been brought over to be Griffith's leading man the interest quite naturally centers first in his work in this picture. It's a vivid production.
A Big Hit for Alex. Pantages in Seven Pantages Cities

First it smashed over in the Minneapolis Pantages in the first blizzard week of the winter. Now it repeats in Los Angeles and it will duplicate these hits for Alexander Pantages in his houses in
San Francisco
Oakland
Salt Lake City
Kansas City
Memphis, Tenn.

Mark Twain's
The Prince and The Pauper

Featuring
TIBI LUBIN
As the Beggar Lad
And the King's Son

Here Is What Los Angeles Said:

Los Angeles Examiner: Here is a story that accomplishes the unusual by the simplest and most direct means. Every woman who sees Tibi Lubin will admire his handsome, sturdy boyishness. Alex Pantages is a mighty good "picker" of pictures.

Los Angeles Express: "The Prince and the Pauper" is a faithful depiction of that continuing favorite from the pen of Mark Twain. The picture is at all times a delight — pictorially and in every other way.

Los Angeles Record: A picture that is a real treat. Everything about the production is well chosen; you are sure to like it immensely.

Los Angeles Herald: If Mark Twain could come back to life he would be sincerely satisfied to see the perfect picture made from his "The Prince and the Pauper" and with wonderful Tibi Lubin, who plays the beggar lad and the King's son.
Some Good Amusement In Story Dealing With Two A. E. F. Buddies

Ed (Hoot) Gibson in
"THE GENTLEMAN FROM AMERICA"
Universal

DIRECTOR ...................... Ed Sedgwick
AUTHOR ...................... Raymond L. Schrock
SCENARIO BY ................. George Hull
CAMERAMAN ................ Virgil Miller
AS A WHOLE.............. More atmosphere than comedy in Gibson's latest but a satisfying humorous offering at that

STORY...........Includes some effective post-war hokum among the soldiers awaiting discharge

DIRECTION.........First rate; has gone to quite a little trouble from a production standpoint for just a regular attraction

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

STAR......Provides many of the laughs and will please a majority

SUPPORT......Tom O'Brien good as hero's buddy and Louise Lorraine, the French girl; others Frank Leigh, Jack Crane and Bob McKenzie

EXTERIORS ................. Attractive INTERIORS ................. Suitable

DETAIL ..................... Sufices

CHARACTER OF STORY......Soldiers, on leave in France, become implicated in uprising in small principality where one is made over-lord until they discover who he really is

LENGTH OF PRODUCTION ........... 4,658 feet

While "The Gentleman from America" isn't as funny as some of Gibson's other recent releases, it has a satisfying humor and enough comedy incident to make it register sufficiently well to get it over, and the production itself is quite worth while, and the atmosphere is wholly pleasant and interesting. Director Sedgwick has been considerably more pain-taking in mounting the picture than the story really warrants, but the result gives the piece quite a good deal of pictorial appeal, and when things are not just as humorous as they might be, there are other compensating values that keep you interested.

Raymond Schrock has conceived a clever twist to an old dramatic situation that just saves his theme from being a most conventional one and instead of the cut and dried old plot of the girl forced to marry a nobleman for a political alliance, the idea is turned into a comedy with the introduction of an A. E. F. hero, who gets all mixed up in the plans of an over-lord to marry his son to the daughter of a duke, thereby insuring his own political position.

The laughs consist of fairly familiar post-war hokum, with the happy-go-lucky buddies furnishing the amusement. Hoot Gibson and Tom O'Brien, as Johnny Day and Dennis O'Shane respectively, are delightfuly pleasing war buddies who find they can't use the furlough when they finally get it because they are "broke." How they eventually borrow the price of a trip to Paris, but land in Cardonia and get into difficulties immediately because they cannot speak Spanish, gets the picture off to a good start.

Of course the ever prominent romantic twist is included, with hero Hoot saving a senorita from marriage to the villain whom she does not love, and the subsequent understanding between hero and the girl when he learns some of the native terms of endearment. Gibson does good work, and Louise Lorraine is pleasing as the girl.

Story: Two pals in the A. E. F. are given a furlough. With a borrowed dollar they "clean up" in a crap game and start for Paris. Instead they land in Cardonia, a principality of Spain. Hero is mistaken for a bandit and falls in love with the prettiest senorita in Cardonia. After a series of exciting adventures he saves the girl from marriage with the villain, finds she is the daughter of the Grand Duke, and becomes assistant ruler of the kingdom. The last seen of hero he is back in camp doing k. p. duty for overstaying his leave.

Use Gibson's Name And Tell His Admirers They'll Like This

Box Office Analysis for the Exhibitor

"A Gentleman from America" is the right picture for the average audience, and you can count on the hokum of the soldier camp pleasing them thoroughly well. It furnishes sufficient amusement to cheer them up, and Hoot Gibson can be relied upon to keep them amused when the comedy situations fall a bit short of drawing laughs.

The atmosphere in this is somewhat different from Gibson's previous picture, and you can let them know that pictorially it is quite pleasing, and with regard to the story say it deals with the adventures of two A. E. F. boys on leave and of their difficulties in a Spanish principality where they are taken for bandits, and one eventually becomes assistant ruler of the kingdom. Play up Gibson's name and recall his recent features that you have shown.
Few Laughs And Not Much Of Anything Else In MacLean's latest

Douglas MacLean in
“BELL BOY 13”
DIRECTOR ....................... Wm. Seiter
AUTHOR ........................ Austin Gill
SCENARIO BY ........................ Violet Clark
CAMERAMAN ........................ Bert Cann
AS A WHOLE........... Fairly weak comedy number
when compared with the Ince-MacLean “The
Hottentot”

STORY.......Lacks good strong humorous incident;
first reels made up of very silly business
DIRECTION ...... Makes the error of repeating each
gag until it loses all chances of a laugh; other-
wise average

PHOTOGRAPHY ...................... All right
LIGHTINGS .......................... All right
STAR.......Tries hard to overcome the poor story
SUPPORT ...... John Stepping the star’s chief aid
in his effort to amuse; others Margaret Loomis,
Jean Walsh and Eugene Burr

EXTERIORS .......................... Few
INTERIORS .......................... Adequate
DETAIL ................................. Ample
CHARACTER OF STORY......Disinherited youth
becomes bell boy and wins over uncle who
objected to his marriage with an actress

LENGTH OF PRODUCTION ...... 3,940 feet

After seeing “The Hottentot,” you know just how
good a comedy Thomas H. Ince and Douglas MacLean
are capable of making. Probably that is the reason
“Bell Boy 13” seems such a “weak sister,” but surely
there is no comparison between the two offerings.
The story in this is very slight and without any
genuinely strong humorous situations upon which to
build, and there is not enough good incident to round
it out to even the short four reels which it consumes.
Nor has Director Seiter succeeded in improving upon
the story through his direction. At the outset he
allows too much that is on the order of slap-stick, and
there are some very old gags that even a hokum two-
reeler wouldn’t boast of. The efforts of young hero
to evade his uncle and keep his date with the actress
he wants to marry afford considerable silly business
in the opening reel that doesn’t gain a favorable im-
pression to start with. The stunts that Mac-
Lean goes through to get out of the house may supply
laughs where it doesn’t take much to amuse them, but
it is all very hackneyed humor.

Seiter does succeed in keeping the story moving
at a good pace, even though it isn’t continuously
funny and he would have gotten much better results
in several instances, where the situations were fairly
new, if he had not repeated them so often. The intro-
duction of a very homely girl who “thinks the wedding
march the prettiest music ever written,” is one instance
where it is overdone. The first glimpse of her face,
when she’s singing “Fly, birdie, fly,” is all right and it
will get a laugh, but not the second nor third look.

MacLean tries hard enough to please his audience,
but he is under quite a handicap with such poor ma-
terial. John Stepping is an amiable enough uncle
despite his objection to his nephew’s marriage to an
actress, played by Margaret Loomis, whose clothes
would seem to indicate that the feature is not of
recent manufacture.

Story: Harry Elrod’s uncle would rather have his
nephew interested in his stock business than in the
actress, Kitty Clyde, whom Harry wants to marry.
Kitty also refuses to have anything to do with him
until he goes to work. Harry becomes bell boy 13
at a prominent hotel, from which his uncle manages
to have him fired. Harry incites all the help to strike
and when the management threatens the uncle, the-
latter gives in, Harry tells his followers to go back
to work, and he also wins the consent of the uncle
to his marriage.

Won’t Do Unless They Happen To Favor This Type of Nonsense
Box Office Analysis for the Exhibitor

If you don’t find it difficult to amuse them and they
will laugh easily, you can undoubtedly put “Bell Boy
13” over satisfactory, but if you show “The Hotten-
tot” first and follow it with this one, they are bound
to be disappointed. The first is so full of spontaneous
and original humor, that they will hardly be satisfied
with the second.

Douglas MacLean works very hard to put the pic-
ture over, so if you number many of his admirers
among your patrons, you might get it over on the
strength of his performance. The comedy is mostly
of the slap-stick variety such as the breaking of plates,
a display of ill-fitting hats on the part of the star, and
more or less familiar chase stuff that keeps things
going if nothing else.
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VICTOR SCHERTZINGER PRODUCTION
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DOLLAR DEVILS is the type of picture you would be glad to publicly recommend to your patrons, and from the standpoint of exploitation, it has any number of sensible and practical sales angles that can be turned into extra admissions. ASK FOR A SCREENING AT ONCE.

A HODKINSON PICTURE
"The Balloonicific"—Buster Keaton—First National

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

Written, directed and played by Buster, "The Balloonicific" will undoubtedly satisfy your folks, especially if they like him. There is plenty of amusement contained in its twenty minutes of running time but it is not quite as funny as either of his two previous releases, "Cops" or "The Electric House." However there are many high spots that will bring laughter just as hearty as the previous two elicited. About the most amusing of these is the sequence in which Buster walks along unconscious of the fact that a bear is following him. Gun in hand, he keeps on with the grizzly right at his heels. Suddenly, a second bear confronts Buster. He picks up his gun and fires at this bear and in brandishing his gun over his head he unconsciously knocks the other bear on the head and kills him just as the shot kills the first one. Walking back a few steps, Buster sits down, and it is only when he realizes that his hand is touching something warm and furry, that he looks down to find that he is sitting on a dead bear and has killed two with one stone.

Phyllis Haver is the girl in this and it is a far cry from her work in "The Christian" to a one-piece bathing suit, but she does both well. As the title indicates, Buster gets mixed-up with a runaway balloon and after shooting a pigeon that has settled on the gas-bag, he breaks his fall in a tree-top. The equipment of the balloon includes a collapsible canoe and armed with this and a pair of boots two sizes too big, and a fishing rod, Buster goes fishing. A word here should be said in praise of the locations which are as good as those contained in many "scenics." Particularly fine is a shot of a waterfall with the sun striking it. After many adventures Phyllis is finally won and the closing footage sees the pair in the trick canoe, above which Buster has erected an awning, peacefully sailing towards the falls. There is a good thrill here, when you think they are actually going over, but just at this point the canoe rises above the water, and another shot shows that it has been attached to the mended balloon all the time.

"Extra! Extra!"—Hammons—Educational

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

While not quite as funny as Lloyd Hamilton's preceding offering, "No Luck," there is very good entertainment in this one. Hamilton, in his role of a ladlyke young man, is extremely funny and his humor is in a class by itself. Not once does he relax from his pseudo-dignified and chastening attitude and even when he smiles, it is in the indigent manner of a very correct schoolma'am. Ruth Hiatt has a bit that she puts over well, but Hamilton is on the screen continually. There is some very funny stuff with a typewriter with a particularly long carriage which he operates at an open window on a level with the street. Innumerable things get on the end of the roller including hats, doughnuts and finally a firecracker which explodes and blackens his face, scaring the girl who is passing almost to death. Hamilton is a newspaper photographer. He wears a checked cap and is mistaken for a dynamite thrower the police are looking for. After being mistaken several times for the villain they employ him as official photographer and after a chase the dynamiter is caught. But while the cop struggles to hold him long enough for Lloyd to get a photograph the villain throws his trusty dynamite.

Pathe Review No. 7

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

Some extremely cute shots of babies comprise the "living pictures" in this issue of Pathe Review. There are some adorable kiddles and this should find especial favor with the feminine portion of the audience. How mail is delivered in Alaska is next shown, and the human interest touch is provided with a glimpse into the home life of a settler. The popular science division deals with the composition of the human breath in interesting fashion, and the colored scetic bit shows interesting scenes in Arabia.

"Gambling With the Gulf Stream"—Bray—Hodkinson

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

Styled as a Bray Romance this one reeler contains some very interesting material. It shows by text, diagram and actual shots the way in which the Gulf Stream and the Arctic Current circulate, how this current could be deflected by means of anchored buoys on the Grand Banks; and what would happen to the climates of the different countries if this really were to take place. The British Lion would turn into a polar bear and cocoanuts would grow on Broadway, according to Bray. The idea is shown in detail and is extremely easy to follow. Very good for any house.

"Spuds"—Universal

Type of production..........................1 reel comedy

If your folks have liked the previous offerings in which Lewis Sargent appears as the hardworking Messenger boy, they will like this in all probability. Sargent has a likeable personality and doesn't strive overmuch to be funny. The plot of "Spuds" centers around a water hydrant against which Jimmy parks his bicycle, in spite of a policeman's warning. Drawing a potato sack over the hydrant he fills it in the top with potatoes, and goes inside the house to answer his call. The cop returns and seeing the potatoes offers a passing Italian fifty cents for them. The Italian agrees, but when the cop tries to lift the sack the top of the hydrant comes off and then the fun begins. It is a mildly amusing comedy that should pass muster.

"The Cobbler"—Our Gang—Pathe

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

Director Tom McNamara's gang of assorted kiddies are here again in this one and it's a safe bet that your folks will be mighty glad to see them. If you have played the preceding offerings of this series, "The Champen," "Saturday Morning," etc., you will not need to be urged to book this one. If you haven't had any of them, a treat is in store for you and your audiences. Little Farina is one of the shining lights in "The Cobbler," but every one of the kids does such fine work that it is difficult to single out any for particular mention. They invade a good-natured old cobbler's shop this time, and he tells them what he would do if he had money. Just then a postman delivers a notice of a pension. The cobbler procures a rickety old flivver and the entire gang go on a picnic. After a time they stop for water and little Farina wanders off into a watermelon patch while Mickey Daniels gets chased by a tramp. You are sorry when the end comes, and they all get away in the erratic flivver.
Short Subject
Number

Out Next Sunday
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**Scholars**

Mark Twain told the story. Of the old time Mississippi river gambler. Who was going to commit suicide. Because there weren't any amateur poker players left. All of which is apropos of the fact that there aren't any amateur exhibitors left. That is, when it comes to figuring values. At least they figure it out that way in Chicago. Where one distributor said: "You know First National has caused more difficulty with exhibitors than any other factor in the business. Right. How? By giving out those sub franchise exhibition value figures. There was a time when we could ask a price. And get it. Now Mister Exhibitor says: "Well, I don't know. Your price figures for this town on a million dollar exhibition value. And your picture ain't worth a million. Ain't worth $300,000. So cut it or get out."

Which sounds tough from the distributors point of view. But that's a mighty good reason not to pay those fancy prices. Now so popular.

**FEATURES TOO LONG**

From all over comes the holler. That features are too long. First run operators say so. As well as the little fellows. And they're right. There was a time when a five or six reeler was supposed to be "just the right length." Now they're all super—at least they run from eight to 12 reels.

(Continued on page 2)
Scholars
(Continued from Page 1)

Won't these producers ever learn: that in pictures: as in everything: brevity is the soul of wit. Chop out a lot of the footage: please Mister Producer. You can't get much more. Just because it's eight reels. Hi Abrams notwithstanding. Producers for United. Must make them over seven reels. Yet Chaplin. And Lloyd. In short fives. Or even four reels. Get the big money. True. Doug's "Robin Hood" is long. Too long: but it would get the same money. In less footage. That's sure. Meanwhile: the picture goer gets tired out: there isn't a chance to use and play up the short subjects as they deserve: and what's the answer: a poorer show: more dissatisfied people: and the Eastman Kodak declares another special dividend.

Length has nothing to do with it. Never had. Never will have. The biggest men aren't always the smartest. Look at Zukor. Glance at Loew. They're little—but. oh, my!

TALKING ABOUT MARCUS

Do you know how fast Metro's stepping? Have you watched things? No? Well: you haven't much company. Because nearly everybody else has. Sure are moving. Mid-West exhibitors say Metro salesmen are promising for 1923-24: An addition to Metro's program. In the form of two female stars. Who will make Metro still more formidable.

Meanwhile. Over in the Loew organization. The chiefs of staff. Are chafing. They can't get the attention. Of the Big little Boss. Who'se so busy with Metro. He don't know they're in business.

HOW DIGNIFIED WE'RE BECOMING?

Once upon a time he was known as "Buck" Jones. Over at Fox's. Now he's Charles Jones. Once upon a time it was "Hoot" Gibson. Now, if you please—or if you don't—it's Ed (Hoot) Gibson. After awhile they'll lose the Hoot.

COMBINATIONS

Read what is happening? Note the booking deals going on? As discovered by film man now touring the country. Well: what is it going to lead to? Something to think about.

(Continued on page 4)

Think of the sensation
The Moscow Art Theatre Players
have created and what they
would mean to your Box Office
Watch for
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"What the Picture Did For Me"

When Knighthood Was in Flower, with Marion Davies—I scraped up all the loose change I could get hold of and booked this picture for the first three days of 1923. I borrowed a few extra dollars from my wife for extra advertising matter. She kicked on letting me have it, and said I should have taken the money I paid for the picture and bought a new Ford. I had the picture pretty well advertised, and on New Years night a show was scheduled to start at 7:45 p.m. in the usual costume flop. Like most of the small town exhibitors I had but very little faith in costume pictures. The show was scheduled to start at 7:45 p.m. in automobiles, vehicles and on foot. About dark they started to come, the poor fellow in automobiles, vehicles and on foot. They seemed to come from every direction, and most of them at once. At 7:15 the standing room was all sold and we were turning them away. In my ten years as an exhibitor I have never shown a picture that give the general satisfaction that this one did. I had nothing but praise from all who saw it. Mr. Exhibitor, if you want a picture that will give your house more prestige than it has ever had, I advise you to get this one. It's worth every cent you pay for it, if you don't make a dime on it. The attendance held up each night and for one matinee.—R. W. Hickman, Lyric theatre, Greenville, Ill.—Neighborhood patronage.

A Paramount Picture

A Cosmopolitan Production
Scholars
(Continued from Page 2)


Particularly interesting in view of Joe Schenck's identification with the Lesser-Gore group. In West Coast Theaters. No one has yet discovered the salesman. Of any company. Offering American Beauties. To Mike Gore. For the prices West Coast pays. Not so's you could notice, anyway.

After awhile Joe'll be having a hard time. Sitting on the fence as a producer. And trying to be interesting. As an exhibitor as well. At the same time.

But suppose Chaplin, and the Talmadge's. And Doug and Mary. And a few more. Decide not to sell where the exhibitors combine? What then? W-e-l-l, several things might happen. You can't blame anyone for figuring. But then there's something like the Clayton Act. Known to attorneys who practice in the U. S. Courts. Which might cause some trouble. It's about conspiracy.

Of course it sounds like pum pum punk. If a lot of exhibitors combine. There's nothing to stop producers. And distributors. From doing the same darned thing. Been opposing combines so long. For just this reason. That maybe you've tired reading about it. But, boys, you're going to have one. Just as sure as you have the other. And it may be easy. Very, very easy. To make the Clayton Act. Or any other old act. Look like preserved figs.

BACK TO FUNDAMENTALS

Cannot escape it. Have to go right back to them. And chief of all is confidence. When they get a little confidence maybe things will be different. When buyer and seller meet and play right. Not trying to "gyp." Not trying to "do." But playing on the level with each other. These things will stop. And not before.

Who's that said "millenium?" Better arrive long before. Or there won't be no business left.

INDEPENDENT PRODUCTION

Golly the squawks. Hear them a mile off. Biggest Mid west distributor talking: "If it hadn't been for Al Lichtman where would we have been this season? Tell me?" That's what he says. And goes on like this: "The Warner's were a big help in the field last year. But now they're going business with First National exchanges. And you can't get near them. Unless you have a golden rod. And the Mint back of you. And what's in sight for next season? Tell me?"

Tried to tell him. More squawk. "Say," he went on. "You get those producers to sell us on negative value; not New York appraisement; and perhaps we'll get somewhere."

You independents on the Coast? Do you hear this? Well, heed it.

ENTREPRENEUR


ANOTHER STORY

That story of Egg and Harry Nolan reminded George Kann of Goldwyn, of one they tell in England about the salesman (they call them travellers there you know) who came to the exhibitor and after bulling the merits of his picture, etc., ad infinitum, winds up his spiel with:

(Continued on page 5)
Scholars
(Continued from Page 4)

"And now Mr. Yegg—I have the biggest surprise yet for u. I am going to let you have this feature for one week $400."

Mr. Exhibitor. "And I'll surprise you Mr. Salesman, by erring you $40.

Salesman. "And I'll surprise you, Mr. Yegg, I'll take it."

YES, STILL ALIVE

Charley Ray's souvenir. Of Forefather's Day, Dec. 21, ad celebration at studio. Gave out nice white and pink sweetly sing. Showing the Mayflower. As it appears in "The Courtship of Miles Standish." And we ate all of it.

DANNY.

Makes Tuberculosis Film

Earle Ellis has just completed the medical school of Columbia University a two-reeler "Meeting the Nace of Tuberculosis."

Rymer Managing L. A. Kinema
(Special to THE FILM DAILY)

Los Angeles—James Q. Clemmer, "the oldest showmen in the business has been appointed managing director of the Kinema.

Frank Dazey Here

Frank Dazey, who together with his Christine Johnston has written number of originals for Preferred pictures of late is in town. Miss Johnston is on the coast preparing script for "Terwilliger." Frank Dazey's first picture for First National.

"Only 38" Wm. de Mille's Next
"Only 38" by A. E. Thomas will be William de Mille's next Paramount picture. Clara Beranger is now en route to the coast with the scenario.

Starts Today on "Hollywood"
(Special to THE FILM DAILY)

Los Angeles—James Cruze starts work on "Hollywood" today. This is designed to be one of the high lights of the "Super 39" on the Paramount program.

Pickford Writes an Original
(Special to THE FILM DAILY)

Los Angeles—Jack Pickford has written a melodrama with a South American flavor. It is understood this will be his next picture. There is some talk of his co-starring with Marilyn Miller in a picture.

AL GILBERT
of the
Al Gilbert Productions
Announces That He Has Secured the Exclusive Services of
ILIODOR, "THE MAD MONK"
to Appear In
"FIVE YEARS IN HELL"
A Ten-Reel Super Production to be made in Russia and the United States, Supported by an All-American Star Cast

AL GILBERT
220 WEST 42nd STREET NEW YORK CITY

THE SUPER 39
WALTER HIERS in
"Six Bits an Hour"
with Jacqueline Logan
By Frank Condon

A NOther snappy comedy specially written for Paramount's newest star. All about a soda-fountain clerk, his ambitions and adventures. Full of real-life humor and genuine dramatic situations.

Everybody knows that Hiers will be one of the biggest box-office stars in the business. He's been popular for a long time, and the public will flock to his star pictures. This is a worthy successor to his first picture, and will be a comedy sensation.

Watch This Space Tomorrow for
No. 25

A Paramount Picture

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A Paramount Picture
Schenck and Hays
(Continued from page 1)
The same article points out that neither Fairbanks nor Mary Pickford are interested in the Hays organization and in view of Schenck's bringing together these stars together with Chaplin and Lloyd to offset low prices offered by booking combinations, the Times article says:

"It is a matter of discussion in motion-picture circles whether, if such an alliance materializes, Mr. Schenck and his galaxy of stars will desert Mr. Hays and his association, or if he will cause the entry of his prospective colleagues into the Hays fold."

Extras Fighting Booking Offices
(Special to THE FILM DAILY)
Hollywood—Extras working in the studios are opposing the so-called "control" of booking offices. The first complaint is scheduled for an early hearing in the State Labor Commission's office. An extra man whose name is withheld for obvious reasons, charges the manager of the Service Bureau, 1036 South Hill St., with discounting his pay checks without right and in violation of the law. The fight between the extras and the booking agents has been going on for some time.

Reenage Terwilliger
Pyramid Pictures have reengaged George Terwilliger to direct "Wife in Name Only." Peter Milne prepared the script.

Vitagraph Claims a Victory
A statement from Vitagraph claims that the company was awarded $1,200 and costs in its suit against the Liberty Theater Corp. of Fresno and San Jose. The litigation involved the showing of Larry Semon comedies. It is claimed that Liberty transferred its interest in the Fresno house to Kehrlein Bros., who played one comedy and then sought to cancel the contract. The company, so far as the San Jose house was concerned, fulfilled its contract and then renewed it. Then Vitagraph filed suit for the value of the unplayed pictures in Fresno.

Granger Handling "Dr. Mabuse"
(Special to THE FILM DAILY)
London—Granger is distributing "Dr. Mabuse," made in Germany by Decla Bioscop.

Jack Weil in St. Louis
(Special to THE FILM DAILY)
St. Louis—Jack Weil has succeeded J. B. Dugger at the local Goldwyn exchange. H. L. Hollander is the new manager of the company's Omaha office succeeding Roy Churchill.

Universal Picks Six Jews
Universal has already selected stories for production as 1924. They are "The Acquittal," "No Merry Go," "The Pretty Sister," "The Co-respondent," "Burglar" and "The Veil and Flame." The first is for D. Dean, the next three for Vi Valli but no decision has been on the other two.

LITTLE ADS WITH BIG THOUGHT

Rewards of Dependability
We have had the pleasure of serving a great many of our clients ten or more years.
W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre 9074

EVERY DAY—
IN EVERY WAY—
I am trying to make somebody's picture better and better. How about yours?
LESLEY MASON
729 7th Ave. Bryant 4741

A knowledge of story writing and continuity work is of tremendous value in picture editing.

Are you interested in having your productions edited and titled with this training apparent in the work?
WILLIAM B. LAUB
130 West 46th St. Bryant 5466

NEGATIVE WANTED
Sunsets, Sunrises, Accidents, etc., Any Subjects of an extraordinary nature.
What have you?
FRED DAWES, 1407 Gower St.
Phone 436572 Hollywood, Calif.

ENLARGEMENTS
of
Motion Picture Film Clips
For All Purposes
W. J. MORAT
302 E. 33d St. Vanderbilt 7361

PUBLI CITY
The kind the Salesman would write if he were an advertising man.
FRED E. BAER
Advertising
Lawrence Idg., 1540 Broadway
Bryant 5741
CHARLES WALTON
Personal Representative
Serving the Best in Motion Pictures
Producers, Directors
Motion Picture Service
245 West 47th St. N. Y. C.

ART TITLES
LOUIS MEYER
Craftsmen Film Laboratories
251 West 19th Street
Watkins 7620-7461

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Change in Release

Understood "Lady Hamilton" Goes to Hodkinson—Film is German-Made—Originally Sterling's

It is understood that Hodkinson will release "Lady Hamilton," variously touted as one of the most important products of German studios. The picture was brought over, and sold to Hodkinson by Rudolph Berg of Berlin, representing Richard Oswald Films, the producers. At that time, negotiations were launched with United Artists and a print sent to the coast for the Fairhankes to see. It was at that time that the Allied Prod. and Dist. Corp., was in formation as a means to placate Charlie Chaplin's resentment over the inclusion of artists.

(Continued on Page 2)

Eastman Joins Hays' Organization

George Eastman has joined the Hays organization.

Ray Kirkwood Off for Panama

Ray Kirkwood, a former assistant director at the Ince studio, has left for Cuba and Panama. He will ultimately go to Salvador, where he expects to shoot some material.

Famous Players' Directors Meeting

At the regular meeting of Famous Players Board of Directors yesterday the regular quarterly dividend of 2 per cent on common stock was declared payable to the stockholders of record March 15. Harold B. Franklyn and Ralph Kohn were elected to the Board.

Lloyd Not With Schenck

(Special to THE FILM DAILY)

Hollywood—Associates of Harold Lloyd cannot understand how his name is being associated with the list of professionals who are reported interested with Joseph M. Schenck in the formation of a protective association to offset low rentals from exhibitors.

Schenck-Hays

(Special to THE FILM DAILY)

Hollywood—Relative to the various reports published regarding his attitude toward the Hays organization, Joseph M. Schenck has authorized the following statement:

"There has been some quiet whispering that the organization was intended to work contrary to the efforts of Will H. Hays. Such reports are not true. I am a member of the Hays organization and a firm believer in his work. I have the utmost confidence, respect and admiration for his achievements. This organization will never oppose Will H. Hays so long as his policies continue and if they have begun. I have no reason to suspect that he intends to change his policies."

Back to Fold

Rex Beach Again Tied Up With Goldwyn—Jesse D. Hampton to Produce the Pictures

Rex Beach is again associated with Goldwyn. By virtue of a deal with Jesse D. Hampton, it is understood that Hampton will produce all Beach works in the future, and that they will be released through Goldwyn.

This will bring Beach back to the Goldwyn fold after an absence of some time. Beach was former president of Eminent Authors, Inc., when the coterie of nationally known authors produced and released through Goldwyn. Beach resigned and became associated with Whitman Bennett and United Artists. Incidentally, the production of "The Spillers" brings Jesse Hampton back into the ranks of producers after a lengthy absence.

Rafi and Sam Warner Here

Harry Rafi and Sam Warner are here from Los Angeles, with a print of "Brass."

Kane Re-elected

Again Heads Associated Exhibitors—Two Dividends Declared by Directors

Stockholders of Associated Exhibitors, Inc., held their annual meeting yesterday and re-elected the following directors: Arthur S. Kane, Roy Crawford, Edna R. Pearson, John C. Ragland and John P. Fritts.

George Ham Sharrard was added to the list of directors.

The directors voted to declare a 2 1/2 per cent dividend for the first quarter of 1923 on the company's preferred stock to stockholders of record as of March 25 next, and an accrued and preferred dividend of 2 1/2 per cent for the last four months of 1921 to stockholders of record as of Dec. 31, 1921.

The dividend for the first quarter of 1923 is payable April 4. These dividend declarations make complete the payment of all dividends from March 1, 1921, when the present corporation was formed, until the end of the first quarter of 1923.

Mystery

Surrounds Action of Hiram Abrams Against Adolph Zukor for $25,000

In an action brought in the Supreme Court yesterday, Hiram Abrams seeks $25,000 damages from Adolph Zukor.

The action was filed without the usual complaint being presented. No indication of the purpose of the litigation was given.

All parties involved, as well as counsel, refused to discuss the action, and as a result, there was considerable mystery as to what might be behind the litigation.

Adolph Zukor is en route to Europe.

Berman Back with Abrams

Abe Berman, who recently left United Artists to join Goldwyn, is back with United Artists, in the foreign department.

Goldwyn Signs Frank Mayo

Goldwyn has signed Frank Mayo and Dagmar Godowsky, who will first appear in the Rupert Hughes special, "Souls for Sale." Mayo will be starred or featured later.

Many at Rosenbergs' Funeral

Many prominent film men attended the joint funeral of Henry and Anna Rosenberg, who died within 24 hours of each other. Mr. Rosenberg was one of the oldest showmen in the business and was father of Walter Reale, Jerome and Leo Rosenberg.

Plan Big Elizabethan Film

The Cosmopolitan studio claims to know nothing of a special dispatch appearing in yesterday's American from Washington in which it was stated that Julia Arthur had been engaged to appear as Queen Elizabeth in an important costume play starring Marion Davies. The picture will be started in the Spring.

Dope!

The woods seem to be full of dope pictures. There is "The Drug Monster," "Drug Traffic" and a "Dope Ring" picture, "Cocaine" from the other side, and Wally Reid's widow is making another one.

Just how healthy is this sort of program for the picture industry as a whole?
Change in Release

(Continued from Page 1) other than the original. "Big Four" in United Artists. Berg remained here for something like six months negotiating and then left for home.

Later Sterling Pictures were formed in New Jersey to handle the picture. P. S. Parish and Thomas F. Martin were mentioned in connection with the company's personnel. A test engagement was made in Providence where the picture broke records and caused unusual comment.

One interesting clause in the contract included an American valuation at $175,000.

It was impossible to communicate yesterday with C. R. Seeley who at one time had an interest in the production.

Through Hodkinson

Ernest Shipman has arranged the distribution of three Canadian-made pictures through Hodkinson. These are "The Man From Glengarry," "Hedda for Noshin,'" which was made as "Glengarry School Days" and "The Rapids." All of them were directed by David M. Hartford.

"May Make Series"

It is understood that Anita Stewart will appear in a series of Cosmopolitan Prod., the first to be as noted, "The Love Piker."

Levy and Goldberg Here

Col. Fred Levy of Louisville is in New York. Lee Goldberg of Big Feature Rights Exchange is also here, at the Astor.

Signs Post for One Picture

(Special to THE FILM DAILY)

Los Angeles—Principal Pictures will distribute a picture starring Guy Raté, post which Robert E. Hopkins will make. The story will be one by James Oliver Curwood.

Anger May Head Comedy Unit

(Special to THE FILM DAILY)

Los Angeles—It is reported that Lou Anger, Joe Schenck's general manager will head a new organization to star two comedians in two reels.

Fight Looms Up

The Lord's Day Alliance has declared war on Sunday shows in New York State. The action was precipitated by the showing of "La Flamme," a stage production at the Playhouse on Sunday.

New Detroit Arbitration Board

(Special to THE FILM DAILY)

Detroit—A new Arbitration Board has been appointed to handle disputes between exhibitors and the exchanges. Those representing the exchanges are: Harry Lorch, Goldwyn; Fred Nugent, Metro; and Jack Saxe, of Favorite. Exhibitors on the board are: John Nicb, of the Dawn; H. T. Hall, Russell; and Mr. Pfeife, of the Priscilla.
“DRIVEN” REACHES HEIGHTS OF BEST AMERICAN FILMS

By P. W. GALlico.

Title of picture, “DRIVEN.”

Produced and directed by CHARLES BRABIN.

Released by UNIVERSAL.

Presented at the CRITERION THEATRE.

“Driven,” to us, stands out as one of the best photoplays we have ever seen from an American producer. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

The producer set out to tell a story of the kind of people who inhabit the mountain regions of the South, and he did it unflinchingly. It is not a pretty picture, but it is an honest picture.

The story is so simple it can be told in a few words. A drab, miserable mother of a vicious mountain brood sells information which leads to its being wiped out in order to assure happiness to her youngest son.

We can recall, perhaps, only two other photoplays in which the inevitability of circumstances has been as powerfully rendered in a series of pictures as it is in “Driven.” There is more real despair and heartbreak in this short film than in all the rest of the so-called “heart” and “mother” pictures put together.

Acting honors belong to Emily Fitzroy, whose portrayal of the woman of the mountains whose family have crushed everyone...

Elinor Fair and Charles Emmet Mack

enthusiastic about this film as we would like to. We suggest that you see it.

The photography is excellent, because it does just what it should. It helps to tell the story. The love element between Tommy and Essie is handled so charmingly as we have ever seen it done. It is a picture of life. It is... oh, well, see for yourself.
Among Exchangemen
(Special to THE FILM DAILY)
Pittsburgh—Edward Kelly is again back with Supreme Photoplays.

Detroit—W. Schuttenhelm has joined the local sales force of United.

Toronto—F. A. Hunter has joined the sales force of the local Paramount.

St. Louis—Hodkinson now has two new salesmen, Walter Light and Maurice Aaron.

Pittsburgh—H. M. Herbel has been promoted to assistant sales manager of the Universal exchange.

Pittsburgh—S. A. George, formerly on the road for Pathe, now has similar duties with American Releasing.

Kansas City, Mo.—William Branch, former local Goldwyn exploiter, is now connected with the Minneapolis office.

Detroit—Jack Klum is resigned as western salesman for Universal to manage his Burton Heights Theater, Grand Rapids.

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Hugh Dierker is working on "The Other Side" to be released through American Releasing.

Gaston Glass, next will be "Mothers-in-Law."

William C. Foster, pioneer cameraman, is dead here.

Walter Hiers, has started work on "Seventy-five Cents an Hour."

Goldwyn Pictures Corporation has signed Corinne Griffith to play the lead in "Six Days."

Mervyn Le Roy has been added to the cast of "Going Up," starring Douglas MacLean.

Jean Hersholt will appear in both "McTeague" and "Red Lights" for Goldwyn.

Charles H. Christie, has been elected vice-president of the Los Angeles Realty Board.

H. E. GAUSMAN.

Vitagraph's Third
(Special to THE FILM DAILY)
Los Angeles—Vitagraph's third special will be "The Man Next Door."

Investigating Tax Situation
(special to THE FILM DAILY)
Chicago—A number of government officials are here investigating the music tax situation.

A Fall Special
(Special to THE FILM DAILY)
Los Angeles—One of the Fox specials for next year will be "Shadows of the East," an E. M. Hull story which Emmitt Flynn will direct.

Art Holah in Oil Business
(Special to THE FILM DAILY)
Cleveland—Art Holah has quit the picture business to become associated with a prominent oil company. Holah is making Cleveland his headquarters.

Berinstein Gets Another
(Special to THE FILM DAILY)
Newburgh, N. Y.—William Berinstein has acquired the Lyceum here. This gives him control of houses in Albany, Elmira, Troy and Newburgh with a $200,000 theater under way at Little Falls.

Carrier, Special Exploitation Man
(Special to THE FILM DAILY)
Cleveland—Eddie Carrier has been made exploiter-at-large for Goldwyn. Carrier will work on Goldwyn productions all over the country instead of confining his energies to Northern Ohio.

Wisconsin Unit Growing
(Special to THE FILM DAILY)
Milwaukee—During the last six months 17 houses have been added to the state M. P. T. O. 12 of which are controlled by the Saxe Brothers. This leaves all but two theaters in Milwaukee members of the body.

Short Subject Programs
(Special to THE FILM DAILY)
Montreal—Many exhibitors here are inaugurating all short subject programs. The Cun-Bac was the first to try the new policy.

Finds Northwest Hopeful
Exhibitors in the Far Northwest, after two lean years, are now taking a cheerful view of current and future business conditions, according to Edgar O. Brooks, of Pathe who is in Spokane.

Portland Trade Board Organizes
(Special to THE FILM DAILY)
Portland, Ore.—A Film Board Trade has been organized here, necessitated by the number of new changes.

Griffith Back with Hearth
E. H. Griffith who just completed "The Go Getters" for Cosmopolitan has been engaged again by the Heath organization to direct "Snowbirds." The company will go to British Columbia for exteriors.

IN PREPARATION—a John P. McCarthy Production

THE DAYS OF YESTERDAY
APEX FILM COMPANY—1540 B’Way, N. Y.

Nothing Like It

WHEN the program building "Short Stuff" issue of THE FILM DAILY appeared last summer it brought enthusiastic expressions from exhibitors, large and small, throughout the country.

It was so valuable, so informative, so worth while to the entire industry, that it seems assured that the forthcoming issue, devoted to Short Stuff, out February 18, will receive even a more cordial welcome. And as comprehensive, as helpful, as the initial number was the forthcoming issue will be better, in every way.

Exhibitors who are "showmen" and who want to improve their presentation will not only read every word of it, but will file it for future reference and use.

Don't forget the date—Sunday, February 18, 1923.

Without doubt the best "buy" that a producer or distributor of short stuff can make. Our advertising solicitor is as close to you as your 'phone.
St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—The local F. B. O. exchange has been moved to 3312 Olive Street.

Jos. Desberger has tendered his resignation to the American Releasing.

Ross Denny of the Dreamland, Rooolhouse, Ill., has purchased the Bijou at Carrollton.

C. D. Hill, Hodgkinson, has just returned from Indianapolis where he closed a deal with the Breitungger Circuit.

The St. Louis Amus. Circuit, operating 14 houses, has signed for "Robin Hood" and "One Exciting Night" for the circuit.

Empire Destroyed By Fire
(Special to THE FILM DAILY)

New Brighton, Pa.—The Empire has been completely destroyed by fire.

Will Fight Damaged Films
(Special to THE FILM DAILY)

Milwaukee—As a result of a flock of letters reaching the state M. P. T. O. from exhibitors protesting against damaged films, the latter organization is laying plans to fight the situation.

Oppose Daylight Saving
(Special to THE FILM DAILY)

Baltimore—The M. P. Exhibitors’ League of Md. is conducting a series of anti-daylight saving meetings in the local houses. These meetings will be kept up until election.

Toronto—Claiming that business is decreased by 60% as a result of daylight saving, exhibitors here are organizing to file opposition.

Robbers Get $1800
(Special to THE FILM DAILY)

Pittsburgh—Thieves recently stole $1,800 from the sale of Rowland & Clark's Liberty.

Robbers were frightened while attempting to rifle the safe of the Canadas recently.

New Kensington, Pa.—$600 was stolen from the safe of the Liberty last week after the house had been closed for the night.

Toronto Hit
(Special to THE FILM DAILY)

Toronto—Tax returns for the large cities of Ontario during 1922, by Peter Smith, Provincial Treasurer, indicate that receipts at theaters fell off in a number of centres during the year. This was due, partly at least, to reduction in admission prices, it is believed.

Of the large cities, Ottawa showed a substantial increase over the previous year, however, 1922 being a record year. The tax totals for various cities follow.

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Five Directors Writing Their Own
(Special to THE FILM DAILY)

Hollywood—Five Goldwyn directors are adapting their own stories.

Marshall Neilan is the author of his next "The Eternal Three," Eric von Stroheim is making his own version of "McTeague." King Vidor is working on the scenario of "Three Wise Fools." Hugo Ballin wrote the continuation for "Vanity Fair" while Rupert Hughes has been doing his own scenarios for some time.

New System For Censoring
(Special to THE FILM DAILY)

Columbus—W. M. Riegel, state educational director and head of the state censor board has developed a plan whereby school children may be prevented from viewing objectionable films.

Under Riegel's plan the films would become part of the regular routine work of the high school classroom by having the public study the pictures and eliminating those that should not be seen.

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Five Directors Writing Their Own
(Special to THE FILM DAILY)

Hollywood—Five Goldwyn directors are adapting their own stories.

Marshall Neilan is the author of his next "The Eternal Three," Eric von Stroheim is making his own version of "McTeague." King Vidor is working on the scenario of "Three Wise Fools." Hugo Ballin wrote the continuation for "Vanity Fair" while Rupert Hughes has been doing his own scenarios for some time.

New System For Censoring
(Special to THE FILM DAILY)

Columbus—W. M. Riegel, state educational director and head of the state censor board has developed a plan whereby school children may be prevented from viewing objectionable films.

Under Riegel's plan the films would become part of the regular routine work of the high school classroom by having the public study the pictures and eliminating those that should not be seen.
Newspaper Opinions

Beginning today and in the future, newspaper opinions will appear with the names of the papers arranged in alphabetic order.

"Drive"—Universal Criterion

AMERICAN—The outdoor scenes were picturesque. * * * The picture was lufu-brous and drawn out, but, although the actors meant well, the title was self-explanatory.

DAILY NEWS—"Driven.", to us, stands out as one of the best photoplays we have ever seen from Mr. Tourneur. This is a tall statement, but we stick to it. It is powerfully dramatic, brilliantly acted and directed, and makes no concessions.

GLOBE—In "Driven" Mr. Charles Brackett has produced a picture which is entitled to take its place among the very best of not only this season but all other seasons. In all respects it is a masterly piece of work.

MAIL—* A photoplay having every element of an exceptional picture, lacking only the spark of greatness to raise it to a lofty niche.

MORNING TELEGRAPH—* * * A really splendid film, the photography of which is exceptionally artistic. If "Driven" doesn't attract large audiences in effete New York it will be New York's fault—and misfortune. Whoever misses seeing this picture misses a film that he or she would have gladly been able to remember.

POST—The film is interestingly unrelated and makes a good picture.

TELEGRAM — "Driven," among season's best.

TIMES—* * * Is one of the most genuine films ever shown on Broadway. It is so photographic in the true sense of the word, and it is unusually well made. * * * As this mother of the mountains, Emily Fitzroy gives a thrilling performance.

TRIBUNE—To us the story was fascinating and real, and Mr. Brackett has done it perfectly. "let the chips fall where they may."

"The Christian"—Goldwyn Capitol

DAILY NEWS—It is a splendid picture, brilliantly acted and directed; but from the standpoint of the box office, a story which under the cinematic treatment of Maurice Tourneur is probably far more compelling than it was in its printed form or on the stage.

EVENING WORLD—* * * "The Christian" was one of the most enjoyable pictures we have seen in years. It is a fine picture to sit down at the Capitol and our advice is: Don't miss it.

GLOBE—Maurice Tourneur has chosen to include so much in his screen version of "The Christian" that the powerful, dramatic punch of the book and play is absent in the picture.

HERALD—The latest screen version represents photography at its very acme of perfection. There are scenes recorded under the inspired direction of Maurice Tourneur which make an emphatic appeal to the aesthetic sense. * * * Story is preposterous.

EVE JOURNAL—Broad in its scope, rich with brilliant adornment and spiced with action, "The Christian" is great not so much for these things as for the fact that it vividly and poignantly presents the soul of a man in whose breast there rages a tremendous struggle.

MAIL—* * * It appears to be a just a movie, with some good and night scenes. Too bad the producer had to stick so closely to the foolish logic and psychology of Sir Hall Caine's book, from which the picture is essentially theatrical.

SUN—Technically "The Christian," at the Capitol this week, is very spiritedly, even vulgarly, put together. * * * Entire picture is essentially theatrical.

TELEGRAM—The interest and anticipation which heralded its advent is undeniably justified, for the manner in which Sir Hall Caine's most famous novel has been adapted for the screen is a real letter achievement.

TIMES—And even those who are not warmed up by its realism may enjoy this film as exciting entertainment. For, aside from its supposed "meaning," the movie melodrama entitled "The Christian" is a stirring production. * * * "The Christian" is an unusually stirring melodrama.

WORLD—In the matter of its merit generally as a picture, it is well above the average in effectiveness. * * * It is worth seeing, and those who can enjoy a thing because it is largely a delight to the sense of sight certainly ought not to miss it.

"Adam and Eva"—F. P. L. Rivoli

AMERICAN—"Adam and Eva" is lively, vigorous, affable and intelligible comedy, and if you can't crack a smile or two, get a copy of somebody to help you out. You are in a bad way.

EVENING WORLD—Is no exception. But "Adam and Eva" will probably acceptable to those legions who do admire Miss Davies as Miss Marian Davies convincingly proves that the public can become what it was never suspected she would—one of the very best screen actresses of the day. * * * The production is an excellent one in every respect. Story, direction, acting, titling, sets, and photography are all far above the average.

HERALD—"Adam and Eva" is, in effect, an amusing comedy, with many beautiful scenes. * * *
More Opposition

Minneapolis—The executive committee of the M. P. T. O. of Minnesota has decided that the proposed uniform contract is not acceptable. It will so inform Sydney S. Cohen and Will H. Hay. The committee declares that, while some clauses indicate an improvement over the existing contract, the new draft is entirely too one-sided.

The M. P. T. O. yesterday issued statements voicing the opposition of the Western New York M. P. T. O. and the Connecticut units to the proposed uniform contract as drawn up. The statement says that the New York unit at a meeting on Feb. 13 discussed the contract and "strong resolutions were adopted directing the officers of this organization to notify all local exchanges operated by these companies to the effect that the members of the M. P. T. O. considered the contract unfair and inequitable." It was further declared that they will authorize legal proceedings, if necessary, to restrain the companies from operating under it.

(Continued on page 5)

Levee Here

Mike C. Levee of Levee Studios is in New York with a print of Maurice Tournier's "The Isle of Lost Ships" which First National will release.

Barrymore in "Beau Brummel"

Warners officially announced yesterday that John Barrymore would be starring in "Beau Brummel," to be made on the coast in the spring. The company says he may appear in "Deburan." Barrymore will return from Europe in about two months and go to the coast to make the picture.

Minneapolis Row

Court Proceedings For Possession of Blue Mouse House—F. R. & F. and Sobelman Involved (Special to THE FILM DAILY)

Minneapolis—The entire local film row is interested in what looks like a battle between Finkelstein and Ruben and Rove and Sobelman over the Blue Mouse theater. Both sides are see to injunctions.

The Blue Mouse is controlled by the Rove Theater Co., of which William Hamm is president; William Rove is managing director. The Sobelman group is headed by William J. Sobelman, president, and his brother, Philip P. Sobelman, general manager.

"Second Fiddle," starring Glenn Hunter, backed by a national advertising campaign in The Saturday Evening Post, offers one of the best box-office buys offered today. It's a Tuttle-Waller production and a Hodkinson picture.

Michigan Ban Off

No Restrictions Against United Artists—Dispute Arose Over Non-Theatrical Bookings

According to Arthur S. Friend, president of Distinctive Prod., the ban on United Artists productions in Michigan has been lifted by the M. P. T. O., of that state.

The action was brought as a result of a meeting arranged in New York by Friend, with W. S. MacLaren, president and H. M. Rieh, general manager of the Michigan unit. Friend originally sent Homer K. Gordon to Detroit to discuss the matter with the exhibitor officials.

(Continued on page 2)

Meet May 19-26

M. P. T. O. Convention to Be Held at Sherman, Chicago—Plan Large Exposition at Coliseum

Members of the M. P. T. O. A. were informed this week of the official dates of the national convention, May 19-26, at the Sherman Hotel, Chicago. The business sessions are scheduled to open on May 21.

While the convention headquarters will be held at the Sherman, the actual business will be held on the floor of the Coliseum. In conjunction with the convention, there will be an exposition to be known as the Motion Picture Palace of Progress. Each state unit is entitled to a representation equal to its state representation in Congress. The delegates and alternates must be chosen at least one month in advance of the convention.

"The Christian" Held Over

"The Christian" will be held over at the Capitol for another week.

Rights in F. P. Stock Registered

The stock exchange has registered the 15,000 shares of Famous Players stock turned over to S. A. Lynch under the terms of the recent deal between Lynch and Famous Players and authorized the transaction of business in the rights.

File Amended Bill

Federal Trade Commission Action Against Famous Players and Others Somewhat Altered

Washington—The amended complaint of the Federal Trade Commission against the Famous Players-Lasky Corp., Stanley Co. of America, Black New England Theatres, South- ern Theatres in South Carolina, and others, was forwarded by registered mail to all of the defendants yesterday.

The amended complaint of the action which was started Oct. 20, 1921, is somewhat less extended than the original complaint, and is returnable April 5 before the Commission with the customary 30 days being granted to all the defendants to file an answer.

Paragraph 1 of the amended bill of complaint is practically unchanged from that of the original, but in Paragraph 2, the extent of the business of Famous Players is elaborated. Paragraph 15 states that in the first run situation throughout the country, is somewhat elaborated, the amended bill going into the question of the key city first run operation to a greater extent than the same paragraph in the original bill.

(Continued on page 2)

Cochrane Returns

R. H. Cochran returned from Universal City yesterday.

Deal Reported Under Way

It was reported late yesterday afternoon that Haring & Blumenthal have pooled their Northern New Jersey theaters with those operated by Frank Hall, and that the entire group of eleven houses would book through the A. B. C. Haring & Blumenthal, according to report, had originally made a deal with Loew but this transaction was said to have been called off. At the Loew offices it was said that no deal had ever been made with Haring & Blumenthal and that it was only being considered. The others could not be reached for a statement.

Lichtman Honored

Guest at Surprise Dinner Given at the Ritz-Carlton Last Night—Sails on the 20th

Jack Bachmann managed, get At Lichtman into the Ritz last night on the pretense of dining with several business men. What Bachmann really did, was to steer Lichtman into a private dining room with a group about 70 folks gathered around for a surprise dinner for Lichtman before he sails for Europe on the 20th.
Lichtman Honored

(Continued from page 1)

Everybody had a good time. Naturally Lichtman was surprised. He didn't expect anything like it. Later, when dinner was over, he told the assembled guests it was all that ending up with a few remarks about hoping to continue everyone's friendship in the future. Harry Reichenbach was toastmaster and in that capacity, called on a good many people to say a few words. It was a real party. Among those present were:


Sydney Franklin Coming

Sydney Franklin, director of "Brass," is due in from the coast on Sunday.

Coast Directors' Ball Saturday (Special to THE FILM DAILY)

Los Angeles—The M. P. D. A. Association Ball will be held Saturday at the Alexandria.

Bert Ennis Back

Bert Ennis is back from Chicago where he completed another exploitation campaign on behalf of "Quincy Adams Sawyer."

Lillie Hayward with International

Lillie Hayward, scenario editor of inspiration for two years, has resigned and has joined the staff at international.

Arthur Low Improves

Arthur Low's condition was reported extremely satisfactory at the Mt. Sinai hospital yesterday.

Agnes Ayres Here

Agnes Ayres is back in New York from the Coast to begin work at the Paramount studio on "The Exors."

Friend Addresses A. M. P. A.

Arthur S. Friend, addressed the A. M. P. A. yesterday and urged that all criticism of the industry from within the ranks be killed so that a united front might be presented to off-set outside attacks.

Introduce Censorship Repeal Bill

(Per special to THE FILM DAILY)

Albany—The Administration bill to repeal the State Censorship Law was introduced Wednesday by Senator Walker and Assemblyman Dorfmeister, Democratic leaders hearing on the repeal will be held before the Ways and Means Committee, Feb. 27.

Mastaba Off For Coast

(Per special to THE FILM DAILY)

Philadelphia—Jules Mastaba, of the Stanley Company, left yesterday for a two month's trip to the coast, with stops at Chicago, St. Louis and the Grand Canyon. In addition to his family, the party consists of Mr. and Mrs. Ellis Gimbel, and Mr. and Mrs. Milton Herold. The private car of the president of the Pennsylvania was placed at the disposal of the party.

Michigan Ban Off

(Continued from page 1)

Then they came east and through Michigan, a meeting was arranged at which Hiram Abrams and Albert E. Greer were present. When "Robin Hood" was placed with the Masonic order in Michigan, thus ignoring the first runs, the Michigan theater owners had banned all United Artists releases including "Darrasle," "The Ruling Passion," "The Man Who Played God" and the Griffith Pictures.

File Amended Bill

(Continued from page 1)

All of the key clauses in Paragraph 4 in the old complaint, are deleted in the new. Paragraphs 6 to 13 of the old have been more or less incorporated in Paragraph 4 to 10 inclusive in the amended complaint, but Paragraph 10 of the amended bill really gives the gist of the amended action as follows:

"As a further result thereof Famous Players-Lasky Corp. is the largest theater owner in the world, and in one week in the year 1920, more than 6,000 American theaters, or approximately one-third of all the motion picture theaters in the United States, showed nothing but Paramount pictures. and about $7 cents of every dollar that was paid to enter motion picture theaters was paid to enter those theaters which displayed Paramount pictures.

"In acquiring or controlling, in attempting to acquire or control, motion picture theaters, the respondent companies have coerced and intimidated and attempted to coerce and intimidate motion picture theater owners or exhibitors by diver means and methods, which were the following, to wit:

"(a) Threatening to build or lease or operate theaters in competition with exhibitors who refused to sell or lease their houses.

"(b) Threatening to cut off or interfere with the film service of such exhibitors who refused to sell or lease their theaters.

"(c) Secretly offering higher rentals effective upon expiration of leases held by exhibitors who refused to sell or lease their theaters.

"(d) Temporarily reducing the price of admission charged by theaters owned or controlled by the respondent companies, below that charged by exhibitors who refused to sell or lease their theaters.

"In compelling or attempting to compel independent exhibitors to book and exhibit the motion picture films produced or distributed by Famous Players-Lasky Corporation, (Continued on page 3)
Ernst Jannings

in

"Othello"

at the

Criterion Theatre

February 1919
"Othello"

Othello: Iago
Desdemona: Cassio
Iago: Othello
Othello: Desdemona

Directed by:
Joseph Bernhardt

[Signature]
Conn. Backs Exhibitor-Distributors (Special to THE FILM DAILY)

New Haven Conn.—At a meeting of the M. P. T. O. of Connecticut, the plan of the Theater Owners Dist. Corp. were endorsed and the support of the state unit pledged.

Associated Reorganizes
Samuel H. London, general manager of Associated Photoplays, Inc., which ceased operations some time ago, states the company has reorganized and again plans activity in the independent field, with a series of five Milton Sills pictures, made by John Gorman Prod. The company has opened an office in the State Bldg.

FREE MATS
Beginning with February Releases Mats will be Furnished Free to Exhibitors on all Publicity and Advertising layouts for

EDUCATIONAL PICTURES

One-column, one-inch "ad" mats can be had gratis on all Hamilton Comedies, Christie Comedies and Mermaid Comedies.

ADVERTISE YOUR SHORT SUBJECTS

EDUCATIONAL FILM EXCHANGES, Inc. E. W. HAMMONS, President

BY THE AUTHOESS OF THE CHRISTIAN
The Eternal City
The Master Of Man
The Bondman
The White Prophet
The Scapegoat

SIR HALL CAINE'S INTERNATIONAL NOVELS

Available for Pictures
Also other Plays and Novels by Famous Authors

The H. K. Fly Company.
Scenario Department
9 Barrow St., New York
Telephone, Spring 5316

File Amended Bill
(Continued from Page 2)

Mere Opposition
(Continued from Page 1)

In Connecticut, where a resolution of condemnation was passed at a meeting held in New Haven on Feb. 13, at which it was declared the proposed contract was "unfair, inequitable and lacking in mutuality." Wisconsin, Minnesota, Upper New York and Connecticut again have gone on record as opposing the uniform contract. The Cohen office maintains that these various units are the ultimate aim of the Cohen office in this matter. It is up to them to decide whether or not they want the contract.

Edelheitz Speaks

The attack of the Wisconsin unit yesterday elicited the following statement from Bernard Edelheitz, chairman of the uniform contract committee of the T. O. C.:

"The attack on the uniform contract by the Board of Directors of the M. P. T. O. of Wisconsin, because of Paragraph 12, is not made in a spirit of fairness. It is knowledge of the facts regarding these provisions that has led to this attack."

"The statement that this paragraph would give the producers absolute control of the screens of the country, and that this control could be sold for fabulous sums for political advantage, is purely a charge on the face of it, to be given serious consideration."

"I am certain, that the intelligent exhibitors of the world will understand that such statements as these, are issued for the sole purpose of creating ill-feeling in the industry and not with a view to bringing about a better understanding between exhibitor and producer."

"The uniform contract is certainly the first progressive step in that direction and the first time in the history of the motion picture industry that the parties to the contract, to be based upon mutual rights and obligations."

It is invariably known, that the contracts in vogue hitherto, were entirely one-sided. All of its provisions were in favor of the producer and distributor. The exhibitor was given no rights and remedies under the old form of contract. All of this has been swept away by the provisions of the uniform contract and mutual rights and obligations are provided for by both distributor and exhibitor.

"The legal as well as a common sense interpretation of this provision, as relating to the intention of the parties to the contract, can be understood as meaning, that the exhibitor cannot re-edit pictures by any alteration or addition, but that is all that the above provision means."

The wording of this paragraph gives the producer the right to insert political propaganda or commercial advertising in a picture, is absolutely violating the intentions of the parties and the ordinary meaning of words, which seek to express such intention.

Even without the express provisions contained in the code of ethics which specifies the prohibition of such violation, the exhibitor would be justified in refusing to exhibit a picture containing political propaganda or commercial advertising.

"I repeat, let us be fair to the uniform contract. As I have stated before, on several occasions, it is not 100% of what we sought to accomplish in favor of exhibitors. It was not possible to accomplish all that we sought at the time, but it is certainly a step ahead, let us accept it in spirit, and without any rights and remedies.

"The adopted plan for still further achievements in the near future."

Advance Date of Coue Showing

"The Message of Emil Coue" opens at the Rivoli on Sunday, instead of the 25th, as originally planned. The feature will be Agnes Ayres in "Racing Hearts."

Discuss Distribution in Boston (Special to THE FILM DAILY)

Discussion of the commercial directors and the Commonwealth plan with Massachusetts exhibitors at the Lenox Hotel yesterday.

The FILE DAILY, 251 West 19th St., New York, N. Y.
The Great Box-Office Sensation

"THE MESSAGE OF EMILE COUÉ"

with

EMILE COUÉ

the most talked of man in the world,

APPEARING PERSONALLY

could easily have been “padded” into five or six reels. But Educational's policy is NO PADDING. Therefore, only the length actually required to tell his message was used—2054 feet. It is all “meat,” with not a foot of padding.

Thousands who heard M. Coué's lectures, and the millions who were unable to hear him, are eagerly waiting to get his message from the screen.

With this great box-office attraction offered in such short length, a splendid well-balanced program can be presented with this feature.

This gives the real showman his opportunity to use the S.R.O. sign.

Practically every First Run in the United States is booked. Get in touch with your nearest Educational Exchange immediately.

Take advantage of Educational's big supply of accessories in exploiting the picture. These include,

- Four-color 24-sheets,
- Four-color three-sheets,
- Four-color one-sheets,
- Duo-tint 11x14 lobby cards (Eight cards to a set)
- Hand-colored Slides
- Black and white 8x10 photographs (Ten photographs to a set)
- Three-column, two-column and one-column newspaper advertising cuts and mats (mats free)
- Two-column and one-column publicity cuts and mats (mats free)

BE SURE TO GET A COPY OF THE PRESS SHEET

EDUCATIONAL FILM EXCHANGES, INC., E. W. HAMMONS, President
These Great Showmen
Break All Their Booking Records on
“THE MESSAGE OF EMILE COUÉ”

ACT AT ONCE
If You Want to
Share in the
Box-Office
Clean-Up on This
Great Short
Subject Attraction.

Booked Also
By The
RIVOLI, New York
CAPITOL, Detroit
CAPITOL, St. Paul
STATE, Minneapolis
GRANADA, San Francisco
CIRCLE, Indianapolis
STRAND, Milwaukee

Produced by
Motion Picture Arts, Inc.

Directed by
John L. McCutcheon

EDUCATIONAL FILM EXCHANGES, INC.,  E. W. HAMMONS, President
A Tip to Real Showmen Is Sufficient!

Edwin Carewe presents
MIGHTY LAK' A ROSE

A symphony of life in the high and low places by Curtis Benton; Directed by Edwin Carewe; Scenario by Adelaide Heilbron; Sol Polito, cameraman; John D. Schulte, Art Director; Philip Masi, Asst. Director.

A First National Picture
Appeal to Hays

J. B. Clinton, of Duluth Has Tilt With Goldwyn and Says He Will Ask the General's Help

(Special to THE FILM DAILY)

Duluth, Minn.—J. B. Clinton of the Clinton-Myers Company, operating the Lyceum here intends appealing to the Minneapolis Film Board of Trade decision to Will H. Hays. Action failing in that quarter, Clinton says he will seek redress in the courts.

The controversy arose over a contract which Clinton signed with Manie Gottlieb for 10 Goldwyn pictures, including "The Christian." The contract was supposed to be either approved or rejected by James R. Grainger, Clinton says he was informed later by Clyde Booth, the Goldwyn salesman with whom he closed the contract that certain changes were necessary before approval, changes not to affect "The

(Continued on page 4)

Sign Wesley Ruggles

Famous Players have signed Wesley Ruggles under a long-term contract. Ruggles has just completed "Mr. Billings Spends His Dime" starring Walter Hiers. He is here to direct Bebe Daniels in her next picture.

Pola Negri in "Don Caesar"

Pola Negri's next picture will be "Don Caesar de Bazan" originally retitled "The Spanish Cavalier." Rudolph Valentino was to appear in it. The picture will be made on the coast with Antonio Moreno in the role planned for Valentino.

The Troubles of an Exhibitor

Bean Blossom, Ind.

Good Morning Sir:

I notice from time to time you conduct a column in your paper labeled "The Troubles of an Exhibitor" and as a former member of this clique, may I air a few petticoat incidents in my troublesome career as a sponsor of canned amusement in the small but thriving city of Bean Blossom?

I am sure the boys out in the arid wastes of Nevada will appreciate my misfortunes.

To begin with, I was chump enough to trade a perfectly good oyster-shucking facotry for the Weary Hour Cinema, the only temple of amusement in Bean Blossom and from the very outset, grief befell me in a goodly measure.

I will not attempt to enumerate the many provoking situations such as: film Miss-cuts, over-rated specials.

(Continued on Page 4)

The Other Side

Mike Gore Has Something to Say Regarding the West Coast Theaters

(Special to THE FILM DAILY)

Los Angeles—Relative to the item published recently regarding the Lesser-Gore acquisition of the T. & D. Circuit, Michael Gore and David Berenson, the latter the booking manager of the West Coast Theaters, have issued the following statement:

"Not long ago we had a conference with the heads of various important distributing organizations, at which time we openly allayed their expressed agitation over the steady growth of our West Coast theaters. The expression of our plans, purposes and policies as they had been revealed in the past and would be in the future, completely allayed the fears of these gentlemen and reassured them. We do not know why the agitation has arisen again. Our aims in the matter of the extension of our chain of theaters are merely the aims of good business based on the faith that the entire motion picture industry is in a solvent and growing condition.

"The three branches of the motion picture industry, production, distribution and exhibition are all so intimately related to our

(Continued on Page 3)

F. P. Buys Kennedy Feature

Famous Players have purchased Madge Kennedy's "The Purple Highway" for fall release. This is the first outside buy made by the company in about two years.

Producing Scheme?

Boston Hears Harry Asher and Sam Grand Are Visiting Coast Relative to a New Venture

(Special to THE FILM DAILY)

Boston—It is reported here that Harry Asher, president of the American Feature Film Co. and Sam Grand are jointly interested in a new producing and that their coast trip is relative to that idea.

Both Asher and Grand left for California on Thursday to be gone about a month. The story in local circles has it that the financial interests known to be identified with American Feature Film are interested in the new move, the exact nature of which is somewhat indefinite. The same financial group, however has financed production in the past. It is believed that Asher will act as advance agent for them. One of the best informed film men in Boston says he understands the enterprise will be an important one.

Loew's Condition Improves

The Mt. Sinai hospital reported yesterday that Arthur Loew's condition is improving steadily. He underwent an operation earlier in the week for appendicitis.

A 50-50 Deal

Underscoring Haring and Blumenthal and Frank G. Hall Are Equal Partners in Theater Deal

One of the chief topics of discussion in local film circles yesterday was the deal closed between the Haring and Blumenthal Enterprises at the French Theater with the theaters in Jersey City, Hoboken and Union Hill.

While repeated efforts to reach the organizers of the deal were employed the deal itself was not the fifty-fifty arrangement between the two parties. One angle that was spoken of repeatedly was the fact that the negotiations with Loew had been terminated after it was generally taken for granted that the deal was all set.

The houses involved are high class. Those of the Haring and Blumenthal chain are the Central, National, Tivoli and Monticello. Jersey City is the Lincoln, Union Hill and the Roosevelt. West Hoboken. The Hall house is the State and Ritz. Jersey City is the Strand, Hoboken and the twin theaters. The State and Ritz is a Union Hill. In point of number of valuation, it is believed the deal is the most important in local exhibiting circles in a considerable time.

Deitrich Out of Cosmopolitan

It is understood that Theodore Deitrich, has resigned as publicity director for Cosmopolitan.

"Covered Wagon" at Criterion

"The Covered Wagon" goes into the Criterion on March 19 for an indefinite run.

Robert Brunton Dangerously Ill

John Brunton is due in New York today from Florida in time to sail for London where his brother, Robert Brunton, founder of the Brunton United studio is dangerously ill.

Tully Leaves for Coast

Richard Walton Tully left for California yesterday to begin work as production manager of two First National coast units. Tully will continue his activities as a producer, his next picture being "Trilby." Philip Korda and Ray Coffin his assistants went with him.

Won't Release Negris

It is understood that, by virtue of the deal whereby Famous Players secured control of the Hamilton Theatrical Corp., several Pola Negri old of vintage changed hands. The pictures are now in the Famous Players vaults but will never be re-released in this country, at least.
Appeal to Hays

(Continued from page 1)

Christian. Later, Clinton says, he was informed that the rental for "The Christian" which had been quoted at $750, would be increased to $1,000 with a fifty-fifty arrangement over a gross of $4,500. Clinton averes he had already advertised the picture extensively for "The Lyceum. He appealed to the Minneapolis film board and at the same time agreed to pay the increased rental rather than disfigure his future big picture. The contract was signed under protest, following a special grievance committee meet, the entire committee was called.

Clinton said he would abide by the decision of the committee as final. If he agreed to do. This, the latter refused to do.

Late yesterday, the Hays office had not received any communication from Clinton.

Phil Gleichman Here

Phil Gleichman, of the Broadway Strand, Detroit is in New York.

Dunn Scenario Editor

(Special to THE FILM DAILY)

Hollywood—Winifred Dunn has been made a scenario editor for Metro. She is now adapting "Dan McGrew."

A Correction

Henry McRae directed "The Man from Chegogary" and "The Good for You," and not David M. Hartford as stated. Mr. Hartford directed "The Rapids."

Maryon Aye Signed by Lesser

(Special to THE FILM DAILY)

Los Angeles—Maryon Aye has been signed by Sol Lesser. Her first film will be "The Meanest Man in the World."

On Vaudeville Tour

(Special to THE FILM DAILY)

Los Angeles—Al Al Ain, George Williams, who just finished a Hallroom Boys series, have signed for a 12 week vaudeville tour. Upon the completion of the engagement they will return here and start on another batch of Hallroom Boys comedies.

Coast Company Leaving Today

(Special to THE FILM DAILY)

San Francisco—Murray N. Fay, head of M. W. Fay Prods., with a party of scientists, Army and Navy men, and photographers, leave today in their own boat, the Narwhale for the South Seas, to make animal pictures. The party will be gone a year.

Gable With Achievement

Goldwyn a few days ago announced he would release "Vengeance," a Balzac story to be made by Gilbert Gable. Gable is identified with Achievement Film Distributors of Philadelphia which some months ago produced "The Power Within," for Pathé release. The company has just increased its capital to $1,000,000. The picture will be made on the coast.

Charnas in Town

Harry Charnas, Standard Film Service, Cleveland is visiting.

Burr Buys Two Stories

Charles C. Burr has purchased "The Average Woman" and "Rich Men's Sons" for production.

Universal Offices Moved

(Special to THE FILM DAILY)

Minneapolis—The Universal exchange is now housed in the Loeb Bldg.

Goldwyn's New Research Dept.

(Special to THE FILM DAILY)

Culver City, Cal.—A new library and research department has been added to the Goldwyn lot. Harriet Morris, formerly with Griffith and Lasky is in charge.

Frothingham To Star Marcia Manon

(Special to THE FILM DAILY)

Hollywood—J. L. Frothingham, with Marcia Manon in "The Doll Woman," an original by Harvey Gates.

Ritz-Carlton Designated

(Special to THE FILM DAILY)

Albany—The Secretary of State has designated the Ritz-Carlton Pictures, a Delaware corporation to do business in the State. This is J. D. Williams' Company.

C. & A. Train Shows Films

(Special to THE FILM DAILY)

St. Louis—The Chicago and Alton Railroad gave patrons of its "Limited Red" train a complete picture show on route Chicago to St. Louis on Monday. A coach fitted out as a theater with two Acme projectors and Da-lite screen and seating 45 passengers, gave three complete 2-hour shows on the eight-hour trip. Newspaper and trade press representatives accompanied the car from Chicago and St. Louis.

Ban On Liquor

Informative Bootlegging and Jests on Prohibition. Get Shars in Pennsylvania

(Harrisburg, Pa.—Acting apparently on orders from Griffith Flincht, newly elected governor, Harry Knapp, chairman of the Pennsylvania Board of Censors, has issued orders to eliminate all actions which tend to be informative on bootlegging and the liquor traffic, slurs on state and national prohibition laws; and all jests which pertain to prohibition or enforcement officers.

Just how far this order will go is a problem at the moment, but it is certain to hit many comedy situations which have made prohibition the basis of plot and action. One of the first features which came in under the new order had eliminations made of bootleggers handing out drinks to customers at such a glass, and this situation was classed as "informative" bootlegging.

Tax For Dakota?

(Special to THE FILM DAILY)

Bismarck, N. Dak.—A bill placing a 10% on all admissions has been introduced in the Dakota legislature. The measure would make no exception of theaters charging 10% admissions, exempted under the Federal law.

10% Tax For Iowa

(Special to THE FILM DAILY)

Des Moines—A bill providing for a 10% admission tax has been presented to the State Legislature with the report of a special tax commission authorized by the preceding Assem- bly. The measure, which if passed, goes into effect July 1, 1923, will produce $2,000,000 annually. Administration is placed in the hands of the state board of assessment, also created by another bill in the commis- sion's report.

R E A D Y  N O W

THE GREATEST PHOTOGRAPHS ON THE WORLD'S GREATEST PROBLEM.

A GRIPPING EXPOSE OF THE UNDERGROUND OPERATIONS OF

"THE DOPE RING"

"The Inside Story of Dope In This Country" Is appearing in Hearst's International Monthly. The daily paper and periodicals are fighting dope. Here is the production that will help the battle.

G E T B U S Y I M M E D I A T E L Y

For Distribution Arrangements Communicate with

EDWARD L. KLEIN COMPANY

152 WEST 42nd STREET, NEW YORK CITY

TELEPHONES: BRYANT 6353-1587

The Film Daily
Who Said New York and Chicago Never Agree on Pictures?

GIVE THEM GREAT PICTURES LIKE-

THE FLAME OF LIFE

AND READ WHAT THEY SAY

**NEW YORK:**

"Carl Laemmle rings the bell with 'The Flame of Life.' Priscilla Dean is most effective. We think highly of Mr. Henley and 'The Flame of Life.'"

NEW YORK DAILY NEWS

"Vivid and vital—acting exceptionally fine, direction truly inspired! Not a moment when it fails to grip one's attention. Get it quick! Suitable for big and little houses everywhere!"

MOTION PICTURE NEWS

"Away from the ordinary routine of screen plays! A worth while offering—should appeal to everyone. It's a real live piece of excitement. Is going not only to please, but thrill! Go the limit on promises, the picture is really there!"

FILM DAILY

"Vivid picture of life—holds the interest in a tight grip from start to finish. Scenes so realistic that they possess a powerful appeal. Should have a 100% appeal!"

HARRISON'S REPORTS

"In cast this picture holds its own with any of the productions turned out by what are classed the better program producers and in direction there is nothing that can be asked for. The picture establishes Priscilla Dean as a character actress of no mean ability!"

**CHICAGO:**

"Priscilla Dean is splendid in this! Here is the best picture Universal studios have turned out in a long time, and one of the most vivid and entertaining productions we have seen this season. Priscilla Dean is an actress whose ability seems to grow with each succeeding picture, and I am sure you will be one of her admirers after you have seen this picture."

CHICAGO EVENING POST

"Again Priscilla Dean proves her right to the title of 'one of the screen's best actresses.' She furnishes the silver sheet with another brilliant bit of impersonation that will live to her credit. As a photoplay it is mighty interesting. CERTAINLY you are going to love Miss Dean. The sets and scenery are splendid. So is the acting. So is the direction."

CHICAGO DAILY TRIBUNE

"Bristles with the dramatic! A climax that is suspenseful to the last degree. Fine entertainment for any screen! A strong, fast moving story that should jar any audience with the force of its appeal and its excellent characterizations!"

EXHIBITORS HERALD

---

**UNIVERSAL JEWEL starring—**

**PRISCILLA DEAN**

in a Picturization of a Great Novel

by FRANCES HODGSON BURNETT

A Hobart Henley Production  Presented by Carl Laemmle
The Troubles of an Exhibitor

(Continued from Page 1)

exploitation flops and other petty grafts of the exhibitors, of which there are an

Theodore Productions Star

(Topic of THE FILM DAILY)

Saturday, February 17, 1917

New “Lab” Opened

Hollywood — Prizma has opened

new laboratories on the Downey

The old quarters were located in a dis-

One of the problems that continually

To Whom It May Concern

It is the policy of THE FILM DAILY to

Millions

Will clamor to see

“The Drug Monster”

The just completed, stupendous and most
timely five-reel dramatization of the huge

courts, which this week turned deadly

to the patients in the

Theodore Productions Star

(Topic of THE FILM DAILY)

Dayton — Carl Theodore Prod-

Co. has incorporated here with a

capital of $25,000. Carl Th eld is

president and Strand in

Dahm at F. P. L. House

(Topic of THE FILM DAILY)

Toronto — Harry Dahm has been

pointed manager of the Regent or

the Famous Players house relieves

Clarence Robertson, manager of the

Hippodrome, the new parent the-

of the chain, who has had charge

of the Regent and Strand in addition to

the Hippodrome.

too Many Talk

Exhibitor Suggests Clothes-Flips For

Lips of Talkative Stars

The following communication was

forwarded by a north-

west theatre to the general manager

of the chain operating his house:

“If it were not for the fact that I would

be exhibiting a world poverty of language

I would swear in this letter. Granting

that the enclosed Mail Bag complaint on

the Astor theater is but one single instance

of recorded dissatisfaction, it does not

lie on your desk. Let me ask this question:‘Is

ever good policy to cheat the customer? If

the answer is ‘No!’ Yet in the show business

cheating is done again and again as you

know. Art must, therefore, be carefully

secured in every line of business. The public

should be thought of with the public in such

a lily-white manner.

“Even the stars themselves are knocking

the game. Valentine (I realize that he is

at odds with Famous) publicly says that

75 per cent of present motion pictures are an

in

quality to the public intelligence.

“On top of this, Fairbanks rushes into

print, intimating that Will Hays is in the

saddle of the moneyed producers. Fairbanks

states about ‘Art’ in pictures, and says the

moneyed interested in motion picture leave ‘Art’ flat

in its back in their attempts to seek it

and make money. This is in the public interest.

“He emits a smoke screen to the effect

that he and his wonderful wife and Charlie

chance are the chosen one, which will

be sought to injure the industry, but because the

members of it are public characters, so to speak.

“To my mind there should be a national

campaign of service, courtesy and lily-white

advertising started in the endeavor to win

back the confidence of the public.”

May Build Big Chicago House

(Topic of THE FILM DAILY)

Chicago — It is reported ground is

to be broken within the next few

weeks for a new theatre in Chicago.

Lublinder & Trinz, who have 17 years

of experience, will own the new

house, which will be located at Belmont and

Lincoln. It will have a seating

capacity in excess of 4,000 and cost

approximately $2,000,000.

Ooh! Ooh! “Bavou” (Bravo)
EVER-LAST-INGLY INSULTING

Save Much Money

By immediately acquiring this up to the minute production

And Make Big Money

AWYON FILM CORP.
Nathan Hirsh, President
729 Seventh Avenue
New York
52 a Year

Planned by Palmer Photoplay—Promise a New Studio in Hollywood as Headquarters

Palmer Photoplay Corp., announced on Saturday it intended extending its activities along production lines, and that it expected to turn out 52 pictures a year. A new studio will house the production activities of the company. This will be built in Los Angeles, in the near future, according to the company.

The series will be made primarily of distribution to churches, technical schools, and colleges, and will be an addition to regular features, the price of which, "Out of the Night," is one cent. Production on the new studio, Palmer is developing its own writer, through a department of which Clayton Hamilton is the head.

Fire at Cosmopolitan Studio

The Cosmopolitan Studio at 126th and Second Ave., suffered a fire loss of about $1,000,000 early Saturday morning. The electrical equipment and scenery were practically destroyed.

Graf Signs Harris and Fazenda

(Special to THE FILM DAILY)

Los Angeles—Max Graf has signed Mildred Harris and Louise Fazenda for "The Fog."

Coast Directors Give Ball

(Special to THE FILM DAILY)

Los Angeles—The coast unit of the Motion Picture Directors' Ass'n held its annual ball at the Alex., Friday night.

Smith Returns from Rochester

Courtland Smith returned from Rochester Saturday where he had taken up the booking situation there. He refused to comment on the results of the trip.

Salesmen Hold Dinner-Dance

The Motion Picture Salesman, Inc., a local organization of film salesmen, held their second annual dinner-dance at the Commodore Saturday evening. A number of professionals were there, as well as most of the exchange managers.

"Othello" Shown at Century

"Othello" was shown privately last night by Ben Blumenhal on the Century Roof. There was special music supplied by Hugo Riesenfeld, several numbers from the Moscow Art theater repertoire and that of the Chauve Souris and dancing after the showing.

You can't go wrong when you book "WHILE PARIS SLEEPS."

A BEAUTIFUL FILM, A GREAT BOX-OFFICE, PRODUCTION featuring Lon Chaney and Jack Gilbert was built to break house records. It's a Hodkinson picture.—Adv.

Quit It

Press agents who continue to publicize big figures should be canned. Awhile ago it may have been all right. To talk about the $100,000 series. And millions incomes. Of stars. And others. But that didn't last long time ago. Certainly it should have. There are far too many clamor howlers. And wannabes. Who use the figures the wrong way. And every time they do. It costs a lot.

Latest offender. Someone who sent out a yarn that Irving Mayer was paying Irving Thalberg $100,000 a year as assistant in production. Everybody in the business knows this couldn't be true. Despite that Irving Thalberg is a mighty smart man. This sort of bunk gets big headlines but causes a lot of trouble.

THAT AMENDED COMPLAINT

It took the Federal Trade Commission something like 18 months to amend the complaint against Famous Players. And Mastbaum, Saenger, Lynch and others. The amended bill is interesting. It splits up separate counts the alleged actions of the various defendants in what is claimed to be the unlawful acquiring of theaters. And the action against Famous in what is considered to be unlawful on the part of Famous in getting their pictures exhibited.

In view of various changes that have occurred, including the action of the Hays organization, as well as the acquiring of the Black and Lynch houses by Famous, it looks (to a layman) that

Through United?

A First National Series Will Probably Go Through Abrams Unit as Reissues

(Special to THE FILM DAILY)

Los Angeles—It is understood that the series of comedies made by Chaplin for First National will be reissued through United Artists when the distributing rights on them revert back to Chaplin. Two, "A Dog's Life" and "Shoulder Arms," revert back in April and October of this year; "Mrs. Bryan" on May 19; "The Kid," in Dec. 22, "The Idle Class" in April 18, 1926, "The Day," on March 20, 1927 and "The Kid," on Feb. 21, 1927.

Hiram Abrams states he has heard nothing that would indicate the First National Chaplins would be reissued through United Artists. William M. Vogel, foreign distributor, pointed out recently that because of the various release dates of Chaplins in the foreign market, he would control those rights for some time to come.

Order 200 Prints

For "The Pilgrim"—Total Will Reach About 225—90 Alone for Greater New York Distribution

Two hundred prints have been ordered for 'The Pilgrim,' Chaplin's new Four Reel, which goes into the Strand on the 25th, for two weeks.

The total order will probably go to 225 before the picture starts its national release run it simultaneously begins Monday, March 19th.

If the print order reaches 225, it's believed a new high record will have been established. Those on "The Kid" did not reach that number.

No Successor Named Yet

No successor to Theodore C. Deitrich as publicity director for Cosmopolitan, has as yet been appointed.

"Rosy" Returns

S. L. Rothfeld ("Rosy") returned from abroad on the Berengaria yesterday.
Quotations

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Frisco Flashes
(Special to THE FILM DAILY)
San Francisco—Monroe Salisbury has signed a 40-weeks contract to appear in the Mission play at San Francisco for a short while.

Marc McDermott is at the St. Francis for a while.

Cullen Landis and Robert Lewis play prominent roles in "The Fog." Craig Hutchinson has started work at the new Gerson studio on the second of the Peter B. Kyne series.

Ted Taylor arrived here last week to join the staff assisting Von Stroheim in the making of "McTeague."

FREE MATS
Beginning with February Releases Mats will be furnished free to Exhibitors for all Publicity and Advertising layouts for Educational Pictures

One-column, one-inch "ad" mats can be had gratis from Hamilton Companys, Christie Comedies and Mermaid Comedies.

ADVISE YOUR SHORT SUBJECTS
EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammions, President

O u i t  I t
(Continued from Page 1)
so far as the renting of films is concerned that many, if not all of the matters set up against Famous have been eliminated, even admitting that they had occurred. Of course this isn't a legal decision. And maybe the Commission will find this all wrong. But we'll see what we see.

HIGH ART
Going into the Criterion next week. "Othello." Emil Jannings does the Moor. And what a performance he gives!

Big question simply this: do they want Shakespeare on the screen? If they do they are going to like this one. May be a fair test. May not. But there has been such a vogue of Shakespeare along Broadway of late that this may work out. This is sure it's a real picture.

POLA AND CHARLIE
Pola Negri. Objects to appearing in a gauzy night dress in a shipwreck scene. Says Charlie might not like it. A-hem. Let's see. Didn't Pola make some pictures in Europe that were—well, you know. But then Charlie hadn't arrived in those days.

Incidentally there are mutterings from the Coast. That everything isn't so happy. Among the other Famous stars. Over the attention and publicity. And pictures. Which Pola is getting. Jealousy.

VALUES

Prices for picture rights to important plays and books continue soaring. The latest to make the industry gasp is the report that the heirs of Lewis Wallace only want the piffing sum of $350,000 for the picture rights for "The Prince of India."

When, oh when, will this sort of thing stop?

Incidentally, Broadway gossip has it that an offer of $30,000 was turned down by the owners of "Listening In" at the Bijou. It is said that Jules Mastbaum and others of the Stanley Co., and Ben Moss are back of the production. They should know something about values for picture rights.

Wonder if any producer has thought of picturizing "Black Oxen?"

NEW STARS
London reports are to the effect that J. Stuart Blackton's two little daughters carried off the honors at the showing of "The Virgin Queen," just presented with Lady Diana Manners in the leading role. The older of the Blackton children is but twelve.

LONG FEATURES
Did you notice what a lot of important exhibitors and others had to say in yesterday's issue with regard to the length of feature productions? Maybe somebody in production circles will take heed.

HARRY AND RUDY
Harry Fields, who did the impression act at many openings for Fox, is associated with Rudy Valentinio. Just in what capacity, seems indefinite. Incidentally, Harry and Rudy were on the Chicago and Alton train going to St. Louis, and upon which were shown the first motion pictures in history. Universal had the honor of being on the first program. Priscilla Dean in "The Flame of Life" and a Baby Peggy comedy.

EXTRAVAGANCE
Harry Nolan's weekly contribution: exhibitor writes to exchange for daily change of Norma Talmadge films for six months. "Must have it. Don't care if it costs me $18 a week."

THEN AND NOW
Americans in Paris sometimes meet an unusual character who earns a trifling living by selling cute little dolls. He was

(Continued on Page 6)
Putting It Over

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

Belf Performance

Baltimore, Pa.—Manager Charles H. Howell of the Colonial, recently gave a benefit performance to all the orphan kiddles of the city, tickets being distributed by the police. This caused favorable comment from all sides.

"Mystery" Night

Holtown, Pa.—The Lotus theater inaugurated a "mystery" night, but the name of the feature as well as the rest of the program remains a mystery until screened. After the performance patrons are given mystery prizes.

Cars $100 Reward

Birmingham, Ala.—The Alcazar, a 85 run house here announce a reward of $100 to any person who can provide a picture during the next 12 months in any other house in the city where it is shown there. This is given a great business builder.

Lunches Anti-Gimmie Society

St. Louis—To exploit the showing of "Gimmie" at the Delmonte Lynch & Co., it is hoped to inaugurate a "Gimmie" Society by the St. Louis managers. The occasion was opened by a tip for waiting, to calling taxis. The majority of the patrons have laid off the stunt with a vengeance, giving it much space. The feature is currently showing in 30 or more cities, and then the Delmonte is rung its advertising, revealing that "Gimmie," was the feature at the house.

Good Break

St. Louis—The St. Louis Globemac is one of the many St. Louis films used in "Back to Back," and "Baba," and "Slang," or George Ade. When the film was played "Back to Back," the paper published the idea of a split one-sheet poster announcing the picture and Globe-Democrat feature. Stuart paid for the printing and made it available for use and the newspaper paid for the paper in the billboards around the newsstands.

Airplane Stunt

Perth, Australia—What Fox claims is a stunt is, as a means of advertising, the first airplane to be used in a similar manner by the Royal theater in exploiting "The Last Trail." The plane distributed several thousand leaflets bearing announcement of "The Last Trail" playing the house; among the leaflets were many tickets for free flights. Large crowds gathered when the plane flight was announced in the daily papers with a result that the admissions at the Royal doubled.

New York Goes Wild Over "DRIVEN"

featuring Charles Mack (Courtesy D.W. Griffith) Elinor Fair
Emily Fitzroy, Burr McIntosh and George Bancroft

NOW AT THE CRITERION, Broadway

AMONG the very best, not only this season, but all other seasons. "DRIVEN" could be utilized to serve as a model for the great majority of cinema producers.

—N. Y. GLOBE.

AMONG the best cinemas produced here in a long time. It is well worth seeing.

—N. Y. EVE. TELEGRAM.

ONE of the really fine things, dramatically, which have been shown on Broadway.

—N. Y. WORLD.

FASCINATING and real. Mr. Brabin has done it perfectly. It is well worth seeing.

—N. Y. TRIBUNE.

IT IS deserving of high rank among the fine things that the movies have produced.

—N. Y. HERALD.

"DRIVEN" reaches heights of best American films. It stands out as one of the best photoplays we have ever seen from an American producer. We haven't the space to be as enthusiastic about this film as we would like to.

—NEW YORK DAILY NEWS.

UNUSUALLY well made. One of the most genuine films ever shown on Broadway. There are scenes in "DRIVEN" that reach the summit of cinematographic power. It is impossible to imagine how the things they say could be more effectively told.

—NEW YORK TIMES.

WHOEVER misses this piece misses a film that he or she would have been glad to remember. It is gratifying to be able to recommend this picture as one of the finest we have ever seen.

—N. Y. MORN. TELEGRAPH.

A PHOTOPLAY having every element of an exceptional picture.

—N. Y. EVE. MAIL.

A Charles Brabin Production

Presented by Carl Laemmle

UNIVERSAL—JEWEL

THE Film DAILY

THE Last Trail
Ben Jurpin as the Romantic
Coming Soon

Mack Sennett

presents

Ben Turpin

and

Kathryn McGuire

in

"The Shriek of Araby"

Direction by F. Richard Jones

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

Lover of the Desert
Quit It
(Continued from Page 2)

(formerly the leading comedian of the Comedic Francaise and when pictures started booming, he indignantly refused "to disgrace his art by working for the cinema." But this was a long time ago, and today the same theater is protesting that film producers are tempting their important artists away.

This would seem to be a fitting spot to thank Tom Terriss for his charming postals from Paris.

BUSINESS FOR NORDEN
Those Criterion signs. Jumping in size. Willie Hearst started it. With "Knighthood." Marion Davies' name appeared in 10 ft. letters with the title of the picture in four foot letters. Then came Nazimova in "Salome." With all of it in 10 ft. dimensions. Then "Poor Men's Wives." Same size. Now comes "Driven." And the letters, each and every one 12 ft. high. Mortimer Norden ought to call Willie Hearst godfather. For starting this thing.

CONTRACTS AND SUCH
Over at Goldwyn. Breaking on the first page regularly. All Joe Godsol's doing is signing contracts. In the past few weeks. Take a look. Signed Victor Seastrom to direct; then Hobart Bosworth, Conrad Nagel and Frank Mayo. Bought "The Merry Widow" and "Three Wise Fools." And then got King Vidor to sign the dotted line. More. Arranged to distribute "The Magic Skin" and "What Shall I Do?" Gilbert Gable to make one. And Frank Mills the other. Brought Rex Beach back. To the fold. With Jesse Hampton as producer. Gee! Take a breath. By the way. Who are Gable and Mills, anyway? DANNY

Harry Gibbs In Buffalo
(Special to THE FILM DAILY)
Buffalo—Harry Gibbs, formerly in the New York Fox office, is the new special representative of the organization in this territory.

New C. B. C. Feature

Universal Signs Four
(Special to THE FILM DAILY)
Universal City—Ethel Terry, Ramsay Wallace, Vernon Steele and Niles Welch have been signed for "What Wives Want." Jack Conway will direct.

First Finished
(Special to THE FILM DAILY)
Hollywood—The Ramon Tearez Prods. have finished "Movie Mad," the first of a series of six productions at the Court Studio. The second is a burlesque on "Broadway Rose," called, "Broadway Mose."

Two New Ones
(Special to THE FILM DAILY)
Albany—Archie Comedies, Inc., of New York City have filed a certificate of incorporation here, with a capital of $10,000. J. Raymond, G. Anderson and P. Johnson are behind the project.

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Cuts and Flashes

Marie Prevost is due soon.

Strongheart will be starred in Jack London's celebrated "White Fang." 

Jack Boyle is making the screen adaptations of "Grand-dad's Girl" and "The Painted Child" for Cosmopolitan.

Walter Hiers second starring picture has been changed from "Seventy Five Cents an Hour" to "Six Bits in Hour."

Frederick and Fanny Hatton have been engaged to adapt H. C. White's, "Cain and Abel" for Cosmopolitan.

The Meighan — "Never-Do-Well" company has arrived back from Panama where it spent six weeks shooting exteriors.

Jack Mulhall's first picture under his contract with Joseph Schenck will be support of Norma Talmadge in "Ashes of Vengeance."

The National Committee for Better Films has formed a "Better Films" creed to be used in its campaign for better pictures.

Fairbanks To Make Scout Picture (Special to THE FILM DAILY)

Hollywood — It has been announced here that Douglas Fairbanks will make a scout picture for the benefit of the B. S. A.

THE SUPER 39
THOMAS MEIGHAN
in
"White Heat"

By R. G. Kirk

Released June 3rd

This picture is unusual in locale and in theme. It is laid in the steel mills, and many of the scenes will be actually taken in the Pittsburgh mills.

MITTENHAL MAKING PICTURE

Aubrey Mittenhal is finishing "Money and the Woman," by Langdon McCormick, author of "The Storm."

DISAPPROVE OF SUNDAY FILMS

(Special to THE FILM DAILY)

Oklahoma City — A bill recently introduced in the legislature makes it unlawful for the showing of pictures on Sunday in theaters where an admission is charged.

SANFORD'S FIRST FINISHED

(Special to THE FILM DAILY)

Los Angeles — "Out of Bondage," the first Sanfords feature for independent release, has been finished. The cast is headed by Pat O'Malley and Cleo Madison.

RYAN & KUNDERT FINED

(Special to THE FILM DAILY)

Beresford, S. D. — Ryan & Kundert have been found guilty of violating the Sunday closing ordinance and fined $50 and costs. This is the second time the theater owners have been up on charges.

HUGH DIERKER ON HIS OWN

(Special to THE FILM DAILY)

Hollywood — The latest to enter the production field is Hugh Dierker, who recently formed Hugh Dierker Productions. He plans to make four pictures, the first, "The Other Side," a story by Thelma Lanier, has already been started.

Enterprise Get Glyn Story

(Special to THE FILM DAILY)

Atlanta — Enterprise have acquired Elnor Glyn's, "The World's A Stage," for this territory.

NEW PRODUCERS

(Special to THE FILM DAILY)

Chicago — W. A. Whitlock, A. Lowy and H. A. Fleckles have formed the Lowy Medical Film Co., with a capital of $25,000. The new company will produce and handle equipment.

BROWN JOINS SPARKS

(Special to THE FILM DAILY)

Jacksonville — Ed Brown, who has been connected with Southern Enterprises for about three years, is leaving this organization, and will join the E. J. Sparks interests.

FIRE DESTROYS STAR

(Special to THE FILM DAILY)

Roslyn, S. D. — The Star, operated by F. W. Stevenson, has been completely destroyed by fire.

Coast Taxes Highest

(Special to THE FILM DAILY)

Los Angeles — Los Angeles county received $261,792 in taxes from the $2,700,000 spent for theater admissions during the month of Jan. This was an increase of 45% over the same month a year ago, and the highest ever received.

Southwestern Notes

(Special to THE FILM DAILY)

Dallas — G. J. Meredith succeeds P. Wakefield as exploiter for Consolidated.

Temple, Tex. — The Temple owned by the city, has been leased to C. A. Doerr.

Little Rock, Ark. — A. S. Watlington, formerly of New Orleans, has succeeded Alvah Wilson as manager of the Majestic.

If publicity means anything to you, think of the value of "THE MOSCOW ART THEATRE STARS" In their first feature for American release "THE ETERNAL STRUGGLE" (State Rights)

Arista Film Corporation 729 Seventh Ave.
On Broadway

Fisher Buys Gibbs Story
(Special to THE FILM DAILY)
San Francisco—Victor B. Fisher has purchased film rights to "Youth Triumphant" by George Gibbs. Fisher plans three a year, the first to feature Virginia Lee Corbin.

Capital Increases
Elise Producing Co. of this city have filed an increase of capital with the Secretary of State from $20,000 to $50,000.

Freeporl, L. L. The Freeporl Theater Corp. has increased its capital from $100,000 to $200,000.

DuLuxe Acquires Burr Series
(Special to THE FILM DAILY)

Coast Labor Situation Serious
(Special to THE FILM DAILY)
Los Angeles—Carpenters, electricians and painters employed in local studios are becoming dissatisfied with working conditions, threatening a strike which may greatly handicap production. The workers have asked for $2 a day more than they are now receiving and are kicking because of the time they lose due to unfavorable weather conditions and the uncertainty of their employment.

A committee appointed by the Motion Picture Producers' Ass'n, and labor representatives have been holding meetings lately to discuss the situation. J. W. Engel, Irving Thalberg and Abraham Lehr, are on the committee.

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Al St. John, Tom Mix and William Russell are the owners of a new in-heredashery recently opened here.

Lloyd Hamilton is working on a comedy featuring the title of "Uneasy Feet."

Eva Gordon has been signed for a role in "The Hunchback of Notre Dame."

Jack Conway's next picture for Universal will be "What Wives Want."

"Call of the Wild," now in production, will be the sixth of the H. C. Witwer series.

Victory Bateman, has been signed by Marshall Neilan for role in "The Eternal Three."

Wesley Barry is due back to the Warner lot soon, after having finished a long vaudeville tour.

Marie Marin Sais will return to the screen in the F. W. Kraemer production "A Son of the Desert."

Nelson McDowell is the latest addition to the cast of "The Girl of the Golden West," playing the part of "Sonora Slim."

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Cosmopolitan to Replace Harlem Plant—Loss Revised to $600,000

Cosmopolitan Prod. expects it will take about three months to rebuild the studio at 126th St. and Harlem which was badly damaged by fire on Saturday. The loss to the building and contents was estimated at between $500,000 and $600,000, fully covered by insurance.

Films saved by the firemen, included the negatives of “Enemies of Women” and “Little Old New York.” The making of the latter picture, will proceed this morning in three different studios, one on Jackson Ave., another the Tifflord studio and the third, the Tre-Art plant. Offices are to be established at Columbus Circle.

Sets and props for “Little Old New York” on which work had been going off for weeks and which was about two-thirds finished, were all destroyed, including expensive ballroom furniture, paintings, sculptures and other works of art.

Goldwyn Active

Goldwyn stock was exceptionally active on the Stock Exchange yesterday. 8,400 shares changed hands, opening at 6 and closing at $54.

Kane Off for Florida

Arthur S. Kane is en route for Florida carrying his golf sticks with him. The itinerary includes Palm Beach, Miami, Tampa and Havana.

Mintz Resigns

(Special to THE FILM DAILY)

Boston—Herman Mintz has resigned as general counsel of New England Theaters, Inc.

Mae Murray to Europe?

(Special to THE FILM DAILY)

Hollywood—Upon the completion of “The French Doll,” Mae Murray may go to Paris to film exteriors for “Mademoiselle Midnight,” her next.

“Movie Day” Plans Completed

(Special to THE FILM DAILY)

Detroit—Plans for Michigan’s Motion Picture Day Celebration are practically completed. W. S. McLaren, president of the M. P. T. O. of Michigan, will act as toastmaster. Some of those who have consented to be present are Sidney Cohen, Marcus Lescow, Mayor Lodge, Senator Copeland, E. W. Hammons, J. M. Quinn, H. B. Warner, J. R. Grainger, and others.

“The Last Hour” will keep you on the edge of your seat,” writes P. G. Gallico in the N. Y. Daily News, and then goes on to say, “if you like suspense you’ll be surprised. . . . has a new idea, is well directed and interesting.”—Adv.

Three New Series

Planned by Louis B. Mayer—Signs Earle Williams as a Featured Player

(Special to THE FILM DAILY)

Los Angeles—According to the Times, Louis B. Mayer intends adding three new series to his production activities, thus increasing his units to six. The names of the three new directors are not divulged.

The same article also states that Earle Williams, Renee Adorée and Huntsley Gordon have been signed.

Paul Mooney, Mayer’s Eastern representative, stated yesterday he hadn’t heard about the new directors.

Moses En Route to Coast

Vivian M. Moses has left for the Fox studios in Hollywood. He will remain there for several weeks.

Sawyer in Chicago

(Special to THE FILM DAILY)

Chicago—Arthur H. Sawyer is here conferring with Herbert Lubin. S-L Pictures have just completed “Your Friend and Mine” for Metro release. Sawyer returns to the coast shortly.

Answer By March 14

Famous Players Must Then File Reply to Trade Commission—Hearing Soon Perhaps

(Special to THE FILM DAILY)

Washington—Famous Players-Lasky and other defendants in the amended complaint filed by the Federal Trade Commission, must have their answer filed by March 14. The actual testimony will be taken sometime after April 15.

Just on what date the hearings will open is doubtful. It depends on the calendar and number of cases yet to be heard by the commissioners. The widespread nature of the defendants’ activities will probably necessitate taking testimony in various parts of the country.

Lichtman Sails Today

Al Lichtman sails on the Berengaria for an extended tour of Europe and the continent today.

Brentlinger On Coast

(Special to THE FILM DAILY)

Los Angeles—A. F. Brentlinger, of the Consolidated Theater Co., which operates throughout Indiana, is here.

Buys “R. U. R.”

Play Goes to Goldwyn—Seems Likely That Victor Seastrom Will Direct It

“R. U. R.,” the Theater Guild production which has been running on Broadway for about six months, has been purchased by Goldwyn. While no announcement has been made for whom it was bought, it seems to be a logical selection for Victor Seastrom.

The play was written by the Capek brothers, who revolved the action around the “robots” or manufactured human beings. It has the Continental flavor that Seastrom has been treating in his Swedish Biograph productions.

Franklin, Barrymore’s Director

Sydney Franklin will direct John Barrymore in “Beau Brummel” for Warner Bros.

Lloyd to Tour World

(Special to THE FILM DAILY)

Hollywood—Harold Lloyd and Mildred Harris plan a tour of the world.

Matthew Wilson Here

Sir Matthew Wilson, head of Goldwyn, Ltd. of England is in New York. He came over with S. L. Rothafel on the Berengaria.

Extend Messenger Contract

Century Comedies have extended the contract with Buddy Messenger to cover a long period of time. In addition to the comedies, Buddy will appear in two features for Universal.

Coal Question Serious

(Special to THE FILM DAILY)

Albany—Lack of coal has forced several houses in this section to close and it is said if the condition continues, it will force many others to follow suit.

Pettijohn in Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Having visited 19 states since his departure from New York, C. C. Pettijohn, of the Hays’ organization, is here. He will continue his trip in a few days, going to Texas, Oklahoma and Missouri.

Thursday, Feb. 22nd, being Washington’s Birthday and a legal holiday, there will be no issue of THE FILM DAILY.
Coast Brevities

(Hollywood—Cecil B. DeMille, who has been on a vacation yachting trip, is back.)

Jean Hersholt will appear in "McTeague" and "Red Lights."

Rosemary Theby has been added to the cast of "The Girl of the Golden West."

The Frank Lloyd cast of "Within the Law" is in San Francisco shooting exteriors.

Ricardo Cortez will play a lead in Walter Hiers' next, "Seventy Five Cents an Hour."

John Fairbanks has fully recuperated from his recent illness caused by a paralytic stroke.

John Sainpolis and Fred Esmelton have been added to the cast of "Three Wise Pools."

Eva Novak, has finished her engagement at the Fox studio, playing opposite William Russell.

Buddy Messenger's second for Century is being edited. "The Teacher's Pet" is the working title.

Upon the completion of "The Two Twins," Bull Montana, supported by Chuck Resiner, will do a vaudeville tour together.

Mary Lee Wise, who plays "Queen Anne," in "To Have and to Hold," has been retained by Famous to play in Pola Negri's next.

H. E. GAUSMAN

Plan Jamaica Theater

A 1,000 theater and assembly hall will be built at 54 Flushing Ave., Jamaica on a site acquired by the Marne Co. from the Colonial Theater of Jamaica, Inc. The project will cost $300,000 and is backed by a group consisting of John N. Booth, of Jamaica; Commissioner of Public Works Benjamin Marvin of Jamaica; Charles G. Stewart of Manhattan, and William G. Willman of Brooklyn.

Drew Joins English Fox Unit

Frank Drew is en route to England to join the English Fox unit as assistant to Louis Levine, the managing director.

First Nat'l Releasing

"Scars of Jealousy," "Refuge," "The Isle of the Lost Ships" and "Daddy" are on the First Nat'l March schedule.

Going to Egypt

Universal Service, a Heart news gathering association, reports from London that Wanda Hawley is going to Egypt to appear in Conan Doyle's "Fires of Fate."

Snow Causes Northwest Upset

(Motion PICTURE DAILY)

Minneapolis—Severe snowstorms in the Northwest are causing considerable upset to train schedules. The storms are said to be the worst in 25 years.

Brackett Here From Coast

Robert A. Brackett, sales manager of Burr Nickel Prod., is here from the coast. "The Devil's Disciple," will be made by the company in New England in March.

Edwards Going to Panama

J. Gordon Edwards is expected to leave for Panama tomorrow to shoot exteriors for an original story calling for Canal Zone scenes. Bela Lugosi, Edmund Lowe and several others are going with him.

In the Courts

The suit of Carl F. Zittel, known as "Zit," against Jules E. Brulatour, has been discontinued by order of Supreme Court Justice Biju because it has been settled.

In the suit of Nathan Burkan against Eddie Polo for legal services in connection with the formation of the Eddie Polo Serial Corp., a default judgment for $2,999 was directed by City Court Justice Schmuck.

A default judgment for $4,738 has been filed in the Supreme Court by the Harmony Film Co., against the Sunnyside Films Inc., Jacob Berko- witz and Bernard H. Wiles on a contract on which $3,500 was due. The defendants paid $1,000 on Nov. 1 last after the suit was brought.

Photoplay Magazine has moved its offices to 221 W. 57th St.

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Newspaper Opinions

"Down to the Sea in Ships"—Hodkinson—Camel

AMERICAN—Every man who loves the sea and every woman who loves adventure will enjoy "Down to the Sea in Ships," * * * The story is vivid, tremendously exciting and remarkable in its accurate presentation of the ways and days aboard a whaler a hundred years ago.

EVENING WORLD—Here, at least, is a sea picture that is a sea picture. * * * We wouldn't have missed "Down to the Sea in Ships" for a whole lot.

GLOBE—In fact, the picture at the Cameo looks to me like a sea production made by Clifton. Every trick of casting, of photography, of dramatic continuity and so on, which has gone to make the Griffith masterpiece so successful, is included in "Down to the Sea in Ships." The result is what seems to me to be without question the greatest picture of its type yet made.

HERALD—"Down to the Sea in Ships" is genuinely fine achievement.

It possesses an epic quality which is regrettably rare in motion pictures. * * * Mr. Clifton deserves unlimited credit for "Down to the Sea in Ships." He worked hard and he worked intelligently—and the results are thoroughly worthy of the labor and care efforts.

MAIL—* * * will delight all those who like the sea and its pets. Despite * * * draws "Down to the Sa in Ships" is one of the most realistic photos in ever produced. It contains a cast of characters that is perfect for this type of picture. It is an awesome entertainment.

POST—Elmer Clifton has presented a novelty, and a thrilling one, too. * * * SUN—For this Elmer Clifton production is the best and most exciting picture the Cameo Theater has ever had. * * * It is a running, swiftly pulsating tale of New Bedford nearly a century ago.

TELEGRAM—* * * is a sea adventure story about the most thrilling moments, it is one of the most beautiful films ever shown.

TIMES—It is not even a good regulation movie, for its continuity is poor and its melodramatic action is perfunctory and often obscure.

"Racing Hearts"—F. P. L. Rivoli

AMERICAN—However, the race scene was certainly a vivid and realistic affair, we think it was the longest race I have ever seen or ridden in. The race is fast, pleasant and exhilarating, and those who rate at this level will be thrilled by it. At any rate, it was extremely well done.

DAILY NEWS—Feature only fair to see; it lacks originality.

EVENING JOURNAL—The tasks set before Miss Ayres and Richard Dix, her leading man, are arduous and their performances are adequate.

EVENING WORLD—It's a good picture and well worth an afternoon or evening's time.

GLOBE—Be it said, however, that the automobile race is the best that we have ever witnessed.

MAIL—If you like thrills furnished by spills of racing cars you will like this picture.

MORNING TELEGRAPH—The picture has been admirably directed, and contains a little comedy touches which go to make a picture of this sort really worth while.

POST—* * * is an enjoyable film with many humorous moments.

SUN—As Agnes Ayres in "Racing Hearts" at the Rivoli this week proves as good a feminine substitute for Wallace Reid as you could get after canvassing the film colony.

TELEGRAM—* * * thrilling dramatic feature.

TRUE—The story is simple, but amusing. * * * It is amusingly worked out.

WORLD—* * * a snappy little film comedy.

"The Hottentot"—1st Nat'l Strand

EVENING JOURNAL—* * * is an extremely amusing picture. It deserves rank with that classic film comedy, "Twenty-three and One-half Hours, Leave," and will be enjoyed by many who will consider it better than its joyous predecessor.

EVENING WORLD—Laugh and grow fat is must true. We know Bigいつ on ten pounds while viewing "The Hottentot" at the Strand yesterday. * * * For "The Hottentot" has more to it than comedy, much. It has working good story and as thrilling a race scene as I've seen on good fortune to be seen.

GLOBE—At any rate, it is very funny and handles the absurd situations very capably.

MAIL—It is genuinely humorous and kept the spectator in laughter throughout the performance. Douglas MacLean, as Sam Harrington, who is in mortal fear of horses, has proved himself to be one of the best light comedians in the movies.

MORNING TELEGRAPH—A very amusing photographic picture has been made from "The Hottentot." Douglas MacLean is a very satisfying substitute for the original star, and Fadge Bellamy makes a pretty and spunky heroine.

POST—the race with some splendid trick photography is as real and as thrilling as anything of its kind seen on the screen. William Collier's play has been made into a laughable film in which Douglas MacLean plays the heroic and causes as much laughter as some of our best comedians on the screen.

TIMES—For they have made a mery screen farce of "The Hottentot." In some region it outdoes the stage production. * * It's all foolishness, and, of course, and it would be better in two or three seats than in the few or six allowed it the stage. Foolishness is a welcome relief from the laboring souls of most photographs.

In giving credit * * * one must not overlook the work of Douglas MacLean, in "The Hottentot" at the Strand this week is an exceptionally amusing picture.

TRUE—"The Hottentot" is the sort of picture that must necessarily appeal to all members of the family.

TIMES—There is a race in this picture also, the best we ever saw on the screen, but this is a stepchild. * * * The story is lean, but the big race makes up for any lack one may feel. And Douglas MacLean is an extremely clever comedian.

"Backbone Preview"—"Backbone" will be given a private showing at the Strand this morning.

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in
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A SAM WOOD PRODUCTION

Adapted by Monte M. Katterjohn.

From Charlton Andrews' adaptation of Alfred Savoir's play.

Released June 10th

This will be the biggest of all the Swanson pictures, in lavishness of production. It's a big story, and everything has been done to make it a record box-office attraction.

WATCHE THIS SPACE

TOMORROW FOR

No. 29

Pearce Buys Animal Feature

Pearce Films, Inc., have purchased "It Might Happen to You," from West Bros. for Louisiana and Mississippi. Standard of Baltimore has secured the picture for the District of Columbia, Maryland, Delaware and Virginia.
Putting It Over

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

A Direct Method

(Special to THE FILM DAILY)

Eau Claire, Wis.—W. H. Branch, local Goldwyner, arranged with the Eau Claire Baking Co. to wrap 10,000 loaves of bread with a herald, reading: "For Your Banquet Use Old Home Bread, for "The Stranger's Banquet" go to the Grand Saturday and Sunday.

"Masquerader" All Lit Up

Madison, Wis.—A. P. Desormeaux of the Strand found a new angle for exploiting "The Masquerader" in the use of the street ballyhoo. A masked man was invested with evening clothes and sent on the streets all lit up. This was effected by stenciling the front of his stiff shirt to read: "The Strand Now, The Masquerader." A tiny piece of linen was posted over this and underneath small electric light bulbs were placed and connected with the battery on his pocket by a button in the glove.

The masked figure invested with new lights was a certain eye-arrester. His route was unrestricted. He appeared in hotel lobbies, at street car intersections, in fact, in any place where he was likely to collect a crowd.

A Personal Touch

San Bernardino, Cal.—During the run of "The Strangers' Banquet," at the Strand, Frank Browne mailed 550 post cards, bearing a personal message from a friend visiting Los Angeles, urging the recipient to see the picture when it came to their town.

"Sheik" Stunt

Harrisburg—A very effective stunt was recently pulled here by one of the local houses when showing "The Sheik." A "sheik" accompanied by a bodyguard and a negro footman, appeared in the central business section of the city in an automobile of flashy design. The car rolled up to the curb in front of several big stores, one after the other. At each store the negro footman would jump out of the car, brush the pedestrians to one side and spread a rich Oriental rug from the curb to the doorway of the store. Then his heightness, the "sheik," would alight from the car, and walk on the carpet into the store. When the car rolled down the avenue crowds saw posters on the tail end advertising "The Sheik."

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ROCHESTER, N. Y.
Big Foreign Buy

Glucksman Gets Ince, Talmadge and Bartholmes Series for Seven South American Countries.

Jacobo Glucksman has closed a series of important deals covering foreign distributive rights in Argentina, Chile, Peru, Ecuador, Uruguay, Paraguay and Bolivia. Three series of pictures are involved and several independent productions.

One group is the Ince series of eight released through First National, composed of A Man of Action, Bellboy 13, The Hottentot, Skin Deep, What a Wife Learns, Scars of Jealousy, Lorna Doone, and a MacLean subject not yet titled. The deal includes the following Norma Talmadge subjects, Smilin' Thru, The Eternal Flame, and The Voice from the Minaret, and three starring Constance Talmadge as follows: The Wooden Lover, East Is West, and Polly of the Follies, and four Bartholmes subjects including Fury, The Bond Boy, The Seventh Day and Sonny. The independent productions include Has the World Gone Mad? bought from Equity and Notoriety and A Man Alone, from Bobby North.

O'Reilly at A. M. P. A. Today

Charles L. O'Reilly, president of the A. M. P. A. of New York, will address the A. M. P. A. today on the uniform contract.

Tourneur's Next "Brass Bottle"

(Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur's next will be "Brass Bottle" which Charles Meligan is adapting from the English novel by F. Anstey.

May Open Bank in Hollywood

(Special to THE FILM DAILY)

Hollywood—The News publishes a long letter addressed by R. V. Morrison to the Chamber of Commerce in which Morrison, as A. H. Ginnin's representative, says the Bank of Italy will establish a branch in Hollywood if assured proper support.

Kill Missouri Bill

Never Passes House Committee—No Action Looked For in the Senate.

(Special to THE FILM DAILY)

Jefferson City, Mo.—The immediate danger of censorship in Missouri has been removed. The House Committee on Criminal Jurisprudence has voted to kill the Committee on Fifty's censorship bill.

(Continued on Page 3)

Abandons "Faust"

Mary Pickford Will Not Make It—No Decision Reached Regarding New Vehicle.

Coast reports yesterday indicated that Mary Pickford had abandoned her plans to produce "Faust," after the subject had been discussed and practically decided upon. Miss Pickford originally planned to make Dorothy Vernon of Haddon Hall but this was put off in favor of "Faust." It is understood that a number of protests were registered by exhibitors and that these bore some weight in the final decision. It was likewise reported that "Dorothy Vernon" will not go into immediate production. Whatever subject is selected, it is assured that Ernst Lubitsch will direct it.

De Mille May Work in Palestine

Cecil De Mille may film "Ten Commandments" in Palestine. Al Kaufman left for Hollywood yesterday to discuss the arrangements. Jeanie MacPherson who has been here for about a month is also en route West to prepare the script. Paramount announced Robert Agnew had signed a five-year contract with the coast stock company.

Code In Works

Arbitration Clauses Will Be Ready in Few Weeks—Lawyers Still at Work.

Members of the law committee of the Hay’s organization are at work re- vamping the arbitration clauses to be used in conjunction with the proposed uniform contract. In about two weeks, the changes will be made and a final draft prepared for use of the company members. It is known that the law committee has to work very carefully and very slowly and that although the changes while in completed form, may appear only slightly different from the original draft they really involve a good deal of thought so far as the legal phases are concerned.

Goldwyn Signs George Walsh

Goldwyn will feature George Walsh in a number of productions. Walsh has one of the important roles in "Vanity Fair."

Valentino Going to London?

It was reported yesterday that Rudolph Valentino would go to London to appear in a version of the "Music Box." Arthur Butler Graham, his attorney, could not be reached for a statement.

Mastbaum The Chief?

Chicago Reports Pick at Chicago to Head New Fairbanks-Pickford-Chaplin Unit—News to Abrams.

(Special to THE FILM DAILY)

Chicago—Local newspapers discuss the possibility of Jules E. Mastbaum, president of the Stanley Co. of America becoming the head of a new producing organization to be headed by Douglas Fairbanks, Mary Pickford, Charlie Chaplin and Pola Negri. The Tribune says:

"Are four famous motion picture stars, Douglas Fairbanks, Mary Pickford, Charlie Chaplin, and Pola Negri, soon to become one mammoth screen constellation?"

"Chicago was still unformed as to the truth of the rumor which has been exciting the city circles for a month, when Jules Mastbaum, president of the Stanley Company of America, left last night on the Santa Fe for California.

"During his twelve hour stay in the city, Mr. Mastbaum, one of the biggest motion picture men in the East, refused to affirm or deny any statements regarding the expected combination."

"Before I left New York," he explained, "I gave my word that I would make no definite statement before my arrival on the coast."

"If the merger is effected Mastbaum, it is predicted, will direct the affairs of the four stars."

News To Abrams

(Special to THE FILM DAILY)

La Junta, Colo.—Hiram Abrams, ex-reporter of California, where he admitted that he denies any knowledge of the reports appearing in Chicago papers which credit Jules E. Mastbaum with going to New York to become president of a new all-star company planned by Pickford, Fairbanks and Chaplin.

DANNY.

Two for First National

It is understood that Richard Walton Tully will make two more pictures for First National, these to be "Trilby" and one other.

Melford to Make Hough Story

George Melford will direct "North of Thirty Six," the new Emerson Hough serial, which made its first appearance in the Saturday Evening Post. It was sold by Jack Packard. Melford is finishing "You Can't Fool Your Wife" and then starts on "Salomy Jane."

Tomorrow, Feb. 22d being Washington's Birthday and a legal holiday, there will be no issue of THE FILM DAILY.
Who’s Doing the Big Things?

You said it! It’s the company—

—that is doing the great and only “Ben Hur”
—has engaged the world’s greatest directors
—has distributing Marshall Neilan’s productions. Soon “The Eternal Three”
—signed Von Stroheim. Soon “Greedy Wives,” “The Merry Widow”
—signed Victor Seastrom
—has just placed these great actors under exclusive contract—Frank Mayo, Conrad Nagle, Hobart Bosworth
—has just released the year’s sensation—“The Christian”
—has engaged King Vidor to direct—also Charles Brabin
—is releasing Pola Negri’s “Mad Love”
—has engaged June Mathis to head the scenario department

Goldwyn has the busiest studios on the coast!
A Correction

A typographical error in yesterday's issue stated that Harold Lloyd would tour the world with Mildred Harris. Of course, the name should have been Mildred Davis.

Color Shots in "Adam's Rib"

One of the sequences in "Adam's Rib," which comes to the Rivoli next week, is a sequence in which a number of Japanese lanterns in a hall room reflect various colors.

Kill Missouri Bill

(Continued from page 1)

Led by Rev. Howard Billman, secretary of the Committee and of the St. Louis Church Federation, the reform element put up a strenuous fight for the bill in committee. The lobby is still endeavoring to have the measure revived on the floor of the house when the committee makes its report. There is also an outside chance that some action toward slipping through a bill via the Senate will be made, but with but twenty-four days remaining which to pass bills before the session dies there is little danger from that quarter.

Mattison Here

Frank S. Mattison is here from the coast.

Cruze Finds "Ideal Type"

(Special to THE FILM DAILY)

Hollywood—James Cruze, who has been searching for a suitable type to play the lead in "Hollywood," has signed Hope Drown to appear in the production.

Cameramen Reorganize

Members of the now defunct United Society of Cinematographers have organized another organization, which has its headquarters in the Candler Bldg. The organization is as yet unnamed, but will meet next week to adopt a title and elect permanent officers. George Lane is temporary chairman and A. G. Penrod, temporary secretary and treasurer.

Schertzinger's First

(Special to THE FILM DAILY)

Los Angeles—Victor Schertzinger's first picture for Preferred will be "A Mansion of Aching Hearts."

McRae Starts for Orient

(Special to THE FILM DAILY)

Vancouver—Henry MacRae was entertained by city officials before he sailed for the Orient where he will film a series of productions based on the customs of the Far East.

A New Bill for Missouri

(Special to THE FILM DAILY)

Kansas City—Representative Miles Bulger has introduced a bill in the Missouri legislature, making it a felony for exhibitors to sell more tickets than there are seats in the house. A penalty for violation, calls for two years in the penitentiary.

Miriam in Stock

Miriam Battista will appear in "Alas, Jimmy Valentine," at the Alhambra in Brooklyn next week. She appeared there recently in "A Fool There Was."

Doris May With Fox

Los Angeles—Doris May, recently starred by R-C, will appear opposite William Farnum in "The Gun Fighter," the title of which may be changed.

WANTED

FILM SALESMEN


THE SUPER 39

WILLIAM de MILLE'S

"Only 38"

with

May McAvoy, Lois Wilson, Elliott Dexter, George Fawcett

From the play by A. E. Thomas.

Screen play by Clara Beranger

Better than "Clarence," this picture will prove to be William deMille's biggest box-office winner. A play of life as we all know it, full of laughs and tears.

Made from the stage comedy hit, with an all-star cast. May McAvoy is delightful as the flapper, Lois Wilson is the youthful mother, and Dexter and Fawcett have excellent roles.

No. 29

LOUIS MEYER ART TITLES

CRAFTSMEN FILM LABS

251 WEST WATKINS

19th STREET 7461 - 7620

A Paramount Picture

No. 16 "Grumpy."

No. 17 "The Go-Getter."

No. 18 "Foolish Daughter."

No. 19 "The Law of the Lawless."

No. 20 "The Never Do Well."

No. 21 "The Trail of the Lonesome Pine."

No. 22 "You Can't Fool Your Wife."

No. 23 "The Tiger's Claw."

No. 24 "Sixty Cents an Hour."

No. 25 "The Rustle of Silk."

No. 26 "Hollywood."

No. 27 "White Heat."

No. 28 "Bluebeard's Eighth Wife."

No. 30

WATCH THIS SPACE MONDAY FOR

No. 29

No. 30
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Clifford Efelt has finished "Danger," at the Fine Arts lot.
Jess Robbins has engaged Newton Hall for his next.
Joe Bonoma, stunt man, has joined the Universal forces.
Lewis Dayton will appear in "Corinella the Magnificent."
John Colton, author of "Rain," will write the scenario for "The Exciters."
Helen Bronceau is the latest addition to "The Hunchback of Notre Dame" cast.

The sixth of the Witwer "Fighting Blood" series for F. B. O. will be "Gall of the Wild," and not "Call of the Wild."

H. E. GAUSMAN

"Greatest Menace" New Film
Mayer and Quinn, with offices in the Putnam Bldg., will state right "The Greatest Menace," a drug picture with Robert Gordon, Mildred June, Ann Little, Jack Livingstone and Wilfred Lucas in the cast. The picture deals with facts of the drug traffic as unearthed by Angela C. Kaufman, a coast philanthropist.

Virginia Fox to Star
(Special to THE FILM DAILY)
Los Angeles—Virginia Fox will be starred by R-C in "Now You See It." Tom Gallery will be male lead.

Troy Theater Opens Tomorrow
(Special to THE FILM DAILY)
Troy, N. Y.—The new Troy Theater will open tomorrow. The house is controlled by the Mark Realty Co. of New York, and seats 2,500. The Strand chain now numbers 16 theaters.

"Kleig Eye" War
(Special to THE FILM DAILY)
Hollywood—Several important film officials have combined to wage a war on "Kleig Eyes." An exhaustive study will be made to endeavor to find a remedy for the affliction. This step is being taken because of the amount of time lost on a production when an important player is stricken.
THE WORLD SHOULD SEE
J. G. MAYER'S
SENSATIONAL PHOTO MELODRAMA IN SEVEN PARTS

"THE
GREATEST
MENACE"

DIRECTED
BY
ALBERT
ROGELL

A DRAMATIC
EXPOSE
OF THE
DRUG
EVIL

WITH

ROBERT GORDON
MILDRED JUNE
ANDY McCLELLAN

ANN LITTLE
JACK LIVINGSTON
HARRY NORTHRUP

WILFRED LUCAS
RHEA MITCHELL
BEN ALEXANDER

Just Completed After Five Months in the Making
Prints and Accessories Ready for Delivery

TERRITORIALS BUYERS
WRITE - WIRE - PHONE
MAYER & QUINN, Distributors
1493 BROADWAY
SUITE 509
N. Y. C.
PHONE BRYANT 2389

Note
THIS IS NOT A RE-ISSUE
Graf Signs Harris and Fazenda
(Special to THE FILM DAILY)
Los Angeles—Max Graf has signed Mildred Harris and Louise Fazenda for "The Fog."

Managers Again Fined
Eight theater managers in Union Hill, N. J. were fined $1 each yesterday for keeping open on Sunday. This is the second time. Recorder Hauenstein warned them if they repeated the offense they would be held to the grand jury.

Nagel in "Lawful Larceny"
Conrad Nagel is in New York to appear with Hope Hampton in "Lawful Larceny" for Paramount. It is understood that following this he starts his contract with Goldwyn. Lew Cody is coming East for the picture.

Censorship Hearing March 6
(Special to THE FILM DAILY)
Albany, N. Y.—The hearing on the Administration Bill as Senator James J. Walker’s censorship repeal measure is termed, will be held before the Senate Finance Committee on March 6th. Assemblyman Cuvillier, who has introduced a repeal measure in the Assembly, has arranged for a hearing before the Ways and Means Committee on Feb. 27.

A delegation of T. O. C. C. members will attend the hearing on Tuesday in Albany.

Steamer Sailing
Sailing of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

Thursday
Mongolia sails at 3 P. M. for Hamburg; mail close at 11 A. M. for Europe, Africa and West Asia (Canaries, Norway, Sweden, Finland and Madeira, specially addressed). Ascott sails at 10 A. M. for Valparaiso; mail close at 7:30 A. M. for Canal Zone, Panama, Salvador, Chile, Argentina, Bolivia, Chile and Peru (except Equitos). Havana sails at 12 M. for Havana; carries no mail.

Friday
Sancta-Florid sails at 12 M. for Bergen; mail close at 5:30 A. M. for Norway, Sweden, Denmark and Finland. Eastern Star sails at 3 P. M. for Riga; mail close at 12 M. for Latvia, Estonia and Finland (specially addressed). Saturnia sails at 12 M. for Riga; mail close at 10:30 A. M. for Columbus (Haiti and Jamaica, specially addressed). Arcturus sails from 2 P. M. for Havana; mail close at 11:30 M. for Haiti, Venezuela and Curacao (specially addressed). Munioo sails at 2 P. M. for Nassau; mail close at 12 M. for Bahamas. Fortune and Tigris Islands, Sagaland sails at 10 A. M. for Nassau; mail close at 12 M. for Treasure Islands.

May Work Separately
(Special to THE FILM DAILY)
Los Angeles—It is understood that Allen Holubar and Dorothy Phillips will continue future activities under separate banners.

Nathan Burkan is legal advisor of Holubar and Miss Phillips. The above dispatch was news to his office yesterday.

Steiner Laurel With Roach
Stan Laurel has been signed by Hal Roach to alternate with Paul Parratt in Hal Roach comedies, released weekly through Pathé.

Friedgen Plans Two Reelers
J. Ray Friedgen will produce a series of "Handy Andy" two-reelers at the Tex-Art studios. Charles Ascott will have the title role.

Melford Takes Company to Coast
Having completed interiors on "You Can't Fool Your Wife," George Melford has left with his company for the coast where exteriors will be filmed. Those who went include Leatrice Joy, Nita Naldi, Pauline Garon, Lewis Stone, Julia Swayne Gordon, John Daly Murphy, Margaret Kelly, Waldemar Young, Cy Clegg, Bert Glennon, Charlie Clark, Nan Herron and Val Dixon.

"The Little Church Around the Corner" will be given its first pub- show March 11 at the Strand.

WHY WOMEN RE-MARRY

CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK

JUST COMPLETED
and Now Playing at
GRAUMAN’S NEW METROPOLITAN THEATRE
LOS ANGELES

"DAY BY DAY"

A Practical Exposition of Auto Suggestion as practised by Emile Coue and others

Produced by S. M. Herzig and Lyle W. Rucker

The Biggest Picture Scoop This Year

The BRADSTREET
of FILMDOM
The Recognized Authority

Vol. XXIII No. 51
Friday, February 23, 1923
Price 5 Cents

Sues Hays As

E. Samuelson of Newton, N. J. Alleges Conspiracy to Shut Him and Wants $100,000

A complaint was filed in the County Clerk's office on Wednesday by Sidney E. Samuelson of Newton, New Jersey against Will H. Hays, as president of the Motion Picture and Producers Ass'n of America, the association's individual members, the officers of the F. I. L. M. Club and the Hoy Reporting Service, charging conspiracy and an attempt to drive him out of business.

Samuelson operates the Park theater in Newton. The complaint alleges that in April 1922 he contracted for "Ten Nights in a Barroom" from the Arrows. Two days later, according to the papers, he informed Arrow that he intended cancelling the contract. It is alleged he was then informed that unless he held himself to the contract he would be restrained of the joint arbitration board filed a judgment of $100 against him. Samuelson alleges that he refused to recognize the film as planned and the film service was then cut off from the Park by the other exchanges.

The complaint involves the Hays organization on the ground that the actions of the exchanges were taken under the direction and participation of Hays.

Samuelson's complaint seeks a four fold injunction. He is seeking an injunction to restrain the defendants from refusing service; from demanding exhibitor advance deposits for films; from charging exhibitor prices for films and from forcing him to subscribe to the decisions of the arbitration board.

He alleges that he was considering the construction of a new theater in Newton at the time and that the actions of the defendants total over 40 in number killed those plans. He therefore considers he has been damaged to the extent of $150,000.

(Continued on page 2)

Federal-Famous Trial Set
(Special to THE FILM DAILY)
Washington - The trial of the Federal Trade Commission case against the Famous Players-Lasky Corp. has been set for April 23rd.
W. H. Fuller, head counsel of the Commission, will be in charge of the prosecution, which will be heard in New York.

Slams "Politicians"
Charles O'Reilly Scorses Attacks on Uniform Contract—Sees Need for Nat'l T. O. C. C.

Charles L. O'Reilly, president of the M. P. T. O. of New York State, addressed the A. M. P. A. on the uniform contract Wednesday. He took occasion to slam the objections of "film politicians," as he termed them, to "fancied wrongs" in the contract, and said that progressive exhibitors of the country could not fail to see the decided advantages of the new draft over the present form of contract.

O'Reilly blamed high rentals on the disorganized condition of exhibitors and while he had words of praise for Hays throughout practically all of his talk, he did assert that the organized producers and distributors under Hays' leadership had brought about increased rentals "in almost the same ratio as theater attendance had decreased." He placed that figure at 25%.

(Continued on Page 2)

Nirdlinger Goes West
(Special to THE FILM DAILY)
Philadelphia—Fred G. Nixon-Nirdlinger is on his way West to join the Mastrobbm party.

"Rosita," Mary's Next Spanish Story Brought Over by Lubitsch—Will Make "Dorothy Vernon" at Same Time

Los Angeles—Confirmation is made of the report that Mary Pickford has abandoned "Faust," as reported in THE FILM DAILY yesterday. Miss Pickford will work concurrently on "Rosita" and "Dorothy Vernon of Haddon Hall." "Rosita" was brought over from Berlin by Ernest Lubitsch, who will direct. The story is laid in Spain in the 15th century. Chevalier, who is appearing in the opera in Paris, will come over for one of the parts, while Holbrook Blinn is in all likelihood, will play the king.

Douglas Fairbanks, incidentally states he will not make his next picture in color, this because of the excessive cost of production. The length of time necessary to make sufficient prints and lack of equipment on the coast.

Censor Bill in Iowa Killed
Private dispatches received in New York yesterday indicated that the Senate in Iowa has voted against the censorship bill there.

Hearst Closes
Deal With Goldwyn Consummated on Monday—Effective Almost at Once

Official announcement was made late Wednesday that William Randolph Hearst and Goldwyn had finally closed a deal whereby the future Hearst pictures will be distributed through the Goldwyn organization.

F. J. Godsol stated that the arrangement will become effective at once and that it was merely a question of production before the first of the Cosmopolitan series will be released through the Goldwyn distributing system.

Some Ince Plans
(Special to THE FILM DAILY)
Los Angeles—Three of Thomas H. Ince's pictures for the fall will be "The Jinx" and the "Unjust," by Vaughn Kester; "The Devil's Own" and another story by Talbot Mundy.

Buys Out Equipment Company
W. H. Rabell, president of the Independent Motion Supply Co., Inc. states his company has taken over the Motion Picture Equipment Co., of 719 7th Ave. Independent is the local distributor of Powers projectors.

Musicians Seek Wage Increase

The Musicians' Mutual Protective Union, Local 310, is seeking an increase in wages. It calls for salaries as high as $96 a week for musicians at the Capitol, Rivoli, Riatta, Strand, Criterion and other theaters in their class.

In other theaters where admissions are 25 cents or more the musicians ask $80 a week and where admissions are less than 25 cents, $70 a week. They want $60 a week for organists or pianists in theaters which have no orchestras.

Musicians in theaters which have music only at night performances demand $56 a week if the admission is less than 25 cents and $1 extra per show over man if the admission is more than 25 cents.
Harry Decker to Buffalo
Harry Decker, of the W-B Film Exchange will go to Buffalo where he will appoint a new manager to succeed J. R. Levy, resigned.

EXHIBITORS!
Think what it means to your box office to have
"THE MOSCOW ART THEATRE STARS"
In their first feature production
"THE ETERNAL STRUGGLE"
(State Rights)
Arista Film Corporation
729 Seventh Ave. New York City

---

**THE ABYSMAL BRUTE**
Her Head said "No."
Her Heart said "Yes."
What Happened?

---

**MAKE HAY WHILE THE SUN SHINES!**

Never have independent exchanges had a greater opportunity to make big money than with

**"THE DRUG MONSTER"**
the new 6-reel photo drama exposing America's deadly scourge.

BE ALERT AND ACT AT ONCE

AYWON FILM CORP.
Nathan Hirah, President
729 Seventh Avenue
New York
New Wampus Officers
(Special to THE FILM DAILY)
Los Angeles—The recently held annual election of officers for the Western Motion Picture Advertisers, resulted as follows: Joe Jackson, president, Harry Wilson, vice-president, Howard Strickling, secretary and Pat Dowling, treasurer.

Hagen, Golfer, in Six Reels
(Special to THE FILM DAILY)
Los Angeles—Walter Hagen, golfer as been signed for three years by A. Mowat Prod. He will be starred in a series of six-reelers, in the rat of which Miss DuPont will have feminine lead, which Clarence Bricker will direct.

Decide Sunday Question April 3
(Special to THE FILM DAILY)
Webster, Groves, Mo.—Citizens at their municipal election on April 3 will decide whether the town shall have Sunday shows. A petition signed by 1300 was presented to the City Council last Monday, demanding the repeal of the Sunday closing ordinance.

New Directors for Jersey 1st Nat'l
At a meeting of the New Jersey First National franchise holders last week, Louis Rosenthal of Newark and Herman Wilenbrink of Montclair were elected directors to fill vacancies. David Mate, Newark; Thomas Hayes, Metuchen; Thomas Black, East Orange and David Keiserstein of Bayonne were elected to the advisory board.

Dierker Starts “Other Side”
(Special to THE FILM DAILY)
Los Angeles—Hugh Dierker has begun work on “The Other Side,” first of a series of four to be known as Hugh Dierker Prod. The cast includes Fritzi Brunette, Helen Lynch, David Butler, Charles Clary, Herbert Standing, E. M. Kimball, Pat O'Malley, Peter Burke, Harman MacGregor and Cleve Moore.

If it is in the negative, you will get it in the print, on

EASTMAN POSITIVE FILM

Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BIG NEWS FOR THOUSANDS OF THEATRES!!!

FILM BOOKING OFFICES OF AMERICA, Inc., announces that it has now in process of production A. T. Locke’s celebrated and extraordinary story, that will be advertised from coast to coast.

F. B. O.'s TIP TO ALL EXHIBITORS, WATCH AND WAIT FOR

"ALIMONY"

This is the Big Story for which a dozen Big Producers were angling

F.B.O. got it and F.B.O. will startle the industry with it F.B.O. will see that every theatre in America gets a chance to play it—Ask F.B.O.

GENTLEMEN—HERE’S ONE SWEET CLEAN-UP—READY SOON!!!

Distributed by Film Booking Offices of America, Inc.—723 Seventh Ave., New York—Exchanges Everywhere
Cuts and Flashes

Marshall Neilan’s “Minnie” will be shown at the Capitol next week.

Mildred Harris will have the leading feminine role in “The Fog.”

Viola Dana is recovering from an operation for appendicitis.

Paul Gray has been engaged by RKO to head their exploitation department.

Waldemar Young has begun adaptation of “Salomy Jane,” George Melford’s next production for Paramount.

The new leather frames appearing in the lobby of the Capitol this week were placed there by Agnes Egan Cobb, who is handling the sale of them.

Pyramid Pictures, have signed Mary Thurman, Edmund Lowe, A. Hausman, Florence Dixon, Wm. Tooker, Edna May Spooner and Ora Jones for “Wife in Name Only.”

Goldwyn Makes Field Changes

Goldwyn has made the following changes in the field:


Some Business

From the Hodkinson office comes this:

That “Down to the Sea in Ships” played to 2,584 paid admissions at the Cameo on Sunday.

The Cameo seats 566.

Ontario to Censor Ad Copy
(Special to THE FILM DAILY)

Ottawa—Formal notice has been served on exchanges and theaters in Ontario that censorship will be imposed immediately on all advertising copy for use in connection with pictures. The order includes newspaper ad copy as well. The authorities have always held this power, but until now were not strict about its enforcement.

Tilley Sees America’s Chance
(Special to THE FILM DAILY)

London—Frank A. Tilley, editor of Kinetograph Weekly, says America at last has a real chance to do worthwhile things through Victor Seastrom. “Kiné is usually conservative, but Tilley’s praise of Seastrom is lavish. He says: ‘Whether America knows it or not, it is the greatest thing in the history of motion pictures that she has ever done, if it be that she has been and understood what Seastrom was doing and would have accomplished in Sweden. But she must not be deterred; she must not be forced along the mistaken ‘popular’ lines of punch and pop and zip and all the rest of the farrago of the kaboodle illiterates who dominate the screen.’

Newspaper Opinions

“The Message of Emile Coue”
Edw.—Rivoli

MORNING TELEGRAPH—M. Coue proves to be a good pantomimist and his dominating personality holds the undivided attention of the audience. The picture was greeted with hearty applause.

TRIBUNE—A picture called “The Message of Emile Coue” is very well done. There was more applause at the end of the picture than there is usually after a feature.

EVENING WORLD—Emile Coue is an earnest movie actor.

GLOBE—M. Coue screens exceedingly well. He has the proper sort of features and a way of looking that goes individually to every spectator.

MAIL—The Message of Emile Coue” is a fitting successor to “The Einstein Theory of Relativity.” Through the medium of the picture one is able to grasp more readily the purport of Coue’s ideas and their application.

Another Sale on “Notoriety”

The Southern States Film Co., Inc., of Atlanta has purchased “Notoriety” for Texas, Oklahoma and Arkansas.

Sh-Sh—
I’d love to tell you all about it but I can’t! It’s a secret --Sh-Sh—

“BAVU”
Ever-lastingly Exciting

Financial Service for Motion Picture Interests
READY CASH IN ANY AMOUNT
Low Rates
Quick Service
All Transactions in Strictest Confidence
Let’s Get Acquainted

CHROMOS TRADING CO.
1123 Broadway
Suite 1207-8 Phone Chelsea 8284

“Daytime Wives” in Work
(Special to THE FILM DAILY)
Los Angeles—“Daytime Wives” in production under direction of Em Chastard.

Backbone

Announcing the Reorganization of ASSOCIATED PHOTO-PLAYS Inc.
RELEASING TO FRANCHISE HOLDERS

The First of a New Series Starring MILTON SILLS IN

WHY WOMEN RE-MARRY

with ETHEL GREY TERRY

and Star Cast Including CAROL HOLLOWAY WILFRED LUCAS CLARISSA SELWYNNE WILLIAM LOWERY

Directed by JOHN GORMAN
Produced by JOHN GORMAN Productions

Distributed by ASSOCIATED PHOTO-PLAYS Inc.
LOEW BUILDING, 1540 BROADWAY, NEW YORK CITY

Theatre BOX OFFICE
Friday, February 23, 1923
Seitz Features
Understood Producer Plans Four
Emerson Hough Stories—Hod- 
kinson May Distribute
George B. Seitz, who has been pro-
ducing serials for Pathe, intends 
branching out into the feature pro-
duction field. It is understood he has 
four stories lined up for production.
These are all by Emerson Hough, 
purchased by Seitz through Jay Pack-
ard and the Purchasers Price.
"John RW," "The Way Out" and 
"The Way of a Man." It is under-
stood a deal is under way with Hod-
kinson for distribution of one, at 
least, and perhaps, the entire series 
of four.

Jackie Coogan Leaving
Jackie Coogan is giving a party this 
afternoon at the Biltmore, prior to his 
departure for the coast tomorrow.

Paramount Ball March 9
The annual ball of the Paramount 
Pep Club will be held at the Commo-
dore on March 9.

Le Vino Here
Albert Shelby Le Vino is in town to 
present the scenario for the new 
Bebe Daniels picture, which Wesley 
Ruggles will direct. The title is un-
decided.

The Troubles of An 
Exhibitor
Film Daily—
Missouri certainly is the "show me" 
state, and that would like to have you 
let me know by telegraph when Clem 
Deneker, in Nevada, is going to show 
the scenario picture that Izy Ottsa 
\nuse.

Where does Izy get that stuff? Why they even quit running the 
freight train into his town. He talks 
about writing and using the pencil.
I saw him shoot craps once and he 
don't make Little Joe or Big Dick with a lead pencil.
I run a general store here and also 
have the local moving picture show.
A slicker come to town the other 
day, and started talking about 
OLIVER TWIST and how it would 
get me the money. I gave him an 
order for a dozen plugs, thinking he 
was a tobacco salesman because I 
have a good line of chewing tobacco 
for the boys in town, such as 
Granger Twint and Honey Dip 
Twist, but I found out this slicker 
was not selling tobacco, but he was 
selling spoils of film. I am also the 
commander of the American Legion.
(Continued on page 2)

Stars Form Ass'n
Coast Protective Organization, Long 
Talked of, Finally Takes Con-
crete Form
(Special to THE FILM DAILY)
Los Angeles—At a meeting, which 
lasted until after 2 o'clock Thursday 
morning, Douglas Fairbanks, Mary 
Pickford, Harold Lloyd, Dennis F.
O'Brien, representing D.W. Griffith, 
and Joseph M. Schenck, representing 
Norma and Constance Talmadge, 
definitely formed their new organiza-
tion, which plans to check the evils 
of exhibitor booking combines.
All parties pledged a substantial 
amount to meet the expected cost of 
operation of the new organization, for 
which a name will be decided upon 
in a few days. It is planned by the 
group interested to begin functioning 
practically at once.
Under the proposed plan, an ex-
hibitor or a combination of exhibitors 
will not have the right to play the 
production of any of the stars men-
tioned, unless a fair price for the 
production for any, one or all of 
them is paid. Where it is necessary, 
the stars will finance theater con-
struction in those cities where all of 
their pictures can be played. The 
new arrangement will in no way con-
flict with the releasing arrange-
ments of any of the stars. Any star of 
accepted importance, and comparing in 
box-office value, will be able to join the 
organization if agreeable to all of the 
members.
Joe Schenck is the authority for 
the statement that Jules E. Masbaum 
of the Stanely Co. of America has 
nothing whatsoever to do with the 
new organization, and laughed at the 
idea of Masbaum becoming its 
president.

The Associated Press, in reporting 
the formation of the new organization 
on the coast, quotes the declarations 
formed by the interests involved.

"The text of this 
declaration as given by the Associated 
Press follows:"
"Certain combinations and groups 
of persons and corporations are being 
formed in the motion picture business 
which will dwarf the artistic growth 
which we are trying to keep alive. 
Those who are responsible for this 
threat, are blacklisted for the time 
time to form an organization which 
will protect the independent producer 
and the independent exhibitor against 
the commercial combinations and 
enable us to keep faith with the 
public."

Paramount Signs Ralph Ince
Ralph Ince has signed a contract 
with Paramount to direct Dorothy 
Dalton in one picture. It will be 
made in the east.

Tom Meighan on "Legit"
It is reported that Tom Meighan 
will appear in a stage version of 
"Back Home and Broke." This will 
not interfere with his work for 
Paramount.

Carsten Dahnken Here
Carsten Dahnken, son of Fred 
Dahnken, First Nat'l Franchise 
holder in San Francisco, is in New York 
representing his father on the 
rotating committee.

A. C. Bromhead Heads Gaumont
(Special to THE FILM DAILY)
London—As a result of an 
arrangement, whereby a transfer 
of stock interest in the Gaumont Co., 
Ltd., was made, Col. A. C. Brom-
head becomes chairman of the Board, 
replacing Leon Gaumont, who con-
tinues as a member of the Board of 
Directors. The reorganization is 
believed here to foreshadow increased 
activity on the part of the company.
Coast Brevities (Special to THE FILM DAILY)
Hollywood — Warner Bros. has added Alan Hale to the cast of "Main Street."

The Warners are installing a new generating plant.

Charles E. Murphy has been added to the cast of "Red Lighters."

Charles Richardson is photographing "Cordelia the Magnificent."

Having written the script of "MacColloch," P. L. Stroehm has returned from Frisco.

Sada Cowan is adapting Kathleen Norris' "Lucertia Labrache," which is to be produced by Harry Rapf.

"The Spoolers" will have eighteen players of feature caliber, it is announced. To date the following have been selected: Milton Sills, Noah Beery, Barbara Bedford, Anna Q. Nilsson, Robert Easdon, Wallace MacDonald, Mitchell Lewis, William V. Mong, Ford Sterling, Joe Francis, Kate Price and Louise Faenza.

H. E. GAUSMAN

Another "Leather Pusher" Series
Universal will make another series of the H. C. Witwer "Leather Pusher" stories. This is the third series.

13 Two Reelers With Rogers
Under the contract signed with Hal Roach, Will Rogers will make 13 two-reelers for Pathé.

"Othello" Opening
A green light electric sign has been erected in front of the Criterion for "Othello," which opens tomorrow.

Laemmle Warna Against Imposter
Carl Laemmle has sent a warning from the coast intended against a man posing as "Roy Stewart," Universal star. The impostor is said to be cashing checks using Roy Stewart's name, in and about Washington, D. C.

Petition Filed (Special to THE FILM DAILY)
Utica — The Super Distributing Corp., conducting a film business in Syracuse, filed a voluntary petition in bankruptcy Wednesday, with liabilities listed at $3,254, and assets of $1,125.

Mo. Theater Co. Expanding (Special to THE FILM DAILY)
St. Louis—The Missouri Theater Co. has increased its capital from $400,000 to $1,200,000. The theater company has started the erection of a large office building adjoining the theater.

Feinman In Boston
Al Feinman sends the following telegram from Boston:

"Preparing an elaborate exploitation campaign for "Erass," which will have its world premiere at the Park, March 5th. Production is hooked for an indefinite engagement."

The Troubles of an Exhibitor
(Continued from Page 1)
This slicker salesman also wore a Legion Post hat, which is talking about a picture called "THE MASQUERADER." When I asked him the Legion number of Capt. Bates, Post he nearly hit me, explaining to me that this was not a Legion Post, but the name of an actor, and it had nothing at all to do with the Legion of the First World War. I have in front of the general store. This slicker tried to tell me that this was an Irishman so tough that after he died his friends would sit around at a wake to watch him. Do you think this is done so that in case the corpse comes to life he can't start a scrap?

I am rather suspicious of this salesman because he was an Irishman working for a Jewish concern. Not that I am curious or anything, but after the salesman left here, I found a letter that he accidentally left laying on my cracker barrel. It is funny that the boys who were playing checkers did not get hold of it. The letter reads as follows:

"Dear Mr. O'Brien: On your expense account for last week, we see an item for $3.50 for a horse and buggy. Please explain to our Auditing Department what you paid for the buggy, and how can you carry the horse with you? There is also another item for $1600 for sleeping car tickets. When you first went to work for us, you told us you were a wide awake salesman. We also note that last week you did $1,000.00 worth of business, yet this week you report only $995.00 worth. This leads us to believe that you are loafing on the job.

Yours truly,
JIPPUF FILM COMPANY."

I am enclosing, herewith, a stamped envelope with one cent stamp for a reply. Do not seal the letter as I am going to let it lay in the post office, and I am not going to post it so that the post master can read it. This is to get publicity because it will mean less my theater from a new angle.

You can answer this letter in care of Harry Weiss, First National, St. Louis, because when he delivers the letter to Issy Oestl at Castoroy, he will be glad to drive over here. Best regards to your family if you have one.

Yours very truly,
V. E. R. PLATZ.

Files Judgment
A judgment has been filed against Town & Country Films, Inc., by R. Serati, who asks $2,506.

Lang in "Wandering Jew"
(Special to THE FILM DAILY)
London—Matheson Lang is featured in "The Wandering Jew," which Stoll will distribute.

It has been reported in New York, in the past few weeks, that an elaborate production of "The Wandering Jew" will be made here.

Buys Plot Adjoining Capitol
Messmore Kendall, as president of the Los Olmos Estates, Inc., has purchased the property included in numbers 236 to 244 West 51st St., and in numbers 253 to 257 West 50th St. The buildings on these sites adjoin the Capitol Theater which is operated by a company in which Kendall is the head.

Color Process For Cartoons
The Carpenter-Goldman Lab, Inc., which has taken the plant launched by the Associated Screen News, in Flushing, has developed a color process to be used primarily of color animation. Arthur W. Carpenter, formerly with Prima, is the inventor. While sponsors feel that their invention will prove suitable to scientific work in the plant, they hope to later develop its use in cartoons of strict animation value.

Exhibitors Form New Ass'n
(Special to THE FILM DAILY)
Albany — The Western New York Motion Picture Theaters, Inc., have been granted a membership charter. The organization will operate in eight Western New York counties.

The above organization is affiliated with the M. P. T. O. A., and until now it has operated as the M. P. T. O. of Western N. Y. No one could be reached at Sydney Cohen's office for information relative to the change of name.

FOR RENT
Completely equipped cutting room by the day—week or month—thoroughly fire proof—cabinet for storing films while working on them. Apply Room 511
729 Seventh Ave.

She gave up everything to go with the Abyssmal Brute. Why?
Putting It Over

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

“Gimme” Helped Masons

(Special to THE FILM DAILY)

Battle Creek—The local Mason order took 20,000 tickets from The Bijou theater to be sold on a percentage basis when “Gimme” was playing the house.

The Masons were conducting a campaign to raise $150,000 for new buildings, and A. W. Force, manager of the theater, sold them the idea when he invited them to a special screening of the film. As a result, the Masons made money for their new home and Force made money for the Bijou.

New Angle for “Fast Mail”

Duluth—A new angle to the automobile—locomotive street stunts for “The Fast Mail” was used by the management of the Zelda, by tying up with an automobile agency the use of a car and operator was received without any charge to the management.

Prominently displayed on the body of the rubber tire of the locomotive was advertising for the picture at the Zelda. The direct tie-up with the automobile company read: “Rosenholtz’s Oakland Car and Service—Speedy as ‘The Fast Mail.’”

A Real Flirt

(Special to THE FILM DAILY)

Boston—Phil Kahn, of the American Feature Film, distributor of Universal Films, put over the “The Flop” locally by distributing several thousand animated heralds bearing the picture of a flirt with movable eyes. The eyes were made movable by moving the herald slowly up and down.

Newsies Advertise “Heroes”

Detroit—During the run of “He- roes of the Street” at Kunsky’s Madison, the management gave a special morning matinee for the newsboys, made possible by the Times, bringing considerable free space in the paper. There were 3500 boys at the showing, and each was presented with a Wesley Barry police cap and novelty puzzles.

A cameraman, especially engaged, filmed the occasion, shown later at the Capitol and Adams.

A Selected Screening

Atlanta—“The Christian” was recently given a showing at the Howard to several Literary Clubs, Drama Leagues and the press, eight days prior to the opening. Cards were distributed to the guests to obtain a consensus of opinion which was very favorable. The written opinions together with the three-day teaser campaign, show cards, car cards, a float representing the book; a 10,000 mailing list and an attractive lobby display put the picture over.

National “Robin Hood” Tieup

Pittsburgh—Pete Smith director of exploitation for Douglas Fairbanks launched a campaign for the showing of “Robin Hood” at the Pit where he perfected a national tieup with the manufacturers of Lion Brand Collars.

The co-operative stunt consists of a special advertising drive for a collar named the Robin Hood, the displays and advertising tying up with the theater’s announcements.

According to Smith all the exhibitors has to do is communicate with the local Lion Brand dealer when he has “Robin Hood” booked, supply materials for displays such as paper, sticks or whatever, and displays are arranged by the dealer.

Th tieup with the Columbia Graf- anola concern is another which has been used to distinct advantage in all campaigns thus far for “Robin Hood.”

“A stunt that I have been working,” said Smith, “and that can be put over by any exhibitor on any film is a tieup with photograph and camera dealers in Eastman products. On the letterhead of our company I give the store a letter stating that stills for Douglas Fairbanks in Robin Hood were made by a Grafex camera and printed on Eastman paper stock.

“Another gag that is always surefire on this production is the ‘Robin Hood Mark of Chivalry Feather’ I always select the company with the greatest number of hat stores in a city.

Now in Process of Production

B. P. SCHULBERG

ANNOUNCES—

“Daughters of the Rich”

 Featuring

GASTON GLASS and ETHEL SHANNON

From the famous novel by EDGAR SALTUS

Adapted by OLGA PRINTZLAU

A GASNIER PRODUCTION

Produced by

PREFERRED PICTURES, INC.

B. P. Schulberg—Pres J. E. Bachmann—Treas.

Distributed by

AL-LICHTMAN CORPORATION

1250 BROADWAY, NEW YORK CITY
The Independent Market

McCarthy Making New Film
(Special to THE FILM DAILY)

"Luck" Finished
"Luck" Johnny Himes' latest feature comedy is finished, Ralph Spence has completed the titling and Johnny supervised the editing.

"Tattling Lips," the Third
(Special to THE FILM DAILY)
Hollywood—"Tattling Lips" is the third vehicle for Madge Bellamy, to be produced by Regal Pictures on the Ince lot.

Carmel Myers in First
(Special to THE FILM DAILY)
Chicago—The first Blair Coan production, "The Girl Next Door," has been finished at the old Essanay studios. Carmel Myers is featured.

Urges Portland to Produce
(Special to THE FILM DAILY)
Portland, Ore.—esse J Goldburg in an address before the Chamber of Commerce, urged the formation of a motion picture bureau to influence producers to make pictures here.

Daylight Screen
The Daylight Picture Screen Corp. has developed a daylight screen which was demonstrated at the Metropolis Club last week. A South African film and a colored picture were shown.

Truant Gets "Empty Cradle"
"Truant" will distribute "The Empty Cradle," produced by Burton King with Mary Alden and Harry Morey in the cast. The picture will, in all likelihood, be distributed through the proposed chain of Renown exchanges.

Bromley-Fegan Start Soon
(Special to THE FILM DAILY)
St. Louis—Sam Bromley and Barney Fegan have formed the Associated Booking Co., a new independent exchange. Fegan recently returned from New York where he contracted for a number of pictures.

Increase Capital
(Special to THE FILM DAILY)
Albany, N. Y.—The Producers Security Corp. has increased its capital stock from $60,000 to $75,000.

Ricord Gradwell stated yesterday the increase had been made for organization purposes only.

F. B. O. Buys "Alimony"

The company has started a special sales drive in conjunction with its first anniversary. About $7,500 in cash prizes will be distributed to the sales force.

Northwest Notes
(Special to THE FILM DAILY)
Dagmar Godowsky completes the cast of Selznick's "The Common Law."

Winnipeg—William Gould, formerly with Hodkinson is now with First National.

Century's "A Spooky Romance," starring Jack Cooper and directed by A. Herman, is finished.

Sylvia Ashton, Dale Fuller and Jean Hersholt will appear in "McTeague" for Goldwyn.

Herman C. Raymaker will direct the next Browne comedy. Jimmy Adams has been engaged to appear.

Seattle—Barney S. Rose, formerly Arrow salesman, is now Salt Lake manager, succeeding B. M. Shooker, mond.

Winnipeg—Henry Morton has renewed the lease of the Monarch here for another ten years, also having the lease of the Gaiety.

Century has bought ten more stories, four each for Baby Peggy and Buddy Messenger, and two for Browne.

Seattle—J. A. Hughes, former short subject manager at Pathé, has been appointed Associated Exhibitors representative.

"Wampas" Officers Installed
(Special to THE FILM DAILY)
Hollywood—The newly elected officers of the Western M. P. Advertisers were installed Monday night.

Illinois M. P. T. O. to Fight Drugs
(Special to THE FILM DAILY)
Chicago—The Illinois M. P. T. O. has passed resolutions endorsing the fight against the drug evil. They intend offering the aid of their members.

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Theatre

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Sensational Story

ABYSMAL BRUTE
starring
REGINALD DENNY
AND AN EXTRAORDINARY CAST

A HOBART HENLEY PRODUCTION

WHY?
They offered her wealth
They offered her fame
They offered her love
She refused them all for

THE ABYSMAL BRUTE

Why?
You and 100,000,000
others will want to know!

Women will love him—
Men will envy him!

presented by CARL LAEMMLE
The six best pictures of the month

1. The Hero
2. The Christian
3. Dr. Jack
4. Back Home and Broke
5. The Dangerous Age
6. Kick In

The six best performances of the month

1. John Sainpolis in “The Hero”
2. Mae Busch in “The Christian”
3. Barbara La Marr in “The Hero”
4. May McAvoy in “Kick In”
5. Lewis Stone in “The Dangerous Age”
6. Phyllis Haver in “The Christian”

PHOTOPLAY, MARCH, 1923
Net Paid Circulation 450,000

Bought by 450,000 Fans

Read by 2,000,000 Fans

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presents

The
HERO

A picturization of Gilbert Emery's Celebrated Play
With a Preferred Cast

GASTON GLASS
JOHN SAINPOLIS
DORIS PAWN
ETHEL SHANNON

BARBARA LA MARR
DAVID BUTLER
FRANKIE LEE
MARTHA MATTOX

Produced by
PREFERRED PICTURES INC.

Distributed by
AL-LICHTMAN CORPORATION
1650 BROADWAY, NEW YORK CITY
Features Reviewed

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THE WOMAN CONQUERS 


News of the Week in Headlines

Monday

Charles Chaplin’s First National series may be re-issued through United Artists. First National orders 200 prints of “The Pilgrim.”

Palmer Photoplay Corp. plans 52 pictures a year designed for non-theatrical distribution.

Tuesday


Cosmopolitan Productions to re-build Harlem studio badly damaged by fire. Loss estimated at $600,000.

Louis B. Mayer plans three new director series. Famous Players and other defendants must file answer to Trade Commission by March 14th.

Wednesday

Chicago reports credit Jules E. Mastbaum with heading new producer organization plan by Fairbanks, Pickford and Chaplin. Hiram Abrams says it’s news to him.

Jacobo Glucksmann buys Ince, Talmadge and Barthelmesy pictures for seven South American countries.

Mary Pickford abandons production of “Faust.”

Law committee of Hays organization working on arbitration code. Will be ready in several weeks. Missouri censorship bill killed.

Thursday

Legal holiday.

Friday

William Randolph Hearst closes deal with Goldwyn for distribution of future Cosmopolitan productions.

Sidney E. Samuelson, Newton, N. J. exhibitor, sues Will H. Hays, the M. P. P. D. A. and about 40 other film companies on conspiracy charge. Claims an organized attempt to force him out of business.

Charles M. O’Reilly slams “politicians” at A. M. P. A. lunch. Sees need of national development of T. O. C. C.

Mary Pickford will next produce “Rosita,” a Spanish story of Middle Ages. Ernest Lubitch will direct.

Saturday

Prominent stars form Protective Association to combat exhibitor booking companies.

George B. Seitz expected to make series for Hodkinson.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Buchowetski’s Production of “Othello” Truly Worth While Achievement

Emil Jannings in “Othello”

Ben Blumenthal—Export & Import Co.

DIRECTOR ............... Dimitri Buchowetski
AUTHOR ............... William Shakespeare
PRODUCTION EDITOR .... Don Bartlett
CAMERAMAN ............. Carl Hasselman

AS A WHOLE...... A highly intelligent, artistic and compelling interpretation of Shakespeare’s work

STORY Adheres to the text even to the subtitles; masterfully handled and wholly absorbing

DIRECTION....... Superb; a remarkably fine rendition of a masterpiece; magnificent in composition, development and all the rest

PHOTOGRAPHY .............. Excellent LIGHTINGS .............. Splendid effects

STAR .......... As though Shakespeare’s character came to life so realistic is his characterization;

PLAYERS....... Werner Kraus a tremendous hit as Iago and Ica Lenkeffy a charming Desdemona

EXTERIORS .......... Few but those very good

INTERIORS ...... Numerous spacious and splendid settings

DETAIL .......... Worth while

CHARACTER OF STORY....... If they know Shakespeare, they know “Othello”

LENGTH OF PRODUCTION......... 6,385 feet

Not to be outdone by the legitimate stage in its current revival of Shakespeare, Ben Blumenthal will offer Dimitri Buchowetski’s film adaptation of Shakespeare’s “Othello” at the Criterion theater. And it may be recorded right here that the screen, through the medium of “Othello” will readily “holds it own” in the present revival, for the Buchowetski production is not only another step in the advancement of the art of motion pictures, but the best picture to come from the German studios since “The Loves of Pharaoh.”

Too much cannot be said for the masterful rendition which the producer has accorded Shakespeare’s work and the realism and sincerity of the presentation is a very definite factor in the success attained by the picture as a whole, and closely allied with the very notable performances of a uniformly excellent cast headed by that sterling portrayer, Emil Jannings, with Werner Kraus, always interesting as Iago, the perfidious friend of Othello.

“Othello” is essentially an entertainment for intelligent minds and those who prefer a really worth while artistic achievement, something out of the ordinary. Unfortunately this class of picture patronage is in the minority but for those to whom it will appeal “Othello” offers a real gem of an entertainment. Buchowetski’s interpretation of Shakespeare leaves little to be desired and he has injected realism to the nth degree. The atmosphere, the settings, the costuming and those selected for the various roles—every detail shows care and a very definite knowledge of the art of motion pictures. “Othello” is not as spectacular nor as lavish a production as some of those that have come from the German studios but it contains qualities that make it equally distinctive. Its dramatic value is of a high standard.

Emil Jannings as “The Moor,” the insanely jealous husband of the beautiful Desdemona, is one of the most lasting impressions that the picture will leave, and easily seconded by Werner Krauss, the original Dr. Caligari, as Iago the trickster who arouses Othello’s jealousy to further his own schemes. Ica Lenkeffy, not as well known to American audiences as the two previously mentioned players, is a charming Desdemona and others in the cast, even those of only remote importance, are well chosen and thoroughly capable.

Story: Othello is commanded to quell an uprising of the Turks in Cyprus. He names Cassio as his lieutenant thereby exciting revenge in Iago, a perfidious friend. Othello, “the son of an Egyptian father and a Spanish mother,” marries Desdemona. Through a series of clever ruses Iago leads Othello to suspect Cassio of being in love with Desdemona. Eventually Othello kills his wife, learns of Iago’s perfidy, kills Iago and then himself.

An Entertainment Strictly For The Intelligent Audience

Box Office Analysis for the Exhibitor

Notwithstanding the excellence of “Othello” its appeal is unfortunately limited to the more intelligent picture patrons and those who can be satisfied by artistic endeavors such as that which Dimitri Buchowetski offers them in his production. Also those who are not numbered among Shakespeare’s admirers will not be likely to favor the picture despite its meritorious attainments.

So it may be that “Othello” will not prove a box office knockout but the exhibitor who caters to an appreciative clientele, those who prefer something distinctive and worth while, will not go wrong in showing them “Othello.” You can safely make promises with regard to the excellence of the production and above all, talk about the remarkably fine acting. It should be easy to secure the cooperation of local educational boards.
Story Of Stage Life With Atmosphere That Pleases Many

“SUCCESS”
Murray Garsson Prod.—Metro
DIRECTOR ........................ Ralph Ince
AUTHORS ........................ Adeline Leitzbach and Theo. Lieber, Jr.
SCENARIO BY ............ Adeline Leitzbach and Theo. Lieber, Jr.
CAMERAMAN .......................... William Black
AS A WHOLE... A rather pleasing picture that contains effective audience appeal and treats old theme in first rate fashion
STORY ............................ New angles in development of stage romance with old Shakespearian actor the principal figure
DIRECTION .......... Usually good; one or two sequences slightly overdrawn, but on the whole, satisfying
PHOTOGRAPHY ...................... Average
LIGHTINGS ........................ Occasionally too bright
PLAYERS ........................ Brandon Tynan gives a convincing performance as the Shakespearian actor; Theodore Lieber, Jr., Mary Astor, Dore Davidson and Naomi Childers others
EXTERIORS .............................. Few
INTERIORS .............................. Good
DETAIL .............................. Ample
CHARACTER OF STORY........... Actor, with lost reputation, makes triumphant return in role that made him famous and also reunites with is estranged wife
LENGTH & PRODUCTION ........ 6,700 feet
“Success,” a Murray Garsson production released by Metro, treats of a slightly familiar theme but with sufficient new angles and careful treatment to make it a satisfying entertainment for a good majority. There are so many who like stories of stage life that they should favor the romance offered in “Success,” a story dealing with the fame attained by a noted Shakespearian actor whose popularity eventually dwindles because he was too sure of his success.

A Good Title To Exploit And Elements That Can Be Made To Appeal

There is a definite moral that is nicely woven in without being preachy and while there may be no great surprise in the denouement, still Ralph Ince maintains the interest splendidly all the way through and the happy ending is effective even though it is what they will probably expect. The development is smooth and usually logical the only incidents that are unconvincing being those in which the estranged wife faces her broken down actor-husband who is teetle and apparently ill and in need of care. It is hardly probable that the wife would ignore him (the estrangement having been caused by the actor’s drinking) much less allow him to be manhandled by his former theatrical associates. Of course there is an alibi for her action in that her young daughter, about to assume the role formerly played by the mother, believes her father dead, but it would have been a much more human attitude to have had the woman go to the man especially since there had evidently been no divorce and she might still have kept his identity from the girl.

A very good twist is that in which the new portrait of Shakespearian roles, the finance of the former great actor’s daughter, refuses to go on in the opening performance of “King Lear” because of the producer’s attentions to his intended wife. How the aged actor, his identity still unknown to the girl or her lover, appears in the role and saves the young man’s reputation results in the reunion of husband and wife and the young lovers. This sequence has been nicely handled and quite convincingly since the make-up of Lear makes it quite possible for such a deception to be carried out.

Brandon Tynan gives a very satisfying performance as the actor whose success “went to his head.” Tynan’s make up in the latter reels when he begs for a role in the revival of “King Lear” is splendid. Theodore Lieber, Jr. is adequate as the young actor. Mary Astor and Naomi Childers do well and Dore Davidson adds a few humorous touches with his box-office worries.

There are attractive elements of entertainment in this that can be used to interest picture goers. In the first place it should be easy to get their attention by playing up the theatrical atmosphere and using catchlines indicating the nature of it, especially referring to the famous actor who was ruined by too much “Success” and if you care to make a point of the moral in the story, that should also interest them.

Although Brandon Tynan’s name will probably not mean much at the box office of the picture theater, you might tell them of his prominence on the legitimate stage and of the splendid performance he gives in this. They will know Mary Astor and other names to use are Naomi Childers and Dore Davidson, the latter well known for his unusually fine character portrayals. The title should be easy to exploit.
Pleasing Romance And Good Auto Race Chief Points of Appeal

Agnes Ayres in
"RACING HEARTS"
Paramount

DIRECTOR ......................... Paul Powell
AUTHOR ............................ Byron Morgan
SCENARIO .......................... Will M. Ritchey
CAMERAMAN ...................... Bert Baldridge
AS A WHOLE.............. Slight but agreeable feature
that contains fair excitement in racing sequence

STORY ...... Satisfying romance with rather familiar situations although they are nicely handled
DIRECTION ...... All right; racing sequence effectively done and furnishes some thrills.

PHOTOGRAPHY ........................ First rate
LIGHTINGS .......................... Good
STAR .................. Pleasing and usually convincing
SUPPORT ...... Very good; Richard Dix, good lead and Theodore Roberts splendid, as usual

EXTERIORS .................. Appropriate
INTERIORS .................. Not many
DETAIL .............. Ample

CHARACTER OF STORY Daughter of automobile manufacturer, in latter's absence, has racer built that wins and makes the car famous

LENGTH OF PRODUCTION ........ 5,691 feet

Agnes Ayres has a story somewhat different from her recent vehicles in Byron Morgan's "Racing Hearts," an automobile story that furnishes a satisfying entertainment, of rather light weight but containing sufficient good incident, pleasing romantic situations and a cast that gets it over. The theme doesn't vary greatly from some of those that served Wallace Reid so capably in several of his pictures that proved thoroughly popular, so "Racing Hearts," will undoubtedly be well received by a majority.

Richard Dix, who is rapidly coming to the fore as a leading man, plays the role that Reid did so well—the good looking young racer who mixes love with his favorite sport. Dix handles the role very well and, while he isn't quite as convincingly romantic as Wallie, he will please them and he makes a satisfying opposite for the star. Agnes Ayres makes the most of the role of the automobile manufacturer's daughter who hits upon a scheme to make her father's product sell by stunt advertising, an idea abhorred by the old gentleman—Theodore Roberts contributing the humorous touches as the contrary parent.

In spite of the very slight material at hand, Director Paul Powell has succeeded very well in maintaining an even interest throughout and where it was necessary to do some padding, he has done so without lessening the speed. Toward the end he supplies some first rate thrills in the racing sequence and the cameraman is also to be credited with good work in shooting these scenes.

Of course there is never any doubt as to what the outcome will be but this won't spoil the picture for those who like stories of a highly romantic flavoring such as this. There is a wicked villain who plots with the owner of one of the competing cars to prevent the other winning but it is all very mild plotting and never threatens to cause any serious damage to the love affair of the daughter and son, respectively, of the contesting owners. The only standard make of car that gets any prominence in the film is the Durant, the others are all made up names.

Story: Virginia Kent's father refuses to go in for "stunt" advertising so his make of automobile, the Granada, is not nearly as popular as that of his enemy, the Mono, made by Smith whose son, Roddy, is in love with Virginia. How Virginia, in her father's absence, has a racer built and entered in the road race, and drives it to victory herself when she learns the driver has been bought by Smith, is coupled with the reunion of Virginia and Roddy who drove his father's car off the track to allow Virginia to win.

Star's Admirers Will Like It And Racing Sequence Will Interest

Box Office Analysis for the Exhibitor

Admirers of automobile racing stories will be well pleased with this latest Agnes Ayres picture, "Racing Hearts," and there are enough good talking points in it for you to get them interested without a great deal of trouble. A trailer of the racing sequence will make them want to come back to see the entire picture, especially if you show a shot of the final spill.

The star's admirers will like her work in this and you can promise them a story a little different from those she has had recently. Talk about the good supporting cast using the names of Richard Dix, Theodore Roberts. Stunt advertising and exploitation will also do very well to arouse their curiosity.
Average Picture With a Few Fair Thrills in Last Reels

Katherine MacDonald in
"THE WOMAN CONQUERS"
Ass. First Nat'l. Pict.

THE FILM DAILY

DIRECTOR .................. Tom Forman
AUTHOR ..................... Violet Clark
SCENARIO .................... Not credited
CAMERAMAN .................. Joseph Brotherton
AS A WHOLE ...... An average offering that has
         good combination of atmosphere and fair dra-
         matic situations

STORY ...... Not new nor given any different treat-
         ment; contains appropriate role for star, how-
         ever

DIRECTION ...... Adequate; good snow sequence
         in latter reels with a few mild thrills; develop-
         ment smooth

PHOTOGRAPHY ................. Satisfactory
LIGHTINGS .................. Dark on interiors
STAR .......... Has role better suited to her than her last

SUPPORT ...... Bryant Washburn, leading man;
         others Mitchell Lewis, June Elvidge, Clarissa
         Selwynne, Boris Karloff and Francis McDonald

EXTERIORS ................. Snow shots pretty
INTERIORS .................. All right
DETAIL ........................ Sufficient
CHARACTER OF STORY ...... Girl who tires of
         social life goes into the North where suitor
         proves his love by fighting for her life
LENGTH OF PRODUCTION ...... 5,102 feet

Katherine MacDonald’s latest is an average entertain-
ment that probably won’t cause much discussion
one way or the other. It is an in-between number that
is neither poor enough to be condemned nor good
enough to be praised. It is due chiefly to the story
which deals with situations already familiar to the
screen and ones that have been twisted around in
various ways in many previous films. Tom Forman
keeps it from becoming noticeably hackneyed through
a satisfying production, a smooth development and
by the selection of a capable cast for the star.

The role of the society girl approaches more closely
the sort of portrayal that the star is most adapted to
so that her admirers will like her in “The Woman
Conquers,” much more than they did in her recent
production, “Money, Money, Money.” She gives a
satisfying performance and they’ll like what she has
to do in the latter reels, where she saves the life of
her wounded lover by driving a sledge through a bliz-
zard with only the dogs to guide her.

The opening reels deal in a general way with how
society folks idle away their time and there are sug-
gestions of the heroine’s discontent and boredom
brought about through the useless existence in which
she finds herself. All this leads up to her decision to
get away from it all and go to the trapping ground in-
erited from an uncle. At this point the story becomes
more interesting, with attractive snow covered back-
grounds and the always interesting dog sleds.

It takes a dramatic turn with the introduction of
Lazar, the czar of the region, who threatens to rule
the new mistress as he does his workers. Nothing un-
usual happens and while Forman makes an effort to
keep the ending from becoming obvious, it is always
expected. There are some mild thrills such as when
the villain, in revenge, sets the store house on fire and
the fight where villain attacks the girl and her society
suitor becomes a he-man and fights for her.

There is a slight suspense in the effort of the girl
to bring her lover back to the camp where his wound
will be attended to. Of course he recovers with the
heroine finally accepting his proposal of marriage since
he has proven himself not altogether a “social lion.”

Use Names of Players and Catchlines to Give An Idea of The Story

Box Office Analysis for the Exhibitor

They may not be dissatisfied with this one or at
least it won’t gather any particular kicks. There is
a story that will get over well enough where they
don’t mind a few familiar twists. The atmosphere in
the latter reels will undoubtedly please and there are
some fair thrills such as the blizzard, the fire and the
fight. They are not strong enough, however, to play
up with promises of a thrilling picture.

If they like the star, “The Woman Conquers,” will
have a better chance of pleasing them and they’ll un-
doubtedly like the story better than her last one. The
supporting cast is first rate and names you can use
are those of Mitchell Lewis, Bryant Washburn and
June Elvidge. Catchlines can be based on the idea
of the society girl who tired of the luxuries of her life
and sought the peace and contentment of the North-
land.
Monte Blue and Mary Alden  
in  
"THE TENTS OF ALLAH"  
Presented by E. A. Mac Manus

"BREAKING HOME TIES"  
Presented by E. S. Manheimer

Founded on the Heart Song of Centuries  
Eili, Eili.

Nationally Advertised  
Constance Binney in  
"A BILL OF DIVORCEMENT"  
"THE WOMAN WHO FOOLLED HERSELF"  
May Allison and Robert Ellis  
Presented by E. A. Mac Manus

Martin Johnson’s  
"HEAD HUNTERS OF THE SOUTH SEAS"

COMING—

SATURDAY EVENING POST  
April 7, 1923

Florence Vidor in "ALICE ADAMS"  
Presented by King W. Vidor  
Booth Tarkington's Prize Novel
Hobart Bosworth Gives Interesting Performance in Latest Picture

Hobart Bosworth in
"THE MAN ALONE"
Anchor Films—State Rights

DIRECTOR .................. William Clifford
AUTHOR ........................ Not credited
SCENARIO BY .................. Clarence Badger
CAMERAMAN .................. J. O. Taylor

AS A WHOLE.........Rather satisfying feature with
not unfamiliar situations but none the less in-
teresting.

STORY......Has several first rate twists and should
go over with an average audience

DIRECTION......A trifle slow at times but usually
satisfactory and in good judgment

PHOTOGRAPHY .................. All right
LIGHTINGS ..................... Fair

STAR......Gives an interesting performance though
not quite as actionful as usual for him

SUPPORT........Jamie Gray adequate but does not
screen very well; others William Conklin,
George Barnum

EXTERIORS ........................ Appropriate
INTERIORS ....................... Sufficient

DETAIL ......................... Adequate
CHARACTER OF STORY......Wealthy mine owner
is rejected by girl whose father he befriends,
because of his rough mannerisms

LENGTH OF PRODUCTION......About 6,000 feet

The idea which supplies the main situation in "The Man Alone" is not altogether new but the feature's value as entertainment does not suffer from lack of originality despite the fact. It has been surrounded with other good situations and a fine variation of atmosphere and incident that makes it a picture somewhat out of the ordinary and interesting because of effective characterization.

Should Satisfy the Average Audience—Use Star's Name

Box Office Analysis for the Exhibitor

"The Man Alone" will please the average audience and while it isn't a picture that will stand unusual promises or exploitation, it will do nicely for a regular attraction. You have the name of Hobart Bosworth to interest them and if they have ever seen any of his previous productions, very likely his name will be a sufficient drawing card.

Hobart Bosworth is usually cast for more virile roles than that of the uncouth mine owner who seeks the hand of a society girl, but he is equally entertaining and capable in the role of Ben Dixon. Bosworth wins the audience's admiration from the start and gains the whole-hearted sympathy of the spectator when the girl rejects him because of his lack of social etiquettes. The character played by Bosworth rings true to life and the treatment accorded him by the girl he loves and the manner in which he accepts her abuse will win admiration for him. A very good feature of the story is that its development is natural and not contrary. When hero is rejected he does not fight for the girl, but tries in other ways to win back her love, nor does he cancel his loan to her father. Events occur in the right sort of succession and without the use of coincidence.

Somehow or other Bosworth is usually associated with a sea story, or some equally virile theme, but his performance in this is thoroughly satisfying and a pleasing variation. There is a sequence in the picture, however, similar to what the star often does—that of a rugged sailor, although in this case it is against his will, the villain having had him shanghaied aboard a tramp steamer.

William Clifford provides a satisfying production and his direction of the picture is usually very good. The cast is capable and fulfills requirements adequately. Bosworth's leading lady is not a popular film player nor does she screen very well.

Story: Marjorie Hill becomes engaged to Ben Dixon, millionaire mine owner, "a rough diamond but with a heart of gold." His manners and dress get on Marjorie's nerves and she breaks the engagement. Temple, in love with Marjorie, has Dixon shanghaied aboard a tramp steamer bound South. Later Dixon makes his way back but finds Marjorie in love with the man he hired to fit him for the society in which Marjorie moved. Dixon proves a good loser.

Catchlines could read: "He was a rough diamond with a heart of gold, but he didn't fit in with his fiancée's social surroundings. He was 'A Man Alone.'" Or if you want to interest your women folks you might ask them: "What type of man would you marry? See how one girl didn't recognize a real man when she saw one. Hobart Bosworth's latest feature, 'The Man Alone,' offers some worthwhile hints on the marriage question."
Dore Davidson Gives Fine Characterization in Jewish Heart Interest Story

Burton King Prod.  
"NONE SO BLIND"  
Arrow—State Rights

DIRECTOR ...................... Burton King  
AUTHORS...................... Leota Morgan and Kathleen Kerrigan  
SCENARIO BY .................. Leota Morgan  
CAMERAMAN .................... Alfred Ortlieb  
AS A WHOLE................. Good human interest picture with comedy and pathos nicely blended; will appeal to many  
STORY......................... Conventional situations although carefully worked out and very well handled; contains good audience appeal  
DIRECTION............... Satisfactory; development is very good and there are many good heart interest bits

PHOTOGRAPHY .................. Good  
LIGHTING ...................... All right  
PLAYERS.............. Dore Davidson in one of his typical characterizations, does good work and Zena Keefe an appealing heroine; others Edward Earle, Robert Bentley and Maurice Costello  
EXTERIORS ..................... Few  
INTERIORS ..................... Adequate  
DETAIL ....................... Sub-titles rather good  
CHARACTER OF STORY...... Money lender rear's deserted daughter's child at the same time planning a great revenge which fails

LENGTH OF PRODUCTION ...... 5,900 feet

There have been quite a number of these Jewish heart interest stories since the appearance of Fannie Hurst's "Humoresque" and they have apparently satisfied the public. "None So Blind" is another along this line although the situations, some of them fairly conventional, have been twisted around into a theme different from the others and given sufficiently careful treatment and direction to make them entertaining and interesting.

The theme, of course, is essentially of the heart interest variety with the progress of the story gaining more and more sympathy for the principal characters—the old Jewish money lender and the child of his deserted daughter. The plot also includes an elaborately planned revenge which builds to the ultimate climax and the shattering of the old man's dreams of repaying the man who ruined his daughter's life. There are some rather outstanding instances of coincidence in the development, due mostly to insufficient detail. For instance, there is no explanation of how certain events are arrived at such as the romance of the tailor's son and the rich man's daughter, or for the fact that the latter should meet the girl, who, unknown to her, is her sister, in a little library in the poor section of the city. Of course these are all of minor importance and in no way interfere with the coherence of the story, but they may strike some as being just a shade too convenient.

It is decidedly the character study offered in the role played by Dore Davidson that creates the real human interest in the picture. His devotion to his granddaughter and his great sorrow when he learns that all his planning goes for naught through her love for a Christian fellow, the ward of the man who deserted her mother. The religious angle is prominent but it is always used with discretion and forms a very important part in the climax when the money lender learns that love breaks all barriers.

Director King has handled the story very well and usually to the best advantage. He has blended pathos with humor successfully and builds toward the climax in a satisfying fashion, wasting no time on finishing touches once the ending is in sight. The cast is a good one with Dore Davidson contributing his usual finished performance as the "Shylock of Wall Street," and Zena Keefe a sympathetic and appealing heroine. Roles of less importance are capably handled by Edward Earle, Maurice Costello, Gene Burnell.

Good Audience Appeal and Angles That Will Bear Exploitation

Box Office Analysis for the Exhibitor

This is a good audience picture that will appeal to a big majority and with the right sort of exploitation should make a thoroughly satisfying box office attraction. You know pretty well just how this type of story will go, if you have played any of those similar to it, and can easily judge its drawing power from the others. If they like these human interest themes with a comedy and pathos combination you can rest assured they'll be pleased.

By this time they should know Dore Davidson and the type of portrayal which he does so well. Use his name and let them know that in "None So Blind" he plays the part of a money lender who plans to ruin the man who deserted his daughter and her baby. If you care to make use of the idea of racial barrier, the picture will interest them from that angle. You might also use the names of Zena Keefe, Edward Earle and Maurice Costello, an old time Vitagraph favorite.
"ONE OF THE MOST MARVELOUSLY AMAZING ATTRACTIONS EVER OFFERED OWNERS OF MOTION PICTURE THEATRES"

—MOVING PICTURE WORLD

HODKINSON
PICTURES

ELMER CLIFTON'S

DOWN TO THE SEA IN SHIPS"
"Down to the Sea in Ships"

Elmer Clifton’s New Production a Masterpiece in Its Line—Replete With Sensations and Human Interest
Reviewed by Roger Fern

When the ten best productions of the current season are finally sorted out this Elmer Clifton offering should not be overlooked, for it is one of the most marvelously amazing attractions ever offered owners of motion picture theatres. In its class it stands alone and as an unquestionable masterpiece. Here is a production that is just that and more—a picture with a real heart. It is at the same time a great education and a remarkable entertainment vehicle. Its value goes beyond that of the theatre, for it will create talk and discussion that will live for a long, long time.

Cinematographically, "Down To the Sea in Ships" is that much sought different production exhibitors have prayed for. It is dramatic, sensational, romantic, comic and picturesque, dwelling on a story that is appealingly human.

It is big in everything. You don’t have to take any risk when you grab this one, for it is that type of production that will appeal to everybody for it has everything in it—and most important it is in possession of heart-throbs that are gripping and leave a permanent impression that will prompt word-of-mouth boosting.

Elmer Clifton is deserving of much commendation for "Down To the Sea in Ships" for it is what this writer would gamble two to one in predicting that it will prove a huge box office winner. It’s a production that will justify the investment of several thousands of dollars in exploitation, for the picture will earn it all back 100 times.

It will be a wise distributing agency that will grab this one and a wiser exhibitor who will allow it to bring the silver to its box offices.

For sensations, "Down To the Sea in Ships" is the best yet. And these sensations result from every day hair-raising experiences of whalers. And they are not faked. This writer knows New Bedford and many a time was dispatched there by a Boston newspaper to "cover" shipwrecks, etc., in that picturesque locality.

To enumerate the innumerable thrillers depicted in this attraction would mean the use of an entire page. Suffice, however, to say that this picture is so securely packed with dangerously bold fears in which whales unconsciously play an important role, that it has any 15-episode serial, this writer has seen to date, washed off the board.

"You Don’t Run Any Risk
You Grab This One."

ELMER CLIFTON

"DOWN TO THE
Audiences the World Over
Stand Aghast at the Daring of this Picture

NEVER before has a photo-dramatic production made its bid for public approval backed by the weight of critical enthusiasm that has greeted "Down to the Sea in Ships."

"One of the most interesting pictures ever produced. . . . It combines pretty nearly the best in everything, acting, photography, direction and cast."—Philadelphia North American.

It is a picture that will do more in a single season to restore confidence and public interest in the motion picture theatre than any other force at work within the industry.

"In this picture, the screen has gained one of its few veritable classics. It is visual literature, hauntingly beautiful. A truly great film."—Boston Advertiser.

"Down to the Sea in Ships" has been launched with one of the biggest advertising and exploitation campaigns ever put behind a picture. Magazines and newspapers all over the country will be used to arouse interest in this super-production. The opening gun in the campaign is a full page in the Saturday Evening Post (circulation 2,250,000), on March 10th. This will be followed by intensive advertising designed to reach every community of any size in the United States.

"One of the real surprises of the screen season. . . . one worthy of a place among the finest of the year. . . . there have been no more thrilling escapades ever caught by the camera . . . . a film that will blaze the trail for the new type of pictures that are bound to come."—Detroit News.

The exploitation possibilities of "Down to the Sea in Ships" are endless in their variety and effect. It is so utterly out of the beaten path, so daring in its conception, so masterly in its handling, that the exhibitor is confronted not with the problem of filling his theatre, but with the immediate necessity of securing "Down to the Sea in Ships" early enough and for a long enough run to satisfy the enormous public demand that is already aroused for "the master-production of the new year."

"Probably one of the most beautiful photoplays ever made . . . . The enthusiasm grew by leaps and bounds."—Boston Globe.
The Supreme Thrill of Motion Picture History!

A FRAIL boat and its six occupants towed at express train speed toward three thousand miles of open water, through a sea lashed into foam by a maddened whale.

A sudden turn, a shout, "Look out, he's heading for us!" The oars are splintered along one side of the whaleboat; before the startled crew can backwater, the monster of the deep is upon them!

A flip of its death-dealing "flukes," and both craft and its occupants are tossed high in the air. The boat falls back into the sea a battered wreck, its crew floundering about in shark-infested waters.

Such is the climax of the most astounding piece of realism ever photographed—a motion picture made in the broad reaches of mid-Atlantic, with a 90-ton sperm whale as the principle actor, and the hand of chance directing as fierce a battle between man and mammal as the long history of whaling has ever known.

It required eighteen months to make "Down to the Sea in Ships." It is utterly unlike any production ever filmed, because, it is nature at her most thrilling moments, with intrepid whalemen in mad pursuit of the biggest game on land or sea. Incidents of unparalleled daring, enacted apparently within a few feet of the eyes of the astonished audience, seem to challenge belief that the scenes were actually aken by a camera—and at breathlessly close quarters.

Every phase of whaling is shown with startling fidelity—the first view of the big "school," following the weird cry from mast-head, "B-l-o-w-s, b-l-o-w-s," the lightning-like lowering of the boats, the dash for the prize, the instant of suspense as the boat-steerer sinks his harpoon to the shank. Then the frantic effort to escape, with a thin curl of smoke arising from the harpoon line as it sings over the bow, so swift is the whale's dash for the open water and freedom.

For hours the battle is waged in a dull-red sea, before the cry of "Fins out!" tells us that the monster has fought his last fight. Then follows the "cutting-in," and the thousand-and-one processes that for two hundred years have made the New England whaling industry a tradition tenderly fostered from generation to generation.

Yet back of this vivid picturization of daring runs one of the sweetest love-stories ever unfolded on the screen, a romance breathing all of the quaint customs of the most famous whaling city in the world. A sinister conspiracy, its aim the control of as fine a fleet of whalers as ever sailed the seven seas; a hair-raising mutiny and its overthrow of as brutal a master as ever triced a sailor in the rigging; a storm off-shore, the like of which no trick of photography could ever hope to equal; are touches of realism that lift "Down to the Sea in Ships" far out of the category of what we have come to accept as the usual motion picture thrill.
"Down to the Sea in Ships"
Elmer Clifton—Twelve Reels
Reviewed by Lawrence Reid

WHAT will be written in screen history as a masterpiece of its kind is offered in Elmer Clifton's "Down to the Sea in Ships"—a romance of the golden days of whaling. Taking more than a year to produce, it presents mute testimony that anything extraordinary in production cannot be achieved by working per schedule. Here is a plot, which exceeds the richest kind of atmosphere, a locale, color, detail, and romance. It is authentic, because Clifton went up to the whaling city, New Bedford, and gained the cooperation of its people. The director has gotten away from the beaten path.

This romance of 1839, when the whaling industry was at its peak, is unusual in its departure from the conventional. You might say that it is whalemen in an accurate manner. Yet Clifton has done it. He has not only brought forth a series of truly sensational scenes such as the sighting of the whales and the pursuit of them with the sub-sequent stirring episode when a mighty bull mauler is harpooned, but he lifts the veil of romance which covers the Quakers and their faith. The characters, with the exception of the protagonist, are members of the Society of Friends. We are shown into the meeting house and shown the marriage ceremony in the highly appealing episode.

While the picture brings forth the whaling industry of the 60s, with its dramatic moments, there is also interwoven a romance, the background of which is colored with a rich gladness. The relics and heirlooms of the dead past live again with all their picturesque atmosphere. It serves as an education as well as an entertainment. Everything, seemingly, has been done to make the complete with the color and detail of the period in which it is laid. Painstaking care is taken of each character. It's a heart story as well as a graphic one. And because it is so unusual in theme, characterization and production, it will be talked about as one of the sensations of the year. The photography is exceptional, and the acting is genuine.
One of the Most Remarkable

EXHIBITORS HERALD

SPECIAL CAST IN
Down to the Sea in Ships
(F. C. O. N. S.)

This picture of whaling days in New England is one of the most remarkable productions of the season and will undoubtedly prove a box office sensation. Based on an interesting love story, it has some of the most exciting and spectacular scenes yet given to a film entertainment.

Director Elmer Clifton set out to make for the Whaling Film Corporation, of New Bedford, Mass., a film production different from anything before attempted. That he has succeeded in a manner more than satisfactory, there can be no question. "Down To the Sea In Ships" is a production that stands in a class by itself and one that, with proper exploitation, should set many a new box office record.

Taking as his theme a delightful love story of Quaker life in the whaling city, when New Bedford was the headquarters of that industry, Director Clifton has cleverly transformed it into a film epic. The photography is nothing short of remarkable and gives rise to wonder as to how much of it could be accomplished.

ELMER CLIFTON'S

DOWN TO THE
Productions of the Season."
MORE than one hundred of the leading newspapers of the country have devoted full page feature-stories to this extraordinary picture. It is being fictionized in one of the principal "fan" magazines of the industry, and fifty other periodicals, including national magazines, gravure sections, house organs and syndicate services are hailing "Down to the Sea in Ships" as the greatest stride forward in recent motion picture history.

HODKINSON PICTURES

OLD NEW BEDFORD WHALING BATTLES GLORIFIED IN FILMS

The Pittsburgh Sunday Post Feature Section
Bringing Back Romantic Thrills of Whaling Days

EHLER CLIFTON'S

"DOWN TO THE SEA IN SHIPS"
Will Get Over If They Don't Mind Lack of Action And Familiar Theme

Frank Mayo in
"THE BOLTED DOOR"
Universal

DIRECTOR ................... William Worthington
AUTHOR ..................... George Gibbs
SCENARIO .................... George Randolph Chester
CAMERAMAN .................. Benjamin Kline

AS A WHOLE . . . . A fairly good short entertainment. Climax lacks punch

STORY . . . Conventional theme that contains some unconvincing situations

DIRECTION ................... Fair
PHOTOGRAPHY ................... Good

LIGHTINGS ..................... Satisfactory

STAR . . . Limited by story but will probably please admirers

SUPPORT . . . Phyllis Haver pretty but has unconvincing role; Nigel Barry stereotyped fortune hunter; Charles Stevenson good but hasn't much to do

EXTERIORS ..................... Pretty
INTERIORS ..................... Satisfactory

DETAIL ......................... Fair

CHARACTER OF STORY . . . . . . Hero finally wins love of girl who marries him to keep uncle's fortune from going to charity

LENGTH OF PRODUCTION ........ 4,126 feet

Here you have a conventional theme that has been used times without number. There is no particular kick in any part of it and the picture moves along, pleasantly enough to the regulation finish.

Hero, the adopted son of a wealthy financier, prefers a machine shop to society. His adopted father desires him to marry his pretty niece who in turn is in love with a polished fortune hunter. The old man dies and his will proves that if hero and heroine are not married in six months, his fortune which was to be shared between them, is to go to charity.

The fact that the girl actually decides to marry him after admitting that she can never love him does not tend to create sympathy for her, and another discrepancy in the plot is that after showing almost abhorrence at her husband's kiss, her feelings should undergo a change without any apparent cause while he is living away from home. You know of course, all along that she will finally love him, but you expect some sort of a climax. The only tense point comes when the hero receives a telegram saying that the estate has been embrazzled and the fortune lost. The villain then declines to have anything further to do with the lady and the hero punches him in the eye.

This fight is the one bit of action in the picture, but in spite of this the interest is sustained pretty well because of the rapidity with which the story is told, the film being in less than five reels. Fortunately Director Worthington has omitted the familiar death-bed scene and has substituted a title instead. There is a slight discrepancy that could easily be remedied which occurs in the sequence in which the girl opens a letter with gloved hands. The close-up of the letter shows a polished finger-nail on the hand holding it but in the next shot the gloves are still on the girl's hands.

Phyllis Haver is pretty but is hampered by the role she has which allows little opportunity for her to create sympathy. Mayo's admirers will in all probability be pleased with his work in this one although he too has been limited by the story.

Should Do For Average Crowd Or If Star Is A Favorite

Box Office Analysis for the Exhibitor

The average audience will probably find this acceptable and if Mayo is a favorite you can count on it to draw them. The briefness of the film lends itself admirably for use on a double-feature program, and the title lends itself well to exploitation stunts. Catchlines such as "What was behind 'The Bolted Door,'" and others will attract.

You can mention the fact that Phyllis Haver, former Mack Sennett bathing girl, plays opposite the star and that Nigel Barry and Charles Stevenson are in the cast. Use Mayo's name with the posters and mention the fact that the story deals with a bride who refuses to love, honor and obey her husband. However, if your folks want thrills, be careful about your promises on this one, as there is a total absence of the usual "stunts" and excitement generally found in Mayo offerings.
Have You Ever Noticed How Many Times The Bradstreet of Filmdom Is Quoted In Motion Picture Publications?

"There Must Be a Reason"
Pretty Fair Story Material But Very Badly Handled

"A CLOUDED NAME"

PLAYGOERS—Pathe

DIRECTOR .......................... Austin O. Huhn
AUTHOR ............................ Tom Bret
SCENARIO ............................ Austin O. Huhn
CAMERAMAN ........................ Jean Logan
AS A WHOLE ........................ Fairly interesting and absorbing combination of situations that suffer from poor handling

STORY ............................... Not convincing nor sufficiently logical as told here; might have been used to better advantage

DIRECTION .......................... Doesn't tell story in coherent or convincing fashion; lacks unity and careful construction

PHOTOGRAPHY ....................... Usually all right
LIGHTINGS ........................... Very poor

PLAYERS ............................. Norma Shearer very pretty and quite capable of a better part; Gladden James adequate and little Yvonne Logan a camera-conscious youngster; Richard Neill, the villain

EXTERIORS ............................ Suitable INTERIORS ............................ Fair DETAIL ......................... Cutting and titles at times bad

CHARACTER OF STORY ............ Man avoids girl he loves because he believes her father responsible for his father's ruin and disappearance

LENGTH OF PRODUCTION ........... 4,855 feet

The story contained in "A CLOUDED NAME" is really worthy of a better and more careful presentation than it has been accorded. Not that the material is strikingly original or strong but there are some fairly good situations that might have been worked into a much more interesting and absorbing plot than you are offered in Austin O. Huhn's production.

The construction is faulty and the continuity very choppy. The sequences are loosely connected and the picture, as a whole, seems disjointed and at times quite amateurish. It has not been given a careful treatment in many respects and regardless of the way the story has been handled, production values are not what they should be. The interiors indicate lack of proper equipment and the lightings throughout are very poor and often too bright and jumpy. One exterior, a house that is supposed to represent a mountain lodge not frequently used, is fixed up in obviously amateurish fashion with painted pieces placed upon the porch to give the effect of broken plaster, etc. Other equally bad bits of detail, unimportant, but none the less apparent, are to be found in the production.

The director has not improved on an already choppy continuity in the development of the plot and while there is no great difficulty in following events, there is a continual lack of conviction about the various steps preparatory to the climaxes which, in itself, contains little punch or surprise. The audience will have it well figured out ahead of time. The material has not been used to advantage which spoils what might have furnished a first rate average entertainment.

Norma Shearer is pretty and good to look at but has small chance of appeal in this. Gladden James is the over "close-uped" hero, with Richard Neill a weak-kneed villain. Yvonne Logan is given featured prominence but the little girl is too camera shy to register appealingly.

Story: Jim Allen shuns Marjorie Dare because he believes her father responsible for his own father's ruin and eventual disappearance. Nevertheless Marjorie loves Jim and follows him to a mountain lodge where she is entertained by Jim's host, Leighton, also in love with Marjorie. How Marjorie is saved from Leighton's attack by a bearded stranger who turns out to be Jim's father is followed by the clearing of her father's name and her happiness with Jim.

Nothing For You To Talk About Except The Title

BOX OFFICE ANALYSIS FOR THE EXHIBITOR

You will have to be sure that you haven't a critical audience if you want to show them "A CLOUDED NAME" because in this day of splendid productions and careful direction, they are more than likely to find fault with this one since they will realize that a pretty fair story has not been properly handled. It may get by on a double feature bill or where a strong short reel program accompanies it but make no promises for the feature picture for it is too weak to bear them out.

There are no names to attract them so you had best stick to the announcement of the title and let it go at that. They may look for Norma Shearer again though. She is pretty and very good to look at although she hasn't had much chance to show what she can do.
CURRENT RELEASES

AMERICAN RELEASING CORP.
The Danger Point ........................................... 7,807 11-22-22
The Marriage Chance ........................................ 6,540 1-21-23
The Challenge (Dolores Cassielli) .................................. 6,159 11-19-22
When the Desert Calls (Violet Heming) .................................. 6,087 12-3-23
What Fools Men Are ........................................... 5,749 12-3-23
As a Man Lives ................................................ 2,900 11-27-22
Solomon in Society (Wm. H. Strauss) .................................. 6,000 12-31-22
Milday .......................................................... 1-28-23
That Woman .................................................... 6,000 1-28-23
One Million in Jewels ........................................... 5,336 2-4-23
The Bohemian Girl ............................................... 6,462 2-11-23

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathe)
The Woman Who Fooled Herself (May Allain) .................................. 5,401 11-12-22
Breaking Home Ties ........................................... 6,000 11-12-22
Conquering the Woman (Florence Vidor) .................................. 5,887 12-17-22
Head Hunters of the South Seas ...................................... 5,000 1-21-23

Playgoers Pictures, Inc.
Face to Face .................................................. 4,587 10-1-22
The Man She Brought Back ........................................ 4,792 10-18-22
The Parson Millionaire ........................................... 1,000 2-4-21

FAMOUS PLAYERS-LASKY CORP.
Jan. 1 Kick In (Fitzmaurice Prod.) .................................. 7,074 12-24-22
  8 Thirty Days (Wallace Reid) ...................................... 6,930 12-17-22
  15 The Enemies of Women (Cosmopolitan) .................................. 5,394 12-24-22
  22 Making a Man (Jack Holt) ....................................... 5,870 12-17-22
  29 The World's Applause (Wm. DeMille) .................................. 6,526 2-4-23
Feb. 4 When Knighthood Was in Flower (M. Davids) 10,800 9-17-22
  4 Dark Secrets (Dorothy Dalton) ....................................... 4,337 1-28-23
  11 My American Wife (Gloria Swanson) .................................. 6,061 1-7-23
  18 Drums of Fate (Mary Niles Minter) .................................. 5,716 1-21-23
  23 Nobody's Money (Jack Holt) ....................................... 5,584 2-4-23
  25 Java Head (Melford Prod.) ........................................ 7,865 2-11-23
Mar. 4 The White Flower (Betty Compson) .................................. 7,153 2-18-23
  11 Adam and Eva (Marion Davies) ...................................... 5,691 2-18-23
  11 Racing Hearts (Agnes Ayres) ....................................... 5,691 2-18-23
  18 Sir, Billings Spends His Dime (Walter Hiers) .................................. 5,870 12-24-22
  25 Glimpses of the Moon (Hebe Daniels) .................................. 7,865 1-28-23
  25 The Leopards (Alice Brady) ........................................ 5,173 11-12-22

FOX FILM CORP.
Tom Mix Series
Catch My Smoke ................................................ 4,070 12-31-22
Romance Land .................................................. 3,973 2-13-22

William Farnum
Without Compromise ........................................... 5,717 11-12-22

Dustin Farnum
While Justice Waits ........................................... 4,762 11-26-22
Three Who Paid ................................................ 4,859 12-24-22

Shirley Mason Series
Shirley of the Circus ........................................... 4,688 11-12-22
Pawn Ticket 210 ................................................. 4,871 1-28-23

William Russell
Man's Size ...................................................... 4,316 12-17-22

Charles Jones
Boss of Camp 4 .................................................. 4,235 11-19-22
The Footlight Rangers ........................................... 4,729 1-21-23

John Gilbert
The Love Gambler .............................................. 4,682 11-5-22
A California Romance ........................................... 3,892 12-10-22
Truxton King .................................................... 5,613 2-4-23

Special
The Village Blacksmith ........................................... 7,000 11-12-22
The Town That Forgot God ........................................ 10,613 12-10-22
Face on the Barroom ............................................. 5,795 2-14-23
A Friendly Husband .............................................. 4,527 1-14-23
The Counted Cup (Mary Carr) ..................................... 6,166 1-21-23

FIRST NATIONAL
Oliver Twist (Jackie Coogan) ...................................... 7,600 11-5-22
Brawn of the North .............................................. 7,000 11-19-22
The Pilgrim (Chas. Chaplin) ...................................... 4,000 11-19-22
White Shoulders (Katherine MacDonald) ....................... 5,966 11-26-22
Omar the Tentmaker (Guy Bates Post) ............................ 8,000 12-3-22
Missie (Nellie Prodl) ............................................ 6,606 12-23-22
Lorna Deene ..................................................... 6,200 12-10-22
The Hottentot .................................................... 5,933 12-12-22
Money, Money, Money (Katherine MacDonald) .................. 5,995 1-28-23
What a Wife Learned ............................................. 4,528 1-28-23
Fury (Richard Barthelmess) ..................................... 8,709 2-4-23
The Dangerous Age (Stahl Prod.) .................................. 7,204 2-4-23
The Voice From the Misrect (Norris Talmadge) ............... 6,885 2-11-23
Mighty Lak A Rose (Carewe Prod.) ................................ 8,260 2-11-23
Bell Boy 13 (Douglas MacLean) ................................... 3,940 2-11-23

GOLDwyn PICTURES
Brothers Under the Skin ........................................ 4,983 11-19-22
Hungry Hearts .................................................. 6,517 12-3-22
A Blind Bargain ............................................... 4,500 12-10-22
Broken Chains .................................................. 6,190 12-17-22
The S'Gners' Banquet (Marshall Nellan) .......................... 8,153 1-7-23
Gimme ( Rupert Hughes) ......................................... 5,769 1-21-23
The Christian (Tournier Prod.) ................................... 8,590 1-28-23

W. W. HODKINSON CORP.
Maurice Tourneur Prod.
While Paris Sleeps ............................................. 4,850 1-21-23
Victor Schertzinger Prod.
Dollar Devilis .................................................. 5,600 1-28-23
Tuttle-Waller Prod.
Second Fiddle (Glenn Hunter) ..................................... 5,810 1-14-23
Hollandia Film Corp.
Bulldog Drummond .............................................. 5,000 12-26-22
Producers Security
The Kingdom Within ............................................. 6,063 12-24-22
Whaling Film Corp.
Down to the Sea in Ships (Elmer Clifton Prod.) ............... 8,000 2-18-23

METRO PICTURES CORP.
Enter Madame (Clara Kimball Young) .................................. 6,000 11-5-22
Love in the Dark (Viola Dana) ..................................... 6,000 11-19-22
The Toll of the Sea .............................................. 4,500 12-3-22
Quincy Adams Sawyer ............................................. 6,100 12-12-22
Peg O' My Heart (Laurette Taylor) .................................. 6,000 12-17-22
Hearts Aflame ................................................... 8,100 12-24-22
All the Brothers ................................................ 6,265 1-21-23
Crimeline and Romance (Viola Dana) .................................. 6,000 1-28-23
Jazzmania (Mae Murray) ........................................... 8,500 2-18-23
Success ........................................................ 6,700

PATHE EXCHANGE, INC.
Dr. Jack (Harold Lloyd) ........................................... 6,000 12-31-22

PREFERRED PICTURES—AL LICHTMAN
Shadows ........................................................ 7,136 11-5-22
Thieves and Orange Blossoms ...................................... 6,971 11-26-22
The Hero ......................................................... 6,800 1-14-23
Poor Men's Wives ............................................... 6,963 2-4-23

FILM BOOKING OFFICES OF AMERICA (R-C)
The Broadway Madonna (Dorothy Revier) ......................... 6,000 11-19-22
Good Men and True (Harry Carey) .................................. 5,400 11-12-22
Thema (Jane Novak) .............................................. 6,497 11-26-22
When Love Comes .............................................. 6,406 12-10-22
Capt. Fly-By-Night ............................................. 6,000 12-24-22
The Third Alarm ................................................ 6,757 1-14-23
Canyon of the Fools (Harry Carey) .................................. 6,000 1-28-23
Stormswept ...................................................... 5,000 2-18-23
LEWIS J. SELZNICK ENT.

Special Productions
One Week of Love .............................................7,000 11-12-22

UNITED ARTISTS
Robin Hood (Douglas Fairbanks) ......................11,000
Tess of the Storm Country (Mary Pickford) ........9,000

Allied Prod. & Dist. Corp.
Salome (Masinova) ..........................................5,000 1-7-23 2-18-23
The Girl I Loved (Chas. Ray) ......................8,000

UNIVERSAL FILM MFG. CO.
Jewel Features
The First ...............................................8,000 12-31-22 1-14-23
The Flame of Life (Friscilla Dean) ....................5,276

Universal Features
The Lavender Bath 'Lady (Glady's Walton) ........4,113 11-12-22
The Jit (All-Star) ...........................................4,491 11-26-22
The Altar Stairs (Frank Mayo) .........................4,641 12-3-22
Ridin' Wild (Hoot Gibson) ..............................4,166 11-19-22
Panning All Others ........................................4,462 12-10-22
One Wonderful Night (Herbert Rawlinson) ........4,473 12-17-22
The Blazing Hour (Frank Mayo) .......................4,308 12-31-22
A Dangerous Game (Glady's Walton) ............1-7-23
The Power of a Life ......................................4,910 1-26-23
The Searl Car (Herbert Rawlinson) ..................4,417
Kindled Courage (Hoot Gibson) ......................4,228 1-21-23
The Love Letter (Glady's Walton) ....................4,426 2-4-23
The First Degree (Frank Mayo) .......................4,181 2-11-23
The Gentleman From America (Hoot Gibson) ....4,658 2-18-23
The Prisoner (Herbert Rawlinson) ....................4,795

VITAGRAPH
Super-Features
The Ninety and Nine ...................................6,800 12-17-22
A Front Page Story ........................................6,000 12-17-22

Antonio Moreno
A Guilty Conscience .......................................

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

William Duncan
Where Danger Smiles ..................................5,000

WARNER BROS.
The Beautiful and Damned ................................7,000 12-17-22
Heroes of the Street (Wesley Barry) ..............7,000 12-24-22

SHORT REEL RELEASES
ASSOCIATED EXHIBITORS, INC.
Harold Lloyd Comedies

EDUCATIONAL FILM CORP. OF AMERICA
Selig-Poek-Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Tochy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gaysy Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Divining (Kellerman), 1 reel; Babe Ruth—How be Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel
Modern Centaurus, 1 reel
Bruce Scenic Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dizzie, Sketchograms (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinemat Films (slow speed)
Lyman Howe's Hodge Fodge (1 reel)
Cameo Comedies (1 reel)
Tony Sugi Almanzo (1 reel)
Hamilton Comedies (2 reels)
Earl Hurd, Comedies (1 reel)

FIRST NATIONAL EXHIBITORS
Charles Chaplin (2 and 3 reels)
Honda Kraton Comedies (2 reels)

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

GOLDWYN PICTURES
Capital Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)

W. W. HODKINSON CORP.
The Beggar Maid (Mary Astor) (2 reels)
The Useful Editor (2 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)
Charles Urban's Movie Chats
Wonders of the World (2 serials); First Series from No. 1 to No. 26, 27 to No. 32 (each 1 reel).
The Four Aces (4 reels)
C. C. Burr's All Star Comedies (2 reels)
Bray Romances (1 reel)
Bray Comedies (1 reel)
Rod & Gun Series (1 reel each)

PATHE EXCHANGE, INC.
Plunder (Serial)
The Timber Queen (Serial)
Reach 1 reel comedies
Asop Fables, 2/3 reel cartoons
Harold Lloyd re-issues
Path Paylets, 3 reel re-issues
Path Review, 1 reel educational
Topics of the Day, 1/3 reel
Path News, twice a week
Topics of the Day—1 a week
Range Rider Series—2 reel western

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

UNIVERSAL FILM MFG. CO.
Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clappam) (2 reels)
Serials: The Flaming Disk, 18 episodes; The Vanishing Digger, 18 episodes; The Dragon's Nest, 15 episodes; The Masked Rider, 18 episodes; The White Horseman, 18 episodes; The Hunt for the Edie Polo, 18 episodes; The Cigarette Gun, 18 episodes; The Phantom, 18 episodes; Terror Trail, 18 episodes
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Kline Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher)

VITAGRAPH
Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)

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

LEVEY, HARRY, ENTERPRISES
Electricity—It's Development
Motor Efficiency—Its History
Electricity in the Motor Vehicle

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

PRIZMA, INCORPORATED
26 Short Subject Color Pictures
"Held of the Alps" (2 reels)
"Hall, the Unknown" (1 reel)
Short Reel Movie Film Product
INDEPENDENT FEATURES

SHORT REELS—STATE RIGHTS

ARROW FILM CORP.

Tex Detective Series: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Three and a Girl, Raiders of the North, A Knight of the Pines.
The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soup Bubble, Har
Husband's Flat, His Wife Jimmy.

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revival.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Seven Snapshots (16-monthly) (1 reel).
Hall Room Boy Comedies (2 reels twice a month).
Sunbeam Comedies (Help West) (2 reels)
Cap'n Kidd (Eddy Polo) series.

INDEPENDENT FEATURES

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge.
A Bedroom Scandal, Where is My Wife? His First Honeymoon,
Bride and Groom, In and Out, His Dizzy Day,
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish,
Circus Heroes.
Ford Weekly.

EXPORT AND IMPORT FILM CO.

serial: Miracles of the Jungle, 15 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fifteen) (each 2 reels).

INDEPENDENT FEATURES

Nick Carter Series (2 reels—10 a month).
Favorite Star Series (2 reel dramas—10 a month).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sherill (15 episodes) 3,000
feet; (2 reels); Sweethearts, Service Stripes, He's In Again,
The Conquering Hero.

LEE & BRADFORD

Squirrel Comedies

CANADIAN TRAVELER

PINNACLE COMEDIES

(2 reels): Razin the Jazz, Why Change Your Mother-in-Law? Nation's
Dream, Shimmy Isle.

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PRODUCERS SECURITY CORPORATION

Irving Cummings Series

Clara Fitzgerald

SACRED FILMS, INC.

Sacred Films (1 reel)

STOREY PICTURES, INC.

Shadowland Screen Review (1 reel a week).
Federated Screen Review (1 reel every two weeks).
Burlesque Photoplays (2 reels a month).
Shadowlufs (1 reel every 2 weeks).
Kidnemises (1 a month).
All Hayman Comedies (1 reel every 2 weeks).
"The Phantom Fortune"—Universal
Type of production .................. 15 chapter serial

Universal’s latest serial offering, "The Phantom Fortune" has much to be said in its favor. In the first place it is practically the first serial to have a thoroughly plausible plot that is laid in the business world. It is devoid of the usual totally impracticable, romantic stuff generally found in chapter plays, and although it does drag in an underworld gang, too much stress is not placed upon this feature, that is in the first three chapters which were reviewed.

Directed by Robert Hill from a story by Anthony Coldewey and George Hively, it stars William Desmond, with a supporting cast that includes EstherRalston, Lewis Sargent, George Nichols, Catherine Calhoun, Jack Henderson and others.

Incidentally Universal’s motto, "It Can Be Done" is used by the hero as a slogan throughout the story, which deals with Barclay’s fight to save his dead father’s tire factory from his father’s enemies. In this he is helped by Mary Rogers, secretary of the company and the youthful office boy, "Speck" O’Dawn. "Speck" is played by Lewis Sargent, who makes the most of the role.

There are thrills aplenty in the opening episode which ends with the hero’s race through a driving rain storm, the wrecking of his machine and his narrow escape from electrocution by fallen wires, against which he is thrown. There is a thrilling climax at the end of each episode which should bring them back for more.

There should be a good opportunity in this one for a number of excellent tie-ups with local tire concerns, etc., and numerous exploitation ideas can be obtained from Universal’s press-book.

If your folks liked "Around the World in Eighteen Days," or "Perils of the Yukon," you can tell them the same star and director work in this.

Screen Snapshots No. 20—Pathe
Type of production .................. 1 reel fan magazine

Ruth Roland and Louise Fazenda have an automobile race first in this issue of the Screen Snapshots; Wesley Barry distributes candy to a group of youthful admirers; Barbara La Mar has some gowns draped on her by Mitchell Leisen; and there are intimate glimpses of many other screen celebrities including Snub Pollard, Hoot Gibson, Gladys Walton, Wallace Beery, Lila Lee, Bebe Daniels and many others. Will be enjoyed by all movie lovers.

"Broke"—Cameo—Educational
Type of production ........................ 1 reel comedy

Although there is nothing particularly new in this one, it is a fair example of the knock-about comedy and should go over well enough, depending upon the sort of thing your audience likes. It does not drag and things are happening all the time to keep up the interest. Jimmie Adams and Virginia Vance are featured, but Virginia has very little to do, and Adams is on the screen constantly. His chief difficulty is getting out of jail and the way in which he manages this, time after time, supplies the action for the comedy.

"The Message of Emile Coue"—Motion Picture Arts Inc., Educational
Type of production .......................... 2 reel exposition of Coue theory

In view of the vast amount of talk regarding Coue and his theory of auto-suggestion, you can count pretty safely on this to draw the crowd. It should be explained that the picture is in no way a fictional story, but is a demonstration by Coue, by means of titles and illustrations of his points, of the theory of auto-suggestion. Coue is shown lecturing before a group of people, and you get the impression that you yourself are listening. The well-known phrase “Day by Day” is stressed a great many times in the closing sequence and finally the audience is made to say it, with M. Coue. Educational has prepared a series of exploitation helps in their press sheet that should help you put the picture over. It is the only film that Coue has appeared in and the general interest evinced by the public in his work should be sufficient to show you which way the wind blows.

"Little Red Robin Hood"—Joe Rock—State Rights
Type of production .......................... 2 reel comedy

There has been more than one travesty on "Robin Hood" released during the last few weeks, but this holds about as much humor as any of them. The opening is well done, showing a group of kids playing marbles. Joe Rock is a "goody-goody" who will not fight his fat rival for the affections of little Billie Rhodes. Instead he reads the story of "Robin Hood." The titles are in verse, supposedly from the tale he is reading and in cut-backs, Rock sees himself as Robin Hood, and his fat rival as the Sheriff. Plenty of fun is contained in the burlesque and at the finish, Rock gets some of Robin Hood’s courage and really licks his rival.

Pathé Review No. 8
Type of production .......................... 1 reel magazine

A novel feature of this Pathé Review is called "Eye for Eye," and consists of shots of eyes and other features of the human face. The audience then guesses whether they are masculine or feminine, after which the entire face is shown. Another interesting subject is a section showing a trick roper doing stunts with a lariat which are then analyzed in slow motion photography. The living pictures this time are of scenes in and around a fishing village and the colored section deals with stone castles in the Pyrenees.

"Chicken Dressing"—Earl Hurd—Educational
Type of production .......................... 1 reel cartoon comedy

"Chicken Dressing" is another of the clever Earl Hurd comedies, which combine cartoon drawings and real objects in interesting and entertaining fashion. Earl Hurd Jr. is the cameraman and general boss of the studio which has on its payroll, as star, a real chicken, Bobby Bumps, a cartoon drawing, Bobby’s dog, Fido, another cartoon, a real rabbit and a real kitten. This manner of handling material of this kind is exclusive with this brand of comedies. The novelty of it will surely appeal and the humor is of a clean, wholesome variety, appealing to all ages.
"Oh Sister"—Cameo—Educational

Type of production ...................... 1 reel comedy

A trained rooster is the medium that gets a couple of laughs in this one, and the opening, in particular, is good, showing a bull pep playing hide and seek with the rooster. However, "Oh Sister" lapses into bedroom, boarding-house table stuff that is as old as movies. The two sisters who run the boarding house are both in love with Jimmie Adams, the star boarder, but he favors Virginia Vance. The other sister, whose name is not mentioned, seeks to win him with tough round steak and endearments, but to no avail. The villain then approaches and in usual bewhiskered style makes off with her life savings of $37. Jimmie catches him, and as a reward she gives the young couple her savings and goes to live with them. Average comedy.

"Do Your Stuff"—Hal Roach—Pathe

Type of production ...................... 1 reel comedy

This Paul Parrott offering has more of a plot than is usually found in his comedies and it should sufficiently interest the average audience. The laughs are derived throughout from hokum consisting of sliding doors, collapsible stairs and other trick devices in a house in Chinatown where the hero’s girl has been abducted. The hero’s fight with the stairs and the Chinamen comprise the action, but there is a new twist at the end when Paul is confronted with a row of electric buttons and told to push one—if he pushes the right one, a sword will descend and kill his girl. When he finally pushes one, a stream of water lands in his eye and the “chinks” turn out to be members of an actor troupe to which Paul belongs. J. A. Howe directed.

"The Friendly Circle"

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The Barnes Printing Company

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Year Book
1922-23

Now Being Distributed

If your copy does not arrive promptly advise immediately

Price $2.50 (to non-subscribers)
Pola Negri says "Mad Love" is her greatest picture success!

February 13, 1923

Dear Mr. Lehr:

I trust that your offering of "MAD LOVE" will receive a cordial response from the American audiences. In Europe its success was unparalleled, even by "PASSION", and I hope that the exhibitors in America meet with this same success.

Cordially yours,

[Signature]

Mr. Abraham Lehr, Vice-President
Goldwyn Pictures Corporation
Culver City, California

Ask Goldwyn
Five More Listed

Famous Players Have That Many
From Cosmopolitan in
Super 39

In the list of 39 pictures which
Famous Players will release between
now and the first of September, there
are five Cosmopolitan productions.
These are "Vendetta," "The Gold
Letter," "Adam and Eva," "The 9th
Commandment," and "When Knighthood
Was in Flower."

It is understood that when the de-
ivery of these five negatives, the con-
tact between William Randolph
Hearst and Famous Players comes
to an end. It was pointed out last week
that the new arrangement with Gold-
wyn becomes effective with the de-
ivery of pictures now in production.
Perhaps the most important is "Little
Old New York."

Marion Davies is to be starred.
The picture, which is about two third-
finished, was held up because of the
fire at the Harlem studio last week.
The Hearst organization has made
many promises about the lavishness
of this new production.

It seems sure that this will be one
of the important contributions to the
Goldwyn program from Cosmo-
politan for next year. Cosmopolitan
plans another costume op-
Julia Arthur will play "Queen
Elizabeth." This will also star
Marion Davies, and he will be placed
in production in the spring.

Anita Stewart is on the west coast,
preparing to appear in "The Love
Piker" for Cosmopolitan. Lionel
Barrymore and Alma Rubens are co-
featured in "Enemies of Women,"
which was made in part abroad.

Crandall Forms New Company
(Special to THE FILM DAILY)

Washington — Harry Crandall has
formed a new company known as
Crandall's Theatre Operating Co.
The corporation was formed in Del-
aware with a capitalization of $200,-
000.

Minter and McAvoy in "Legit"?

It was reported Saturday that Mary
Miles Minter and May McAvoy, both
formerly with Famous, would return
to the stage shortly.

"Covered Wagon" Preview

A benefit performance of "The
Covered Wagon" will be given for
the Film Mutual Benefit Bureau Mar.
11th, at the Hotel Plaza.

Bonuses Boys

Too many of them in the business. They have taken more
toll out than any other of the many curses which have infested
this industry from its earliest days. When a producer has to
pay from thirty percent up for his finances how can he do any-
thing but go broke? Can he do anything else? You can keep on
pouring water down any rat hole, but that only keeps the rats
away until they find a new place to burrow in. And so with
thirty percent funds. You have got to pay up some day and
when the time comes for the final payment, then what? Ask
any of those who have been bled by these Shylocks and they
will tell you. And in between will punctuate their ideas
with curses and oaths. That gets them nothing. They were
cought in the jam and they kicked at the price. When this
business reaches a point where a man will refuse to pay these
bonus boys, then maybe we will get somewhere. There are
bankers who are doing business on a straight bankable basis.
They want decent security and they charge six percent. If you
pay any more for your money it's because of one of two things:
either you haven't security that's worth anything, or your
proposition isn't bankable. There can be no other reason.

One of the old big companies is to-day paying the price
of bonus boy money. And what a price is being paid!

Dope Pictures

A half dozen or more of these things being offered. Of
course it isn't expected that any of the big houses will play them,
that would be hoping too much. But the distributors anticipate

(Continued on page 2)
Bonu Boys

(Continued from Page 1)

getting a good run from the smaller and less important houses and cashing in that way. Now let's think this over a minute. Remember this boys, you can't take out of anything more than you put in it. If you unload a cheap and junk piece of property on an unsuspecting world, you'll pay for it in the end. Everybody in the business knows what these so-called dope pictures are. And what they are intended for. Just cashing in on something that seems to be talked about. You all know that if these pictures get any real circulation at all that, the whole industry must pay the price for any success they meet. It is particularly dangerous this season of the year when in many states, legislatures are meeting, and in any of them, censorship and Sunday closing problems are being fought out. For every booking one of these pictures gets, so much more censorship is in sight. You can't avoid it and the less you figure against it the better off you are. If this business hasn’t passed far beyond that sort of picture, then the past five years have been spent in vain. You might as well look for some of those old-time sensational white slave pictures if the dope property gets any kind of run at all and this is asking for murder if it was ever necessary.

Wide distribution of the dope pictures means settling this industry back five to ten years. And don't forget it.

What is needed in this business is a vigilance committee.

THAT COMBINATION IDEA

Of Schenck and Mary and Doug working together. To get the right kind of prices for their big pictures. Sounds all right if you just look at the producers’ side of the story. But what about the exhibitors side? There's a lot to say. And a prominent Middle Western exhibitor who happens to be on the coast didn't mince words about it. He said, the Schenck idea may be all right for the producers but if there was anything needed to bring about a real exhibitors' organization, this idea will do it. And do it more quickly than anything else. The producers and their stars say they will not sell any of the so-called big pictures if an exhibitor or group of exhibitors fail to meet them on what is a fair price. But who is going to determine what is a fair price? It gets right back to the old question of values. For instance, take Fairbanks. He is a great drawing card in 'Robin Hood' but he made several a year ago on which exhibitors lost a lot of money. He is bound to figure future values on past successes. But who knows what the coming pictures will be. Certainly no sales organization which is trying to take the last dollar from the exhibitor.

(Continued on page 4)
WE’VE BEEN ON THE JOB
FOR MONTHS
OFFICIAL CO-OPERATION AWAITS YOU
FOR
ANGELA C. KAUFMAN’S
DRAMATIC EXPOSE OF THE DRUG EVIL

“THE GREATEST MENACE”

MAYER & QUINN, Distributors
Personal Rep. Resolute Film Sales, Inc.

1493 BROADWAY
Bry. 2389—SUITE 509
**Bonus Boys**

(Continued from Page 2)

That's something to think about. But Joe Schenck tries to make it clear when he puts it like this:

"Suppose an exhibitor refuses to pay a fair price. Suppose a booking combination of exhibitors say they will only give a certain price for a big picture and that the price is way under what it should be. Our representative goes to that town and tells the editor of the best paper why the big star pictures aren't being shown and then tells of our offer to that exhibitor, or group of exhibitors, to play the picture on a percentage basis; after the share of negative costs is paid and the share coming to the theater for its operation. After that we will split fifty-fifty on every dollar taken in. If that isn't fair I don't know what fairness means. And there again you have to think about it."

**THAT MAIN STREET SET**

On the Warner lot. Just about the most natural thing you ever saw. Looks for all the world just like the main street of any little town. It was so natural that when Fitzpatrick, of Fitzpatrick & McElroy, the Illinois chain exhibitors, saw it, he leaned in front of the Superb Theater, which is part of the street set, and said, "I think I'm at home," he was dead right. Abe Warner said the front of the theater made him think he was back in a little town in Pennsylvania where the Warner's got their start, a good many years ago. The detail that has gone into that set will surprise a lot of people. The drug store has enough bottles in it to be used for a regular drug store any day. And the bank building and the city hall are true to life. Warner's gopher prairie was built by Louis Geb and is going to prove a treat.

**IDEALS**

Have kept Richard Walton Tulley going over thirty years in the show business. And now he is going to try to carry some of the money pictures. Making "The Bad Man," for First National and may also make "Black Oxen," referred to in this column last week—should make a real picture. Coming west on the train he dropped a lot of them. This is sure, if he can bring half of them to life it will mean a lot.

**WINNIE SICK**

Up in 'Frisco with rheumatism. Winnie Sheehan of Fox has been laid up six weeks. Don't know when he will move around. Too bad.

---

### Health Films Finished

(Special to THE FILM DAILY)

Gilbert Tucker, Jr. has finished a series of 26 health films for the State Health Dept.

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### New Houston First Run

(Special to THE FILM DAILY)

Houston—The Interstate Amusement Co. has opened the new $1,000-00 Majestic.

---

### New St. Louis House

(Special to THE FILM DAILY)

St. Louis—The Aubert which has accommodations for 2500 and represents an investment of $250,000, has opened. It will be under the management of Samuel D. Bromley, who also operates the Broadway and Chippewa.

---

Marshall, Ill.—S. E. Perle has taken over the Pythian Theater. He owns a chain in that vicinity.

---

Roodhouse, Ill.—Ross Denny of the Dreamland has purchased the Bijou, in Carrollton.

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### Zeoolod Sells Out

(Special to THE FILM DAILY)

Lidgerwood, N. D.—H. E. Zeoolod of the Lyric has sold his house and has gone to the coast.

---

### Censors Condemn Pictures

(Special to THE FILM DAILY)

Winnipeg—The censor board here has condemned "The World’s Applause" and "A Fool There Was."

---

### Announce Eight Sales

Harve Gates has sold "The Drug Traffic" to the following:

- Renown Pictures, for Greater New York, New York State and Northern N. J.;
- Excel Amus. Enterprises, of Williamsport, Pa., for Dela., Md., Dist. of Columbia and Virginia;
- Leiber, of Indianapolis, for Indiana;
- Liberty Films, of Des Moines for Iowa;
- Southern States Film Corp. for the entire South and Southeast;
- Mountain States Film Corp., for the Rocky Mountain States; and
- The 20th Century Film Corp., for Eastern Penn. and Southern New Jersey.
Fontenelle Exchange Burns
(Special to THE FILM DAILY)
Omaha—A film explosion caused severe damage to the Fontenelle exchange during a screening.

Can Make Raw Stock Cheaper
(Special to THE FILM DAILY)
Berlin—Antargin Rohfilmfabrik has been formed here with a capital of ten million. The new organization will manufacture raw film by a new process, which will greatly reduce the price of the stock.

Another for Sparks
(Special to THE FILM DAILY)
Orlando, Fla.—E. J. Sparks, who has theater holdings in Orlando, Lakeland and St. Augustine, added to his interests by leasing the house now under construction at St. Pierce. It will seat 1,400.

Cannot Draw Color Line
(Special to THE FILM DAILY)
Des Moines—A clause of a bill recently introduced by Representative Dilts in the legislature makes it a misdemeanor for an exhibitor to draw the color line. The penalty for violation of the statute is a fine of from $100 to $500, or from 30 days to a year in jail.

New Bill in Missouri
(Special to THE FILM DAILY)
St. Louis—Representative Connie O’Brien has presented a bill to the Missouri legislature prohibiting the sale of tickets at theaters after the house has been filled. Under the terms of his measure no more tickets can be sold than the actual seating capacity.

Row, February 26, 1923

On Broadway
This Week

away—”The Third Alarm.”
dyn Strand—”The Hottentot.”
omy—from “Down to the Sea in Ships.”
ok—”Minnie.”
tion—”Othello.”
’s New York—Today—”My
torrow—”The Isle of Con-
and—”The Canyon of Soils.”
nesday—”Environment.”
iday—”Nobody’s Money.”
ay—”The Prisoner” and “A
Romance.”
iday—”Money, Money,
oney.”
iday—”Java Head.”
—”Hunting Big Game in
ica.”

Next Week
away—Not yet determined.
dyn Strand—”Robin Hood.”
omy—from “Down to the Sea in Ships.”
omy—Not yet determined.
ion—”Othello.”
—”Hunting Big Game in
ica.”
—Not yet determined.
—Not yet determined.
d—”The Pilgrim.”

Within the Law Completed
(special to THE FILM DAILY)
oma Talmadge has finished
in the Law.”

“THE Inside Story of Dope”
is now appearing monthly in
HEARST’S INTERNATIONAL
A vital question that is gripping the entire American
Public—Newspapers and Magazines are devoting
their columns to combat the great Dope Evil.

“THE DOPE RING”
A New Five Reel Photo-Drama
‘A Thrilling Expose’
of the methods and operations of the Dope Ring in
this country—a picture with suspense, heart-interest
and thrills and wonderful exploitation angles.

NOT A RE-ISSUE
A BIG BOX OFFICE ATTRACTION
If you want the Best Picture on the Great
National Problem, it’s “THE DOPE RING”

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THE SUPER 39
Agnes Ayres and Antonio Moreno in
“The Exciters”

By Martin Brown.

Released June 24th

This play is full of action, comedy and
excitement, and moves with lightning rapid-
ity. The two star combination means money
anywhere.

THE FILM DAILY

No. 30

A Paramount Picture

WATCH THIS SPACE
TOMORROW FOR
No. 31
Putting It Over

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

Painting the Snow

Rhinelander, Wis.—Writing "Sherlock Holmes"—At The State Theater, on snow clad hills throughout the city brought considerable comment and many new patrons to the house during the showing of the film recently. The writing was made possible by means of an air-brush.

Fire Chief Helps Prologue

Durham, N. C.—For the run of "The Third Alarm" at the local house, Fire Chief F. W. Bennett sang "A Fire Lady," the theme song, as a part of the prologue. This was advertised extensively as part of the regular program, bringing many personal friends.

A Front Page Story

Toledo—Two weeks prior to the opening of "A Front Page Story" at the Temple, a blind contest was conducted in the Blade offering prizes for the best front page story each day submitted by other than newspaper people. The stunt drew great enthusiasm from the readers. An announcement of the opening date brought the contest to a close.

Canopy Erected Over Lobby

Toronto — A simple exploitation feature that attracted attention for the run of "The Stranger's Banquet," was the erection of a canopy over the Allen theater lobby. A carpet was spread under the canopy to lend an effective of a fashionable wedding. 20,000 paper napkins, carrying the title of the picture, theater and date of showing were distributed at cafes and restaurants which substituted them for their own serviettes. Diners in this way read of the attraction.

"Third Alarm" Hook Ups

Watertown, N. Y. — To demonstrate the possibilities of "The Third Alarm," G. A. Josephson, F. B. O. exploiter tied up a double truck to insurance concerns, hardware and electrical shops and fireproofing material. Only 9 concerns were required to get the layout, and all used the same trademark.

A safe concern advertised that it was dangerous to wait until the third alarm before thinking about conserving records, a druggist urged you not to wait until the third alarm before you bought your cough cure, and another, a hardware shop, contended that after the third alarm you need tools for rebuilding. The Avon offered firemen 10% of their ticket sales and $1050 worth of tickets had been sold before the City Manager stepped in to forbid the stunt.

An Original

Detroit—T. D. Moule, of the Capitol got a new one of his own for "The Dangerous Age" when he displayed a tiny boy's suit and a perfect 48 on a three sheet board in the lobby, with "4 or 40, which is the 'Dangerous Age?'" lettered in.

Coogan Birthday Contest

Hartford, Conn.—Tying a newspaper to a prize contest for children whose birthday was the same as Jackie Coogan's got a lot of free newspaper publicity for Harry Needles, of the Princess.

So many children suddenly found that their birthdates coincided that birth certificates had to be called for in making the awards.

"U" Exchange For Los Angeles

(Special to THE FILM DAILY)
Los Angeles—Universal will build an exchange here.

Hollister Company Moving

(Dayton—The Pyramid Film Co., headed by H. E. Hollister, has moved in to new studio headquarters on the Havana estate.

To Star Miriam Battista

A new company is now in the course of organization to star little Miriam Battista in feature length productions. "The Shining Adventure," by Dana Burnett, is the first. Robert Edgar Long will handle the business end of the new company.

North Ill in Chicago

(Special to THE FILM DAILY)
Chicago—Tom North, Mack Sennett's representative, is laid up with the flu at the Sherman Hotel. North came here on business about ten days ago.

"David Copperfield" Ready

(Special to THE FILM DAILY)
Copenhagen—Nordisk Films have completed "David Copperfield." They are casting other big productions are also near completion, one starring Greta Rye gaard and the other, Karina Bell.

Some French Statistics

(Special to THE FILM DAILY)
Paris—The following statistics are the latest, having been compiled by the French government:

In the northern section of the country there are 180 cinemas used by 32,500 people annually, and in the Pas de Calais section there are 95 houses which yield over 17,400,000 paid admissions. Lille, the capital of French Flanders, has but a dozen theaters which gives the government 1,900,000 tickets to tax.

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IN EVERY WAY—
I am trying to make somebody's picture better and better. How about yours?
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Line Up Creditors
special Committee Handling Selznick
Trying to Secure Harmony on
Future Policy
A committee of five representing
various creditors of the Selznick
Corp. and its subsidiaries has cir-
cularized the 100 odd creditors of the
various Selznick enterprises in order
to secure their consent or a majority
consent to a plan of action which the
committee believes will straighten
the financial stringency of the cor-
roration's affairs.
The committee is composed of Hy-
nan Winik and Ralph F. Hetzel,
representing general creditors; W. C.
J. Doolittle, representing the Utica
group; M. C. Love, representing the
Los Angeles bankers and Charles E.
Pain, an attorney representing the
Rothacker laboratories of Chicago,
(Continued on page 2)

Cane in "Three Wise Fools"
William H. Crane, has been en-
gaged by Goldwyn to act the role
of the judge in "Three Wise Fools."

Finkelstein Going to Coast
(Special to THE FILM DAILY)
Minneapolis — M. L. Finkelstein
expects to leave for the coast in a few
days.

Utassy Resigns?
George Utassy has resigned as
general manager of Cosmopolitan
Prod. According to a report current
 yesterday. It was said that he would
leave his present duties the end of
the month. Utassy said yesterday it
was news to him.

The Troubles of An
Exhibitor
Dear Film Daily:

Nu, at last, I had much pleasure
meeting Clem Deener. I am also
what they call an Exhibitor and be-
lieve it to me. If sooner my customers
would go to such Theater like the
Capitol. Clem, my pal, is right when
he says that they show in the Capitol
Moving pickers the same as I do.
I took Clem to my Theater and on
the way we stopped for a little lunch.
We shunned a bise by the table
and he enjoyed the gefile Fish and
Lokshen zup. I am a regular sport
when it comes to treat a Goy, so after
lunch I got two cigars in the United
for 15 cents, got my cupons and we
walked to my Theater. The front of
mine Hoyse was decorated with all
kinds of flags because I Showed a
(Continued on Page 6)

New Distributor
New National Releasing Organization
Now Being Considered by Three
Well Known Film Men
Three well known film men are
considering the formation of a new
national releasing organization. While
it is true that the company has been
talked of as a possibility only, the plan
in the minds of its sponsors may
bear fruit.

One of the principals has been
identified with the export field for a
number of years. The second was
at one time an important official of
an exhibitor franchise organization
which is now defunct. The third is
an executive who recently resigned
an important post with one of the large
companies.

Balaban on Coast
(Special to THE FILM DAILY)
Los Angeles — Max Balaban of
Balaban and Katz, Chicago, is here.

Webb Plans Series of Four
Kenneth Webb expects to close a
contract for four pictures this week.
In two of them, two well-known stage
stars will appear.

Hearing Postponed a Week
The hearing on the censorship re-
peal bill will be held on Tuesday,
March 6 in Albany and not today as
scheduled. The T. O. C. delega-
tion will leave here in a special car
then. The regular meeting will be
held on Thursday instead of today.

Amer. Releasing Gets "Quicksands"
American Releasing has secured for
distribution "Quicksands," pro-
duced on the coast by Howard
Hawks, formerly connected with the
Marshall Nellan organization and
active worker in the production of
"Bob Hampton" and other Nellan
pictures. "Quicksands" was directed by
Jack Conway and has a cast head-
ed by Helene Chadwick and Richard
Dix.

110 Prints For "The Pilgrim"
The First Nat'l Exchange has
enough bookings on hand for "The
Pilgrim" to keep 110 prints in circula-
tion when the picture is released. The
closest approach to this by any other
picture handled thru the First Nat'l
Exchange was "The Kid" for which 80
prints were used.

At the Strand on Sunday paid ad-
missions totaled 8,000 the picture

Buy Caine Novel
"The Master of Man" Bought By
Goldwyn-Caine Once Asked
$100,000
Goldwyn has purchased "The
Master of Man," a Hall Caine novel
for which there has been some
spirited bidding. It is understood that
at one time Caine held the film rights
at $100,000. No announcement re-
late to the director has been made.
It seems likely that there will be
at least two Caine novels in film
form for the fall, one "The Eternal
City," which George Fitzmaurice
will make for Sam Goldwyn and now
"The Master of Man."

Exports at New Level
(Special to THE FILM DAILY)
Washington — December exports
reached new levels, according to fig-
ures prepared by the Department of
Commerce, 12,686,973 ft., valued at
$564,492, being shipped abroad.
Shipments of sensitized, but not ex-
posed film, totaled 1,891,558 ft., valued
at $50,788; exports of exposed nega-
tives amounted to 714,488 ft., valued
at $65,874; and there were also
shipped 10,800,927 ft. of det-
sitive film, valued at $447,850.

Luxor Pictures

Former—Plans Tie-ups With Foreign
Producers—Sig Schlager Gen-
eral Manager
Luxor Pictures Corp. has been
formed with Sig Schlager, former
sales manager for J. Parker Read,
Jr., the general manager. The com-
pny plans to handle the American
distribution of foreign producers par-
ticularly in England, France and
Sweden and advise them on the needs
of the domestic market so that
they can handle their plans ac-
cordingly.
The officers of the company are
Samuel J. Barren, David S. Barren,
Sig Schlager and L. E. Schlechter.
There will also be two subsidiaries,
one Barren, Inc. designed to take
care of the finances of the company
and another, Sig Schlager Enterprises,
Inc. It is said that Boston and New
York financial interests are involved.
Sig Schlager returned a few days ago
from an extended trip abroad.

Sawyer and Lubin Here
Arthur H. Sawyer and Herbert
Lubin are in town. The former came
in from the coast and the latter from
Chicago. They comprise S-L Pic-
tures.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Bert Lytell will make a two weeks tour over the Orpheum vaudeville circuit.

Kathleen Clifford will be featured in the next Christie Comedy.

Finis Fox has started production on a new story by Edwin Warren Goyol.

Charles Jones, has completed "Hell's Hole," directed by Emmett J. Flynn.

Ernie Adams, who played the title role in "Listen Lester," has been signed by Century.

Marguerite de la Motte, has been selected for the leading role in "Wandering Daughters.

Frank B. Good, comedian, or recent Coogan productions, has joined Warner Brothers.

The Duncans have arrived home from the East. Their Universal contract goes into effect Mar. 1.

"Mistaken Identity," a Sanforno production, directed by W. J. Craft and starring Pete Morrison, is completed.

Pauline Garon will appear in "Terwilliger," which will be directed by Frank Borzage for First National release.

Century has signed Edward I. Lundy as "gag" man. Edith Lee Grant will have the ingenue role in "Try and Get It."

Gladys Walton's next vehicle for Universal will be "Crossed Wires," written by King Baggott who is to direct. Hugh Hoffman adapted.

Choice Productions, Inc. are producing a new series of short subjects under the direction of Tom Mills. Headquarters are established at 6044 Sunset Blvd.

H. E. GAUSMAN

Line Up Creditors
(Continued from Page 1)

who was elected by the other members. In his election, it was declared that the consent of about two thirds of the creditors has been secured and that the consent of at least 85% of them is desired before putting into effect the scheme to reduce the overhead of the distributing system and secure new revenue from current Selznick productions. The plan of the Committee of Creditors, in the following letter sent to all creditors:

"A meeting of creditors was held, February 16th, at which more than one hundred creditors with claims amounting to over two-thirds of the entire indebtedness were present in person or through representation.

"After full discussion the meeting unanimously selected the undersigned to act as committee for the creditors and a plan of reorganization was adopted without dissent.

"The plan is enclosed herewith and we summarize it for your convenience as follows:

"The plan contemplates that the creditors involved in bankruptcy proceedings, together with the creditors of the parent corporations, some having the bulk of the debts and others having the bulk of the assets, shall be eliminated, and a new corporation will be organized to take over all of the assets, liabilities, and creditors of the parent corporations. The first two years notes bearing interest at six per cent. ($250 per annum and whenever there is sufficient funds on hand, a distribution of five per cent. ($50) of the amount of the notes will be made pro rata.

"It was the opinion of all those present at the meeting that through reorganization the best results could be accomplished and that the plan would be made effective and put in operation by March 1st, if the creditors would act promptly.

"Creditors to the amount of more than Sixteen Hundred Thousand Dollars ($16,000,000) have already given their approval to the plan, which in our opinion offers the best evidence that it is to your interests to give it your heart co-operation."

Preparing for "Uncle Tom"
(Special to THE FILM DAILY)

Los Angeles—Principal Pictures intend filming "Uncle Tom's Cabin" on a large scale. The river scenes will be constructed on the lot and for that purpose, others unmade in the plan have been diverted to different studios. The Guy Bates Post picture will be made at the Ince studio and "East Side, West Side," a new Carl Laemmle picture at the Hollywood studio.

INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

They called him Woman Shy! Yet he carried off the woman he wanted! Why

The Press Reports:

"DOUG FAIRBANKS—MARY PICKFORD—CHARLES CHAPLIN—NORMA TALMADGE—CONSTANCE TALMADGE—HAROLD LLOYD and D. W. GRIFFITH UNANIMOUSLY CONDEMNED THE PRODUCERS FOR MAKING

MONEY EVERYTHING IN THE PRODUCTION OF PICTURES"

Think This Over It Concerns You

IS MONEY EVERYTHING

DISTRIBUTORS! This Concerns You

While In Chicago

In passing through Chicago, visit Irving Mack, our representative there. He will be found at 802 S. Wabash Ave, and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to see you in every way he can.

Hilliker and Caldwell Back

Katherine Hilliker and H. H. Caldwell are due in from the coast today, where they titled "Mad Love" and "Lost and Found" for Goldwyn.

Phone—Beekman 9091

119 Fulton St., N. Y.
WARNING

Beware of Imitators and Imposters

"The Message of Emile Coue," distributed by Educational Film Exchanges, Inc., is the ONLY authentic and authorized Motion Picture by Emile Coué, and in which he Personally appears. For this picture we have the exclusive rights.

Unfortunately our great Industry is cursed with some unscrupulous men, who claim identity with the Industry; who constantly try to trade on the good name and hard work of others. These parasites, devoid of original ideas, lie in wait to try to appropriate to themselves the result of others' ideas and efforts. The exhibitors and distributors, by refusing to do business with them, can stop this evil.

The Educational Film Exchanges, Inc., warn any Exhibitor or Distributor who does do business with them that we will prosecute promptly and vigorously, all necessary legal action to protect our rights and business and prevent any unauthorized use of the name of Emile Coué, or the subject-matter of his book of lectures, in connection with any motion picture.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Steamer Sailings
Sailing of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail as follows:

**Tomorrow**
Pres. Van Buren sails at 1 P. M. for Plymouth; mails close at 9 A. M. for Europe; Africa, and West Asia, and for Bermuda, Barbados, Martinique, and the Bahama Islands. Oregon sails at 12 M. for Point St. George, and St. Thomas; mails close at 10 A. M. for Brazil, and other South American ports. Hesper sails at 12 M. for Guiana, and the West Indian Islands.

**Thursday**
Mt. Clinton sails at 12 M. for Hamburg; mails close at 9 A. M. for Germany, (specially addressed only). Minimekades sails at 9 A. M. for Havana, Mail for Jamaica, Cuba, specially addressed. Haita sails at 3 P. M. for Cape Haven; mails close at 12 M. for the China and Japan lines. S. M. for Keri (specially addressed only). Amazon sails at 12 M. for Brazil, and other South American ports. It sails at 12 M. for China, Japan, and Malaysia, and Dutch East India, and the Philippine Islands.

**Friday**
Munambar sails at 12 M. for Antilla; mails close at 9 A. M. for Brazil, and other South American ports. Euphrates sails at 9 A. M. for the China and Japan lines, and at 9 A. M. for Brazil, and other South American ports. Callao sails at 12 M. for Callao, and at 12 M. for Peru, and equalizes at 12 M. for equator, and at 12 M. for equator, and at 12 M. for equator, and at 12 M. for equator.

**Saturday**
Pres. Harding sails at 12 M. for Bremen; mails close at 7 A. M. for Europe, Africa, and West Asia, and for Bermuda, Barbados, Martinique, and the Bahama Islands. Oregon sails at 11 A. M. for Rotterdam, and mails close at 10 A. M. for the Netherlands, and for Brazil, and other South American ports. Hesper sails at 12 M. for Guiana, and the West Indian Islands.

In the Courts
In the suit of John Rouman against the C. L. Chester Prod., Inc. and the Chester Pictures, the defendants have applied in the Supreme Court for an injunction restraining the plaintiff from exhibiting the films delivered to him until he has returned to the defendants cancelled notes given in consideration for those pictures, which defendants say he fear has nego-

The Stoll Film Co., Ltd. has filed suit in the Supreme Court against the Sherlock Holmes Series, Inc. The complaint alleges that in March, 1922, the defendant bought the rights in the United States for four years, to 12 episodes of "The Adventures of Sherlock Holmes." The suit claims that for $50,000 is claimed. A second claim for $75,000 is made on the ground that the defendant exercised an option to take the second series of 15 two-reelers at $5,000 each, but has refused to carry out the agreement.

Richard Suratt has obtained a judgment in the Supreme Court against the defendants for $2,506 alleging to be due on the sale of the defendants of the "Alaska negatives" for $6,000.

Brockell in Los Angeles (Special to THE FILM DAILY) Los Angeles—Floyd M. Brockell, general manager of First National exchanges, is here.

First Negro Film Opens
"Deceit," the first all-negro production has opened at the New Douglas, Los Angeles, for $60,000. Another day run. The Micheaux Film Corp. of Chicago is handling distribution.

Another Sales Drive
The New York State exchanges of Famous Players will conduct another "Kent Kneupner Karter" drive later in the spring. It will cover three months.

Cantor to Handle Sales
A. Cantor will handle sales for Associated Photoplays, Inc., which recently re-opened. The company will release five Milton Sills productions, the first, "Why Women Marry."

Sunlight Arc's Schedule Filed
The schedule of assets and liabilities filed by Sunlight Arc Corp. includes liabilities of $370,000, and assets $210,600, main items being accounts receivable, $91,316; stock, $66,543; machinery, $19,470; office furniture, etc., $15,908. The principal creditors are Gotham National Bank, $103,005; Sperry Gyroscopic Co., $14,171 (claim in litigation); Pressed & Wired Steel Prod. Co., $24,810; J. M. Harder, $32,711; Abraham F. Solow, $10,000; Cross & Brown, $3,575.

Ouida Bergere to Do Script
Ouida Bergere, has been engaged by Goldwyn to write the continuity for "Six Days," which is soon to go into production.

Standing Leaves for Coast
Wyndham Standing, recently returned from Holland where he starred in "The Hypocrites" for which Producers Security holds American re-leasing rights, left yesterday for California relative to a new deal.

Sunday Record at Rivoli
"Adam's Rib," which opened at the Rivoli on Sunday topped the paid admissions figure of $8,939, set by the last De Mille production, "Manslaughter," by 253, showing to 8,992 people. In its second week at Grauman's Rialto, Los Angeles, it broke that theater's second-week record, previously held by "Manslaughter," by $40.

"The finest emotional acting on view at this time."—Quinn Martin, N. Y. World
"Othello"—Now Playing at the CRITERION

Eastman Positive Film
Detail in highest highlight or deepest shadow, with every step of gradation in between,—Eastman Positive Film reproduces it all and carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" or "Kodak" stenciled in black letters in the transparent margin.
Coming!
The Novelty Melodrama of the Year

Galleons, derelicts, once-proud clippers, stately liners, caught in the grip of the weird Sargasso Sea through centuries and wedged by sea-weed into an island of lost ships. A colony of men and only two women inhabit it, a rabble ruled by a giant with the right of might. Escape is impossible. Each new wreck adds castaways, desperate men—sometimes a woman, and she, by community law, must choose her mate from the men who offer. Two want her—the brute who rules and the man accused of murder.

Director Maurice Tourneur tackled a big job in filming this story of Captain Crittenden Marriott's. Not only was there drama of the strongest kind, but also the unprecedented locale of the Sargasso Sea with its waste world of stagnant weed, its submarine monsters, the hundreds of ships it never lets go. A sailor's myth some call the Sargasso Sea; yet the atlas shows it at the Gulf of Mexico's very door. Thus Tourneur has depicted both island and people in scenes that come as some new, almost incredible wonder.

With Anna Q. Nilsson, Milton Sills, Frank Campeau and Walter Long in the cast, produced at M. C. Levee's vast United Studios, at Hollywood, "The Isle of Lost Ships" will be discovered as that rarest of jewels—a photoplay the like of which has never been seen.

Yo ho, me hearties! Bend a sail!
The Troubles of An Exhibitor
(Continued from Page 1)
pickler for 2 days. About a dozen kinderlach were waitin with pennies and nickels to go in. I showed for the first time The Great Train Robbery and the serial Perils of Pauline with the Great Star White Pearl in which she herself kills 4 men. A fine Maydel is she Pearl, but mine Idene, Sura, wouldn’t let me look too much on her. She is a Jelisnice.

Mine Wife sells the tickets and I take the pennies and nickels from the kids. Clem, being a business man, helped me to collect the nickels and we pushed in the kids before the Gerry Society had a chance to see that they are alone, without what they call a chapenish. Clem was really surprised what a beautiful Hosey I have. On the inside I have an automatic player piano which I got from the Italian next door for $57 cold cash after he gave up his business pushing it around the corners every morning.

The Theater was packed with baby carriages, kids, nursing bottles and two Neighborhoods, the Kosher butcher and the Tony the Barber. Clem wanted to know the reason for mine success and I told him that it is because I give mine customers freedom. America is a free country, and as I am a good Citizen, I let mine Customers do as they please.

They eat peanuts, oranges, candy, Pastrami sandwiches. The boy, who pays me $3 a week for the priveleges sells them bottles of soda water and believe it to me, every time the gum boys on the picket throw from his pistol, a cork, coming out of a bottle makes such a noise, that you really think some one was shooting and if by chance the kids plays into some kids eye and he starts to cry and yell — a real effect is produced of an holdup. Clem wants to know why Mr. Shmuel Rappotel dont come down to mine Theater to learn how to put on a show with real effects. I told him that next week I have a speshil figure with a personal appearance of Kid Ganuff, so will invite mr. Rappotel.

Maybe I can get a feature for about two weeks for $14 to pay mine rent? Mr. Zukor of the Famous will guarantee, because I am his only cash CUSTOMER, no checks come backs. Will you let know next week how I made out with Kid Ganuff.

Good by and good luck,

MOISHE PIPEK
Boss of the Nikolaodeum Theater
739 Orchard Street, New York.

Liberty Films Buy "Environment"  
(Special to THE FILM DAILY)
Omaha — Liberty Films have bought the state rights to "Environment" from Principal Pictures.

Meyer Leaves French Pathe  
(Special to THE FILM DAILY)
Paris—Jacques Meyer, who has been secretary of Pathe Consortium Cinema, has resigned. Paul Piggeard has been recalled from Berlin and put in charge of the foreign department.

Small Opening Coast Office
Edward Small will open an office on the coast April 1st.

Blank Building  
(Special to THE FILM DAILY)
Omaha—A. H. Blank is planning the erection of a $1,000,000 first run house to seat 3,000.

Here's A Thought FOR Tuesday —  
Send In Your Subscription To THE FILM DAILY — NOW TO-DAY

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

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues 1922 Year Book—Cloth Bound—500 pages Subscription, $10—Foreign, $15

Name ___________________________.

Theatre ________________________.

Address ________________________.
## THE DRUG TRAFFIC

*The First Drug Evil Super*

With All Star Cast Including

**GLADYS BROCKWELL, BARBARA TENNENT and BOB WALKER**

Available thru the following leading exchanges:

<table>
<thead>
<tr>
<th>Renown Pictures, Inc.</th>
<th>Standard Film Service Co.</th>
<th>All Star Feature Distributors, Inc.</th>
</tr>
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<tbody>
<tr>
<td>759 Seventh Avenue, New York, N. Y.</td>
<td>Sloan Building, Cleveland, Ohio</td>
<td>915 S. Olive Street, Los Angeles, Calif.</td>
</tr>
<tr>
<td>New York City, New York State</td>
<td>Ohio</td>
<td>Southern California, Arizona</td>
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<tr>
<td>Northern New Jersey</td>
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<tr>
<td>Franklin Film Co.</td>
<td>Standard Film Service Co.</td>
<td>All Star Feature Distributors, Inc.</td>
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<tr>
<td>Massachusetts, Connecticut, Vermont</td>
<td>Michigan</td>
<td>Northern California, Hawaiian Islands</td>
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<tr>
<td>New Hampshire, Rhode Island</td>
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<tr>
<td>20th Century Film Company, Inc.</td>
<td>Standard Film Service Co.</td>
<td>De Luxe Feature Film Co., Inc.</td>
</tr>
<tr>
<td>256 N. 13th Street, Philadelphia, Penna.</td>
<td>Broadway Film Building, Cincinnati, Ohio</td>
<td>308 Virginia Street, Seattle, Wash.</td>
</tr>
<tr>
<td>Eastern Pennsylvania</td>
<td>Southern Ohio, Kentucky</td>
<td>Nevada, Idaho, Montana</td>
</tr>
<tr>
<td>Southern New Jersey</td>
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<tr>
<td>J. G. Meyer</td>
<td>Federated Film Exchange</td>
<td>Liberty Films, Inc.</td>
</tr>
<tr>
<td>c/o Educational Film Co.</td>
<td>1018 Forbes Street, Pittsburgh, Penna.</td>
<td>Film Exchange Building, Omaha, Nebr.</td>
</tr>
<tr>
<td>916 G St. N. W., Washington, D. C.</td>
<td>Western Pennsylvania, West Virginia</td>
<td>Iowa, Nebraska</td>
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<tr>
<td>Delaware, Maryland, Virginia</td>
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<tr>
<td>District of Columbia</td>
<td>Greiver Productions</td>
<td>Mountain State Film Co.</td>
</tr>
<tr>
<td>Southern States Film Co., Inc.</td>
<td>831 S. Wabash Avenue, Chicago, Ill.</td>
<td>2104 Broadway, Denver, Colorado</td>
</tr>
<tr>
<td>111 Walton Street, Atlanta, Ga.</td>
<td>Northern Illinois</td>
<td>Salt Lake City, Utah</td>
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<tr>
<td>Georgia, Florida, Alabama</td>
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<td>Wyoming, New Mexico</td>
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<td>North Carolina, South Carolina, Tennessee</td>
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<tr>
<td>Southern States Film Co., Inc.</td>
<td>The H. Lieber Co.</td>
<td>Midwest Dist. Corp.</td>
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<tr>
<td>1815 Main Street, Dallas, Texas</td>
<td>122 W. New York Street, Indianapolis, Ind.</td>
<td>Toy Building, Milwaukee, Wis.</td>
</tr>
<tr>
<td>Texas, Oklahoma, Arkansas</td>
<td>Indiana</td>
<td>Wisconsin</td>
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<tr>
<td>Southern States Film Co., Inc.</td>
<td>Friedman Film Corporation</td>
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<tr>
<td>732 Girod Street, New Orleans, La.</td>
<td>Film Exchange Building, Minneapolis, Minn.</td>
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<tr>
<td>Louisiana, Mississippi</td>
<td>Minnesota, North Dakota, South Dakota</td>
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</tbody>
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**Foreign Rights Controlled By**

MAX ROTH, 1005 Loew Building, New York City
Roth Joins Laemmle
All Known Coast Exhibitor Will Help Universal Production Chiefs
Shape Picture Policy
Universal announced yesterday that genius H. Roth, one of the chief town exhibitors in the country had accepted a post with the company and would be a personal representative of Carl Laemmle. His specific duties will be to help production heads at Universal in shaping a policy that will satisfy exhibitors all over the country.

Roth is at present at Universal City conferring with Laemmle, Julius Kleinheim, director general, and Homer Boushey, production manager. He will act as a sort of "listening post" with his ear to the ground to pick up the rumbles from exhibitors. (Continued on Page 2)

Powers After Product
(Special to THE FILM DAILY)
Los Angeles—P. A. Powers is here from New York, lining up new productions.

After Elaine Hammerstein
(Special to THE FILM DAILY)
Los Angeles—It is reported that Elaine Hammerstein will sign a starring contract with an important producer in a few days.

DANNY.

Anderson Leaves Intern'l for "U"
Richard V. Anderson, has resigned as sales manager of the International News Reel Corp. producers of International News to join Universal as sales exploiter, in a post designed to create better sales methods.
Harvey Day has replaced Anderson.

Backs Fairbanks
T. D. Van Osten, Official in Northern California M. P. T. O. Says Exhibitors Will Support "Dough" 
(Special to THE FILM DAILY)
Los Angeles—The Times prints a special dispatch from San Francisco, in which Thomas D. Van Osten, managing director of the Northern California M. P. T. O., is quoted as follows:
"The small town exhibitor has been made to pay the losses on picture failures. If Douglas Fairbanks and his associates are really desirous to remedy many of the 'evils' of the industry, they will find hundreds of exhibitors ready to co-operate with them."

Van Osten's remarks relative to the proposed protective association planned by Fairbanks, the Talmadges and other stars is the first expression from exhibitor circles relative to this plan.


"Legit" War?
Adolph Zukor Mentioned as Party at Projected Meeting to Develop Opposition to the Shuberts
A copyrighted dispatch from the Chicago Tribune from its Paris correspondent mentions Adolph Zukor as one of a number of prominent figures who will meet at Nice, to draw up plans for a battle against the Shuberts.

Archie Selwyn, is given as the spokesman. He is quoted as saying that the conference will include Sam Harris, Adolph Zukor, Gilbert Miller and himself and then the dispatch goes on to say:
"The Shuberts have combine with A. L. Erlanger to control the theatrical industry of the United States. (Continued on page 4)

Grainger Leaves; Given Dinner
(Special to THE FILM DAILY)
Los Angeles—James R. Grainger, was given a farewell dinner by Abraham Lehr, at the Ambassador on Tuesday night, prior to his leaving for the East. He has been here for seven weeks, watching production and will return in May. Grainger says Goldwyn is busier than any other company on the coast and that the outlook is brighter than ever.

More Movie Chats
New Yearly Contract Signed with W. H. Hodkinson—Will Now Run Until Feb. 4, 1924
Following a number of delays, the M. P. T. O. A., and the Hodkinson Corporation, have signed a new contract for the distribution of the Official Movie Chat for another year. The new agreement guarantees the distribution of the one reeler until Feb. 4, 1924.

Charles Urban will continue to prepare them for the M. P. T. O. Release will continue weekly, as in the past. The negotiations between the Cohen organization and Hodkinson were held up one time because of the death of Sydney Cohen's mother.

May Produce Independently
(Special to THE FILM DAILY)
Los Angeles—Myron and David Selznick, leave for New York Friday. There some talk they will withdraw from the Selznick activities and produce independently.
L. J. Selznick said yesterday he didn't believe the coast report was correct. At the same time, he indicated it was possible, basing this statement on the fact that Myron had definitely established a reputation as a producer and could now go out on his own.

Taxes Show Drop
January Business Under That of December—Greater Than Gross for January, 1922
(Washington, D. C.—A total of $6,766,208.75 was collected from the tax on admissions during the month of January, according to a report just issued by the Treasury Department. This is an increase of $12,702,987 over the collections of January, 1922, which totaled $6,453,483.80, but was some $60,000 less than the collections of December, which amounted to $6,825,249.80.

During the month the collection from the seating tax on theaters, museums, etc., amounted to $97,005.81 as compared with $96,202.03 in the corresponding month of last year, and $35,107.24 in December.

The following comparative table indicates how the tax returns have fluctuated since August:

<table>
<thead>
<tr>
<th>Month</th>
<th>Gross Collections</th>
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<tbody>
<tr>
<td>January</td>
<td>$6,766,208.75</td>
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<tr>
<td>February</td>
<td>$6,453,483.80</td>
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<tr>
<td>March</td>
<td>$5,979,300.92</td>
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<tr>
<td>April</td>
<td>$6,453,483.80</td>
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<tr>
<td>May</td>
<td>$6,825,249.80</td>
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Roach Serial for Pathe
Hal Roach will produce "What Should A Girl Do?" a 10 episode serial for Pathe release. It will follow "Haunted Valley," on the release schedule.

Trip Plans Large House
(Special to THE FILM DAILY)
Los Angeles—Sid Grauman, Sol Lesser and associates and Joseph M. Schneck, announce they will build a large theater here to be ready by the fall. They plan to present plays with important screen stars in leading roles.

DANNY.

Breaks With Hays
Under date of Feb. 27, Sydney S. Cohen has written Will H. Hays, that the M. P. T. O. is not in accord with the uniform contract drawn up by the Hays' organization and approved by the T. O. C. C. and the O'Reilly—N. Y. exhibitor group. Cohen charges the contract is not equitable and that Hays did not carry out the negotiations as he had promised.

Late yesterday no one at the Hays' office could be reached for a statement.
**The Film Daily**

**Thursday, March 1, 1923**

**Cuts and Flashes**

Pola Negri's "Mad Love" opens at the Capitol Sunday.

Cyril Ring has been added to the cast of "The Exciters." E. Stroock has purchased the entire wardrobe of Charles Frohman.

Prior to the opening of "Lost in a Big City," in Paterson, Arrow flooded the city with a four-page press sheet newspaper style to put over the picture.

**A film edition of Emile Coute's book "Coute's Own Method," is being published by the Balkan Publishing Co., in connection with "The Message of Emile Coute."**

A number of film celebrities have volunteered to sell tickets for the New York Newspaper Women's Club ball to be held March 2 at the Ritz-Carlton.

**Federated Moving**

The Federated Film Exchange moves into new offices at 1600 B'way today.

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**Quotations**

<table>
<thead>
<tr>
<th>High</th>
<th>Low</th>
<th>Close</th>
<th>Sales</th>
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<td>East</td>
<td>Kod</td>
<td>11034</td>
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<td>F. L.</td>
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<td>G'wyn</td>
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<td>Griffith</td>
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<td>Loew's</td>
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<td>204</td>
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<td>Triangle</td>
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<tr>
<td>World</td>
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**Incorporations**

Albany—Great Western Films, Inc.
Manhattan. Capital $10,000. Attorney, B. Kantor.


Albany—Ambassador Prod. Manhattan. Capital $100,000. Attorneys, Kendell & Goldstein.

Albany—Suffern Amusement Corp. Suffern, N.Y. Capital $150,000. Attorney, M. Lecox, Suffern.


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**Opening March 16**

The opening for "The Covered Wagon" has been definitely fixed for March 16 at the Criterion. John C. Flinn returned to New York from the coast with a print of the film which is now in 2 reels. It is in this form that it will be shown at the Criterion. The picture was seen privately yesterday by Famous officials who couldn't enough adjectives to praise it. Earle Plans King "Tut" Film

Los Angeles—It is reported that William P. S. Earle, will make a picture with an Egyptian background in which King Tutankhamun will figure.

Rapf and Goulding Leave

Harry Rapf and Edmund Goulding, left for California yeasterday. Rapf's schedule of productions for Warners will keep him busy there for a year while Goulding will do one picture.

**Expected from Michigan**

Sydney S. Cohen and W. A. True, are expected in town today from the meeting of the Michigan M. P. T. O. held in Detroit on Tuesday.

Franklin Leaves Sunday

Sidney Franklin, leaves for Los Angeles on Sunday to make one more picture for Joseph M. Schenck. He will then start his contract with Warner Bros.

**Le Vino To Write Three**

Albert Shelby Le Vino, who recently arrived from the coast, will write three scenarios at the Paramount Long Island studio. He will stay in New York about six months.

**Principal Signs Blanche Sweet**

Los Angeles—Blanche Sweet has signed a contract with Principal Pictures to appear in "The Meanest Man in the World." Bert Lytell will be starred.

---

**Roth Joins Laemmle**

(Continued from page 1)

all over the country and help Universal make the kind of pictures he thinks exhibitors demand.

Roth recently resigned from the Rothchild enterprises in San Francisco, which control the Imperial, the Portola, the Granada and the California theaters there. He has been long identified with exhibitor activities and in San Francisco, together with Jack Pattington, he managed those four houses, each a first run. Roth also has spent some time in production, among one of the ventures, the production of "The Rosary," with Sam Rork. "Hunting Big Game in Africa," which has been done doing excellent business at the Lyric, for some weeks is controlled by Roth.

**Dance Tour for Three Weeks**

Arthur Butler Graham stated yesterday that Rudolph Valentino has signed a contract with Jack Curly, to dance as reported. Valentino and Winifred Hudnut, will travel in a special car and make one night stops for a period of three weeks. The trip starts March 15.

**Running Synopsis Contest**

Nazimova is running a synopsis contest to help her decide what to make as her next picture. She is considering "Dagmar."

---

**A LIVE WIRE**

**West Coast Representative**

Will handle limited number of first class accounts.

Individuals or Companies

**Write or Wire**

**TAMAR LANE**


---

**PRODUCERS! DISTRIBUTORS! EXHIBITORS!**

**This Concerns You—**

**IS MONEY EVERYTHING?**

**Featuring**

MIRIAM COOPER

MARGARET MANSFIELD

NORMAN KERRY

Now Available at Leading Independent Exchanges

LEE-BRADFORD CORPORATION

701 SEVENTH AVENUE

NEW YORK
An Open Letter to Motion Picture
Theatre Owners

The accompanying article reproduced from yesterday’s New York “Herald” is a timely warning.

Why take such chances?

You know the danger of exposed film—protect your patrons and your business from such occurrences, by installing Feaster machines—the ultimate development in projection equipment.

You owe it to yourself, your projectionists and other employees, as well as your theatre patrons to safeguard them from the ever present film fire hazard.

Feaster machines prevent these accidents—eliminate rewinding—strain and tension on film—and minimizes film breakage. Order Feasters for your projectors, reduce the fire hazard and avert theatre panics.

The new model Feaster machine with 2000 foot magazine can be seen in operation on Simplex or Power’s projectors at our general offices.

No fires to fear with Feasters.

Yours for Safety-First,
FREDERICK H. ELLIOTT,
Vice-President.

The Feaster machine is approved and recommended by the National Board of Fire Underwriters and the New York Board of Fire Underwriters.

FEASTER MANUFACTURING COMPANY
16 WEST 46th STREET
NEW YORK

Telephone—Bryant 2283
“Legit” War?
(Continued from Page 1)
They have formed a $100,000,000 project with eastern and western bankers. They hope to force every artist and producer to accept their terms.

Mr. Selwyn added that the independent producers were pooling their resources, talent, experience and money to fight the Shubert-Erlanger organization. The Selwyn group also comprises A. H. Woods, Morris Gest, George Cohan and David Belasco.

"Under the new arrangements the plays submitted to this group will be turned over to whatever member is most experienced in staging works of the same kind. Mr. Selwyn said, 'Every manager and producer will have the co-operation of every other. Rehearsals will be attended by representative experts of all members and the plays will be moulded under the combined guidance of the keenest theatrical minds in the nation.'

"Mr. Selwyn added that French and British producers will be invited to join the new organization."

Archie Selwyn, was a passenger on the boat that took Zukor and Sidney Kent to Europe. A Famous Players official stated yesterday he couldn't quite figure how Zukor would fit into the operations of a group in the legitimate field, although it is true that Famous Players control Charles Frohman, Inc.

Johnson Buys Goodman Feature
Millard Johnson of Australia Films, Ltd., has purchased "Has the World Gone Mad," for Australia and New Zealand.

Vincent Managing the Grand
(Special to THE FILM DAILY)

Toronto—J. R. Vincent, former manager of Trans-Canada Theaters, Ltd., has been appointed manager of the Grand.

A Correction
Due to a typographical error, in the Hodkinson advertisement, which appeared in yesterday's issue, "The Lion's Mouse," appeared as "The Livin' Mouse."

Gibson in "Shell Shocked"
(Special to THE FILM DAILY)

Los Angeles—Universal will star Hoot Gibson in "Shell Shocked." Edward Sedgwick will direct.

Branch Buys Eight Arrows
(Special to THE FILM DAILY)

Detroit—Ray Branch, who recently organized the Ray Branch Feature Pros., has bought the Michigan rights to 10 Arrow specials.

Empire, Detroit, Quits
(Special to THE FILM DAILY)

Detroit—After May 1 there will be one less theater in the downtown section of the city when the Empire closes to make way for a department store.

Refilming Feature
(Special to THE FILM DAILY)

Los Angeles—The refilming of "The Silent Accuser" is under way at the Berwilla studio. The original negative was destroyed by fire. Richard Thomas is directing.

Another Police Picture
(Special to THE FILM DAILY)

Detroit—Maurice Caplan and Royal Baker have finished a second police picture. This one shows the work of the women's division.

Leo Dennison Dead
(Special to THE FILM DAILY)

Detroit—Leo Dennison, recently manager of the local Paramount office, is dead in Phoenix, Ariz., a victim of tuberculosis.

Caplan Going South
(Special to THE FILM DAILY)

Detroit—Maurice J. Caplan, head of the Metropolitan M. P. Co., leaves on the 15th for Augusta, Ga. He will be gone several weeks.

Paramount, Detroit, Moving
(Special to THE FILM DAILY)

Detroit—The local Paramount office will move into the new building on Cass Ave., today. The building will be occupied by Paramount exclusively.

Managerial Changes

Selma, N. C.—The White Way here has been taken over by C. E. Harper.

Enfield, N. C.—L. P. Dunn will take over the Grand at Enfield, and the Strand at Littleton.

Rockingham, N. C.—The Garden here and the Opera House at Bennettsville, S. C., will be operated under the personal direction of Mr. French.

---

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

“The Inside Story of Dope”

is now appearing monthly in
HEARST’S INTERNATIONAL
A vital question that is gripping the entire American Public—Newspapers and Magazines are devoting their columns to combat the great Dope Evil.

"THE DOPE RING"

A New Five Reel Photo-Drama
A Thrilling Expose'

of the methods and operations of the Dope Ring in this country—a picture with suspense, heart-interest and thrills and wonderful exploitation angles.

NOT A RE-ISSUE

A BIG BOX OFFICE ATTRACTION

If you want the Best Picture on the Great National Problem, it’s "THE DOPE RING"

LIVE WIRES WILL ACT NOW

TELEGRAPH TODAY

EDWARD L. KLEIN COMPANY
152 West 42nd Street New York City
Telephones: Bryant 6353-1587
A Real Sea Drama
STARRING
WALLACE AND NOAH BEERY

RIGHT now dramas of the sea are having their greatest vogue—in magazines and books as well as in pictures. Look around for yourself and you'll find proof of this—which means that the man who books a sea drama RIGHT NOW is a live wire playing into the hands—and cash pockets—of an eager public—it means that he's letting the grass grow under the other fellow's feet. Here's YOUR chance to book a REAL sea drama—a sea drama starring the two greatest character actors on the screen. Grab it while the grabbing's still way above par—NOW!

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723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE
Among The "Independents"

To Make Postal Story
Whitman Bennett will start work soon on "The U. S. Mail," based on the lives and experiences of the men in the postal service.

Clark Irvine With Jacobs
(Special to THE FILM DAILY)
Los Angeles — Arthur Jacobs, has engaged Clarke Irvine as publicity representative.

"Truth About Wives" Finished
B. B. Productions have finished work on the third Betty Blythe film, "The Truth About Wives."

Jeffery with Lichtman
George S. Jeffery, former Paramount sales manager in Canada, has joined the A. Lichtman Corp. as special representative.

Increase Capital
(Special to THE FILM DAILY)
Albany—The Willard Cinema Industries, of New Rochelle, have filed an increase of capital, of from $1,000.00 to $1,250,000.

Bible Week, Mar. 4-10
A number of educational film companies have been banded to aid Bible Week, which starts Monday. The Nat'l Board of Review has issued a list containing the names of films approved for the drive.

To Centralize Distribution
(Special to THE FILM DAILY)
Los Angeles—C. Cook, H. Y. Romanyszyn, C. A. Pedrick, A. Boedecker and H. C. Griffith have formed the Cinema Distributing Co. They say they will build a seven story building on Olive St., to be known as the Cinema center, to house all local independent exchanges and supply companies.

Morris Joins with Kyne
(Special to THE FILM DAILY)
Los Angeles—Gouverneur Morris has joined Peter B. Kyne in condemning motion pictures for all times. Mr. Morris, a former member of Eminent Authors, Inc., calls the industry "not a business," but "a cross between a cannery and a nightmare."

Ayyon Sales
Ayyon reports the following sales for the past week:
Progress Pictures have bought "White Hell," "Dawn of Revenge," "Woman of Mystery," "The Bum Runners" for Del., Washington and Virginia. Big Feature Rights have purchased "The Kentucky and Tennessee rights to "The Woman of Mystery" and "The Unconquered." Apex Pictures, of Pittsburgh, have secured "The Unconquered" for distribution in Western Pa. and West Virginia, Louisiana and Mississippi rights to "The Unconquered" and "Oh Mabel Behave!" have been bought by Pearce Films, New Orleans.

"Temptation" Finished
"Temptation," the third of the C. B. C. series of six, has been finished and is now being edited and titled.

Peacock Designed.
(Special to THE FILM DAILY)
Albany—Peacock M. P. Corp., of Delaware, has been authorized to do business in this state, with offices at 527 5th Ave., New York City.

McKeon Heads Salesmen's Club
(Special to THE FILM DAILY)
St. Louis — Tom McKeon, local F. B. O. salesman, has been made president of the St. Louis Film Salesmen's Club. Other officers include: Lew Bent, vice-president and L. Bona, secretary.

Take Over Canadian Feature
(Special to THE FILM DAILY)
Toronto—Ben Cronk has booked "Satan's Paradise," for the Allen, March 5th. This feature was made by Filmmark Industries, Ltd., under the direction of Blaine Irish. The Canadian rights have been secured by Famous Players Film Service, Ltd.

Some of Mayer's Plans
(Special to THE FILM DAILY)

Lee-Bradford Sales
Lee-Bradford announce the following sales.
"In Money Everything!"—to Argentine American Film Corp., for Argentina, Uruguay, Paraguay, Peru, Chile, Bolivia, and Brazil.
"Sister Against Sister!"—to Climax Film Corp., for Greater New York and Northern New Jersey: Security Pictures, Cleveland, for Ohio and Kentucky; Standard Film Exchange, Pittsburgh, for Western Pennsylvania and West Virginia; B. & E. Film Dist. Co., Birmingham, for the Atlanta territory; Western Film Exchange, San Francisco, for California; Exclusive Film Co., Detroit, for Michigan; Mid-west Dist. Co., Milwaukee, for Wisconsin.

Leap Twelve Inches Into the Air and You Actually Travel A Distance of Four Miles!

This Startling Fact is proven in

EINSTEIN'S
THEORY OF RELATIVITY
Presented by
EDWIN MILES FADMAN
The Most Sensational of all Scientific Discoveries

Now Playing a Three Weeks Engagement at New York's Rialto Theatre after a week's Premiere at the Rivoli

Released on

STATES RIGHT PLAN
THROUGH
PREMIER PRODUCTIONS, Inc.
SELWYN THEATRE BLDG.
229 W. 42nd St. New York, N. Y.
TELEPHONE BRYANT 5421
THE SCOOP OF THE SEASON
INDEPENDENT DISTRIBUTORS
Here's a Real Chance to Cash In
FRANKLYN E. BACKER presents
FRANKIE LEE
in
"ROBIN HOOD, JR."
A Superb Tragedy
Adapted from the immortal legend.

A CLARENCE BRICKER Production
Produced by POPULAR PICTURES Inc.

Distributed by
EAST COAST PRODUCTIONS Inc.
Times Building New York City

Foreign Rights Controlled By
EXPORT & IMPORT FILM CO., INC.
"Salome" in Philadelphia

Philadelphia—When "Salome" was booked for the Aldine the manage-
ment, in addition to an extensive ad-
vertising campaign, covered a mail-
ing list of 5,000.

Those on the list received a hand-
somely printed card, announcing the
coming of the production.

Splurges on "East is West"

Keith's Prospect, Brooklyn, put on an
elaborate stage setting for "East
is West" using a printed back drop and
a company of ten in introducing the
Constance Talmadge feature. This is
somewhat unusual since Brooklyn
picture houses, with the exception of
Hyman's Mark Strand, have hesi-
tated in adopting elaborate or expen-
sive prolegmes for their films.

Guessing Contest for "Palomat"

Milwaukee — "One Guess — It's
Worth It" was the text of a teaser
that appeared in the Wisconsin News
when "The Pride of Palomat" played the
Butterfly.

The contest consisted of pictures of
Marjorie Daw, Forrest Stanley, and
other players of the production. Their
real names were given but a blank
left for the character they were to
impersonate in the picture. This ran
five days in advance of the showing.

Ring Contest for "Zenda"

Clarksdale, Miss.—A ring contest,
entitling the winner to an onyx ring,
was the feature of a campaign for
"The Prisoner of Zenda," when the
picture was presented at Saenger's
Marion. Awards were also given to
other contestants.

An announcement was made by the
theater, that the ring would be given to
the woman whose small finger of the
left hand measured exactly the
size of the ring. The stunt drew
pretty near every woman in town, the
prize being given in the lobby of the
theater. Other contestants received
pens.

Radio Helps Neilan Film

Seattle—An announcement by radio
by the Chamber of Commerce, a new
"Claire Windsor Club" the member-
ship of which included the wife of the
Lieutenant Governor of the State a
tie-up with an automobile show and
the attendance of 900 Y. M. C. A.
boys, headed by the temporary "King of
Seattle," featured the exploitation cam-
aign, the "Strangers' Banquet" that city.
Manager H. B. Wright of the Strand, one of
the Jensen & Von Herberg houses, put
the campaign over.

Good Stunt for "The Hottentot"

Several tie-ups have been made with
local stores for "The Hottentot" the
feature at the Brooklyn Strand, this
week. One effective angle is an
attractive window display in a near-
by I. Miller shoe store. The shoe store
is situated on one of Brooklyn's
crowded streets, people admiring the
shoes were thereby informed of the
showing.

A Personal Touch

Newark, N. J.—A very friendly
looking post-card was received by
many thousands in the vicinity of the
Rialto, last week, when Maurice
Tournier's, "The Christian" opened at
the theater. The card bore the
written signature of Tournier and in
"a draw to you to the theater" way told
of the production playing the house.

A Full Page Gratis

St. Louis—"Racing Hearts," had a
free page in the Sunday papers re-
cently. The local Cadillac agency
footed the bill.

The Cadillac people prepared a film
showing the manufacture of the car
and using the audience on a journey
through the factory. Herschel Stu-
art, of the Missouri, took the film and
sold the agency the idea of a little
reciprocity. Both profited thereby.

Convenience for Patrons

Omaha—"Be one of the lucky ones
to ride in a sleigh to see 'Quincy
Adams Sawyer' at the Sun Theater.
This is the first high ride that has
been possible in five years in the city
and by being one of the first hundred
to phone the theater that you want to
join the party."

The above announcement was a
stunt for the production, when it was
shown for an entire week at the Sun.
Newspapers called attention to the
novelty, and public response was im-
mediate.

Short Stuff Exploitation

Hodkinson has launched an exploit-
ation campaign in behalf of the Bray
Romances. The first tie-up was made
when "The Mystery Box" played the
Missouri, St. Louis.

Through the St. Louis Despatch, a
message was broadcast locally that the
picture would be shown at the
Missouri, St. Louis.

Through the St. Louis Despatch, a
message was broadcast locally that the
picture would be shown at the
Missouri, St. Louis.

The picture was shown in the mid-
days of the month at the Missouri
theater, and the city administration
had their work cut out for them in
securing the attention of the public.

St. Louis Notes

St. Louis—The Franklin Amuse-
ment Co. has been incorporated here
with a capital of $60,000. The incor-
porators are: Sam Komm, Ben Shaf-
rin, David Barron, Sam Lewis and
Hyman Komm.

John Katinz, owner of the Casino,
Olympia and Lincoln is recuperating
from an attack of the grippe.

Bob Cluster, of Johnson City, plans to
build the American, which was de-
stroyed by fire recently.

Kilroy With Metro

Chicagp—Will Kilroy is now con-
nected with Metro as exploitation rep-
resentative.

John Fairbanks Recovering

Los Angeles—The complete rec-
covery of John Fairbanks who suf-
fered a stroke of paralysis may be
expected within two months.

New N. Y. Theater Chain

Syracuse—The Bloom Amusement
Co. has leased the Temple and Coun-
triel for 15 years, with an option to
buy. This is the first link of the new
organization's intended theater chain
to be operated in Upper New York.
Offices will be located in this city.

Canadian House Burns

Virden, Man. — The auditorium
was gutted by fire recently, the loss
$10,000. The theater was owned by
the Virden M. P. Co. The theater at
Gleichen, Alta., was also gutted by a
fire a few years ago.

Goldwyn Plant Busy

Culver City, Cal.—All of the Gold-
wyn companies are busy. Marshall
Neilan expects to shoot exteriors for
"The Eternal Three" in Mexico City.
The "Red Lights" company has re-
turned from the Mojave desert while
Jesse D. Hampton is about to start on
the new version of "The Spoilers."

C. O. D. Clause for Canada

Toronto—Twelve important ex-
changes in Canada. Members of the
Canadian M. P. Distributors Ass'n,
have decided to enforce strictly the
C. O. D. clause, in all contracts.
This action was taken after a number
of companies had sustained rather
serious losses through non-payment
rentals by exhibitors. The compa-
nies include, Associated First Na-
tional; Canadian Educational Films,
Ltd., Canadian Exhibitors Exchange,
Ltd., Canadian Universal Films, Ltd.,
Famous-Lasky Film Co., Famous-
Players Film Service, Ltd., Famous
Players Film Service, Ltd., Film
Store Co., Ltd., Film Service Co., Ltd.,
Ford Film Corp., Ltd., W. W. Hodkin-
son Corp., Ralig Films, Ltd., Ernest
Shipman Prod. United Artists Corp.
and Vitagraph, Inc.
Why Cohen Objects

Says Hays Has Not Acted in Good Faith—Claims There Are Now More Evils Than Ever

Sydney S. Cohen, president of the M. P. T. O., in the letter to Will H. Hays, in which he breaks off relations between the two organizations and thus terminates negotiations on the uniform contract, makes a number of specific charges. He very definitely states among other things that Hays has not kept faith; that he promised not to issue any statement regarding the progress of the discussion until the meetings were completed; that abuses discussed at the outset have increased rather than diminished, and that the contract as prepared would not prevent, nor modify, and advance payments of exhibitors.

The letter in part says:

"The members of our committee complain of the violation of your definite promise and agreement made with our organization that no contract or other statement would be (Continued on page 2)

Buys the Cumberland

Harry Brandt has purchased the Cumberland, a 600 seat theater at Cumberland and Fulton Sts., Brooklyn. Brandt now controls the West End, the Garden, and the Parkside, in Brooklyn.

First National to Move

First National will gather its scattered departments on one floor of the new building now under construction at 46th St. and Madison Ave., opposite the Ritz. The various departments now occupy a number of floors at 6 East 48th St. The exodus begins in May.

Michigan Won

Censorship Bill Killed—Charles C. Pettijohn Responsible for the Victory

(Special to THE FILM DAILY)

Lansing, Mich.—Censorship in Michigan has been killed. It is held here that the efforts of Charles C. Pettijohn, general counsel of the Hays organization, deserves the credit for the victory.

There was a hearing held before the joint committee on state affairs on Wednesday night at which Pettijohn was successful in ridding the arguments of the censorship advocates. At the conclusion of the argument, he was thanked by the majority of the members of the committee, a thing unheard of here.

The committee with him was crowded to capacity. Many members of both branches of the legislature who were not on the committee attended the hearing.

Flynn Quits

(Special to THE FILM DAILY)

Los Angeles—Emmett J. Flynn is the Fox organization. It is reported he either has or will sign with Goldwyn.

DANNY.

Ince Film To Metro

Deal on for Distribution of "Ten Ton Love," Originally Scheduled for First National

A deal is understood to be under way for the distribution of "Ten Ton Love," through Metro. The picture is one of the Thomas H. Ince series which was originally scheduled to be released through First National, but over which there ensued some difficulties involving exhibition value.

Ince, it seems, had first offered an exhibition value of $700,000 which was met by First National. Later, however, when the complete First National executive committee met it was decided to reduce the value. Ince refused to consent to this with the result that the eight pictures listed in his contract with First National did not include "Ten Ton Love," in which Madge Bellamy appears.

Ince's New York representative, could not be reached for a statement, W. E. Atkinson of Metro, had nothing to say.

Greene Joins FILM DAILY

(Special to THE FILM DAILY)

Los Angeles—Walter E. Greene yesterday assumed his duties as west coast representative of THE FILM DAILY, replacing Harvey E. Gausman.

Sennett—Pathe

Contract Reported Signed Whereby Distributor Will Handle a Series of Two Reels

It is understood that a contract has been closed between Mack Sennett and Pathe Exchange, Inc., whereby the latter will distribute a series of Sennett two reels, such as have been released by First National until now.

E. M. Asher, Sennett's New York representative could not be reached for a statement yesterday, while Elmer Pearson, general manager of Pathe was out of town.

Finkelnstein Here

M. L. Finkelnstein of Ruben and Finkelnstein, is in town for a few days.

Williams Heads Cameramen

Lawrence Williams has been elected president of the reorganized cameramen who have adopted the Motion Picture Photographers as their name. Other officers include Edward Wynnond, vice-president; George Condliff, treasurer; William Tuer, corresponding secretary and Freeman Owens, recording secretary. The board of governors includes the above, Edward Van Buren and E. Burton Steene.

Pick O'Reilly

Nominee for T. O. C. C. President—Walker's Resignation Referred to Board of Directors

Three factors out the president of the T. O. C. reduced the hearing to one or the T. O. C. meeting yesterday and selected Irle L. O'Reilly, president of the T. O. C. of New York State as a candidate for the presidency, election to be held on March 15.

In discussion on the floor.

Ince's "The Lion's Mouse" has all those elements of audience appeal that put certain productions in the money making class. "The Lion's Mouse" with Wyndham Standing will make money for any exhibitor. It's a Hodkinson picture.—Advt.

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Why Cohen Objects

(Continued from Page 1)

issued from your office until our conferences were entirely concluded and agreements reached on all subjects which would be made a part of the contract, after which a joint statement was to be signed by both sides. The contract phases were still in a fluid state of negotiation and there were several outstanding objections.

"The improvity of your move in proceeding as in this way may not indeed be even apparent to you and we beseech you to consider the serious nature of your own initiative, but prefer to accept the situation as having been forced upon you by your principals.

"Through articles in the New York Times the Chicago Tribune, we are assured to learn that this so-called "uniform" contract has been adopted and promulgated by the industry.

"This article will do considerable damage and injury to the theater owners because the impression was created that the price of film to the theater owner has been reduced, when in fact since the signing of our conferences with you, the cost to the theater owner has materially increased, and this despite the fact that the theater owners have shown a notable depression in their history during the past year.

"Reduced film prices mean less revenue to the producers and distributors you represent, and it is an obvious business proposition that they are not paying out the tremendous cost incident to the maintenance of their attractive processes for the purpose of having your bring about a reduction of film revenue.

"The abuses complained of by our national officers and executive committee members during the sessions of the Film Fair, concerning the unfairThis is not a valid JSON format.

If you have any further questions, please let me know!
Proves Big Business Booster!

One more of the many telegrams showing how this picture is going across.

WESTERN UNION TELEGRAM

RECEIVED AT
15NY 49 NL
MINNEAPOLIS MINN FEB 19

ASSOCIATED FIRST NATIONAL PICTURES INC.
NEW YORK

MIGHTY LAK'A ROSE OPENED STRAND THEATRE MINNEAPOLIS
SATURDAY STOP BUSINESS FAR BEYOND EXPECTATIONS STOP
EXCEPTIONAL EXPLOITATION IDEAS MADE POSSIBLE BY TITLE
USED TO GOOD ADVANTAGE STOP RECEIVED COMPLIMENTS FROM
PATRONS ON ALL SIDES STOP MY CONGRATULATIONS TO FIRST
NATIONAL FOR ONE OF THE SEASONS MOST WHOLESALE PICTURES

STAN BROWN
9 AM

Edwin Carewe's
MIGHTY LAK'A ROSE

A symphony of life in the high and low places
by Curtis Benton. Directed by Edwin Carewe

Scenario by Adelaide Heilbron. Sol Polito, Cameraman; John D. Schulte, Art Director; Philip Masi, Asst. Director.

A First National Picture
Incorporations


Lieber Buys "The Curse"  
(Special to THE FILM DAILY)  
Indianapolis—The H. Lieber Co. has purchased "The Curse" for Indiana.

Keith Using Prologues  
The first of a series of prologues for productions playing the Keith houses introduces "The Dangerous Age" at the 81st St. theater this week.

Moline House Opens  
(Special to THE FILM DAILY)  
Moline, Ill.—The Leclaire opened Feb. 23. Fred L. Cornwell, the owner, headed a delegation from St. Louis.

More Lee-Bradford Sales  
Lee Bradford has sold four more pictures for the following territory:  
"The Unconquered Woman"—Sold to A. E. A. Film Co. for Southern Africa; Greater Features, Inc., for Wash., Ore. and Mont.; Greiner Frod., Chicago, for Northern Ill.
"Determination"—Sold to A. E. A. Film Co. for Southern Africa; Kinney Harris Feature Film Co., for Great Britain and Ireland; Edward J. Klop for Czecho-Slovakia; Mr. E. DeCastanos, N. Y., for Cuba.
"Tense Moments from Opera"—De Luxe Film, Phila., for Eastern Penn. and Southern New Jersey; Equitable Pictures Co., Baltimore, for Washington, and Security Pictures Co. for Ohio and Kentucky.
"Superitation"—Sold to Standard Film for Western Penn. and W. Va.; E. & H. Film for Atlanta; A. E. A. Film for South Africa.
"The Call of the Hills"—Sold to E. & H. Film Dist. Co. for Atlanta, and Societad General Cinematecnica, N. Y., for Argentine.

New Theaters  
Dunn, N. C.—The Colonial has opened here.

Dinuba, Cal.—The Strand, in the new Strand Theater Bldg., has been opened.

Newport News, Va.—It is reported here that a number of local business men plan to organize a theater company to erect a new house.

Re-filming Parts of "Desire"  
(Special to THE FILM DAILY)  
Los Angeles—As the result of a mechanical mishap which destroyed a quantity of valuable negative, Rowland V. Lee is re-filming certain scenes of "Desire."

Kyne’s Speech Condemned  
(Special to THE FILM DAILY)  
Los Angeles—Great interest has been aroused here by the caustic remarks made recently by Peter B. Kyne. A number of film executives have openly condemned Kyne for his remarks.

Thwart Robbery at Delmonte  
(Special to THE FILM DAILY)  
St. Louis—Ernest J. Lynch, manager, frustrated an attempt to rob the Delmonte on Monday. The safe of the Maftitt was robbed of $106 Sunday.

INDEPENDENT EXCHANGES  
ACT QUICK  
BIG ENOUGH FOR THE BEST THEATRES  
WIRE, WRITE OR PHONE NOW  
FRANKLYN E. BACKER presents  
FRANKIE LEE in  
"ROBIN HOOD, Jr."  
Adapted from the immortal legend.  
Lavish in production ~ Replete with Thrills  
Record-breaking in laughs  
The Comedy Drama with Everything!  
A CLARENCE BRICKER Production  
Produced by POPULAR PICTURES Inc.  

Distributed by  
EAST COAST PRODUCTIONS Inc.  
Times Building  New York City  

Foreign Rights Controlled By  
EXPORT & IMPORT FILM CO., INC.
WARNING

Beware of Imitators and Imposters

"The Message of Emile Coué," distributed by Educational Film Exchanges, Inc., is the ONLY authentic and authorized Motion Picture by Emile Coué, and in which he Personally appears. For this picture we have the exclusive rights.

Unfortunately our great Industry is cursed with some unscrupulous men, who claim identity with the Industry; who constantly try to trade on the good name and hard work of others. These parasites, devoid of original ideas, lie in wait to try to appropriate to themselves the result of others' ideas and efforts. The exhibitors and distributors, by refusing to do business with them, can stop this evil.

The Educational Film Exchanges, Inc., warn any Exhibitor or Distributor who does do business with them that we will prosecute promptly and vigorously, all necessary legal action to protect our rights and business and prevent any unauthorized use of the name of Emile Coué, or the subject-matter of his book of lectures, in connection with any motion picture.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President
Coast Brevities
(Special to THE FILM DAILY)
Hollywood — Pat Harrigan and Walter McGrail have been added to the cast of "Wolf Fangs."

Shirley Mason's new picture will be "Inside the Doc."

Vivian Rich has been added to the cast of "Hell's Canyon."

Archie Mayo, veteran actor, has joined Century Comedies. He may direct Brownie's next.

Walter Long, Jack Mulhall, Frank Butler, Sidney D'Albrook and Laura Roessing will appear in "The Call of the Wild."

Mai St. Clair has begun production on "Some Punches and Judy," fifth of H. C. Witwer's "Fighting Blood" series for F. B. O.

Alberta Vaughn, upon the completion of her present contract as leading lady for Clyde Cook, will go in for feature length productions.

Goldwyn has signed Claude King, the English actor who has just completed the lead with Pola Negri in "Bella Donna," to appear with Corinne Griffith in "Six Days."

Bryant Washburn has been signed by Principal Pictures to play a leading role in George M. Cohan's "The Meanest Man in the World." Washburn has just finished in "Rupert of Hentzau."

H. E. GAUSMAN
Viola Dana Better
(Special to THE FILM DAILY)
Los Angeles—Viola Dana has fully recuperated from her recent operation for appendicitis.

Every man feared him!
Every woman idolized him!
Why?

SIG SCHLAGER—

Has spent the last six months in Europe commissioned by the undersigned corporation to procure for marketing in the United States the best of the year's program from a domestic box-office point of view.

He has planned, in our behalf, to cooperate financially and professionally in a remarkable production program which will employ the coordinating resources of American, English, French and Swedish talent to make BIG DRAMATIC VEHICLES—THE BEST THAT ANYBODY ANYWHERE CAN PRODUCE—with especial focus on the American market.

We are preparing to send abroad such American players who are growing in popularity with EXHIBITORS AND PUBLIC, directors who have ARRIVED and technical talent of distinguished order.

The pictures which we will present to the market in the next six months have been or are being made.

THEY ARE EXCELLENT BOX-OFFICE PICTURES with American directors and players.

LUXOR PICTURES CORPORATION
Samuel J. Barron, Pres.
Equitable Trust Building
45th St. and Madison Ave. New York
Watch for Jack London's

Sensational Story

The Abysmal Brute

Soon to be presented by Carl Laemmle

Starring Reginald Denny

Hero of "The Leather Pushers"
and an extraordinary cast

A Hobart Henley Production
Universal Jewel
STOP
MY AD

Telephone 1777 Bryant
Room 811

JOHN J. IRIS
Novelty Films
729 Seventh Avenue
New York

Film Daily, Feb. 26th, 1923
71 West 44th St.,
New York City.

Gentlemen:

Stop my Ad. I am being swamped
with replies.
One insertion a week will be
sufficient. In future run ad Monday
only.
The Film Daily certainly brings
results.

Iris Film Exchange
(Signed) John J. Iris.

SWAMPED
WITH
REPLIES

"After All It's Results
That Count"
Features Reviewed

Ethel Clayton in CAN A WOMAN LOVE TWICE
F. B. O. .......................................................... Page 3

Cecil B. DeMille's ........................ ADAM'S RIB
Paramount .................................................. Page 4

Gladys Walton in .................................. GOSSIP
Universal ................................................. Page 5

Betty Compson in ................................ THE WHITE FLOWER
Paramount ................................................. Page 7

A. B. Maescher Prod.
NIGHT LIFE IN HOLLYWOOD
Arrow—State Rights ................................. Page 11

Short Reels ............................................... Page 15

News of the Week in Headlines

Monday

William Randolph Hearst plans a chain of first run theaters, the first the Park in New York.
Reported Famous Players will release four more Cosmopolitan Prod. before Goldwyn contract becomes effective.

Tuesday

Three well-known film men considering a new distributing organization.
Committee handling Selznick affairs trying to get creditors’ agreement on one method of procedure. Claims representing $1,600,000 in accord.
Goldwyn buys “The Master of Man,” by Hall Caine. Luxor Pictures formed to market product of foreign producers.

Wednesday

Charles C. Pettijohn back from nation-wide trip reports death of 27 adverse bills, 13 dealing with censorship and 14 with tax levies.
Famous Players’ earnings on common stock for 1922 expected to be $14.50 a share.
S-L Pictures plan eight a year, four directed by Clarence Badger and four by another director. Willard Mack signed.
Charles O’Reilly, Billy Brandt and a “dark horse” talked of for T. O. C. C. presidency.
American Releasing to distribute Bushman-Bayne series.
Proposed bill in Albany to tax amusements 6% on gross receipts will not pass. Lacks support of both parties.

Thursday

January tax returns show drop in business as compared with December.
Eugene H. Roth joins Universal as special advisor on production policy.
Adolph Zukor mentioned as factor in proposed “legit” war against Shuberts.
Hodkinson to handle Urban Movie Chats for another year.
T. D. Van Osten, official of North Calif. M. P. T. O., says exhibitors will back protective organization which includes Fairbanks.
M. P. T. O. breaks off relations with Hays office relative to uniform contract.

Friday

M. P. T. O. blames break on Hays’ failure to keep promises. Says evils are now greater than ever.
Metro may distribute “Ten Ton Love,” Ince feature. Mack Sennett reported in deal with Pathe for two reeilers.
Censorship in Michigan dead.
Emmett J. Flynn leaves Fox. May go with Goldwyn.

Saturday

Half interest in Grauman’s million dollar house, Los Angeles, goes to Ackerman and Harris.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
"The most delightfully acted play of the year."—Butte Miner. (Rialto Theatre.)

"Mae Marsh as charming as ever in a thrilling romance."—Detroit Journal. (Colonial Theatre.)

"Offers absorbing entertainment in the unfolding of the story."—Louisville Courier Journal. (Walnut Theatre.)

"Not in some time has a picture so pleased Waco audiences."—Waco Times Herald. (Hippodrome Theatre.)

"A vigorous and exciting melodrama, of ultra-thrills and nth degree action."—Philadelphia Public Ledger. (Karlton Theatre.)

"There is a rip-roaring picture at the Terminal and you will positively like it."—Newark, N. J., Ledger. (Terminal Theatre.)

"A real picture and one of which superlatives can't begin to convey the power."—Brooklyn Citizen. (Loew's Metropolitan Theatre.)
Mother Love Theme Makes This One First Rate Audience Picture

Ethel Clayton in
"CAN A WOMAN LOVE TWICE"
Film Booking Offices

DIRECTOR ....................... James W. Horne
AUTHOR ........................ Wyndham Gittens
SCENARIO BY ................... Wyndham Gittens
CAMERAMAN .................... Joseph A. Dubray
AS A WHOLE............ Good heart interest picture with appealing mother love theme that makes it first rate audience feature
STORY.............An obvious plot and not always coherent; contains situations that will be liked nevertheless
DIRECTION......Should have improved upon the continuity at times; otherwise satisfactory
PHOTOGRAPHY .................. Good
LIGHTINGS ..................... Occasionally too bright
STAR.................Very appealing and plays with her usual sincerity
SUPPORT.........Muriel Dana a delightful youngster; Malcolm McGregor a suitable hero; others Al.
Hart, Wilfred Lucas and Theo. Von Eltz
EXTERIORS ..................... Several pretty shots
INTERIORS ..................... All right
DETAIL ..................... Ample
CHARACTER OF STORY....... War widow, to keep child wanted by husband's folks, pretends to be wife of farmer's son, also killed in war
LENGTH OF PRODUCTION........ 6,700 feet

F. B. O.'s latest Ethel Clayton release offers the star in a much more appropriate and pleasing story than her last picture, "If I Were Queen," and undoubtedly it will be better liked by her many admirers. The star always succeeds in putting over a heart interest role such as that found in "Can a Woman Love Twice," where she risks everything to keep the child which her war husband's people would take from her because of her occupation as a cabaret entertainer.

Director Horne starts right out by establishing a fine sympathy for the heroine, showing her at home with her little son and her struggle to maintain herself and the child whom the war left fatherless. The scenes between the mother and child are thoroughly appealing and it secures the spectator's sympathy right off and retains it to the very end. This angle of the story gives the picture a fine audience appeal and it should please a large majority of picture goers. Muriel Dana is a delightful youngster who will attract a good deal of attention.

The production is satisfying and there are numerous attractive shots that give it pictorial value. There is one in particular, a sepia tinted view of the mother playing with her youngster on a hillside, that is very beautiful. The photography throughout is very good and the lightings also, with the exception of being occasionally too bright on close-ups.

The story is told smoothly enough but it drags slightly just prior to the climax, and the continuity at this point, is not especially good. It is slightly difficult to follow the theme and the audience is confused with regard to the attitude of Abner Grant, the farmer who takes the woman and child into his home believing them to be the wife and child of his dead son. But when the son actually returns you cannot decide whether Grant realizes that the woman is an imposter and really knows the young man to be his son, or if he thinks the latter is the imposter. Probably a revision in the titles here would clarify matters.

Story: Mary Grant supports her child by entertaining in a cabaret. The parents of her dead soldier husband try to secure custody of the child on the grounds that she is not fit to care for it. The mother sees a chance to hide away by pretending to be the wife of another man named Grant, also lost in the war, and goes to live with the latter's father on his farm. How this man's son eventually returns, falls in love with Mary and the truth is learned, followed by the forgiveness of her own husband's people who finally locate her.

A Satisfactory Feature—Should Please A Good Many

Box Office Analysis for the Exhibitor

Exhibitors will undoubtedly find this a first rate attraction, at least for the average audience, because it contains elements of popular appeal such as heart interest, mother love, romance and a capable and pleasing star. It is also good to look at and they'll enjoy the performance of the youngster about whom the story revolves.

Ethel Clayton's admirers can be told that she has a story much more suited to her personality than her last, and you can promise them they'll like her work in this. Catchlines will give you a good idea of the story and you could make a point of the war widow who pretended to be the wife of another man's son in order to secure her child from the parents of her real husband who sought to take the child away from her. The title does not give a particularly good idea of the story so it would be well to use catchlines.
DeMille More Extravagant Than Ever But Not Nearly As Entertaining

Cecil B. DeMille's  
"ADAM'S RIB"  
Paramount

DIRECTOR .................. Cecil B. DeMille  
AUTHOR .................. Jeanie MacPherson  
SCENARIO BY .......... Jeanie MacPherson  
CAMERAMAN ........ Guy Wilky and Alvin Wyckoff  
AS A WHOLE ........ Spectacular novelty that presents old situations with elaborate new dressings; production very good  

STORY......Highly artificial and often uninteresting; drags badly at times, particularly allegorical sequence  

DIRECTION......Always tends towards the spectacular and, of course, lavish in settings; seldom succeeds in making story convincing  

PHOTOGRAPHY .................. Excellent  
LIGHTINGS .................. Good  

PLAYERS.......An all around capable cast with Pauline Garon contributing an interesting performance as the young girl who sacrifices honor to save her mother; others Theodore Kosloff, Elliott Dexter and Milton Sills  

EXTERIORS.........Mostly studio affairs, though extensive  

INTERIORS ................. At times too much  

DETAIL .................. At times too much  

CHARACTER OF STORY......Compares present day domestic troubles with those of primeval period  

LENGTH OF PRODUCTION .......... 9,526 feet

As far as the spectacular and artistic side of it is concerned, "Adam's Rib," is a worthy offering that deserves consideration if you prefer splendor to the degree that Cecil De Mille serves it in his latest extravaganza, a sort of allegorical play that starts out to prove that women of Eve's time carried on just as they do at the present day, but ends up by vexing you because it proves nothing and takes altogether too long to do it. The feature consumes nearly ten reels and despite the elegance of DeMille's production and the continuous display that makes it pictorially appealing, "Adam's Rib" becomes a tedious entertainment about half way through and whether they will wait for the other half depends wholly upon whether or not they can be satisfied with visual appeal alone.

Surely Jeanie MacPherson's story will hardly be sufficient to hold their interest for the ten reels allotted it regardless of the extravagant fixings with which the producer has trimmed it. The basic situation deals with the ever popular discontented wife who craves romance at the age of forty while her husband's business precludes the satisfying of her desires. There is a slightly new angle, however, in that the daughter of this couple plays a prominent part in the entire affair and eventually is robbed of her good name through an act which saves her mother's reputation. But this particular twist is one of the most unconvincing bits in the story. Just why the girl's name should be ruined because she is found in a King's apartment under no obviously comprising circumstances, is not explained.

But De Mille' has made no particular effort, at any time, to make things convincing. His attention is notably concentrated on the artistic side of the production and it is in this respect that he uses most of the footage. There are numerous lavish settings, wholly unnecessary to the story, but which help to build up the spectacular feature of it and the allegorical sequence is another evidence of money really wasted. This sequence only makes the interest drag tediously. The atmosphere, on the whole, is artificial and will probably only please those who can be interested in such an extreme novelty as this offers.

Story: Michael Ramsay offers to buy several million dollars worth of wheat from a foreign government provided their king, who is making love to Ramsay's wife, returns to his own country and marries immediately. How young Tillie Ramsay sacrifices her own name to save her mother's reputation is eventually followed by the reunion of her mother and father and her forgiveness by the man who married her to protect her, but who also really loves her.

Will Only Please Those Who Will Be Satisfied With The Lavish Display

Box Office Analysis for the Exhibitor

It all depends upon to what extent you can satisfy your patrons with a novelty film, one that is highly fantastic and, of course, contains plenty of valuable pictorial appeal. If you think the lavishness of settings and general atmosphere of the spectacular will hold them you can consider it. On the other hand "Adam's Rib," will require some thought on your part from the standpoint of your own particular clientele.

You know best whether ten reels of novelty will satisfy them.

You also know whether the lack of strong situations and sustained interest will be a drawback. Decide accordingly. Of course they should know what to expect of Cecil DeMille but he almost outdoes himself in his latest extravaganza, "Adam's Rib." The title will stand exploiting and there is enough to talk about if you really want to get them interested.
A new note in the scale of the screen

Robert Z. Leonard presents

Mae Murray in

Jazzmania
A brilliant romance of syncopation and splendor

ROBERT MAE in JAZZ

A TIFFANY Production
M.H. HOFFMAN, General Manager
ROBERT Z. LEONARD, Director General

Distributed by METRO PICTURES CORPORATION
The most magnificently dazzling of all MAE MURRAY's gorgeous photoplays

Z. LEONARD presents

MURRAY

MANIA

Story by EDMUND GULDING
Photography by OLIVER T. MARSH
Sets executed by CEDRIC GIBBON'S

Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir.
EVERYBODY IS A JAZZ-MANIAC THESE DAYS.

You can count your patronage beforehand, by asking the census-taker the population of your town, when you show Robert Z. Leonard's Presentation of

Mae Murray in Jazzmania

Distributed by Metro Pictures Corporation
Mildly Pleasing Story In Gladys Walton's Latest

Gladys Walton in
"GOSSIP"
Universal

DIRECTOR .............. King Baggot
AUTHOR ................ Edith Barnard Delano
SCENARIO BY ............ Hugh Hoffman
CAMERAMAN ............. Victor Milner

AS A WHOLE......... Acceptable and pleasing romanti-
entertainment that should not be taken too seri-
 STORY ........ Very slight and somewhat improbable
 but star gets it over satisfactorily
 DIRECTION ....... All right; suspense in climax is
   very old fashioned
 PHOTOGRAPHY ............ Generally good
 LIGHTINGS ................ Satisfactory
 STAR ........ Gives usual pleasing performance; photo-
graphs splendidly in this
 SUPPORT ........ Ramsey Wallace not very impres-
sive hero; others Freeman Woods, Albert
 Prisco, Carol Halloway
 EXTERIORS ................ Few
 INTERIORS .............. Suitable
 DETAIL .................. Sufficient

CHARACTER OF STORY .... Southern girl comes
 North to visit son of man her aunt was in love
 with but returns home because of possible
 gossip

LENGTH OF PRODUCTION ....... 4,488 feet

While the material contained in the screen version
of "Gossip," which was published in book form under
the same name, is not remarkable either for its novelty
or strength of plot, still it will probably find favor with
the average audience, particularly if they like Gladys
Walton. She is extremely pleasing to the eye, and in
her old-fashioned hoopskirts and lace mitts should ap-
peal to the romance-loving portion of your audience.

Although the title of the picture is "Gossip," and
it is around this point that the plot swings, the only
time it is brought up is in sub-titles when the design-
ing widow tells the girl that everyone is gossiping
because she is living in the Ward home. However, of
actual gossiping there is no actual shot.

The story has been well mounted, but Director Bag-
got in his effort to inject some suspense, has held the
sequence in which a bolshevistic workman plants a
bomb in a cigar-box and gives it to the girl to give to
Hiram Ward, entirely too long. She carries the box
around until you begin to believe the bomb will never
go off, puts in on Ward's desk only to take it off, and
finally brings it back to the workman's home with
some medicine for his baby. The clock in the bomb is
set for three-thirty and at three twenty-nine a half
she is still holding the box. It does finally explode
and the cottage crashes in ruins but of course nothing
serious happens to the girl.

Story: Caroline Weatherbee, brought up in hoop-
skirts by her aunt, comes North to visit Hiram Ward,
son of the man her aunt was in love with. He is hav-
ing trouble with the men in his factory; and thinks
the girl has been sent by them to compromise him.
His chum Bob, believes her story and they take her
in. Later she feeds the strikers in Ward's home, but
damage is avoided. Mrs. Boyne, a widowed cousin of
Ward's plan to marry him for his money, and Caroline
goes back to the South after being told that people are
gossiping. Ward follows her and the happy ending
ensues.

Title Lends Itself Well To Exploitation

Box Office Analysis for the Exhibitor

If your folks like the star they should be well pleas-
ed with this one. You can promise a pleasing little
story with a romantic flavor, a heroine in hoopskirts
and a modern business man hero. In the event that
you have played "Crinoline and Romance" a recent
Viola Dana feature of a similar order with good re-
sults, you should be pretty safe in booking this one, as
there is somewhat the same atmosphere.

The title is a fine one and lends itself readily to ex-
ploration stunts. A trailer showing the explosion of
the bomb should interest them, or one showing the ar-
riage of the heroine in hoopskirts. The film is suffi-
ciently short to allow a good supporting program to
be used to good advantage.
The New Year's Biggest
Box-Office Announcement

Strengthened in popularity by several million new friends won during their two years of overwhelming success in Keith-Orpheum vaudeville, two of the greatest of stars now resume their screen career and, acting in person on the stage a fifteen minute episode from their newest production, become available for Only Twelve Weeks of Personal Appearances beginning the week of April 1st.

F.X.B. Pictures Inc.
presents

FRANCIS X. BUSHMAN
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BEVERLY BAYNE
in
Modern Marriage

By Dorothy Farnum
From Derek Vane's Celebrated Novel "Lady Varley"
Directed by Laurence Windom
Supervised by Whitman Bennett

A society drama and melodrama. The story of a wife's adventure that almost wrecked a romance, but saved through penitence and the clenched fists of a vigorous husband.

A notable supporting cast including Ernest Hilliard, Zita Moulton, Roland Bottomley, Arnold Lucy, Pauline Dempsey, Frankie Evans and Blanche Craig.

Telegraph our Home Office or see the manager of our branch office nearest to you to get full details of terms for the booking of this unusual personal appearance. With only twelve weeks open you will have to act quickly.
Betty Compson’s Latest Very Attractive Pictorially

Betty Compson in
“THE WHITE FLOWER”
Paramount

DIRECTOR ..................... Julia Crawford Ivers
AUTHOR ....................... Julia Crawford Ivers
SCENARIO BY ................. Julia Crawford Ivers
CAMERAMAN .................. James C. Van Trees
AS A WHOLE................. Appealing atmosphere, splendid pictorial value and interesting romance the salient features of this

There have been any number of ways of revenge suggested through the medium of photoplay plots but this one is certainly a brand new thought—and incidentally a slightly new light on the present popular theory of suggestion. Whether or not the writer bases her idea on an actual legend is not disclosed but it would appear that she has taken for granted that suggestion can work both ways—both for good and evil. In the case of “The White Flower,” it is for evil and you are acquainted with a “prayer priest,” a native of Hawaii who prays for the death of a certain other native, usually as a means of revenge.

But there is a pleasing and rather interesting romance contained in the story that will probably excuse the improbable sequence of witchery and the author, who also directed the picture, has supplied a thoroughly delightful production with innumerable beautiful backgrounds and a general atmosphere of pictorial appeal that makes “The White Flower” always well worth looking at. Of course since there are two lovers, there is also a villain but his interference is of minor importance.

Betty Compson is quite attractive as the daughter of a Hawaiian woman, her father an American. She displays a vivacious temperament the result of this union and makes the role of Konia Markham pleasing, particularly to those who admire her. Edmund Lowe, suits the hero role splendidly and the cast is satisfactory on the whole.

Story: When Konia Markham finds that her American lover has a sweetheart, his own suitor, Panuahi, suggests that Konia have her rival “prayed to death,” an old native means of revenge. The girl is near death when Konia prevents the prayer from being fulfilled, confesses and is rewarded by the American girl who sacrifices her self that her fiancé may be happy with the one he really loves.

Will Satisfy If They Like A Picture That Is Good To Look At

Box Office Analysis for the Exhibitor

Where pictorial values appeal to your audience and you can rely upon them being satisfied with a picture whose chief appeal is in the atmosphere that it sets forth, backgrounds and production in general, you can safely show them “The White Flower.” The title won’t mean very much of itself so use plenty of stills in the lobby and catchlines to give a better idea of what they must expect.

For your admirers of romance you can safely make promises and satisfy them, but if you know your folks take stories seriously and feel that the feature’s splendid pictorial qualities will be insufficient to get it over, don’t be elaborate in your promises. The star’s name can be used to advantage and get her admirers interested through an assortment of pictures of her in your lobby.
WINNERS!
Every One of Them – and Still Going Strong!

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IN TWO NOTABLE SUCCESSES
"RAGS to RICHES"
BY WM. NICH AND W. DE LEON
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"Brass," now in its 52nd edition, already boasts a counter sale of more than 400,000 copies. That means more than 2,000,000 readers. "Main Street" sales have passed the 700,000 mark--more than 3,500,000 readers. Both novels NOW are at the height of their popularity. That means at least 10,000,000 boosters by the time the pictures are released. Good box-office prospects? Rather!
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% The Film Daily
Feature That Aims To Correct False Conception of Hollywood and Its People

A. B. Maescher Prod.
“NIGHT LIFE IN HOLLYWOOD”
Arrow—State Rights

DIRECTOR ....................... Fred Caldwell
AUTHOR ........................ Fred Caldwell
SCENARIO BY .................. Fred Caldwell
CAMERAMAN ................... Not credited

AS A WHOLE......Novelty that will probably draw because of subject matter which affords good exploitation

STORY......Essentially propaganda to disprove public’s impression of “movie” city

DIRECTION......Fair; includes touches that make for audience appeal but is far from perfect technically

PHOTOGRAPHY .............. Average
LIGHTINGS ..................... Usually satisfactory

PLAYERS......J. Frank Glendon most important but little is required of him; some screen favorites introduced

EXTERIORS.........Some in and around studios interesting

INTERIORS ............ Adequate

DETAIL ................. Too many sub-titles

CHARACTER OF STORY......“Hick” goes to Hollywood to have a “wild” time and is disappointed when he finds that the wickedness of the place has been exaggerated

LENGTH OF PRODUCTION......About 6,000 feet

The exploitation possibilities and box office value of “Night Life in Hollywood,” seem rather certain in view of the recent condemnation of the “movie” center both by the press and public opinion generally. The public will naturally be attracted by a title which seems to promise a startling exposition of affairs at Hollywood so you should have little trouble getting them in. Whether or not they go out satisfied is largely a matter of conjecture. Those who come in expectant of midnight orgies and “wild” parties may not find satisfaction in the scenes intended to show what folks think the place is like.

This dream sequence is rather tame and some of Cecil DeMille’s spectacles would make these scenes look like a church festival in comparison. The director has not been lavish in suggesting what is usually associated with Hollywood and his denouement of the true state of affairs is disclosed chiefly through the introduction of some of the screen favorites shown in their home surroundings with their wives, children and mothers.

The last mentioned touch is the feature’s most conclusive argument for the picture city as far as the public is concerned. One shot of Bryant Washburn, his wife and two sons, will do more towards convincing them that Hollywood is on the level, than all the sub-titles in the picture put together. And there’s a lot of them. Others who are introduced are Sessue Hayakawa and his wife, Theodore Roberts, J. Warren Kerrigan and his mother, William Desmond and the late Wallie Reid, his wife and their son.

As far as propaganda is concerned, the picture serves its purpose adequately and has box office possibilities particularly when a typical “fan” crowd is catered to. On the other hand it hardly supplies a strong entertainment, sufficient to satisfy a crowd at all critical. Production values are average but the direction is quite faulty. There is a poorly sustained interest and the story told in a somewhat disjointed fashion. A slight comedy twist makes but a faint impression despite Gale Henry’s efforts. Others in the picture are J. L. McComas, Josephine Hill, Elizabeth Rhodes and Jack Connelly.

Story: Joe Powell decides to have a “wild” time so he goes to Hollywood. He is followed by sister Carrie who has also read the home town paper’s accounts of the place. The rest of the picture shows you Joe’s vision of the place and the disillusion when he finds the “movie” folks honest-to-goodness working people with homes, families, etc.

Title Should Bring Them In and Can Be Exploited

Box Office Analysis for the Exhibitor

You should be able to judge readily whether or not you can use this one to good advantage. If you decide to show it exploitation should be an easy matter. The title gives you a fine start and in view of current opinion with regard to Hollywood and its people you might arouse interest by promising a picture that tells the truth about Hollywood.

Of course catchlines can be used to let them know more about what the picture is about and the “fan” crowd in particular can be appealed to, telling them that many of their favorites are shown in private life. The picture is a valuable boost to the industry in the way of correcting a false impression of those engaged in the making of motion pictures.
CURRENT RELEASES

Release Date   Footage   Reviewed

AMERICAN RELEASING CORP.
The Danger Point..............................................5,807
The Marriage Chance........................................5,840
The Challenge (Dolores Cassini).............................
When the Desert Calls (Violet Heming).....................6,159
What Fools Men Are...........................................6,087
The Super-Sax.................................................5,749
As a Man Lives...............................................5,200
Solomon in Society (Wm. H. Strauss).........................6,000
Mildy..........................................................1-23
That Woman.....................................................6,000
One Million in Jewels.........................................5,326
The Bohemian Girl..............................................6,162

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathe)
The Woman Who Fooled Herself (May Allison).............5,401
Breaking Home Ties...........................................6,000
Conquering the Woman (Florence Vidor).....................5,887
Head Hunters of the South Seas................................5,000

Playgoers Pictures, Inc.
Face to Face...................................................4,387
The Man She Brought Back....................................9,792
The Pauper Millionaire........................................5,000

FAMOUS PLAYERS-LASKY CORP.
Jan. 1 Kick In (Fitzmaurice Prod.)............................7,074
8 Thirty Days (Wallese Reid)..................................4,930
15 The Enemies of Women (Cosmopolitan).....................5,594
22 Making a Man (Jack Holt)..................................5,870
29 Missing Millions (Alan Hale)...............................4,135
Feb. 4 When Knighthood Was in Flower (M. Davies).........10,000
11 American Wife (Gloria Swanson)..........................6,061
18 Drums of Fate (Mary Miles Minter).........................5,716
25 Nobody's Money (Jack Holt)................................5,384
27 Java Head (McCollum Prod.)................................7,865
Mar. 4 The White Flower (Betty Compson)....................7,513
11 Adam and Eva (Marion Davies)..............................7,543
11 Racing Hearts (Agnes Ayres)...............................5,691
18 Mr. Billings Spends His Dime (Walter Hinck)............
18 The Nth Commandment......................................
25 Gunsmen of the Moon (Bebe Daniels)........................
25 The Leopardess (Alan Hale)................................

FOX FILM CORP.
Tom Mix Series
Catch My Smoke..............................................4,070
Romance Land.....................................................
William Parson
Without Compromise..........................................5,173

Durton Parson
White Justice Waits........................................4,762
Three Who Paid................................................4,859

Shirley Mason Series
Shore of the Circus..........................................4,668
Pawm Ticket 210..............................................4,871

William Russell
Man's Size....................................................4,316

Charles Jones
Boss of Camp 4..............................................4,235
Foolfoot Ranger..............................................4,239

John Gilbert
The Love Gambler............................................4,682
A California Romance.........................................3,892
Truxton King...................................................5,613

Special
The Village Blacksmith.......................................7,000
The Town That Forgot God....................................10,411
Face on the Barricade Floor.................................5,785
A Friendly Husband..........................................4,527
The Custard Cup (Mary Carr)................................6,166

Release Date   Footage   Reviewed

FIRST NATIONAL
Oliver Twist (Jackie Coogan)..................................7,600
Brawn of the North...........................................7,800
The Pilgrim (Chas. Chaplin)................................4,000
White Shoulders (Katherine MacDonald).....................5,966
Omar the Tentmaker (Guy Bates Past).........................5,000
Minnie (Neilan Prod.).........................................6,696
Lorna Dune....................................................6,200
The Hortentout...............................................5,953
Money, Money, Money (Katherine MacDonald)...............5,995
What a Wife Learned.........................................6,228
Fury (Richard Barthelmess)..................................8,709
The Dangerous Age (Stahl Prod.).............................7,204
The Voice From the Minaret (Norma Talmage).................6,885
Mighty Lek A Rose (Carewe Prod.)...........................8,260
Bell Boy 13 (Douglas MacLean)..............................3,940

GOLDWYN PICTURES
Brothers Under the Skin.....................................4,983
Hungry Hearts................................................6,517
A Blind Bargain..............................................4,500
Broken Chains................................................6,190
The Strangers' Banquet (Marshall Neilan)...................8,115
Gimme (Rupert Hughes).......................................5,769
The Christian (Tourneur Prod.).............................8,123

W. W. HODKINSON CORP.
Maurice Tourneur Prod.
While Paris Sleeps..........................................4,850
Victor Schertzinger Prod.
Dollar Devils................................................5,600

Turtle-Waller Prod.
Second Fiddle (Glenn Hunter)................................5,810

Hollandia Film Corp.
Bulldog Drummond............................................5,000

Securities
The Kingdom Within..........................................6,063

Whaling Film Corp.
Down to the Sea in Ships (Elmer Clifton Prod.)............8,000

METRO PICTURES CORP.
Enter Madame (Clara Kimbali Young).........................6,000
Love in the Dark (Viola Dana)................................6,500
The Toll of the Sea...........................................4,600
Quincy Adams Sawyer.........................................7,800
Peg O' My Heart (Laurette Taylor)............................6,000
Hearts Aflame................................................8,100
All the Brothers Were Valiant................................6,265
Jazmimina (Mac Murray)......................................8,500
Success.........................................................6,700

PATHE EXCHANGE, INC.
Dr. Jack (Harold Lloyd)......................................6,000

PREFERRED PICTURES—AL LIGHTMAN
Shadows.............................................................7,136
Thorns and Orange Blossoms..................................6,971
The Hero.........................................................6,800
Poor Men's Wives.............................................6,963

FILM BOOKING OFFICES OF AMERICA (R-C)
The Broadway Madonna (Dorothy Revier)......................6,000
Good Men and True (Harry Carey).............................5,400
Thelma (Jane Novak)..........................................6,497
When Love Comes.............................................4,980
Capt. Fly-By-Night............................................6,000
The Third Alarm..............................................6,757
Canyon of the Fools (Harry Carey)...........................6,000
Stormswept......................................................5,000

11-12-22 11-21-23 12-10-22 12-22-22 12-24-22 1-14-23 2-22-23 2-13-23 1-28-23 2-14-23 2-16-23 5-22 3-22
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HAROLD LLOYD
in
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the first seven reel comedy
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You have seen "Dr. Jack" and "Grandma's Boy." You have thought that the number of laughs in each could never again be equalled. You have seen the greatest dramatic features where thrill followed thrill, and you felt that the utmost in thrills had been accomplished.

Now you will see a picture greater in thrills than any drama; greater in laughs than any comedy; greater in everything than anything you have ever seen before!
Harold Lloyd and Hal Roach have for years been making comedies that with every picture have been getting better and better.

With each great picture it becomes harder and harder for star and producer to make one even greater.

When "A Sailor Made Man" was released every critic felt that the utmost in comedy had been created.

Yet "Grandma's Boy" followed and exceeded it. Then "Dr. Jack" topped the amazing records made by "Grandma's Boy" both in house receipts and in laughter.

"Safety Last" has accomplished the apparently impossible by being better. It has proven that there are no limits of achievement for Harold Lloyd.
LEWIS J. SELZNICK ENT.

Special Productions
One Week of Love...........................................7,000 11-12-22

UNITED ARTISTS
Robin Hood (Douglas Fairbanks)......................11,000 11-1-22
Tess of the Storm Country (Mary Pickford)...9,000 11-19-22

Allied Prod. & Dist. Corp.
Salome (Nazimova).........................................5,000 1-7-23
The Girl I Loved (Chas. Ray).........................8,000 2-18-23

UNIVERSAL FILM MFG. CO.
The First .....................................................8,000 12-31-22
The Flame of Life (Priscilla Dean).................5,276 1-14-23

Universal Features
The Lavender Bath Lady (Gladye Walton)........4,113 11-12-22
The Jilt (All-Star).........................................4,491 12-3-22
The Altar Stairs (Frank Mayo)......................6,641 12-3-22
Ridin' Wild (Hoot Gibson).............................4,166 11-19-22
Forsaking All Others.....................................4,462 12-10-22
One Wonderful Night (Herbert Rawlinson)......4,673 12-17-22
The Frightening Hour (Frank Mayo)..............4,508 12-31-22
A Dangerous Game (Gladye Walton)................5,491 1-7-23
The Power of a Lie........................................4,910 1-7-23
The Scarlet Car (Herbert Rawlinson).............12,707 2-26-23
Kindred Courage (Hoot Gibson)......................4,638 2-27-23
The Ghost Patrol...........................................4,282 1-21-23
The Love Letter (Gladye Walton)...................4,426 2-4-23
The First Degree (Frank Mayo)......................6,927 3-22-23
The Gentleman From America (Hoot Gibson)....4,658 2-11-23
The Prisoner (Herbert Rawlinson)..................4,795 2-18-23

VITAGRAPh
Super-Features
The Ninety and Nine....................................6,800 12-17-22
A Front Page Story......................................6,000 12-17-22

Antonio Moreno
A Guilty Conscience ....................................

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

William Duncan
Where Danger Smiles.....................................5,000

WARNER BROS.
The Beautiful and Damned..............................7,000 12-17-22
Heroes of the Street (Wesley Barry)...............7,000 12-24-22

SHORT REEL RELEASES
ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

EDUCATIONAL FILM CORP. OF AMERICA
Silig-Pork-Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O’ War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Sennas Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screencaps (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dixie, Sketchographs (1 reel)

PRIZMA, INCORPORATED
26 Short Subject Color Pictures
“Reel of the Alps” (3 reels)
“Ball, the Unknown” (1 reel)
Short Real Music Film Product
INDEPENDENT FEATURES

ARROW FILM CORP.

Peaceful Petros (Wm. Fairbanks), 5,000 10-29-22
Another Man's Boots (Richard Barthelmess), 5,000 11-5-22
Unconquered (Maciste), 6,500

L. LAWRENCE WEBER & BOBBY NORTH

Notoriety, 7,000 10-9-22

AYWON FILM CO.

Thundering Hoofs (Peggy O'Day), 5,000 10-15-22
Another Man's Boots (Francis Ford), 5,000

B. B. PRODUCTIONS

The Darling of the Rich (Hedy Blythe), 6,000 11-6-22
The Passionate Friend, 3,200
The Lamp in the Desert, 4,800

GENIUS FILMS, INC.

Women Men Marry, 5,986 10-29-22

PHIL GOLDSTONE

Deserted at the Altar, 7,000 10-1-22
Wildcat Jordan (Richard Barthelmess), 5,000 10-29-22
The Speed King (Richard Talmadge), 5,000 3-11-23

HOWELLS SALES CO.

Her Royal Love, 5,000
Sold For a Million, 5,000
Count Cagliostro, 5,000
A Daughter of Eve

INDEPENDENT PICTURES CORP.

The Devil's Partner, 5,000
The Valley of Lost Souls, 5,000
Flames of Passion, 5,000 1-14-23
The Power Divine, 5,000
The Way of the Transgressor, 5,000
A Child of the Gods, 5,000
The Nine Lives of Mr. Church, 5,000

LEE & BRADFORD

The Unconquered Woman (Rubye de Remer), 6,000
Flush and Spirit (Belle Bennett), 5,000
Sally, 5,000
Branded (Josephine Earl), 5,000
Serving Two Masters (Josephine Earl), 5,000
The Way of a Man (Josephine Earl), 5,000
Cloud Burst (All Star), 5,000

MASTER PICTURES

Secrets of Paris, 6,800 10-29-22

MASTODON FILMS, INC.

Sure Fire Flint, 6,400 10-29-22
The Last Hour (Edw. Simman), 6,329 1-3-23

PRINCIPAL PICTURES

Environment, 5,700 12-24-23
The World's a Stage (Dorothy Philips), 5,977

PRODUCERS SECURITY CORP.

Squire Phin (Maclyn Arbuckle), 5,000
The Soul of Man, 6,009
The Right Way, 6,000
Welcome to Our City (Maclyn Arbuckle), 5,000
Mr. Bingle, 5,000
Mr. Potter of Texas, 5,000
Trail of the Law, 5,000
The Country Flapper (Dorothy Gilb), 5,000
The Long Path (Wilfred Lyttel), 5,000
In the Night (All-Star), 5,000

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison), 5,000 10-22-22

WM. STEINER

Table Top Ranch, 5,000 11-12-22

TRI-STAR PICTURES CORP.

Fruits of Passion (Alice Mann & Donald Hall), 5,000
Water Lily (Alice Mann & Donald Hall), 5,000
Darling Miss Davidson (Marjorie Rambeau), 5,000
How a Woman Loves (Marjorie Rambeau), 5,000
She Paid (Marjorie Rambeau), 5,000
Miss Belleme (Nance O'Reilly), 5,000

UNITY PICTURES

Why Do Men Marry, 5,000 9-17-22

WILLIAMSON PROD.

Wonders of the Sea, 4,300 10-29-22

SHORT REELS—STATE RIGHTS

ARROW FILM CORP.

Tax Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Shaved Trail Productions: One every other week (2 reels).
Three and a Girl, Raiders of the North, A Knight of the Plains,
The Man of Brazos, The Stranger, Hired of the North, A Fight for
a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion, by Choice, Soap Bubbles,
Her Husband's Flat, Her Wife Jimmy.
Ardash X倩NT (2 reels): Wild Women and Tame Men, The
Village Grocer, Homer Joins the Force.
Serials: Thunderbolt Jack (Jack Hoxie), 15 episodes.

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 23 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies (2 reels twice a month).
Sunbeam Comedies (Billy West) (2 reels).
Cap'n Kidd (Eddie Polo) serial.

EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels):
Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife?
His First Honeymoon, Bride and Groom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish.
Circus Comedies (2 reels).
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

INDEPENDENT PICTURES CORP.

Nick Carter Series (2 reels—10 a month).
Favorite Star Series (2 reel dramas—10 a month).

JOAN P. FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sherif (15 episodes) 31,000
Week) 22.
Secrets, Service Strikes, He's In Again, The Conquering Hero.

LEE & BRADFORD

Squirrel Comedies.
Canadian Travelogues.

PINCANE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's
Dream, Slimmy Joe.

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PRODUCERS SECURITY CORPORATION

Irving Cummings Series, 2,000
Cissy Fitzgerald, 2,000

SACRED FILMS, INC.

Sacred Films (1 reel)

STOREY PICTURES, INC.

Shadowland Screen Review (1 reel a week)
Federated Screen Revue (1 reel every 2 weeks)
Burlesque Photoplays (2 reels a month).
Shadowdaws (1 reel every 2 weeks)
Kiddomades (1 a month)
Al Haynes Comedies (1 reel every 2 weeks)
Short Stuff

"A Howling Success"—Century—Universal
Type of production .................................. 2 reel comedy

Brownie, the dog is seen to good advantage in this one, and if he is popular with your folks they will like this. Buddy Messinger is pleasing as a bell hop in a hotel but hasn’t very much to do. The theme is slight, dealing with a professor who has a formula for a solution that will kill dogs instantly. Brownie is on the Professor’s trail and is assisted by the friendly bell hop who has a dog of his own. At the finish, after the Professor is foiled, Brownie returns to the meeting of the dogs with the formula and is presented with a medal for his bravery.

"Shoot Straight"—Hal Roach—Pathé
Type of production .................................. 1 reel comedy

This Paul Parrott vehicle has more genuine amusement in it than has been the case with some of this comedian’s recent offerings, and should find favor with the average audience. The reel is helped considerably by the different animals that Parrott attempts to shoot and many and varied are the methods he uses. First he tries squirrels, luring them within shooting distance by means of walnuts tied on a string. But the squirrels perch on the gun when he isn’t looking. Then he tries rabbits but to no avail. Finally stumbling into a river, he attempts to hit some duck decoys put there by members of a hunting club. Told by the indignant members to get his own “blind,” he employs a window frame with a shade, behind which the ducks hide.

"A Jungle Romeo"—John Rouan—Educational
Type of production .......................... 2 reel monkey comedy

This is the best monkey comedy that has been seen in many a long day, and too much stress cannot be placed on the wonderful work done by “Snooky,” properly called the “Humanzee.” Snooky takes almost every role in the two reel comedy and that’s going some. Further, his facial expression actually changes with the different roles. Children of all ages will be delighted with this one. There is no sign of a human being in the picture but the interest is sustained, the laughs gotten over, and one is sorry when the end comes. The sets are exceedingly cute, being made entirely of bamboo thatching, the little houses and miniature furniture included. If you want a real laugh getter, and a novelty besides, don’t miss this one.

Pathé Review No. 9—Pathé
Type of production .......................... 1 reel magazine

An interesting subject of this Review is the analysis of the Water Hyacinth which grows in the Southern rivers and yields paper pulp, ether, oil, tannin, fertilizer and cattle feed. Another subject that will interest the ladies, especially, are dainty vanity cases in use in the French Court of 1750. A series of views along the water-front comprise the "Living Pictures" section; some clay modeling and the Pathécolor section showing views of Tunis complete the reel.

"Tight Shoes"—Hal Roach—Pathé
Type of production .................................. 1 reel comedy

Paul Parrott seems to be sticking to the industries for his material. Past releases have dealt with numerous different lines of endeavor, from a confectionery store to a paper-hangers job. This one, as the title indicates, deals with his troubles as a shoe clerk, and should prove fairly good entertainment. As usual, before the final shot the place is generally wrecked, and the various characters are seen emerging from the debris. There is nothing particularly novel in seeing shoe boxes fall from the shelves and hit everyone on the head, but if your audience is easily pleased, they will probably get a laugh or two out of it. George Jeske directed and Jobyna Ralston is featured.

"Babies Welcome"—Christie—Educational
Type of production .................................. 2 reel comedy

"Babies Welcome" is an example of what can be done by clever handling of material, regardless of the novelty of the idea employed. This Christie comedy provides very pleasing entertainment, not so much because of the plot but because of the way the little farce has been produced, directed and acted. Dorothy Devore is the featured player, with a supporting cast that includes George Stewart and Babe London. Dorothy, given five hundred dollars to buy her engagement ring, loses the money in a black and white taxi. Seeing a baby show at which a first prize of five hundred dollars is offered, she steals her janitor’s baby and wins the money. How she then tries to return the baby without being seen and caught, finally falling into the taxi her sweetheart is returning home in, and discovers it is the taxi in which she left the money, forms the action. Scott Sidney directed and Gus Peterson and Paul Garnett are responsible for the uniformly good photography.

"Sweetie"—Century—Universal
Type of production .................................. 2 reel kid comedy

If your folks liked the first of the new Baby Peggy releases, "Peg o’ the Movies," they will enjoy this one. It is simply a background for the Baby, but she handles the footage in good shape. She is exceedingly cute and "Sweetie" will be enjoyed by your women folks especially. She is seen first as a poor little girl selling newspapers, but a blind man’s music drowns her voice. However, her resentment against him is turned to pity when he is molested by some Italian street singers. To help him Peggy gets an organ and a monkey and follows the street singers around, taking their proceeds when they aren’t looking. She is adopted by a would-be society woman, who takes her home, monkey and all. At a party one evening an Egyptian dancer appears. Peggy is much amused and comes out while the dance is still in progress in a home-made Egyptian costume, consisting of a Turkish towel and a couple of tin cookie cutters. The laughs in "Sweetie" are derived almost entirely from the Baby and her cute facial expressions.
"Pop Tuttle's Polecat Plot"—F. B. C.
Type of production 2 reel comedy
This latest Dan Mason comedy release is probably the best of Plum Center Comedies so far and there are a lot of new laughs in it that will make it a sure-fire number where they like this type of entertainment. The first reel is a trifle slow but plenty of good incident and new gags in the second half easily make up for it and they won't mind the first bit. This time Pop Tuttle, as owner of the only bus line in Plum Center, discovers that he has a competitor, Nosey Nichols. Pop and Nosey race to meet "yesterday's train" which is just arriving and all the passenger's patronize Nosey's new bus until they discover a fair passenger in Pop's bus. Then they all transfer. Nosey loosens the nut on one of the wheels of Pop's bus and when it comes off Nosey drives up and gets the trade. Undaunted Pop gets a kid to throw a polecat into Nosey's bus and once more the passengers return to Pop's, Tillie, the Great Dane, supporting the broken wheel on a wheelbarrow. It's a first rate laugh-getter if that's what they want.

"Before the Public"—Hal Roach—Pathe
Type of production 2 reel comedy
Snub Pollard is seen in this one as a tenor that the town plots to get rid of. To do this they start a movie actor contest and make him the winner of a prize trip to Hollywood. He departs, under pressure, and a year later finds him returning to his home town, a triumphant star. He makes a personal appearance at the theater during the showing of a film in which he rescues everybody in the cast. A novel bit is introduced at this point, showing the actual screening of the supposed film, and its effect on the audience. The folks are so enthusiastic over Snub's horsemanship that he is chosen to ride "Nitro" at the horse race next day. The result is really funny, because Snub cannot ride at all.

Screen Snapshots No. 21—Pathe
Type of production 1 reel fan magazine
This issue of Screen Snapshots opens with a shot of—so a title says—the most popular girl in California—Baby Peggy. Next comes a view of the three sisters, Viola Dana, Shirley Mason and Edna Flugrath at their own home. Follows a scene showing Marion Davies at work on her new production, and then comes Ora Carew's marriage to John C. Howard. Other film stars seen are Louise Lovely, Milton Sills and his daughter, Betty Compson, Pola Negri and Gloria Swanson. A good fan reel.

"The High Flyer"—C. B. C.—State Rights
Type of production 2 reel comedy
One of the Hall Room Boys comedies, this has some sure-fire laughs and will in all probability go over exceedingly well with your folks. Percy and Ferdie are seen as official care-takers of children whose mothers are shopping in the department store, and the opening sequence will enlist the audience's sympathies immediately. A very pretty girl leaves her young baby with the boys and Percy who is holding the child suddenly sees his sweetheart outside the store. Not wishing her to find him with a child in his arms he ties the baby to a bunch of balloons. While he is talking to his girl, another child comes along and swaps her doll for the baby, which she puts in her little carriage. Percy unaware of the change, after a few minutes makes a grab for the baby only to find the balloons sailing up way beyond his reach. Then the fun begins and continues. The audience of course, knows that it isn't a baby, but the doll, and therefore can enjoy the boys' agony to the utmost. It's good stuff.

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Jungle Film to "U" Takes Over "Hunting Big Game," Controlled by Eugene Roth Now Laemmle's Representative (Special to THE FILM DAILY) Los Angeles—Universal has purchased "Hunting Big Game in Africa," from Eugene H. Roth and will distribute it throughout the United States. The picture is now playing at the Lyric in New York. It was produced by H. A. Snow, but Roll. took over the distributing rights. DANNY.

"Hunting Big Game in Africa" has been playing for a number of weeks at the Lyric. Its success there has occasioned a good deal of comment in local film circles, in view of the fact that the picture was first released to practically every distributor in New York and rejected by all. Since the picture evidenced its drawing power in the Lyric the interest of distributors has been again aroused. J. J. McCarthy is handling the New York presentation for Roth. The plan for general release some weeks ago called for road shows. Roth last week joined Universal as special representative in Laemmle. His specific duties involved a close working policy with the heads of production at Universal City, the point being that Roth's experience as an exhibitor would serve the company in good stead in formulating a production policy that would meet the needs and demands of exhibitors.

Jacobs to Star Hughes (Special to THE FILM DAILY) Hollywood—Arthur Jacobs has signed Lloyd Hughes to play one of the parts in "Terwilliger."

After "Humming Bird" (Special to THE FILM DAILY) Los Angeles—The Times says that bidding for Maude Fulton's "The Humming Bird" is active and that Ernest Shipman, Richard Barthelmess, Hope Hampton and Metro are all after it.

Chamberlin Off for China (Special to THE FILM DAILY) Seattle—F. V. Chamberlin has just left for the Far East, where as president of Dragon Film Co., he will make films entirely for the Chinese people. Chinese in every detail. He will organize a staff of Chinese scenario writers, directors and camera men.

Buy Half Interest Ackerman and Harris Get 50% Share in Grauman's Million Dollar Theater, Los Angeles (Special to THE FILM DAILY) Los Angeles—Ackerman and Harris have purchased a 50% interest in Grauman's Million Dollar theater at Broadway and Third. It is expected that instead of straight pictures there will be a combination policy of vaudeville and films.

Despite published reports, it is understood that the relations between Sid Grauman and Famous Players are the friendliest, and that the 50% purchase of Ackerman and Harris in the Million Dollar theater was negotiated with the full knowledge and acquiescence of Famous Players who are interested in the Grauman properties. (Continued on Page 4)

Northwest Booking Combine (Special to THE FILM DAILY) Seattle—Plans are being discussed for a booking combine, composed of exhibitors in Omak, Chelan and Okanogan, to increase efficiency and reduce expense of shipping. Present arrangements call for buying six months ahead. Mentioned prominently in connection with the plan are C. P. Sates, R. A. Kelsey and Mrs. R. E. Culp. A meeting is scheduled for early in June.

Stanley Answers Replies to Amended Complaint of Trade Commission—Stanley Not Majority Stockholder (Special to THE FILM DAILY) Washington—The Stanley Company of America, the Stanley Booking Corp. and Jules E. Mastsbaum have filed their answers to the amended complaint of the Federal Trade Commission against them, Famous Players and others.

One interesting paragraph reads as follows: The allegations of paragraph 4, so far as they refer to these respondents, are admitted, except that if the respondent, Jules Mastsbaum, is intended to be described as in any sense a majority stockholder of Stanley Company of America, that description is incorrect. (Continued on Page 3)

Washington Seeks 10% Tax (Special to THE FILM DAILY) Olympia, Wash.—Over two hundred exhibitors and exchange men made up a special train in Seattle, under direction of L. O. Lukean, president of the Allied Amusement interests, and traveled to Olympia to enter a protest against the proposed 10% state tax on admissions. The bill has not come up yet, and so the outcome is still doubtful. However, a measure proposing a state income tax was defeated.

Denies Charges Famous Players Answers Vitagraph—Claims Company is not Responsible for Drop in Earnings Famous Players, through its attorneys, Cravath, Henderson, Leffingwell and De Gersdorff, has filed its answer to the $6,000,000 suit brought by Vitagraph against the company alleging damages to that amount and a violation of the Sherman Anti-Trust Laws.

The answer filed in the District Court late Friday goes into detail regarding the various allegations made in the Vitagraph complaint, which refer to the financial situation throughout the country and for the most part, are the perfunctory responses indulged in with the filing of the first papers in actions of this kind.

The general tenor of the reply, so far as the first suit situation is concerned, seeks to impress the point that, in those cities where Famous Players interested itself in theater properties, this was done in order to secure for its product, an adequate representation. The answer cites the instance of the Criterion in New York as representative of the New York theater situation. The papers allege that Vitagraph in 1916 controlled the theater and showed in it motion picture releases by the Famous Players does. It is further claimed that when Vitagraph withdrew from that theater, that company announced it would secure another high-class house for its attractions exclusively. The claim is that Vitagraph at one time did the very thing that it now accuses Famous Players of.

(Continued on page 2)

Contract Expires May, 1925 A statement from Alice Brady says that she is under contract to Famous Players until May, 1925, and that that company has loaned her services to Charles Frohman, Inc., in accordance with its contract rights.

Educ'1 Films Damaged Suit Educational Files Damaged Suit (Special to THE FILM DAILY) Los Angeles—Educational has filed a suit for $100,000 damages and seeks an injunction to restrain S. M. Herzig from producing or selling Coue pictures. Educational claims that they control the sole rights to films of that kind.

S. M. Herzig is the producer of "Day by Day," a picture dealing with the Coco method of auto-service, which played at Grauman's Metropollian, Los Angeles, recently.
Denies Charges
(Continued from Page 1)

Another portion of the answer deals with the earnings of Vitagraph. It is alleged by Famous Players that the earnings of Vitagraph in 1916 were only one sixth of the earnings for 1913, due to the fact that their earnings were immediately cut by the breaking up of the old General Film Co., of which they were a part and which the government sued successfully under the Sherman Act as a trust in 1913 and that Famous Players could not be held responsible for this, because the Famous Players-Lasky Corp. was not formed until 1916.

The Film Year Book is quoted in the reply to indicate that if the Vitagraph earnings dropped it was because of the company's product and not because of any alleged monopoly on the part of Famous Players and the other defendants named by the plaintiff. That portion of the answer which deals in the long list of facts appearing in the Film Year Book which express the ideas of photoplay editors on the ten best pictures of 1922, not one produced by Vitagraph is mentioned.

In connection with the points raised over "The Little Minister," Famous Players alleges that Vitagraph attempted to sell to the company an old version of the Broadway story, produced in either 1912 or 1913 for $60,000, and that when Famous Players refused they hastened to rush another picture into production and hastened its release to compete with the Famous Players' version. Famous Players also claims that Vitagraph "had no right on 'The Little Minister' in this country, it payed Sir James Barrie, the author, a certain royalty on their photoplay, while Vitagraph did not.

In this connection, the reply embodies an advertisement appearing on April 23, 1921, in this publication, then known as Wil's Daily in which Vitagraph said:

"The undersigned, the Vitagraph Company of America, Inc., hereby announces that it is the sole owner of the motion picture rights for the world in and to the book and dramatic composition entitled 'The Little Minister,' by J. M. Barrie, and that it will take all necessary legal measures to prevent any infringement of said rights."

The answer alleges that the advertisement was a misstatement of fact, since there existed no copyright on "The Little Minister" in this country.

It is admitted that Sidney R. Kent wrote the letter Vitagraph alleged he did to M. S. Wilson, sales manager for Paramount in Denver. In this communication, Vitagraph quoted Kent as instructing Wilson "to kick out every Vitagraph account you can find, irrespective of the terms you may have to make, just so you cancel the contract and get them out of the way. As long as they insist on a fight, let's give it to them." Vitagraph in its complaint gave as one of the reasons for its drop in weekly business a $22,000 loss which continued for about 40 weeks, this letter. The answer claims that this letter was sent to Wilson by Kent because Vitagraph had deliberately entered upon a campaign to discredit and unfairly compete with Famous Players in every manner possible.

William M. Seabury, attorney for Vitagraph, could not be reached for a statement on Saturday.

Bamberger Goes to Mexico

Famous Players has extended its exploitation activities to Mexico City. E. E. Shaner has appointed Leon J. Bamberger, assistant manager of exploitation, as Mexico City representative.

Johnson to Make Two Recliers

Tefft Johnson has been signed to direct a series of two reel comedies, starring Jack Raymond, for Archie Comedies, Inc. Gerret Eidsen Fort will write the continuities. A. D. Robertson is president and Grace Anderson secretary.

Othello

"Othello" is presented with all of the splendor and with all of the enormous gatherings which distinguish the foreign productions. Superbly acted with Emil Jannings in the title role. A wonderful production."

Harrison Underhill, N. Y. Tribune.

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Mr. Exhibitor: Ask Your Film Company for the "THEMATIC MUSIC CUE SHEET"
(Ask Applied For)
It means more to you than any other accessory. It is the cue sheet that ensures a musically perfect picture presentation.
Bomb Charges Dismissed
(Special to THE FILM DAILY)
Seattle—Judge John B. Gordon has dismissed charges against James McNab and Norman Williams, who were charged with the placing of chemical bombs in a leading theater last October, on the grounds of insufficient evidence. The men are Lasky employees.

Drastic Measure in Tenn.
(Special to THE FILM DAILY)
Memphis—A drastic censorship bill is now before the Legislature. One of the extreme features is a reviewing charge of $50 a picture without regard to its length. This means that short reels of all kinds would be subject to the same fee to be exacted of features. Another drastic clause provides for a 5% tax on the gross income of theaters to be paid as “a privilege tax for exhibiting films censored by the Tennessee censor board.”

At present exhibitors in the state pay a total of 13 taxes amounting to over 16% of their gross income. This 5% increases this to over 21%.

Non-theatrical films cannot be shown without a permit, costing $10, secured from the commission, which will be composed of nine members, receiving an aggregate salary of $19,800 a year.

The answer goes on to say: “We do not believe that Famous Players-Lasky Corp. ever concealed its interest in Realart Corp. We deny that we ever entered into any program of acquiring or controlling motion picture theaters throughout the United States, or of compelling or coercing exhibitors to book and exhibit any particular motion picture films, or of inducing or compelling exhibitors to book any ‘block’ films. As a matter of fact, Stanley Company of America did not even exist in the years 1918 nor until July, 1919.

Indeed, from the standpoint of these respondents, it would be a misfortune for any particular producing company to be able to control the industry, as fair competition is necessary in order to maintain high standards of production and fair dealing between producers and exhibitors. We have not acquired or controlled, or attempted to acquire or control any motion picture theaters by coercion or intimidation, and have not used the means and methods specified in paragraph 10, or any of them, or any other unlawful means or methods to that end.”

THE SUPER 39
DOROTHY DALTON in
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By Jack Bechdolt
An Irvin Willat Production
Released July 15th

A great big melodramatic story built for thrills and heart-throbs. The star never had a role richer in emotional possibilities.

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No. 3 “My American Wife”
No. 4 “The Gate of Fate”
No. 5 “A World to Win”
No. 6 “Java Head”
No. 7 “The White Flower”
No. 8 “Adam and Eve”
No. 9 “Racing Hearts”
No. 11 “The 5th Commandment”
No. 12 “Mr. Billings Spends His Dime”
No. 13 “The Glimpses of the Moon”
No. 14 “The Leopards”
No. 15 “Bella Donna”
No. 16 “Grumpy”
No. 17 “The Go-Getter”

Who's 1923 Special Is Now Ready For Release
(A to be continued in our next)

A TIP FOR EXHIBITORS
Whose 1923 Special Is Now Ready For Release
GUESS WHO SPILLED THE BEANS
Watch for the name of this sensational feature which merits the endorsement of TWENTY MILLION AMERICAN WOMEN. And that goes. It's one of the biggest box office bets of the year.

No. 33

WHO SPILLED THE BEANS?
IS DOUG OR MARY GUILTY?

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION No. 18 “Prodigal Daughters”
No. 19 “The Law of the Lawless”
No. 20 “The Ne’er Do Well”
No. 21 “The Trail of the Lonesome Pine”
No. 22 “You Can’t Fool Your Wife”
No. 23 “The Tiger’s Claw”
No. 24 “Sixty Cents an Hour”
No. 25 “The Rustle of Silk”
No. 26 “Hollywood”
No. 27 “White Heat”
No. 28 “Bluebeard’s Eighth Wife”
No. 29 “Only 38”
No. 30 “The Exciters”
No. 31 “The Women with Four Faces”
No. 32 “Children of Jazz”

WATCH THIS SPACE TOMORROW FOR NO. 34
Buy Half Interest

(Continued from Page 1)
It is felt that with the Metropolitan and the Klawto in downtown Los Angeles, Famous Players are very well represented, and that the Million Dollar theater could easily be diverted to another form of entertainment without impairing the interests of either Grauman or Famous Players.
A Paramount official Saturday decried reports which indicated that Grauman and Famous Players had split. The reports stressed the point that Sol Lesser and associates were now tied up with Grauman. As a matter of fact, Lesser and Grauman have a working arrangement covering the situation in Hollywood. It is also a fact that Lesser owns a 50% interest in the new Hollywood theater, with Grauman controlling the remaining interest.

Goldman to Build in St. Louis
(Special to THE FILM DAILY)
St. Louis—William Goldman, former managing director of the Missouri, will erect a $1,000,000 theater to be known as Goldman’s St. Louis Theater at Grand and Delmar Bvds., north of the Missouri and Grand Central theaters. The house will seat 3,000 and will open Sept. 1st.
Recently Goldman purchased the Kings, which is being remodeled and decorated.

On Broadway
This Week
Broadway—“Secrets of Paris.”
Brooklyn Strand—“Robin Hood.”
Cameo—“Down to the Sea in Ships.”
Capitol—“Mad Love.”
Criterion—“The Bishop of Ozark.”
Theater—“The Woman in Chains.”
Loew’s—“Stormswept.”
Roycroft—“The Leopardess.”
Rialto—“Adam’s Rib.”
Strand—“The Pilgrim.”

Next Week
Broadway—Not yet determined.
Brooklyn Strand—“Robin Hood.”
Cameo—“Down to the Sea in Ships.”
Capitol—“Jazzmatazz.”
Criterion—“The Covered Wagon” opens Mar. 15.
Lyric—“Hunting Big Game in Africa.”
Rialto—“Mr. Billings Spends His Dime.”
Rivoli—“Adam’s Rib.”
Strand—“Brass.”

The British & Continental Trading Co. is now located at 145 W. 45th St.

LITTLE ADS WITH BIG THOUGHTS

To Be Successful
You must constantly know how you stand so as to be able to plan the development of your business.

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Public Accountants and Business Advisors
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Any Subjects of an extraordinary nature.

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Increased Facilities for Printing Colored Inserts, Heralds, Programs, etc.
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229 W. 28th St., New York City

MOTION PICTURE COLORING
See our work on
“When Knighthood was in Flower”

JOHN DUR SCOTT
105 West 52nd Street
New York City
Telephone Circle 7872

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Hays in Second Year

Local Exhibitors Charge Cohen With Bad Faith—Say He Agreed to 17 Clauses of Contract

Some of the T. O. C. C. and those who have followed the progress of the negotiations leading toward the completion of the uniform contract are frankly wondering why Sydney S. Cohen changed his attitude and what prompted him to turn Mr. H. Hays that the M. P. T. O. could no longer continue negotiations.

Those exhibitors do not care to permit themselves to be deserted but they say they would like to know from Mr. Cohen why he had verbally agreed to 17 of the 21 clauses embodied in the uniform contract as it now stands, why he took no pronounced exception to the remaining four and now finds that there are a number of points involved that threaten the interests of the members of the M. P. T. O. (Continued on page 2)

Washington Tax Killed

(Special to THE FILM DAILY)

Olympia, Wash.—Senate Bill No. 134, which proposed a 10 per cent tax on theater admissions, has been killed in committee.

The action was endorsed in the Senate.

Uniform Distributing Contract

A press story from Richard Thomas Prod., now working at the Hollywood studio on the coast states that Thomas is signing a uniform contract between independent producers and distributors to rid the field of evils in that direction.

F. P. Signs Willat

Famous Players has signed Irving Willat for a year, during which time he will direct four or five pictures.

He is at present in Florida working on a Dorothy Dalton subject, following which he will direct Tom Meighan in "White Heat."

Stardom Soon for Miss La Marr

Before many months, it is understood Barbara La Marr will have signed a starring contract. She is under personal contract to Arthur H. Sussman of S. A. Pictures, who at present "farming" her out to various producers on the coast.

Simpsons Bellamy for Three Years

Thomas H. Ince has signed Madge Bellamy for three more years. He plans to star her in a series of features including at least one Ince special a year. Miss Bellamy has finished two pictures for Regal Pictures for release through Associated Exhibitors, Inc.

**Activity**

There is more going on in production in Hollywood at this moment than at any time since the boom period of 1919.

Everybody is happy. Casting agents are having their troubles finding the right kind of people and prices for all kinds of help are soaring. Producers are complaining bitterly of the cost of production. Several of them are outspoken and insist that the actions of several independent producers have had much to do with this. But others argue that it is simply a natural condition due to the increased production. Be that as it may, there is a tremendous lot of activity around the studios. At Goldwyn last week there were over 1000 carpenters and other workers busy. This, exclusive of the professionals. Eight companies were at work. And so it goes at all of the other studios.

The most interesting development of this is the activity of the so-called independents. At the Fine Arts 14 companies are at work including Victor Halperin, High Dierker, Finis Fox, "Big Boy" Williams, Clifford Elfelt, Jess Robbins and others.

At Goldwyn Rupert Hughes' "Souls For Sale" is in its 11th week. They had a big bonfire there a few nights ago when Hughes shot the burning of an immense circus tent and several were injured. It was a big sight.

Neilan is in his eighth week on "The Eternal Three." Other productions in work include "Three Wise Fools," "Red Lights," directed by Badger. "Metheague," Charley Brabin, who will handle Corinne Griffith in
**THE FILM DAILY**

**Tuesday, March 6, 1923**

**Why The Change?**

(Continued from Page 1)

The claim is made that although Cohen and his attorney, Francis Gibbs did not agree in writing to any of the clauses in the uniform contract, they did agree verbally to 17 paragraphs. It is further said that of the remaining four, the objections raised did not involve the principle for which the libel recovery only.

There is some interest in learning what Cohen meant in his letter to Platts when he said:

“We expect to demonstrate shortly that there are some producers and distributors within the industry independent of your organization who are sufficiently far-sighted to realize that this business cannot be benefited by a continued disregard of the principles of right or wrong, of fair or unfair dealing with the theater owners, and that they owe to our public and to our industry a code of practice and a standard as fair and honorable as that used in any other business.”

An effort made to reach Cohen for a statement yesterday failed.

**Smith Back**

Albert E. Smith of Vitagraph has returned from the coast where he arranged the schedule of coming productions.

**Granger Visiting More Exchanges**

James R. Granger is now on his way East from the coast. He will visit a number of Goldwyn exchanges and is due in New York about the 15th.

**One More for Vitagraph**

(Continued from THE FILM DAILY)

Los Angeles - William Duncan's last picture for Vitagraph will be "Terrible Terry." He then goes to Universal to make serials.

R. C. Fox Resigns

Richard C. Fox has resigned as division district manager of New England Theaters, Inc., with headquarters in Boston. His duties have been taken over by William P. Gray of Lewiston, Maine. Fox is at the Astor for a few days.

**Truart Film Corporation**

announces that it has in preparation, a photoplay titled

"**FORTY-SECOND STREET AND BROADWAY**"

Titles and all other rights have been fully protected.

TRUART FILM CORP.  
M. H. HOFFMAN, Vice-Pres. and Gen'l Manager  
1540 Broadway, N. Y. C.

Adverse Theater Bill Killed  
(Special to THE FILM DAILY)  
Jefferson City, Mo.—The Private Corporations Committee of the Missouri House has voted to kill a chain-store bill, designed to legislate out of existence chain stores, restaurants, theaters, etc., in Missouri through a system of exorbitant licenses.

**Insurance Experts**

TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

STUDIO FOR SALE IN FLORIDA

Equipped with Cooper Hewitts, harg and spotlight. Cost $65,000.00 will sell for $35,000.00. Easy payments.

H. J. Kluh, Owner, R. 401 St. James  
Bldg., Jacksonville, Florida.

**The Perfect Audience Picture**

Her Head said "No"  
Her Heart said "Yes"  
*What Happened?*

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**Quotations**

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Lee Moran Buys Lardner Stories  
(Special to THE FILM DAILY)

Los Angeles—Lee Moran has purchased the Ring Lardner series of baseball stories, to be made at Universal City in two-reels each. Lardner will come here shortly to assist in the title writing and final editing of the pictures.

---

**Othello**

"Othello' magnificent." — Eve. Globe

Now at the  
**Criterion**

United States and Canadian rights controlled by  
DAVID P. HOWELLS and EXPORT & IMPORT FILM CO., Inc.  
729 Seventh Avenue New York City
Breaks Record!

Beats Capitol Theatre attendance receipts of "Robin Hood" and "Passion"

THE BIGGEST BUSINESS IN NEW YORK'S HISTORY!

Pola Negri in "MAD LOVE"

"The throngs which stood six deep swinging away a block and a half down Broadway with their eyes upon the lobby of the Capitol Theatre at 6 o'clock last night constituted, we thought, something that resembled a kind of Pola expedition.

It is a mark of rare distinction for any motion picture player to be able to fill the gigantic Capitol and congest Broadway outside. And there is no hesitancy on our part in saying that at the moment Miss Negri is unquestionably the most popular woman screen player in the world. As a cinema play "asset" there's no one to touch her. Of course, her title writer and bedroom decorator are great little helps. "Mad Love," we believe, is a play far superior to "Passion."

Quinn Martin, N. Y. World

Exhibitors! This is a rare opportunity. Pola Negri is the most-talked-of star in the world. She admits "Mad Love" is her "unparalleled screen success."

Distributed by GOLDWYN!
Activity

(Continued from Page 1)

"Six Days," Lambert Hill with "The Spoilers" and Seastrom is getting ready as is Hugo Ballin. Mac Murray is also working there.

At Famous-Lasky, Fitzmaurice is finishing "The Cheat." Sam Wood is on "Bluebeard's Eighth Wife," Jimmy Cruze is on "Hollywood," Herb Brenon is working with Betty Compson on "The Rustle of Silk" and Walter Hiers is on "Sixty Cents an Hour." The Melford company arrived this week from the East and had great difficulty in finding places to sleep. Never in years has the town been so crowded with tourists.

AT UNITED

First National has its units well under way. Earl Hudson will be on the job for the company and will act as a sort of production manager. At present he is just organizing. First National will have a number of units at work shortly. At present Walton Tully will finish "Trily," started in Paris. James Young is working on "Wandering Daughters" and Eddie Carewe is busy with "The Girl of the Golden West." Arthur Jacobs is hustling on "Terwilliger" and the Talahadge girls are resting in between production.

At Universal City five units are at work and Carl Laemmle is watching the development of "The Hunchback of Notre Dame," which, by the way, promises to be one of the big ones for next season. It is running into a big cost. Incidentally at Universal City they are busy with three serials indicating that they still believe in the power of the serial as a box office. One of these is said will be shown in England and her Colonies only and will never be seen in the States. Unusual and interesting.

At Fox seven feature units are at work and five comedy units. Warners are finishing "Main Street" which promises to be another big attraction, and Harry Beaumont is working day and night. Incidentally Beaumont is staging "snow stuff" right in the studio and is giving Hollywood a treat. They never have snow out here. But Beaumont makes it order.

The Schulberg organization has four pictures in work for Al Lichtman and Louis Mayer is busy with his units. Hal Roach is hustling with five units and while Metro is temporarily quiet within the next few weeks it is expected that things will be humming with "Scaramouche" and Jackie Coogan at work together with the others. On the Century lot four companies are at work. The Pickford-Fairbanks organization is quiet but Mary will start shortly on "Rosita," a Spanish story to be directed by Lubitsch. At R-C four units are at work and at Christie's four companies are going full speed. Sennett also has several units at work. "Teddy" the big dog will be featured in one of these.

Five independent companies are working at the Hollywood studios and Charley Ray and Madge Bellamy are busy at the 16th lot. Chaplin is busy with "Public Opinion" featuring Edna Purviance and is in his 14th week, and this is only a part of what is going on. All of the smaller studios are loaded with work and it will be impossible to get studio space for several weeks at least.

The big question is: where is all the money coming from? But it sure is here in big gobs and things are all to the merry.

DANNY.

Opening in Ottawa

W. E. Allen is a wire to this office, says that "Glengarry School Days" opened at the Imperial, Ottawa with Pauline Garon in King a personal appearance. He says the picture was received enthusiastically.

Luxor Pictures Formed
(Special to THE FILM DAILY)

Albany, N. Y.—Luxor Pictures Corp. of Manhattan have incorporated with $50,000 capitalization.

Hodkinson in Portland, Ore.
(Special to THE FILM DAILY)

Portland, Ore. — Hodkinson has opened an exchange at 392 Burnside St. with C. H. Code, Oregon representative, in charge.

Northwest Weather Normal
(Special to THE FILM DAILY)

Seattle—Weather conditions have again reached normal, after experiencing one of the heaviest storms on record for this time of year. Shipping was paralyzed and many of the smaller towns closed their houses until the spell was over. Big pictures, in the larger localities, suffered severely.

TO THE TRADE

Watch for the first of
A series of six
SUPER-FEATURE
COLUMBIA PRODUCTIONS
THE GEM OF THE SCREEN
Distributed by
C. B. C. FILM SALES CORP.
1600 Broadway
New York

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—new available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
St. Louis Backers

Finance Wm. Christy Cabanne—First Picture Would be Made in New York
(Special to THE FILM DAILY)
St. Louis—William Christy Cabanne has interested St. Louis business men in a $250,000 trust estate to produce a picture in New York. If the production is successful, Cabanne plans to open a studio here. He stated a few days ago that $88,000 of stock has been subscribed and hopes to complete negotiations in time to start production May 1st.

The trust agreement provides that Cabanne’s life is to be insured for $50,000. The trustees shall have the power in managing the enterprise. It will be known as the William Christy Cabanne Motion Picture Trust, Ltd. The trustees are Cabanne, Col. George W. Goode and former U. S. District Judge Henry Priest. Offices have been opened at the Central National Bank Building.

14th St. Theater Damaged
The Crystal, 48 E. 14th St., was damaged by fire on Sunday. Loss to theater and adjoining property is estimated at $100,000.

Loaned to Vitagraph
(Special to THE FILM DAILY)
Los Angeles—B. P. Schulberg has loaned Victor Schertzinger to Vitagraph to direct Alice Calhoun in “The Man Next Door,” an Emerson tough story.

Hays In Second Year
(Continued from Page 1)
lot of encouraging angles which did considerable good, in view of the fact that it was a decisive move on the part of the American public.

Judging from a film angle purely, a good many feel that the creation of the uniform was the important deed. It is true that the contract has not had a real chance to show how it will work out actually, but the impression seems to be that it will function satisfactorily and through actual operation, point out the impracticable phases.

The Hays office feels that it has gotten its “better pictures” program definitely under way and that the present releases of its members offer sufficient proof that the plan to elevate the standards of production was not mere talk.

Hays enters his second year in the industry on the heels of the battle in Albany over the repeal of the censorship law in New York.

Skouras Adds to Chain
(Special to THE FILM DAILY)
St. Louis—The St. Louis Amusement Co., controlled by Spyros P. Skouras and his brothers, has taken a 10-year lease on the North Grand theater and air dome and the Zelphia Air dome, owned by Fred Warner. The theater’s franchise in First National has been transferred to the New Lindell. The company is said to be dickering for other North St. Louis houses.

BIG REWARD!
Thumb Prints
Of a Screen Star

A JOB FOR PINKERTON

Whose 1923 Special Is Now Ready For Release
(to be continued in our next)

THE SUPER 39
ALICE BRADY in
“The Snow Bride”

Screen Play by Sonya Levien from the story by Sonya Levien and Julie Herne
Directed by Henry Kolker
Released July 22nd

A love story of the Northwest, actually filmed in far-northern Canada. Unlike any northern story, and in plot an absolute novelty.
Newspaper Opinions

"Mad Love"—Goldwyn

Capitol

DAILY NEWS—Mme Negrì does some splendid and vivid pieces of acting in this film, but one good performance in a cast of characters does not mean a good picture. On the contrary, all that saves "Mad Love" is Pola Negrì.

EVENING WORLD—It is beautified in spots (the X marking the spot where Pola Negrì has a bit, drollily photographed, so practically all foreign films are; not so well directed), as is the case with nearly all across-the-seas pictures, and the story merely gives Pola a chance to vam a little and love much.

GLOBE—So it is just another vampire picture. * * * And if it is not a very notable vampire picture, either.

MAIL—Mme Negrì, however, cannot afford to overlook "Mad Love." * * * For it exceeds the efforts of some of our best stage stars.

Her acting in her latest picture, however, is not what we saw in "Passion." There is a touch of artificiality in her work in many scenes and a lack of spontaneity.

ANX—Far above ye, even the bizarre settings, rises the transcendental figure of Pola with that fine tragic mask of a face glancing with fascination and so full of appeal that the audience yesterday almost wept tears when she raised an expensive gown in the salt water.

TELEGRAM—In "Mad Love," which is on the screen of the Capitol Theater this week, there may be found warm-blooded action, vibrant beauty and thrilling reality of characters, the like of which the silver screen has rarely seen.

TIMES—* * * the same vivid, vital, virtuous Pola who has made du Barry, Carmen and Camille live on the screen as real people whom you might like to know, or, if you are wise, keep away from. * * *

"Mad Love" is one of those Sappho stories. And the chances are you don't like that kind any more. But the odds are that you will like this one.

TRIBUNE—* * * looked like the perfect vehicle for Pola Negrì. * * *

Pola is just about the whole show. But there are some splendidly directed carnival scenes with nonchalant vampire action.

WORLD—But in "Mad Love," which we believe is a play fair superior to the screen "Passion," there are moments of emotional acting by Miss Negrì which come mighty near to making a believer of us. * * *

This tragic story of the romance of the vampire and beauty, Lanre, is acted ideally but daringly, with a sure touch and tempo, and does things to the emotions of the person on whom it looks. Which few will acknowledge the picture screen is capable of doing.

WOMEN'S TELEGRAPH—"Mad Love" offers Miss Negrì abundant opportunity to display her charm, at the same time emotional control made it unnecessary to tone down the picture in many places.

"Mr. Billings Spends His Dime"

F. P. L.—Rialto

AMERICAN—He is funny, but principally because he is fat. Lean, he would be perhaps somewhat melancholy. However, his facial expressions and his invariable demeanor of surprised mirthfulness help him a great deal.

He worked very quietly in this new film and, though it was difficult to laugh at him, one could see what he was up against.

EVENING JOURNAL—Although Mr. Ruggles has made quite a fat man, he is not Mr. Arlucke. That he is fat, has an amiable voice and innumerable comic turns are undeniable facts, but he does not have the inimitable mannerisms that made the drolleried obese star a success.

The picture is an agreeably novel concoction of fun and plot.

GLOBE—* * * takes up the work in splendid fashion of proving that a fat man's capacity for loving is as great as that of any other man. He has an unusual facility of facial expression, is quick to take advantage of a situation, and is exceptionally good at sly and sly and sly and sly.

THE INITIALS OF THE VEHICLE * * * is nothing more than adequate and is not quite up to the standard of light comedy the Paramount Company has set.

EVENING WORLD—True, Walter is a fat comedian; a very, very fat comedian, but his methods are so utterly different from those of (and we almost wrote the late Paul Arlucke) that there is no comparison. Walter Hiers is an actor through and through, and we predict that he will, in the course of time, make millions laugh.

MAIL—It is one of the most wholesome pictures we have seen, with a story that is highly entertaining. The laughs arise from truly humorous incidents which contain the slightest suggestion of the slapstick or the vulgar.

TELEGRAM—* * * really a burlesque of the popular yarns of American heroes in South American revolutions, a term of fiction which was in vogue a score of years ago.

MORNING TELEGRAPH—He is a bally comedian and will possibly take the place in slender form left vacant by Roscoe Arbuckle. He is not particularly funny himself, but by brilliant direction he is placed in amusing circumstances and is made to appear funny. Speaking of the direction, it must be said that Wesley Ruggles has handled the situations very well.

TIMES—Does Mr. Hiers land in Arbuckle's place? And the answer is, He does. Or rather, he doesn't—nor he goes beyond Arbuckle, higher or further, whichever way you choose to measure his distance. Mr. Hiers is a real comedian, which means that he is an actor. Arbuckle at his best was only an amusing clown with a foolish smile. Hiers, on the other hand, has the smile and the joke, but not the clown. He should go much further than Arbuckle ever did.

A comedy in which he makes his first starring appearance is a diverting piece.

TRIBUNE—To this reviewer, he always seems comically inadequate. If our tastes are not immediately considered as we are concerned, the star of the picture, * * * Jacqueline Logan, who is lovely beyond description.

SUN—* * * his promotion should prove a most profitable venture for the Paramount Corporation.

According to the N. Y. American, Ann Luther will head her own company.

Legitimate Proposals Financed in any Amount

It Will Pay You to Consult With Us

Confidential Service

Moderate Terms

CHROMOS TRADING CO.

1123 Broadway

Suite 1207-8 *Phone Chelsea 8284

Tuesday, March 6, 1923

Doran Gets Memoirs

George H. Doran Co. has secured the book rights to Samuel Goldwyn's "Behind the Screen." Portions of the book are now appearing serially in Pictorial Review.

Back to United

(Special to THE FILM DAILY)

Los Angeles—Principal Pictures has made a deal with United Studia for the use of several stages there.

The old Vidor plant will house part of Principal's activities, but more space will be needed.
Trust Busting
A Part of Government Policy—Famous Players Case One of the Important Actions
(Special to THE FILM DAILY)
Washington—The curbing of trusts, a Government activity initiated by President Roosevelt, but laid aside during the war, is again to be taken up and the Government is going to the mat with two of the largest organizations in the country in an effort to learn definitely whether the antitrust laws can be made to apply to all cases of concentration. The meat packers and the moving picture industry have been chosen as the victims for the slaughter.
While Secretary of Agriculture Wallace opens a fight upon the contemplated merger of the Armour and Morris packing concerns, the Federal Trade Commission announced that beginning April 23 it will hold its hearings on the complaint against Famous (Continued on Page 2)

Rinehart Story for Jackie
(Special to THE FILM DAILY)
Los Angeles—Jackie Coogan's next picture will be "Long Live the King" by Mary Roberts Rinehart. It will probably be his first for Metro.

No Action on Contract
(Special to THE FILM DAILY)
Oklahoma City — The Oklahoma Theater Owners and Theater Managers' Ass'n at its recent meeting considered the uniform contract but did not take any action regarding adoption.

The Troubles of An Exhibitor
Split Lip, Nev.
Dear Danny,
I have been busy butchering and haven't had time to write but now that I'm back in harness, I want to tell you about a few happenings that have happened in Split Lip in the past week or so.
As you know, the Cinegraphical Film Co. called and wanted me to buy some stock in his company. Said the purpose of his concern was to produce pictures of unusual educational value. Here are a few of the releases already released: The Babbling Brooks of Brooklyn, Three Days From Dayton, Shooting Scouries in Singapore. The Correct Way to Snatch a Purse, Making Collars in Colorado, How to Make a Sponge Cake Without a Sponge, etc. He claimed that the dividends would pay my film rental.

Product For Ind'pts
Harry Asher and Sam Grand Close Deals—Federated Exchanges May Handle Material
(Special to THE FILM DAILY)
Los Angeles—Harry Asher and Sam Grand have left for Boston, having completed a number of deals which involve a considerable amount of production.

It is reported that they have taken over the Chester studio and will produce features there with Elliott Dexter and Bryant Washburn. The plans also include two five-reeler features starring Monty Banks and a series of two-reeler comedies. Billie Rhodes, it is understood, has been signed.

It is understood that these productions will be released through independent exchanges by Grand, who, together with Asher, will handle New England distribution. Federated exchanges in the territories may distribute the product, but this is not at all certain.

DANNY.

Off for a Visit
Mrs. J. D. Williams sailed for London on Wednesday to visit her family. Williams has been confined to his home for a few days with bronchitis.

Christie Renews
Signs Another Contract With Educational—Again Calls For 20 Two Reelers
Charles Christie's recent visit to New York was not only concerned with pleasure. While here he discussed the distribution and arranged another contract with E. W. Hammond, of Educational.

The new arrangement calls for 20 two-reeler products, as provided for under the present contract covering the season of 1923-24. Christie is now in California preparing the new schedule. Practically all of the pictures called for under the existing contract have been completed and delivered to Educational.

Rothacker Out of United
(Special to THE FILM DAILY)
Chicago—Watterson R. Rothacker has disposed of his stock in United Studios, Los Angeles and has resigned from the directorate. He is now on his way to Los Angeles.

May Use Films in Court
Judge Edward Weil is considering a regular showing of motion pictures in the West 57th St. police court. The other day he showed "Brass" to a number of men and women who were seeking divorces. That showing was so successful that the judge is considering it a regular thing.

For Pathe Release
Hal Roach's Features May Go Through That Organization—No Definite Schedule
(Special to THE FILM DAILY)
Los Angeles—In all likelihood, Hal Roach's feature productions will be distributed through Pathe, the company that handles all of his short reels.
Roach's venture in the field of long features is his first. As noted, the initial picture will be "The Call of the Wild," which Fred Jackson is directing for Hal Roach. Roach and Long have the leading roles. There has been no definite production schedule drawn up covering features. They will probably be made as long as they prove popular.

DANNY.

There was no information forthcoming from Pathe yesterday regarding the above dispatch.

Warner Starts for New York
(Special to THE FILM DAILY)
Los Angeles—Abe Warner left for New York yesterday.

Buxbaum Returns
Harry Buxbaum, district manager for Famous Players in New York State is back from up-state. He visited Rochester where he booked 35 of the "Super 9" in the Eastern theater.

Start Loew House in Bronx
Construction has begun on a new Loew theater at Burnside and Walton Aves, in the Bronx. The theater, which is expected to be ready by Sept. 1st, will seat 3,000 and will cost about $75,000. The house will show motion pictures only.

Tonight—The Paramount Ball
Tonight's the night. Meaning that the third annual Paramount ball takes place this evening at the Commodore. Ned Wayburn has concentrated forty foot stage at one end of the ballroom so that the performers will be seen by everyone without too much neck strain. It looks like a real party.
In the Courts

The Forward Film Distributors filed a default judgment in the Supreme Court for $490 against the Exhibitors Film Service for moneys collected and not paid.

The National Exchanges, Inc., a Delaware Corp., has filed a confession of judgment in the Supreme Court in favor of the James B. Leong Prod. for $1,316 admitted to be due as receipts from the distribution of "The Lotus Blossom."

The Whaling Film Corp. has been sued in the Supreme Court by William Matthews for $10,000 alleged to be due for professional services rendered as attorney from October to December last, of which only $100 has been paid.

Los Angeles—Norbert Myles, formerly continuity writer for Wm. B. Russell, has been awarded a judgment for $3,050 in the Supreme Court. Myles sued Russell for $2,800, which was the contract price for 14 stories. Russell maintained that Myles only submitted six stories that were applied. (Continued on Page 6)

Joe Brandt on Tour

Joe Brandt has left on a tour of the key cities.

Melvin Hirsh Back

Melvin Hirsh, of Aywon, has returned from a trip through the Middle West. He reports conditions much improved.

Will Adapt Wright Stories

Los Angeles—Eleanor Coffee and John Goodman have been engaged to adapt the Harold Bell Wright stories for Principal.

Einstein Theory for State Rights

Evan Fadman, head of Premier Films, has sold "The Einstein Theory of Relativity" to Harold Rodner for the Metropolitan district, and to S. & O. Films, San Francisco for the West Coast.

Trust Busting

(Continued from Page 1)

Players-Lasky and other moving picture concerns and their officers, on the basis of amended complaints issued a few days ago.

The complaint against the picture industry covers substantially the same points as did the original complaint, alleging that Famous Players-Lasky, through unlawful monopolies, combinations and illegitimate methods of competition, has secured a virtual control of the moving picture industry in this country.

The Government, ever since the advent of the present administration, has been threatening to take up its fight against the so-called trusts. Much of the matter involved in these cases was gathered prior to the war and it is believed that not all the war intervened the cases would have been brought before this because of the fact that the companies involved would have had better opportunity to further their plans, which it was necessary for them to do until after the war. It is indicated that if the case against either the packers or the moving picture companies is successful, another era of trust busting will be inaugurated which will be second only to the famous trust busting campaign of the late Theodore Roosevelt.

Schwartzman, Lichtman Counsel

Samuel Schwartzman has been appointed general counsel of Preferred Pictures and the Al Lichtman Corp.

Courtland Pictures Formed

Los Angeles—Courtland Pictures is the name of the company that will produce "The Man From Ten Strike," starring Guy Bates Post. Cleo Madison has been engaged for the picture.

"Mother McGinn," New Cosmo.

(Special to THE FILM DAILY)

Los Angeles—Frances Marion will direct "The Daughter of Mother McGinn," a Jack Boyle story which will be made at the Goldwyn studio for Cosmopolitan.
READY FOR RELEASE

A Superb Heart-Interest Drama of Today

"THE TIE THAT BINDS"


DIRECTED BY JOSEPH LEVERING

For Full Particulars Communicate with

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Approximately 225 feet of Specially SELECTED SCENES and ART TITLES the MOST WONDERFUL ME DiUM for reaching YOUR AUDIENCE.
N.S.S. TRAILERS are the ONLY trailers issued by authority of the producer.
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732 So. Wabash Ave., Chicago
917 So. Olive St., Los Angeles
Trailers Build Business

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Mills Davenport has been cast for an Edgar Lewis production at Universal.
Charles R. Seeling has signed Katherine Collins.
Dick Stanton is at the Ambassador, from New York.
Mae Murray has started work on "The French Doll."
The Universal production, "Flesh," has been changed to "The Midnight Ghost."
L. J. O'Connor is the latest addition to the Lasky force. He will assist Rex Beach.
Elise Dempsey, sister of Jack, has been signed on a long term contract by Al St. John.
The editorial and business offices of "Camera" have been moved to the W. P. Fuller Bldg.
Huntley Gordon will appear opposite Gloria Swanson in "Bluebeard's Eighth Wife."
Carmel Myers is back from Chicago where she enacted a prominent part in "The Little Girl Next Door."
Increased activity of the independent organizations has caused considerable comment around the studios.
W. E. GREENE

Three More States Sold
Sam Sax has sold "Notoriety" for Texas, Okla., and Arkansas to the Southern States Film Co.

Pick Site For Memphis Exchange
(Special to THE FILM DAILY)
Memphis, Tenn.—The site for the proposed Paramount exchange will be located at Linden and Front Sts.

Milwaukee's Oldest Outfit
(Special to THE FILM DAILY)
Milwaukee—The Theatorium, opened by Tom Saxe in 1906, and the oldest house in the city, is now being demolished.

Finis Fox Plans Another
(Special to THE FILM DAILY)
Los Angeles—Finis Fox will produce "The Man Between," at the Fine Arts studio. Allan Forrest, Vera Vale, Philo McCullough and Fred Malatesta are in the cast.

New First Run For Ala.
(Special to THE FILM DAILY)
Birmingham, Ala.—The Interstate Amusement Co. have completed plans for the erection of a new $1,000,000 first run house here. Construction will start soon.

Booked in Loew's Southern String
Will Morrissey and his film stars, including Billy West, Marguerite Marsh, Ethel Gibson and Gabriel Rinaldo have just been signed for Loew's Southern houses, opening in Atlanta, March 22nd.

Discuss Sales Plans
The Holdkington managers in the East held a meeting this week to discuss sales plans for "Down to the Sea in Ships."
Wray Making Drug Film
(Special to THE FILM DAILY)
Los Angeles—John Griffith Wray has started production of "The Living Dead," with Jessie Jazz, George Hackathorne, Claire McDowell and others in the cast. This is the drug picture sponsored by Mrs. Wallace Reid. The story was written by C. Gardner Sullivan.

Wichita Theater Opens March 10
(Special to THE FILM DAILY)
Wichita, Kan.—The Consolidate Amusement Co. will reopen the Wichita tomorrow.

New Bureau to Provide Shows
(Special to THE FILM DAILY)
Lynd, Minn.—For the purpose of providing entertainment in theaters in and around 46 towns, Rev. T. Tucker has formed a Community Entertainment Bureau. Under present plans, over 60 towns will be included in the circuit. Citizens of each town will have free entertainment at their door.

CAPITOL THEATRE, N. Y.
BOX-OFFICE BULLETIN,
MARCH 6

A Gain! A Record Tuesday. This Picture is the Greatest Bet on the Market.
POLA NEGRI in "MAD LOVE." Opportunity knocking at your box-office.
—Goldwyn Distributing Corp.
Watch this daily bulletin!

KNOW EVERY DAY
ALL THE NEWS OF THE
PICTURE BUSINESS

The Film Daily
71 West 44th St., New York City
Kindly enter my subscription to The Film Daily tor one year, starting immediately, to include
THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
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Name ...........................................
Theater ......................................
Address .....................................
Held Second Week by Special Request—Here's How the Princess Theatre at Hartford, Conn. Advertised it!

By Request of Thousands

PRINCESS THEATER
WILL SHOW FOR
Another Week
Robert Hichen's Famous Drama Reuniting the Two Artists Incomparable
NORMA TALMADGE
and Eugene O'Brien
In the Masterpiece Beautiful
"The Voice From the Minaret"
The Peer of "Smilin' Through" and "The Eternal Flame"
BUSTER KEATON in "THE FROZEN NORTH"
The Comedy That Makes One Roar With Laughter

Joseph M. Schenck presents NORMA TALMADGE in "The Voice from the Minaret"

Personally Directed by FRANK LLOYD
Adapted by Frances Marion from Robert Hichen's Stage Success
Photographed by Antonio Gaudio and Norbert Brodin

A First National Picture
In the Courts
(Continued from Page 1)
proved upon, and further charged he had misappropriated some of the company's money. The court ordered Russell in its decision for attempt to evade proper payment of debts, and awarded Myles $250 extra for costs.

Harrisburg—Suit has been instituted in the U. S. District Court against the Capitol and Grand, Wilmer & Vincent houses, and the Family and National, operated by the Marcus interests, by The American Society of Authors and Composers, under the copyright infringement law.

Hollywood—L. W. Clement and Frank Heacox have been sentenced to a jail term, charged with grand larceny and receiving stolen goods. Heacox is alleged to have stolen 3,000 ft. of film and a $2,000 camera from the Chester Bennett laboratory, and to have sold them to L. W. Clement.

KATHARINE HILLIKER AND H. H. CALDWELL
Vanderbilt 4045

Othello
with Emil Jannings

Beautiful and thrilling presentation of Shakespeare's immortal drama filled with love, hate, and the overwhelming power of unfounded jealousy.

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Insure Your Screen

C. L. CADWALLADER
Art Director Eastern Studios Famous Players-Lasky Corp.
Current Releases "Java Head" "Back Home and Broke"

The Troubles of An Exhibitor
(Continued from Page 2)
but I told him the only stock I would be interested in was cattle. He hadn't no more than got out of sight when another peddler wanted me to buy one of his new patented film stretchers. He said that when I got a short he would stretch it out to any length desired. I told him that anytime my shows were short I filled in with snappy presentations. I examined the "Two Flags," and got a girl who looked like Prisella Dean, except her hair, and had her pose in the center of the room under six flags. What a few flags when you are trying to please your customers? I played "Ollie Tread" and hired a contortionist to do his tricks for a prologue. On a "Tailor Made Man" I was fortunate in securing the services of Len Limp, the town bully, and had him strut across the stage in his new Sears & Roebuck suit.

If Clem Denker gave his customers class shows like I do instead of gadding around the country and showing off, he could afford to build a real theater like mine. With the new improvements recently installed, the Smellshad makes the Elite look like a checkroom. I hung new curtains in front of the doors, washed the windows in the ticket office and put yellow lights over the exit doors. Red is too common.

I tried to pull a new stunt but it didn't work. I booked "Broad Daylight" and advertised a free matinee in my air dome.

I played "Love in the Dark" and used a novel idea. I stopped the show at the end of the third reel and turned out every light in the house for five minutes. Folks are still talking about it. Almost caused a riot. Suit for divorce have been filed to date on account of it.

I asked the Petrial Exchange to send their "window trimmer" down here to assist me in my campaign on "In the Summer When the Theaters Begin to Fail," but he didn't show up. I guess he figured I knew too much. I got a letter from him in which he regretted his inability to cooperate with me personally, but was enclosing a suggested campaign which if put into effect, would "knock 'em dead." He muttered a mouthful when he said "knock 'em dead," for if I was eggplant enough to follow out his ideas, I wouldn't take in enough to make the first payment on a one-sheet.

Where can I trade a glass case for a train effect? I am going to play "The Fast Mail." ZEKE BEEZWAX.

Klein Has "The Dope Ring"
Edward L. Klein Co. will distribute "The Dope Ring," on the independent market.

Move In On the 17th
The New York Paramount exchange organization will take possession of its new quarters on West 44th St. on the 17th.

Pen Women Plan Meeting
(Special to THE FILM DAILY)
Washington—Harriet Hawley Loecher, director of the public service and educational department of the Cordall theaters has been appointed chairman of the Motion Picture Committee of the League of American Pen Women, who will hold an Authors' Breakfast at the New Wil-lard on April 21. It is planned to introduce the editors of the trade papers at that time.

Sh-Sh- I'll give you the biggest thrill you ever had. Get your BAVU Ever-lastingly Exciting

WHOSE DOG?

Dog of a Charming Screen Star

ASK MADGE BELLAMY

Making Its Debut In This 1923 Special
GUESS WHOSE HOUND

This dog's ancestors belonged to a Chinese Emperor. Kiddies in TWENTY MILLION AMERICAN HOMES will love it in this super-feature. That makes this picture a great matinee bet. Your sporting blood will thrill when you see this dog out-swim a monster alligator.
First Run Check

Censor Law May Stand But Present Commission Removed—Local Option Talked Of

May Compromise

Made No Offer

New Fox Line-Up

Vol. XXIII No. 66
Saturday, March 10, 1923
Price 5 Cents

C. C. Burr sends you "Luck," Johnny Hines' latest melomedy. The finest combination of laughs, thrills, comedy and drama ever screened with a superlative cast, a "sure fire" story and elaborate production.—Advt.

May Compromise

Censor Law May Stand But Present Commission Removed—Local Option Talked Of

(Special to THE FILM DAILY)

Albany—Opponents of censorship who came here to argue in favor of the bill repealing the censorship act evidently failed to convince the Assembly Ways and Means Committee. A prominent member of the committee states that it would not be released and that there were not votes enough in the House to compel the committee to report it out.

Doubt is expressed that the repeal bill will pass the Senate, as it is understood, two Democratic Senators, in obedience to requests from their constituents, will not vote for the measure.

(Special to THE FILM DAILY)

Hiram Abrams returned from California yesterday to take the chair and to make an appearance before the committee.

Hiram Abrams and David Selznick arrived in New York yesterday from Los Angeles.

The Selznicks Here

(AContinued on Page 2)

The Selznicks Here

Myron and David Selznick arrived in New York yesterday from Los Angeles.

Smith Handling New Job

(Special to THE FILM DAILY)

Los Angeles—Peter Gridley Smith will handle "Blicot" for the United Studios in the future as well as that of the Maurice Tourner Prod., in which M. C. Levee is interested.

Made No Offer

Says Hiram Abrams About "Rupert" and "Common Law"—Thinks They Are Fine Pictures

Hiram Abrams returned from California yesterday where he held a number of conferences with members of United Artists.

Mr. Abrams said yesterday that contrary to report he had made no offer for the distribution of "Rupert of Hentau" and "The Common Law." He did add, however, that the pictures are very good. So good in fact, that he said they were suitable enough to be shown in any theater in America.

"I'll say that much for them," he said.

Myron and David Selznick came East on the same train with Abrams.

A. B. C. Holds Meeting

Members of the A. B. C. held a meeting yesterday afternoon.

Boulevard Here Again

Nils C. Bouveng of Swedish Biograph is back in New York after a short trip home.

Bengt Berg, a student of bird life who has achieved a reputation in Europe, came over with Bouveng. Berg has with him a number of films showing the migration of birds from the North to Europe and the return. These films will be shown here whole Berg lectures. Berg has made a number of films dealing with bird life for Swedish Biograph.

Henry K. Dunne, speaking for Mr. Fox, stated yesterday the above dispatch was false in every respect.
Luxor May Handle Film

Luxor Pictures may handle American distribution of "Shifting Sands," which Fred Granville brought over from England with him. Peggy Hyland is in the cast.

St. Louis Against Daylight Saving

St. Louis—Joseph Mogler, president of the M. P. Exhibitors League of St. Louis and Eastern Illinois, has announced that his organization will oppose any effort to inflict a Daylight Saving ordinance on St. Louis.

Price, U Special Representative

Calgary—Joseph F. Price, former manager of Alton's Palace, Calgary, has been appointed special representative of the Canadian Universal for Western Canada with headquarters here.

Keatons Sold for Brazil

First National has contracted with Compagnia Brasil Cinematografica of Rio de Janeiro for the following five Buster Keaton comedies: "Frozen North," "Electric House," "Day Dreams," "Balloonatic" and "Love Nest."

Changes in First National Managers

G. G. Maxey, has resigned as First National manager in Seattle to take effect March 17. C. H. Feldman, who has been branch manager of the Portland office, has been transferred to Seattle. Charles W. Koenner in charge in Butte will take Feldman's place and Harry Sigmund has been promoted to branch manager in Butte.

McCormick Joins Fox

S. Barrett McCormick has been appointed managing director of the new Oakland theater at Oakland, Calif., by John Zanft, general manager of the Fox theater circuit. The house will open on April 15. McCormick is considered one of the best showmen in the country. At present he is doing special advertising work for First National in New York.

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Photo Melodrama Sensation

“The Greatest Menace”

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Albert Rogell

With an Exceptional Cast Including

Robert Gordon—Ann Little

Mildred June—Wilfred Lucas—Harry Northrup—Rhea Mitchell

A DRAMATIC EXPOSE OF THE DRUG EVIL

Prints—Paper—Accessories

NOW READY

Mayer & Quinn

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1493 BROADWAY

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Coast Brevities

(Special to THE FILM DAILY)
Hollywood—Hal Roach has signed "Mickey" Daniels, for five years.

Walter Hiers has finished work on "Sixty Cents an Hour." Joe Henabery directed.

William Russell has started work on "Atlas The Night Wind." Joseph Franz is the director.

George Siegmann will appear in "The Man from Ten Strike," in which Guy Bates Post will star.

Myron Selznick has engaged C. Gardner Sullivan to write the titles for "Rupert of Hentzau.

Robert Selznick has signed with the Eddie Dillon Company to play a part in "Broadway Gold" at Goldwyn.

Mildred Davis has finished work on her first starring vehicle, "Temporary Marriage" for Sacramento Pictures.

Doris May has been engaged to play opposite William Farnum in "The Gun Fighter," which has just been started. Lynn Reynolds is directing.

Avid Gillstrom, directing Lee Moran in the Ring Lardner series has left with the company to the Chicago Cubs Spring training camp, to get some exteriors.

It is reported that Margaret Livingston, who has been seen with Charles Ray, Hobart Bosworth and Doug MacLean, will soon be starred.

The featured players in "Only 38," William deMille's next picture, will be Elliott Dexter, Lois Wilson, May McAvoy and George Fawcett.

W. E. GREENE

Bromberg Buys Hallroom Boys
Arthur C. Bromberg has purchased the 1923 Hallroom Boys Series for the entire South.

Radio a Rival
(Special to THE FILM DAILY)
Albany—A number of exhibitors in this city and in Troy, Schenectady and Cohoes are complaining of the falling off in box-office receipts as a result of the increased popularity of the radio.

New Companies in Delaware
(Special to THE FILM DAILY)
Dover, Del.—The Cavalier Motion Picture Co. of New York, capital $1,000,000; Rising Sun Prod., capital $1,000,000 and Community Local Pictures of Washington, capital $500,000, are among the new film companies chartered here.

Several Burr Sales
Charles C. Burr has closed the following sales on "You Are Guilty," "The Last Hour" and "Luck."
"You Are Guilty," has been sold to Commonwealth for Greater New York and New Jersey, to De Luxe, of Seattle, for Oregon, Wash., Montana, Idaho and Alaska, to Major Film, for New England, to Metro of Philadelphia for So. New Jersey and East Penn., to Mountain States Film Attractions, of Denver, for Colo., Wyo., N. Mex., Utah and Idaho. W. M. Vogel has bought the foreign rights.
Putting It Over

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

An Old Melody Week: Appropriate (Special to THE FILM DAILY)

Melody, Saturday, March 10, 1923

St. Paul—The Astor made a strong heart appeal to its patrons by holding an "Old Melody Week" when "Jack Holt in Nobody's Money." The idea brought tie-ups with dozens of music stores, creating unusual interest in the showing and drew to the Astor many of "The Old Home Folks" who rarely went to the movies.

Press Showing Helps Springfield—For the showing of "The Christian," at the Princess, a special performance was given for the members of the Ill. Press Assn., comprising over 150 editors. This was the result of a tie-up made with the State Journal, which gave a front page story announcing the invitation.

Passes Increased Receipts Erie, Pa.—Manager Vance Minton, of the Columbia and Mike Vogel used 1,000 heralds for "Nobody's Money" imprinting the following: "Thank you, Nobody's Money. If it is returned to the box-office of Columbia Theatre, you will be admitted free to see the picture for "Nobody's Money." The heralds resembled dollar bills and were all returned.

Buddy Stuart at It Again Providence—When "The Stranger's Banquet" played Keith's Victory, recently, Buddy Stuart, Goldwynner, tied up with six Waldorf lunch rooms, using 15,000 napkins worded—"The Stranger's Banquet"—Victory Theatre—Now — 10,000 novelties were distributed, drawing a big pull in every big club in the city. Several street hollies helped put the picture over.

A Real Horse Race A real horse race on the stage, used as a "cut-in" on "The Hotentot" was an effective novelty at Keith's 8th St. last week. The presentation of "The Sin Flood" at the Orpheum, a tie-up was made with the Courier-News which offered daily prizes for the best accounts of perilous situations in which the writers found themselves. The News ran this contest for five days, giving the contest a two-column lead with a short account of the story. Several hundred replies were received, the best of which were published in the paper, thereby gaining the attention of the readers to the showing of the picture.

Antiflirt Crusade (Special to THE FILM DAILY)

Washington—Marc Lachmann, Universal exploiter, had every paper in the city tied up with the Anti-Flirt letter for Sunday and Tuesday for "The Flirt." Front page stories and photos were used for several days causing a great deal of comment. The picture was not showing in any house at the time.

Preparing for Winter "If Winter Comes," will soon be released by L. B. and an elaborate campaign is now being prepared. Exhibitors will have a number of plays to work with. M. Witmark & Sons, the music publishers, will place a song number throughout the country on behalf of the Hutchinson novel.

250 in Prizes Offered Washington—A tie-up was recently made by the Columbia and Berwick's show store for "Adam's Rib." Leslie & Whelan sold the shoe people the idea of running a big display in the window for a limnerk contest. Two hundred and fifty dollars in prizes were given for the 25 best limners tying up the picture and the foot-ware.

Effective Newspaper Tie-up Marion, Ind.—For the showing of "The Message of Emile Coue" at the Luna-Life Theater, Bill Conners, manager, tied up with the Daily Chronicle, which carried a four-page spread in the show, and a limner contest, a large amount of advertising from local merchants, hooking up with the Cone principle of optimism.

Answering The Third Alarm Alhambra, Calif.—On the opening date of the "Third Alarm" at the Temple, Rudy Schlesinger arranged with Fire Chief Frank A. Bovet to turn in an alarm. The engines dashed along the main thoroughfares of the city, bearing a banner reading: "We Are Answering The Third Alarm at the Temple Theatre!" Crowds followed the route of the trucks, "standing up in front of the house.

Hyman Uses Billboards A billboard campaign and a tie-up with the Miller Shoe Co., played a prominent part in the stunts used by Ed. Hyman during the run of "The Hotentot" at the Brooklyn Strand.

Two weeks before the picture opened there were over thirty 24 x 36 posters scattered around Brooklyn announcing the opening of the picture. And, in addition to the display in the daily papers, the Miller Shoe Co. cooperated with the house by advertising a "Hotentot" shoe in all of their stores.

Detroit F. I. L. M. Club Moves (Special to THE FILM DAILY)

Detroit—The F. I. L. M. Club is now located at 421 Film Bldg.

Special Showing Tomorrow The benefit showing of "The Covered Wagon," for the Mutual Benefit Bucure Society will be given tomorrow night at the Plaza.

Current Fox Releases Fox announces the following releases for the week of March 10th: "Good-By Girls," "The Salesman," a Al St. John comedy and "The Four-Flusher," a Sunshine comedy.

Sanford Coming East (Special to THE FILM DAILY)

Los Angeles—F. M. Sanford of Sanford Prod., has left for New York with a print of "Follow Me," in which Pat O'Malley, Cleo Madison and Otto Lederer appear. He will stop at the Astor.

New Directing Device (Special to THE FILM DAILY)

Culver City—Mike Neilan is reported to be the first director to employ a radio outfit in filming a picture. This device magnifies the voice so that it carries to all parts of a set, no matter how large it may be. Neilan is using it in filming the ball-room scenes of "The Eternal Three," which he is now making at Goldwyn.

Ad Copy Escapes Censors (Special to THE FILM DAILY)

Toronto—Although the Ontario Board of Moving Picture Censors, through C. E. Armstrong, one of the members, is regularly applying the official stamp of approval to all advertising posters and advertisements for use in Ontario, it has been intimated that the regulation requiring the submission of all advertising material for pictures has not been made applicable to newspaper copy through the "grace" of the censor board in order to facilitate matters for exhibitors and newspapers in cities outside of Toronto, the headquarters of the censors. All exchanges at Toronto are having general advertising matter examined by Armstrong.

In the Courts

Fox Film has filed suit in the Supreme Court against L. & A. Mandel, of Stapleton, Staten Island, to recover a balance of $2,707 alleged to be due on a contract for films amounting to $2,707.

A suit brought by P. P. Crafts, producer, for $100,000, filed against Edgar Rice Burroughs, author of the Tarzan stories, has been dismissed from the Supreme Court by Justice Erlanger. Crafts alleged a breach of contract, on the part of Burroughs, for the screen rights to the Tarzan stories, "as his allegation on a telegram sent him from Burroughs stating that if he produced a good picture the rights to the remaining stories would not be disposed of until after (Crafts) had a chance to offer to bid for them. The court ruled that no contract existed.

Cecile Maya filed an application in the Supreme Court for an order compelling Milton G. Work, president of World Film to testify before trial in a suit against World Film for damages. She alleged that he coerced her into the scenario, "The Web of Life," and that World Film used it and called it "The Moral Deadline." and has made a large profit. She wanted to prove by the testimony of Work how much the profits in the United States and Canada have been. She alleged that the denial of the application on the ground that the defendant cannot be examined until the plaintiff proves at the trial that she has a right to an accounting.

Oon Buys Sennett's U. Oon, has purchased from First National a batch of Mack Sennett Comedies for Japan.

Franco-Canadian Co. Formed (Special to THE FILM DAILY)

Montreal—The Franco-Canadian Industrial Film Co. has been organized and will produce films to make industrial and educational films of interest to the French-Canadian population of Quebec. J. Harrison Ed- wards is in charge of the work.

GENERAL MANAGER or Assistant to the President Desires a New Connection

An Executive Of Broad And Thorough Business Training And Experience In The Exhibiting And Management Of Motion Picture Theatres.

At Present And For The Past Ten Years Have Been The General Manager Of The W. W. Watts Amusement Co. Of Springfield, Ill. During Which Time I Have Attended To The Buying Of All The Pictures And Vaudeville Used In The Company's Theatres.

Would Like To Make Connection With Some One Who Controls Three Or Four Theatres In One City Or A Chain Of Houses.

Address: Harry Thornton Gaiety Theatre, Springfield, Ill.
WARNERS GET ULRIC

star of “Kiki” Will Appear in “Tiger Rose” by Arrangement With
David Belasco

Through a partnership arrangement between Warner Brothers and David Belasco it was learned yesterday that Lenore Ulric will be starred in a screen version of “Tiger Rose.” Miss Ulric has been appearing for the past two seasons in “Kiki.” Miss Ulric planned to go to Europe this summer for a vacation, but on receiving advice of Belasco she will remain at her engagement at the Belasco theater the latter part of May and leave immediately for Los Angeles to be starred in “Tiger Rose.”

An important feature in connection with the arrangements is that Mr. Belasco will personally and for the first time go into a studio in connection with the production of a film. He is expected to leave for Los Angeles about June 1st.

(Continued on Page 2)

Coast Departures

M. H. Hoffman, Tiffany Prod., is on route to California in connection with an important deal.

Abe Carlos is understood to be on his way West to start production in conjunction with Roland West.

FITZGERALD STORY, HUNTER’S FIRST

In all probability, Glenn Hunter’s first starring picture for Famous Players will be “This Side of Paradise,” the F. Scott Fitzgerald story, which the company bought recently. “Merton of the Movie” will not be made until it closes its New York run.

SEES BOOM COMING

J. R. Grainger Says the Fall Will be the Best Yet—Business Good

Now, He Found

James R. Grainger, head of the Goldwyn sales force, is back in New York after a ten weeks’ tour which took him throughout the entire country and changes all over the country. He states most emphatically that the fall will witness the best business ever enjoyed by the industry.

“Exhibitors all over the country,” he said yesterday, “are making money, reports to the contrary notwithstanding. I visited every key center and everywhere I found that exchanges were enjoying fine business. This applies to exhibitors as well.”

Grainger will remain in New York until about May 1st and will then return to Hollywood for a month’s stay during which time he will discuss sales plans for the fall selling campaign.

SIGN HOY

Supply Men Will Use Service In Effort to Place Theaters on Credit Basis

Local supply dealers, associated in the New York zone of the Ass’n of Motion Picture Equipment Dealers of America have signed a contract with the Hoy Reporting Service for the development of a credit rating system among theaters in Southern Connecticut, New York State and Northern New Jersey.

The Hoy service will classify all theaters and assign to them a maximum credit per month. It is planned to make collections in the same manner as the Hoy service formerly used in carrying on its business with the F. L. L. M. Club and T. O. C. C. Delinquent bills will be turned over

(Continued on Page 2)

CHAPLIN TO MAKE “HAMLET”

The N. Y. American says Charles Chaplin will make “Hamlet” and then quotes him as follows:

“Maybe I won’t be the best Hamlet that the world has ever seen, but it’s a chance that I won’t be the worst.”

Chaplin has often expressed his desire to perform in a serious vein. He has frequently stated his wish to make “Hamlet.”

ALLEN THEATER/DEAL

Canadian Houses Expected to Change Hands Soon—Another String A Possibility

(Special to THE FILM DAILY)

Toronto—The assets of Allen Theaters, Ltd., are being offered for sale by G. T. Clarkson, the authorized trustee of the company, and it is expected that the 36 picture theaters comprising the Allen chain will change hands within the next six weeks, according to an announcement by Clarkson. The decision to sell the Allen houses comes as a surprise in view of the fact that the majority of the company came to an agreement early last fall to grant an extension of time to the Allen for the settlement of claims. The liabilities to be covered in the sale amount to approximately $1,250,000.

(Continued on Page 2)

Earnings Fall Off

F. P.-L. Statement Shows $564,512 Less Profit Than in 1921

Assets 48 Million

The 1922 financial statement of Famous Players-Lasky was issued yesterday afternoon and showed a drop in profits of $584,512 as compared with 1921.

The consolidated statement which includes the earnings of subsidiary companies owned 90% or more covers the fiscal year ending Dec. 30, 1921. Profits for the year were $4,095,990. The earnings for 1921 while the 1922 earnings are below those of 1921, the figures indicate that business generally is improving.

Those for 1921 were $641,630 under those of 1920 and the 1922 earnings $584,512 under those for last year.

(Continued on Page 2)

KROCK, A HAYS’ ASSISTANT

Arthur Krock joins the staff of the Hays organization on April 1 as an executive assistant. Krock is at present editor of the Louisville, Ky. Courier-Telegram.

HOLUBAR MAY JOIN METRO

Allan Holubar may join the Metro organization. The matter has been discussed but no decision made. Holubar would make a series of director specials.

STOP TICKET SALE SIX TIMES

The sale of tickets at the Strand on Sunday was stopped six times. At 9:30, according to Joe Plunket, the box office was closed and at that time Plunkett figures about 2,000 failed to get in to see “Brass.”

WALSH, MARY’S LEADING MAN

(Special to THE FILM DAILY)

Los Angeles—George Walsh will be Mary Pickford’s leading man in “Rosalie,” which has just been started by Erich von Stroheim.

RACHMIL HEADS A. B. C.

The annual election of the A. B. C. has elevated Hymon Rachmil from the vice-presidency to the presidency, replacing Lee A. Ochs who becomes a member of the board of directors. Rachmil is now vice-president; William Small, secretary and Benjamin Sherman, treasurer. The board of directors consists of the officers and Ochs, Arthur Hirsch, H. H. Wollensbrink and Joseph Unger. Several deals are under way for new product.
Warners Get Ulric
(Continued from Page 1)
Practically every producing organization in the industry has attempted to induce Miss Ulric, through Belasco to appear in motion pictures. A few weeks ago Warners announced that Belasco would collaborate with them in the production of "The Gold Diggers" "Deburau," and "Daddies." It was then stated that Belasco would supervise the making of the productions. The same arrangement has been entered into in connection with "Tiger Rose." Sidney Franklin has been selected to direct the production and Edmund Goulding, the task of writing the continuity. With the completion of "Tiger Rose," Miss Ulric will return East this fall to resume her performance of "Kiki."

Cunningham Here
Jack Cunningham is prepared to script the next picture for the famous Agnes Ayres' vehicle, "The Heart Raiders."

Sign Hoy
(Continued from Page 1)
Hoy by the various supply dealers for collection. It is understood that this means of eliminating large loss was taken because of the amount of money outstanding a sum placed at $80,000 in one quarter yesterday. Eventually the credit idea will be developed nationally by the Hoy service. J. O. Hornstein of Howells Cine Equipment, who is the New York zone director of the national organization, is expected to leave for Chicago next week with Charles B. Hoy to introduce the new plan in the Illinois territory. The active members of the local zone include Howells, Independent Movie Supply Co., United Theater Equipment Co., Behrends M. P. Supply Co., Capital M. P. Supply Co., Crown M. P. Supply Co., Otto Greenbaum and Sam Kaplan.

Allen Theater Deal
(Continued from Page 1)
The assignee has issued a statement in which he points out that the operation of the Allen theaters across Canada will not be disturbed. The Allems own a number of the theaters outright and have leases on a few others. The majority of the theaters are owned by subsidiary companies and the controlling interest in these houses will also be affected.

No indication has been given of the identity of prospective purchasers of the Allen theaters, but last year several of the assets were made by the Famous Players Canadian Corp. through N. L. Nathanson. These were finally withdrawn. It is also reported that Fox is arranging for the control of the numerous theaters.
The theater plans of the Allems are problematical, it is said. During recent months several stock 9-7 of Jule and J. J. Allen bought up a number of houses on their own account, the largest purchase being the chain of theaters in Eastern Ontario operated by O'Brien interests of Renfrew, Ontario. Theaters in Toronto and Western Ontario have also been acquired by members of the Allen family, and it is believed that there is a possibility of the organization of another chain of Allen-controlled houses in the Dominion.

Kirkwood in Drug Film
James Kirkwood will leave "The Fool" and go to Hollywood, where he is to play the lead opposite Mrs. Wallace Reid in her picture of the narcotic evil, "The Living Dead."

Decorating the Criterion
The Criterion was dark Sunday and yesterday. Work was begun by carpenters, decorators and upholsterers, to refinish the entire interior for the premiere of "The Covered Wagon" on Friday.

May Make Archaeological Films
Larry Weingarten of Sacred Films left yesterday for Cleveland. From there he goes to Washington to confer with Dr. Carroll Mitchell relative to the filming of archaeological subjects.

Earnings Fall Off
(Continued from Page 1)
After allowing for payment of dividends on the preferred stock in 1922, earnings are at the annual rate of $14.73 on the common stock outstanding. As noted, the earnings on the common were expected to total about $14.50 per share. The board of directors in meeting yesterday declared a regular quarterly dividend of $2 per share on the preferred payable on May 1, to stockholders of record at the close of business on April 16. The financial statement places the company's assets at $48,092,418.98.
The market yesterday was quiet. The range on the common was 90 high, 88 1/2 low and 91 3/4 closing. Sales amounted to 1400. The preferred reached a high level of 96 3/4, closing at the same figure. About 100 share changed hands.
Putting It Over

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

When Everybody Has The Gimme's

Toledo—Eddie Carrier, local Golden Gate man, recently put on a very effective stunt for "Gimme," when he gave away some souvenirs. Carrier said the Owen Bottle Works make up 5,000 bottles, each about three quarters of an inch high and an exact replica of a quart whiskey bottle. The bottles were filled with Beno or earing specially prepared "Gimme" nel. After a few of these were distributed "Gimme" was the most popular word in town.

Bonns Worked Hard for This

Boston—The following is a line-up of exploitation stunts that Eddie Bonns and Buddy Stuart used to send over "The Christian" at the Palace for $1.50 top.

An extensive newspaper campaign opened letter to the public which he used on a three-sheet board in front of the paper also contributing several free columns.

180 twenty-four sheet posters, mostly illuminated. 2,000 block 2 sheets. 2,000 one sheets. 10,000 window cards in addition to several hundred cloth bannors. This covered the outdooirs, within a radius of 25 miles, including street cars, subway stations and railway terminals.

Over 10,000 doorknob hangers were placed on Saturday night, hanging until Monday.

NEGATIVE FOR SALE

on new picture

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Made on Reasonable Terms

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You'll be pleasantly surprised

Confidential Service

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EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified through-out its length by the words "Eastman" and "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
Newspaper Opinions

Jesse L. Lasky,
Paramount Pictures, New York.

Rescued here today with copy of "The Covered Wagon," on my way to New York for the Criterion opening Friday night. It was near here that the attack of one thousand Indians on the Wagon train took place. I showed this morning some photographs from "The Covered Wagon" to an elderly woman, sitting across the car aisle. She told me she had crossed the plains in one of the wagon trains of 1848, when she was a little girl of five. She is now eighty years old and this is the first time she has gone back east. The route is over the old Oregon Trail, and she is covering in four days the territory which as a little girl she spent a year in crossing. Vividly she pictured to me the sorrows, the hardships and long weary sufferings of those pioneers, whose lives are so interestingly portrayed by James Cruze in his production. "It is all so real, so real," she said. "My father was massacred by the Indians, and mother and I went to Oregon alone. And now, when I look out the car window I see great wheat fields, and cattle ranges, and splendid roads, and Fords and Buicks. Young man, it is wonderful to live in America!" Will wire tomorrow, regards,
John C. Flinn

WHO KISSED HER?

**A Big Kiss**

**If You Guess This 1923 Special**

---

Western Union Telegram

Fort Laramie, Wyoming, Mar. 12, 1923

Louis Gottschalk has been engaged to write the music score for Herbert Rawlinson in "Twenty Years Verus."
Changes To Goldwyn?
Deal Reported on for Allen Distributing System in Canada—No Information Here

(Special to THE FILM DAILY)

Toronto—Intimation has been given that Goldwyn has taken over the Famous Players Film Service, Ltd., one of the oldest exchange systems in Canada. This exchange is an Allen enterprise with the head office here and branches in Montreal, St. John, Winnipeg, Calgary and Vancouver. Goldwyn has released in Canada through this system for years, but it is understood that since the company is one of the principal creditors of Allen Theaters, Ltd., which is now in liquidation, this is the reason why Goldwyn has stepped in.

Educational also released through Famous Players Film Service, until a few months ago but it has now established a separate company under name of Canadian Educational Films, Ltd. Associated First National has also been interested in the Allen situation in Canada because of the fact that the Allen's had First National franchises for practically all of their theaters from Montreal to Vancouver.

No information was obtainable from Goldwyn yesterday relative to the above. It is understood that shortly before the Al- len's financial difficulties, the Goldwyn contract expired and that, later, with the consent of the court, a new arrangement was entered upon with G. T. Clarkson, the receiver. That contract is now in force and while it is very likely Goldwyn has been approached on the purchase of the Allen exchanges as well as the theaters, it is likewise true that other companies have been informed that the assets are on the market.

Lasky Signs Mary Astor

Jesse L. Lasky yesterday signed Mary Astor under a five year contract to play leads. The contract was closed simultaneously with the settlement of the litigation between Miss Astor and Harry C. Durand who held her under a personal contract. Miss Astor's first role will be opposite Glenn Hunter in "This Side of Paradise."

Anger Signs Clyde Cook

(Special to THE FILM DAILY)

Los Angeles—Clyde Cook is the first star of Lou Anger Prod., the new comedy organization which Anger promised some weeks ago. The Cook unit will be the first of five. Production will be at the Keaton studio.

F. P. L. Cuts Liabilities

$3,470,154 in a Year

$1,000,000 Note Held by S. A. Lynch Wiped Out—1920 Indebtedness Was 16 Million—Down to 10 Million in Current Statement, or Six Million Less in Two Years

While it is true that the 1922 statement of Famous Players shows a drop of $584,512 in net operating profits as compared with the earnings for 1921, the detailed statement places the total liabilities for 1922 at $10,665,558.52 or $3,470,154.76 less than 1921, when the figure was $14,135,713.28.

The $1,000,000 held in the name of the Amusement Finance Corp., which was included in the liabilities for 1920 and 1921, does not appear in the current statement. Its removal, of course, came about as a result of the recent deal with S. A. Lynch. The condition of the company as revealed by the comparison of the last three annual statements indicates improvement. The 1920 statement lists liabilities of $16,838,312.59; that of 1921, $14,135,713.28 and the 1922 statement $10,665,558.52. A substantial reduction in the amount held in advance payments from exhibitors has been made since last year when the total was $1,509,400.70 as compared with $1,145,995.92 at the end of 1921.

(Continued on page 6)

Ince Renews

Will Remain With First National For Another Series—One Film Goes to Metro

Thomas H. Ince will continue distribution through First National, as indicated in THE FILM DAILY last week. A definite announcement covering the new deal was made yesterday jointly by Ince's office and First National.

Although not mentioned in the announcement, it is understood that the deal was closed late Monday afternoon. Clark W. Graham, Ince's general manager left for the coast yesterday carrying the agreement with him.

Like the existing contract between Ince and First National the new arrangement covers a series, said to be either six or four. Ince has two more negatives to deliver to the circuit before finishing the current contract. These are "A Man of Action" and "The Sunshine Trail," both to be released before June. The first picture of the new series will be released in September. Ince, as noted, plans to make six pictures next year.

"Ten Ton Love" will be distributed through Metro, as indicated, the deal having been definitely closed.

Herbert Signs With Cosmopolitan

It is understood that Victor Herbert has signed a year's contract with an option for another year to direct the orchestra at the Cosmopolitan theater, formerly the Park, which opens in a few weeks under auspices of the Hearst organization.

Fox Wins Suit

(Special to THE FILM DAILY)

Washington—In an opinion handed down by Associate Justice Holmes, the United States Supreme Court decided that the sole rights to "Over the Hill to the Poorhouse" founded on poems by the late Will Carleton, belong to Fox Film.

Buys "Wild Oranges."

Goldwyn has purchased "Wild Oranges," by Joseph Hergesheimer. No director has been selected as yet.

Sennett Signs

The deal between Mack Sennett and Pathé which was reported in THE FILM DAILY on March 2, was officially announced by Pathé yesterday. The contract calls for two reeler rights of them starring Ben Turpin. All told, Pathé will have 60 two reeler this year, this, of course, includes the Hal Roach output.
At Broadway Theaters

Capitol

The overture this week is "The Bartered Bride," Smetena; followed by the weekly Capitol Magazine, and then Impromptu of the Balkans, consisting of (a) Opening Scene, Orchestra; (b) Waltz, Mlle. Gama, barcella; (c) Irish Dance and (d) "King of My Heart," Evelyn Herbert. "Jazz" music, the feature attraction, with Max Murray is the fourth unit. The Capitol Grand Organ concludes.

Rivoli


Strand

The opening musical number is "Irish Polka." Walter Kohn's dance travesty, "Lilies of the Field" and the Topical Review are next, followed by a prologue to the feature, "Brass." An organ solo is the finale number.

At Other Houses

"Down to the Sea in Ships" continues on at the Cameo, "Hunting Big Game in Africa," is in its last week at the Lyric, and "Adam's Rib" has moved from the Rivoli to the Rialto.

"Daughters of the Rich" will be the April release of the Lichtman Corp.

WANTED!

Two Yoke of Oxen to Haul THE PRAIRIE SCROONER
Over the Pioneer Trail From New York to California.

Write or Wire

Associated Distributors

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New York City
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ANIMAL STORY
of the
AFRICAN
JUNGLE
LIONS
TIGERS, ELEPHANTS
and Hundreds of Other Animals

NORCA PICTURES, Inc., 1540 Broadway, New York City
Riding in on the Crest of the South Sea Wave—

LOST AND FOUND

On a South Sea Island

Featuring House Peters
Pauline Starke, Antonio Moreno

By Carey Wilson

Directed by R. A. Walsh

A Goldwyn Picture

USE PETERS  ANTONIO MORENO  PAULINE STARKE
Coast Brevities

(Special to THE FILM DAILY)
Hollywood—Ray Del Ruth will direct Ben Turpin's next comedy.

Bull Montana's sixth comedy for Metro will be "Snowed Under."

"The Grail," starring Dustin Farum has been completed at Fox.

Buddy Messinger's fourth comedy for Century will be "All Over Twist."

Sam de Grasse will appear in "The Spoilers," which Lambert Hillyer is director.

Archie Mayo has completed "The Leather Slingers," his first comedy for Century.

Clyde Fillmore plays the heavy in "The Silent Arcner," a Richard Thomas Prod.

Ray L. Manker, president of Palmmer Photoplay Corp., has returned from Chicago.


"The Girl of the Golden West" company has returned from a month's trip to Sonora for exteriors.

Lucien Littlefield, recently signed with Goldwyn, will have his first role in "Three Wise Fools."

ZaSu Pitts, will play the feminine lead in Erich von Stroheim's first production for Goldwyn, "Greed."


George Hill will be co-director with Frank X. Marie on "The Daughter of Mother McGinn," for Cosmopolitan.

Mabel Julienne Scott will appear in "The Man Who Cheated," in which Walter Hagen, the golf champion will be seen.

Zack Sanderson for the past six years with the George K. Putnam Publishing Co., has joined the Universal scenarist staff.

Herbert Blache is directing Herbert Rawlins in "Twenty Years" at Universal. Tully Marshall and Katherine Perry are in the cast.

As soon as Louise Fazenda completes her work in "Main Street" she will go to the San Mateo studios to appear in "The Fob" for Metro.

Frank H. Webster, art director of the Hobart Henley unit at Universal has been awarded first prize in a competition to discover who shall prepare designs for the 400 odd buildings which will be constructed for the International M. P. Exposition and Historical Revue.

W. E. GREENE

Luporini Buys for Abroad

Ferdinand V. Luporini, Inc., has purchased the following:

"One Week of Love," from Selznick for Italy; 3 Jack Hoxie westerns from Aywon for Argentine, Uruguay and Paraguay; 8 William Hackett westerns from Primmor for same territory; 18 Art and Howell and Royal comedies from Export and Import Film, six Jimmy Aubrey and 3 Phillips comedies from Aywon for same territory.

Leonhardt Resigns

(Special to THE FILM DAILY)
Seattle—Harry Leonhardt, western district manager for Goldwyn, has announced his resignation, effective immediately.

Leonhardt's post has been abolished by Goldwyn.

"Daughters of the Poor" Soon

Gansler will start work on "Daughters of the Poor" in the near future. This will be the fourth and last of a series of companion pictures, released through Al Lichtman. They are "Rich Men's Wives," "Poor Men's Wives," "Daughters of the Rich" and "Daughters of the Poor."

Owing to an unavoidable delay, the Goldwyn 20 page announcement will appear in THE FILM DAILY Wednesday, March 21st.

(Originally scheduled for Wednesday, March 14th).

Cuts And Flashes

"Bluff," by Rita Weiman and Josephine Quirk, will be Bebe Daniels next picture following "The Exciters."

Donald M. Merseran has been assigned special work by Luxor Pictures. He was formerly with Hodkinson and Metro.

It is understood that John Charles Thomas, the singer, will appear with Lionel Barrymore in "Under the Red Robe" for Cosmopolitan.

Mahlon Hamilton, has been engaged to play opposite Agnes Ayres in "The Heart Raider." Later he will play opposite Bebe Daniels in "Bluff."

WESTERN UNION TELEGRAM

Jesse L. Lasky,
Paramount Pictures, New York.

Arrived here today with copy of "The Covered Wagon" on my way from California over the old Oregon Trail. This thriving city in the old days was only a small trading station and was called Westport Landing, a "jumping off" place for the old Wagon Trains of 1848. James Cruze shows a reproduction of the old settlement in "The Covered Wagon." The country we have crossed in the past twenty-four hours is full of interesting historical association. Kansas and its great expanses of wheat fields only a few years ago comparatively was the buffalo hunting grounds of thousands of Indians. A buffalo hunt is shown in the picture. We also crossed the Platte River by a wonderful steel bridge, where many a pioneer of the forties came to grief in attempting to ford the swift stream. The river fording scene in the picture is its biggest thrill to me. Don't think I will ever forget my impressions of the west, its great plains, its magnificent mountains, its gorgeous rivers. What a panorama was unfolded before the eyes of the pioneers who are visualized in "The Covered Wagon." Will wire from Chicago. Regards,

John C. Flinn

RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE

THIS GIANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON"—CRITERION-FRIDAY

Presentation by Hugo Riesenfeld
BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION

MARKET PLACE FOR THE PRODUCER AND WRITER OF SCREEN MATERIAL

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THE FOUR STRAGGLERS
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“CAPT. BLOOD” By Sabbatini, Author of Scaramouche—

“ASLEEP IN THE DEEP” Based on the Famous Song

“THE MAN WHO LAUGHS” Adapted from Victor Hugo

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Bryant 3660

The Big Novel of The Spring

“TRODDEN GOLD”

By HOWARD VINCENT O'BRIEN

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New York, N. Y.

Phone, Longacre 2744

French Plays and Novels

TWO LITTLE VAGRANTS

THE NEST—LE SECRET

Vitagraph Office for Vancouver

(Special to THE FILM DAILY)

Vancouver, B. C.—John Fleming, representing Vitagraph was here recently for the purpose of establishing a Vancouver branch for the company.

Future Production in Idaho

Nell Shipman intends making all of her future pictures in Idaho. She plans to erect a permanent village near Priest Lake. The company has started a series of 12 short animal pictures, and in the Spring will produce ‘Over the Last Ridge.’ Miss Shipman’s current picture is “The Grub Stake,” which American Releasing is handling.

The Film Daily

Wednesday, March 14, 1923

St. Clair Plans a Feature

(Special to THE FILM DAILY)

Los Angeles—Mal St. Clair will

on start “Blow Your Own Horn,”

feature. He is at present making e. “Fighting Blood” series for B. O.

Richards and Saenger Answer

(Special to THE FILM DAILY)

Washington—E. V. Richards, Jr.,

d the Saenger Amusement Co.,

lic, defendants in the action fought by the Federal Trade Com-

mission against them and others,

ave filed their answers to the

ended complaint of the Commis-

A general denial is entered.

Plan Household Comedies

(Special to THE FILM DAILY)

Los Angeles—Mr. and Mrs. Snitz

Edward plan a series of household

comedies modeled along the lines of the Drew comedies.

Canadian Equity Reorganizes

(Special to THE FILM DAILY)

Montreal—Phil Hazz and I, Stuart

have re-organized Equity Pictures. A number of pictures have already

been secured for release in Quebec, including “A Child for Sale,” “Mother

Eternal” and “The Thinker,” the latter a French production. The company

is also releasing Eddie Lyons’ comedies.

Syro Dist. Starts

(Special to THE FILM DAILY)

Kansas City—Syd Rosenthal, form-

er general manager of the Mid-States

Dist. Corp., has organized his own

company, the Syro Distributing Co.

Another Sheik Story

(Special to THE FILM DAILY)

Los Angeles—Fred Caldwell is

producing ‘The Sheik of Holly-

wood’ at the Fine Arts studio. This is

another in the series of Hollywood

films that Caldwell is making. Others are ‘Knighthood in Holly-

wood’ and ‘The Deacon of Holly-

wood.’ Raymond Cannon is fea-

tured.

Available Now

“EXTRA”

A Fast Moving Comedy of

Newspaper Life. Suitable for

Young Male Stars.

MR. FINK

c/o Ed Small Play Co.

1493 Broadway

Mary Forrest

220 West 42nd St.

Tel. 1944 Bryant

THE CLINKING VINE

JUST MARRIED

MADAME SHERRY

(For Pictures)

Authors: F. S. Isham, Beulah

Poynter, Grace L. Furness,

Milton A. Gropper, W. V.

Brightman, Charles Bradley

205

5
### F. P. L. Cuts Liabilities

(Continued from Page 1)

The current statement, as compared with last year's follows:

#### ASSETS

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<td>10,115,128.00</td>
<td>9,721,689.29</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>773,011.78</td>
<td>633,091.52</td>
</tr>
<tr>
<td>Goodwill</td>
<td>7,842,556.30</td>
<td>7,774,108.97</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$46,092,418.98</strong></td>
<td><strong>$47,939,576.89</strong></td>
</tr>
</tbody>
</table>

#### LIABILITIES AND CAPITAL

<table>
<thead>
<tr>
<th></th>
<th>1922</th>
<th>1921</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bills payable</td>
<td>$2,957,418.09</td>
<td>$3,845,222.08</td>
</tr>
<tr>
<td>Accrued taxes, salaries and sundries</td>
<td>1,682,767.73</td>
<td>1,655,467.29</td>
</tr>
<tr>
<td>Owed to subsidiary cos. (not consolidated)</td>
<td>502,349.95</td>
<td>110,464.78</td>
</tr>
<tr>
<td>Excise taxes, payrolls and sundries</td>
<td>1,343,947.63</td>
<td>966,238.59</td>
</tr>
<tr>
<td>Owed to outside producers</td>
<td>275,331.10</td>
<td>314,049.79</td>
</tr>
<tr>
<td>Serial payments on investments due within 12 mos.</td>
<td>756,988.17</td>
<td>1,073,846.12</td>
</tr>
<tr>
<td>1922 Federal taxes—estimated</td>
<td>607,559.67</td>
<td>1,275,172.00</td>
</tr>
<tr>
<td>Reserve for dividend declared on preferred stock payable Jan. 2, 1923</td>
<td>428,406.90</td>
<td>413,668.00</td>
</tr>
<tr>
<td>Reserve for dividend declared on preferred stock payable Feb. 1, 1923</td>
<td>179,400.00</td>
<td>185,400.00</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td><strong>$8,237,069.09</strong></td>
<td><strong>$9,839,588.56</strong></td>
</tr>
<tr>
<td>Advance payments of film rentals</td>
<td>1,145,995.92</td>
<td>1,509,048.70</td>
</tr>
<tr>
<td>Purchase money notes of subsidiary cos.</td>
<td>147,599.07</td>
<td>402,911.23</td>
</tr>
<tr>
<td>Serial payments on investments due after one year</td>
<td>402,911.23</td>
<td>402,911.23</td>
</tr>
<tr>
<td>Reserve for contingencies</td>
<td>369,666.81</td>
<td>428,986.84</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td><strong>$10,666,558.52</strong></td>
<td><strong>$11,135,137.38</strong></td>
</tr>
<tr>
<td>Capital (represented by):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preferred stock (60,700 shares $100 par value)</td>
<td>$8,979,500.00</td>
<td>$8,979,500.00</td>
</tr>
<tr>
<td>Common stock (257,000 shares of no par value)</td>
<td>18,889,572.77</td>
<td>18,889,572.77</td>
</tr>
<tr>
<td>Surplus</td>
<td>9,158,113.44</td>
<td>9,158,113.44</td>
</tr>
<tr>
<td><strong>CONсолIDATED PROFIT AND LOSS ACCOUNT FOR THE TWELVE MONTHS ENDED DEC. 30, 1922</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operating profit for 12 months</td>
<td>$4,718,156.62</td>
<td>$3,978,671.19</td>
</tr>
<tr>
<td>Less: Provision for Federal taxes</td>
<td>607,559.67</td>
<td>1,275,172.00</td>
</tr>
<tr>
<td><strong>Net profit 12 mos. Dec. 30, 1922</strong></td>
<td>$4,010,596.95</td>
<td>$2,698,000.25</td>
</tr>
<tr>
<td><strong>CONсолIDATED SURPLUS ACCOUNT DEC. 30, 1922</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus at Dec. 31, 1921</td>
<td>$7,663,989.49</td>
<td>$7,663,989.49</td>
</tr>
<tr>
<td>Add: Profits for 12 mos. to Dec. 30, 1922</td>
<td>$3,939,089.80</td>
<td>$3,939,089.80</td>
</tr>
<tr>
<td><strong>Surplus at Dec. 30, 1922</strong></td>
<td>$11,603,079.29</td>
<td>$11,603,079.29</td>
</tr>
</tbody>
</table>

**Consolidated**:

- Mortgages total $6,337,500 in the 1921 statement.
- Dividends total $6,337,500 in the 1921 statement.
- Preferred stock outstanding at time 1922 statement was compiled was 92,700 shares.
- Common stock outstanding at time 1921 statement was compiled was 206,834 shares.

### Western Union Telegram

SAN FRANCISCO, CALIF.

1923, MAR. 13

UNIVERSAL FILM EXCHANGES INC.

1600 BROADWAY, NEW YORK, N. Y.

JUST HAD PRIVILEGE PREVIEWING THE ABYSMAL BRUTE. EXCELLENT PICTURE GREAT CREDIT MUST BE GIVEN TO REGINALD Denny AND DIRECTION OF HOBART HENLEY. GREAT LOVE STORY SHOULD APPEAL TO EVERY WOMAN AND SHOULD PROVE A BOX OFFICE TONIC.

J. A. PARTINGTON, MANAGING DIRECTOR HERBERT ROTHCHILD ENTERTAINMENT

---

### WHOS LEGEND BLACK EYES?

**Eyes Of a Superb Screen Star**

Think of the most fascinating eyes you ever saw. Windows of a soul flaming with passion. Eyes with burning fires like the great volcano that blazes in this spectacular feature. It's a story to thrill TWENTY MILLION WOMEN. Look for the name.

### GUES WHOSE EYES?

(to be continued in our next)
Williams' Deal On

Off for Florida for Rest and Then to California After Product—Own Sales Force

J. D. Williams left for Florida Tuesday night in order to recuperate from an annoying attack of bronchitis from which he has been suffering for some days.

From there he will go direct to California, where, it is understood, he expects to close an important production deal. Just how long he will be gone from New York is doubtful. But upon his return here it is expected he will at once begin to organize his own sales force.

Mr. Williams' secretary stated yesterday it was true he had gone to Florida for a rest, but that was as much as she knew about his plans.

**Thomas Rejoins Blank**

(Special to THE FILM DAILY)

Toronto—Regret is voiced here over the departure of H. M. Thomas, general theater director for Famous Players here who will rejoin the A. H. Blank enterprises at Des Moines. Thomas has been here for four years.

It was stated at Famous Players yesterday that N. L. Nathanson, managing director of the Canadian company, has the active operation of these houses in charge and that it was for him to decide on Thomas' successor.

**Some Foreign Sales**


**Arbitration Set**

Rules Drawn and Agreed To—Equal Representation for Both Exhibitors and Exchanges

Rules governing the operation of the board of arbitration under the uniform exhibition contract have been approved by both representatives of the distributing companies and representative exhibitors.

A meeting was held last week at the Hays office, the details of which were divulged yesterday. Present were Al Steffes of Minneapolis, Harry Randall of Washington and Claude Cady of Detroit, Bernard Edelheit, Leo Brecher, Charles L. O'Reilly and William Brandt representing the exhibitor element and the attorneys of the distributors. Steffes is an important figure in the Minnesota M. P. T. O. and Cady in the Michigan unit both of which are part of the Famous Player division.

**Contract Up Soon**

Betty Compson's Paramount Agreement Near End—Company Holds an Option

Betty Compson's present contract with Paramount expires in a few months. The company holds an option on her services, but whether that option will be exercised is a matter that will be discussed by Jesse L. Lasky when he returns to Hollywood on Saturday.

Famous Players officials will not discuss the matter. It is known, however, that representatives of Miss Compson have informed several producers, at least, that her present contractual relations with Famous are near an end. Whether Lasky wants to keep Compson's services under the present contract is not known. In all events, a decision will be reached in a few weeks.

Patten Nips Immorality Claim (Special to THE FILM DAILY)

Los Angeles—Thomas G. Patten, of the Hays organization, was instrumental in squelching a claim made by a George Brockwell that immoral films were made here for exclusive showings abroad. Patten said that any specific instances were revealed to him, he would see that the practice stopped.

More For Goldwyn?

It is Reported Distinctive May Release Through Godsy's Organization—No Deal, Says Friend

When Arthur S. Friend was asked late yesterday whether or not he had closed a distributing deal on behalf of Distinctive Productions with Goldwyn, he replied he had not closed any kind of a deal with anybody.

It is understood that Friend and F. J. Godsy have been discussing distribution for some time and that although the actual contract may not have been signed, the negotiations are about closed.

Neither Godsy nor James R. Grainger could be reached about dinner time yesterday for a statement. Distinctive plans 12 pictures for next year. "Backbone" and "The Ragged Edge" are the first two.

Distinctive Buys "The Weavers"

Distinctive has purchased Sir Gilbert Parker's "The Weavers." It will be one of the first six of Distinctive's 12 releases for the coming year.

T. O. C. C. Installation April 12

The T. O. C. C. will hold its installation dinner at the Ritz-Carlton on April 12.

Minnesota Meeting April 24-26 (Special to THE FILM DAILY)

Minneapolis—The annual convention of the Minnesota P. T. O. will be held here April 24-26.

Discuss 1st Nat'l Production (Special to THE FILM DAILY)

Los Angeles—R. A. Rowland, M. L. Finkelstein and Sam Katz are here discussing production plans for First National.

DANNY

Second Denial of Loew Sale (Special to THE FILM DAILY)

Los Angeles—Lionel H. Keene, the official representative for Marcus Loew, now adds his denial to that of A. C. Blumenthal that any change of ownership is contemplated in the Loew houses on the coast.

New F. B. O. Dep't

F. B. O. has organized a non-theatrical department and intends making a determined bid for business in that field. A. P. Meyers, formerly with Nat'l Non-Theatrical and the educational department at Fox will handle the sales.

The physical distribution will be handled through the existing exchange system.
Arbitration Set

(Continued from Page 1)

of the 1922-23 school year, which recently broke off negotiations with Hays on this very matter.

The rules as drawn up are as follows:

1. "The Board of Arbitration shall consist of six persons, three of whom shall be managers of local offices of the distributors, called distributors' representatives, and three of whom shall be proprietors or managers of theaters in the theater in which the Film Board is located, called exhibitors' representatives; provided, however, that in the event that such exhibitors' representatives be managers of theaters owned or controlled by producers or distributors.

2. Each of the three distributors' representatives shall be selected by the members of the Film Board of Trade to serve for one year or until his successor is appointed. The three exhibitors' representatives shall be selected and appointed by the local exhibitors' association. In the event that the Film Board of Trade shall request the president of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor of the city in which the Film Board of Trade is located, to select and appoint the three exhibitors' representatives. Failing such selection, and appointing the designated exhibitors' representatives shall be by the president of the Film Board of Trade. Each of the exhibitors' representatives shall serve for one year or until his successor is appointed, provided, however, that any other representatives designated otherwise than by the local exhibitors' association shall be replaced by exhibitors' representatives designated by such exhibitors' association as soon as such designation is made.

3. No member of the Board of Arbitration shall sit in any case or controversy in which he has an interest direct or indirect.

4. In case of a refusal or disqualification by reason of interest or sickness on the part of a distributor's representative to serve on the Board of Arbitration, the remaining distributors' representatives or representative may appoint a substitute for such member, provided such vacancy exists in respect of an exhibitors' representatives, or representatives, or representatives of exhibitors' representatives or representative may appoint a substitute.

5. In case of a tie vote the Board of Arbitration shall appoint a seventh arbitrator, and in case they are unable to agree then the chairman of the Board of Arbitration shall appoint the president of the Chamber of Commerce, or if there is none or if he fails to appoint, then the mayor of the city in which the Film Board of Trade is located to appoint a seventh arbitrator, who shall be neither a distributor nor exhibitor nor interested in the motion picture business.

6. The Board of Arbitration shall have general power over all thorough and impartial hearing of any dispute or controversy, to determine such dispute or controversy, to make findings thereon, to direct what shall be done by either or both parties with respect to the matter in dispute, and in the event of the failure of the exhibitor to comply with the award, to fix the maximum amount that each distributor may demand pursuant to Article Nineteenth of the uniform exhibition contract. It shall adopt its own rules of procedure and evidence. These rules shall provide for reasonable notice to the parties of the time and place of the hearing and of the nature of the dispute, and afford the parties an opportunity to be heard in person or by counsel and to submit evidence. The findings, determination and direction of the Board of Arbitration upon such controversy shall be conclusive and binding upon the parties thereto.

These rules are the broad principles on which the Boards of Arbitration will operate. The rules for the operation of the local boards will be prepared locally by those who operate under them and will be in line with the principles set out herein.

Elliott on Fire Ass'n Body

Frederick H. Elliott, vice-president of the Feaster Mig. Co., has been appointed chairman of the committee on arrangements for the annual meeting of the New York Chapter National Fire Ass'n, to be held at New York City the latter part of April.

WANTED!

Two Yoke of Oxen to Haul "THE PRAIRIE SCHONER"

Over the Pioneer Trail From New York to California.

Write or Wire

Associated Distributors

130 West 46th Street

New York City

Bryant 4279

WANTED

Organizing number of theaters to form new theater, disposing of others, licenses of both theaters and sub-tenants. State full particulars as to qualifications and letter will not be considered. Replies be held in strict confidence.

W. E. Rollins

404-41 Park Rd.

N. Y. City

KATHARINE HILLIKER

AND H. H. CALDWELL

Vanderbilt 4045

IN PREPARATION

TUT-ANKH-AMEN

A Wm. P. S. Earle Production

Short or Long Term Loans

Made on Reasonable Terms

Consult With Us

You'll be pleasantly surprised

Confidential Service

CHROMOS TRADING CO.

1123 Broadway

Suite 1207-8 "Phone Chelsea 8284"
DeMILLE DID IT!

"ADAM'S RIB"

has broken records in every city where it has been shown!

PITTSBURGH

"Adam's Rib," in face of rain and snow Tuesday and cold weather Wednesday, exceeded "Manslaughter" figures by $1,107 at Olympic Theatre. Also exceeding "Manslaughter" figures at Capitol Theatre Altoona, and in Erie.

LOS ANGELES

In its first four weeks "Adam's Rib" beat "Manslaughter" for same period by $751. It’s still doing capacity.

SALT LAKE CITY

Broke all records for attendance at Paramount Empress Theatre. Showed to over 18,000 paid admissions in four days in 1,400-seat house.

OMAHA

Gross business over twenty per cent better than "Manslaughter." Capacity business prevailed. Critics and audience applauded.

NEW YORK

"Adam's Rib" on its opening date took in 8,992 admissions. "Manslaughter" drew 8,939. It’s now in its third week, doing capacity.

CHICAGO

"'Adam's Rib' opened Monday at the McVickers Theatre. Looks as if it will be biggest week since opening of the theatre." . . . Jones, Linick and Schaefer.

AND IN A SMALL TOWN

"'Adam's Rib' is unquestionably the finest photoplay ever made. I thought I was hard-boiled, but it got me. Take all you can of the greatest pictures since 1912 and "Adam's Rib" is greater than all combined. Have never seen anything like it."

GEORGE REA, Washington, O.

Every DeMILLE PICTURE is a Record Breaker
ADAM'S RIB is the biggest of them all!

"Adam's Rib" was written by
Jeanie Macpherson

A Paramount Picture
Cuts and Flashes

Paul Panzer has been engaged by Cosmopolitan for "Snowblind."

The All-Star comedy "Beware of the Dog," has been retitled "The Life of Reilly."

Pathe News has established an experimental laboratory to work out new ideas.


Preparing for Convention
(Special to THE FILM DAILY)
Chicago—Preparations for the national convention of the M. P. T. O. of America, to be held here from May 19 to 26, are being made.

Marion Orth Joins Universal
(Special to THE FILM DAILY)
Los Angeles—Marion Orth has joined the scenario staff at Universal. Her next year's work will include at least seven adaptations.

New Cameo Record
The Hodkinson office stated yesterday that the gross of "Down to the Sea in Ships" for the first week at the Cameo was $11,900.75 and for the second week, $8,197. Both records for that house. The seating capacity is 839.

In The South
(Special to THE FILM DAILY)
Charlotte—Lawrence Lester has leased the Strand. He will reopen April 1.

Birmingham—Joe Klein, Alabama representative for Famous, has left for the West coast.

Savannah—Fred Mason, manager of the Arcadia, is sojourning for three weeks in New York.

Atlanta—W. W. Anderson and W. T. Yoder have returned from a visit to the Florida key cities.

Atlanta—The Weekly Film Review, a regional publication, has moved into new quarters in the Howell Building.

Says Credit Belongs to Wyckoff
Cecil B. DeMille yesterday wired from the Lasky studio that Alvin Wyckoff should have received credit for the photography of "Adam's Rib" and not Guy Wilky, as stated in this publication's review. De Mille states that Wilky was used in a scene requiring 10 cameramen, but that his material was later cut out of the completed picture.

The press sheet issued by Paramount credits both Wyckoff and Wilky with the former's name receiving first mention.

WESTERN UNION TELEGRAM

Jesse L. Lasky, Paramount Pictures, New York, Chicago, Ill., March 14, 1923

Reached Chicago from the Pacific coast with copy of "The Covered Wagon" for the Criterion theatre tomorrow after following the Oregon Trail over which the pioneers travelled seventy-five years ago. In three days I have gone as far as they travelled in ten months. Tomorrow will arrive at Grand Central via the Twentieth Century with this great epic of America's making. Every adventure, every hardship that the brave pioneers endured is lived again in "The Covered Wagon." The buffalo hunt, the fording of the river, the prairie fire, the Indian attack—all these will provide thrills and entertainment such as the people of New York have never seen. And they all happened on this very ground which I have just flashed across. Out of the great west which the pioneers built with blood and sacrifice has come the enduring and monumental film record of their immortal achievement. The motion picture industry is proud to pay lasting tribute to the builders of the western empire. "The Covered Wagon" is greater than any imagined story, because it is the record of life—of the most romantic and thrilling years in all America's history.

John C. Flinn

RESERVED SEATS ON SALE FOR ALL PERFORMANCES—4 WEEKS IN ADVANCE THIS GIGANTIC FILM WILL NOT BE SHOWN AT ANY OTHER THEATRE IN NEW YORK OR VICINITY THIS SEASON.

"THE COVERED WAGON" - CRITERION - TO-MORROW NIGHT 8:30
Presentation by Hugo Riesenfeld

100% Entertainment

J. G. MAYER'S DRAMATIC EXPOSE O THE DRUG EVIL "The Greatest Menace"

DIRECTED BY ALBERT ROGELL

With a Cast of Exceptional Merit Including

Robert Gordon—Ann Little
Mildred June—Wilfred Lucas—Harry Northrup—Rhea Mitchell

A Smashing, Dramatic Production With a Narcotic Theme That Was MADE TO PLAY FIRST RUN THEATRES

Prints—Paper—Accessories NOW READY

Mayer & Quinn Distributors,
New York Office
1493 BROADWAY
SUITE 509 BRYANT 2389
Not yet released—yet already booked by the Keith, Proctor and Moss circuits of theatres

"F.B.O.'s FINEST PRODUCTION TO DATE
CAN A WOMAN LOVE TWICE?"

A REAL Super Special For All the Finest Theatres in the Country.
Speak to Your Nearest F.B.O. Exchange For It NOW!!!

Film Booking Offices of America, Inc.
723-7th Ave., New York City
Among The "Independents"

C. B. C. Plans 18

For This Season—Six Belasco and Six Columbia Productions Included in List

C. B. C's plans for the current season include the release of 18 features, six under the "C. B. C. Box Office Winners" brand, six to be produced by Edward Belasco Prod., and the rest to be made by Columbia Pictures. "Temptation," the third of the first series and the first Belasco Production, "Her Accidental Husband" have been finished.

Bobby North, of Apollo Exchange, which is handling "Temptation," in the metropolitan district, has completed arrangements for a number of 24 sheet stands in prominent parts of the city.

Joe Brandt is now on a six-weeks' tour of the exchanges, which will take him to the West coast.

Buys Laub Story

Burton King has purchased "Complications," by William B. Laub. It will be made at the ideal studio in Jersey and will be released on the state rights market. The story will have a Tutankhamen sequence. Dorothy Mackaill, Wilfred Lytell and Edmund Breese are in the cast.

Detroit Supply Houses Merge (Special to THE FILM DAILY)

Detroit—The Michigan M. P. Supply Co. and the Service Theater Supply, both in the Film Bldg. have merged. George A. Rogers is president and Bert Weddige, vice-president of the new organization which will retain the name of the latter.

Sherry on Trip

William L. Sherry of Distinctive, has left on a ten-days' trip to Washington, Pittsburgh and other Eastern cities.

Goodman Planning Next Equity

Daniel Carson Goodman is laying plans for his next Equity production. The title and cast are as yet undecided.

Bromberg Takes Over Peerless (Special to THE FILM DAILY)

Athens—Arthur C. Bromberg has taken over the Peerless Film Co. from Steve Grow and J. A. Whorton.

Buffalo Exchange Opens (Special to THE FILM DAILY)

Buffalo—the new Al Lichtman exchange has been opened at 265 Franklin St. United Artists will handle the physical distribution.

Bern With Louis B. Mayer (Special to THE FILM DAILY)

Los Angeles—Paul Bern has joined the Mayer staff and will prepare the scenario for "Climbing." John Stahl's next picture.

Ojeda, Luxor's Foreign Agent

Luxor Pictures have appointed Francisco de Ojeda, European representative. He will leave for Paris in May and will probably establish offices in Stockholm and London.

Going To Europe

Benjamin Rosenberg, vice-president of Independent Pictures will leave for Europe some time next month with a view to dispose of the British and continental rights to his organization's product.

Independent Buys Belasco Film (Special to THE FILM DAILY)

Philadelphia—The Independent Film Co. will distribute "Her Accidental Husband," an Edward Belasco Prod., in Eastern Penn, So. New Jersey, Delaware, Maryland and the District of Columbia.

Work on "Silent Accuser" Starts (Special to THE FILM DAILY)

Hollywood—Production on the second of the series of 12 six-reelers, which Richard Thomas is making at the Hollywood studios has been started. Thomas has engaged Kathryn McGuire to star.

Sees Favor for British Films

Fred Leroy Granville, producer of "Shifting Sands," says:

"English exhibitors favor American-made films because they are produced by finished technicians. But the American exhibitors, I predict, are going to take a great fancy to forthcoming British productions, because we have learned, abroad, in the last year to make what has been the aim of British producers since the beginning of the industry—Showmen's Pictures—stories with big dramatic situations, filmed against original backgrounds, and only such stories as provide exceptional exploitation features.

WHO SMILES?

Smile Of a Popular Screen Star

ASK ENID BENNETT

Whose 1923 Special Packs A Box Office Wallop?

IF YOU CAN'T GUESS SEE TOMORROW'S PAPER

(to be concluded)

EASTMAN POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors—is identified throughout its length by the words "Eastman," "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Will Work Alone

Myron Selznick Expected to Produce Independently and Away from Select Organization

It is understood that Myron Selznick will make pictures independently in the future without any production affiliation with Select.

So far as could be learned yesterday, the company will operate strictly as an independent unit with Myron in active charge of production. Whether L. J. Selznick will be interested is problematical.

Neither Myron nor L. J. could be reached for statements yesterday. L. J. left for Atlantic City in the afternoon.

Cosmon on Coast
(Special to THE FILM DAILY)

Los Angeles—J. Cosmon, representative of the Agfa Co. of Berlin, raw stock manufacturers, is here.

DANNY

Farewell Lunch for McCormick
Friends and associates at First National will tender S. Barrett McCormick a farewell lunch at the Astor today. McCormick leaves for California shortly to manage the new Fox theater in Oakland.

420 DAYS FOR EACH FILM
BY MASTBAUM-KEITH DEAL

More Than Vaudeville Tie-up in Recent Deal—Head of Stanley Co. Will Book Keith's Pictures—May Be Forerunner of Important Producing-Distributing Scheme

(Continued on Page 2)

Philadelphia—There is something further to the recent vaudeville arrangement between the Keith circuit and the Stanley Company of America than a working agreement regarding the booking of acts here.

A combination has been effected between Stanley and the Keith interests which may be the beginning of a tremendous development touching upon the production and distribution of pictures. Before Jules Mastbaum left for the coast, it is understood, he arranged with Keith to contract for all pictures for the 40 houses in important cities where Keith books vaudeville.

Mastbaum will have either personally or through a representative of his organization a complete set of offices with the Keith organization and will buy all of the pictures used by the vaudeville chain. The Stanley Co. will, for the 20 years during which the agreement will be effective, book all of their vaudeville through the Keith vaudeville exchange.

Stanley has over 20 full weeks of first-runs and together with the 40 Keith houses will be able to offer a picture 50 full weeks of first-run showings or a total of 420 days per production. It is expected that this will prove of special value to independent producers inasmuch as after the first-runs, distribution should be easily obtained in the various territories.

The plan will become effective in the Fall. Stanley has 148 houses in its chain and with the 40 week vaudeville stand will thus be able to furnish heavy bookings to those productions desired.

(Continued on Page 2)

Black Here from Florida

Alfred S. Black returned to New York yesterday from a two weeks' vacation in Florida, slightly bronzed from the sun.

Campbell Signs With F. P.

Major Maurice Campbell has signed a new contract with Famous Players to direct. He left last night for Florida to start work on "The Exciters." Campbell has been out of the Paramount organization for a year. His last few pictures with the company were for Realart.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Charles West appears in "The Eternal Three."
Dick Sutherland is playing a part in "The Phantom Frontier."

"The Madness of Youth," John Gilbert’s latest, is finished. The pictures by George Searborough, is now in the process of editing and titling.

William P. S. Earle has completed his staff for the production of "Tutankhamen," including: Paul Dodge, designer of sets; Dick L'Estrange, production manager; Capt. Dudley S. Corlette, technical advisor, Paul Tangi, business manager; Xavier Mochado, scenic artist, and Tamar Lane, publicity director.

Levee Joins Arrow
J. R. Levee, formerly with Warner Bros., will cover Eastern and Southern key cities as special representative for Arrow.

A Blow to Writers
(Special to THE FILM DAILY)
Hollywood—The reading department on the Lazy lot has been abolished and the organization has announced that it will not purchase any more unsolicited manuscripts.

Kansas Bill Killed
(Special to THE FILM DAILY)
Kansas City, Kan.—The bill which provided for a 6% tax on box office receipts has been killed. The money derived from the measure was to be applied to the school fund.

Lichte Due Monday
Henry Lichte, inventor of the "Duratize" method of prolonging the life of films is due in New York on Monday from Germany to take charge of the plant of the Dura Film Protector Co., Inc., at Orange, N. J.

The Mastbaum—Keith Deal
(Continued from Page 1)
All vaudeville circuits such as Poli and Shea will be able to secure pictures they require through the Keith office, if they so desire but at the start, it is understood, this will not be included in the pri-otic.ation.

Mastbaum on Coast
(Special to THE FILM DAILY)
Los Angeles—Jules Mastbaum could not be reached for a statement yesterday relative to his arrangement with Keith.

DANNY.

At present, all film purchases for the Keith houses are made through Peerless Booking Corp., of which B. S. Moss is the active head.

George Trilling of Peerless, stated yesterday he had not heard about the Mastbaum move. It was pointed out that if the agreement should prove workable the Mastbaum-Keith combination would be able to offer more total days per picture than any other factor in the business. In one quarter, it was doubted whether such a huge buying organization would function properly with the actual purchases made in New York for out-of-town points where local conditions often alter first-run arrangements.

Not Agents for “Capt. Blood”
In Wednesday’s issue, Bardine and Co., advertised the film rights to Sabatinis’ “Capt. Blood.” This was done through an error in that office. The rights in question are controlled by Brandt and Kirkpatrick.

New Loew House Opens Sept. 1
The new Loew house, now being erected at Burnside and Walnut Aves., will be ready by Sept. 1st.
April 1-8, N. V. A. Week:
The Loew, Fox "antages, Poli and
Wilmer & Vincent circuits will par-
ticipate in National Vaudeville Week
starting Easter Sunday.

Expect Boom After Fare Cut
(Special to THE FILM DAILY)
Seattle-A return to five cent car
fare is expected to bring increased
business to the box offices here.

Paramount, Detroit, Moves Monday
(Special to THE FILM DAILY)
Detroit—Starting Monday, Para-
mount will be located in the new
building at 2949 Cass Ave.

Kunsley On the Coast
(Special to THE FILM DAILY)
Hollywood—John H. Kunsley, of
Detroit, has arrived here. He will
be here for six weeks.

East Mo. Convention March 27
(Special to THE FILM DAILY)
St. Louis—The organization con-
vention of the M. P. Exhibitors Lea-
gue will be held on March 27.

Radio Replaces Megaphone
(Special to THE FILM DAILY)
Hollywood—A radio outfit has
taken the place of director Wallace
Worsley's megaphone in the making
of "The Hunchback of Notre Dame."

Fox Cameraman Injured
Reports received from Fox say
that Russell Muth, a New York
cameraman on the Fox news reel
staff was stoned and injured by some
Indians near Lapaz, Bolivia. Muth
is touring South America for the
weekly.

First National Dance
With a bevy of stars as the guests,
the First National club annual dance
will be held at the Commerce, on
April 4. Richard Barthelmess, Dor-
othy Gish, Dorothy Mackaill and
Mary Astor are among the expect-
ed. Robert Lieber, president First
National will attend.

Putting It Over
Here is how a brother exhibi-
tor put his show over.
Send along your ideas. Let
the other fellow know how you
cleaned up.

A Flirting Campaign
St. Louis—For eight days prior to
the opening of "The Flirt," at the
Rivoli, Maurice Engel conducted a
flirting campaign in cooperation
with the Times. A young woman flirt,
accompanied by a girl reporter,
visited all the important functions
held during the campaign. Her ex-
periences with male flirts were print-
ed in the paper. Mention of "The
Flirt" was made.

"Robin Hood" in The Eastman
House.

Rochester—A press campaign for
the coming of "Robin Hood," at the
Eastman theater, conducted by Fred
T. Harris, brought heavy newspaper
attention to the opening of the the-
ater. In the line of exploitation a
great deal more than the ordinary
representation was obtained all
through the city. A window display
was obtained, talking machine de-
alers and United Cigar stores co-op-
erated, while department stores dis-
played an equal degree of interest.

School Tie-up Effective
It was during the showing of "Re-
membrance" that M. Greenberg, who
operates the Livonia in Brooklyn,
made a very effective tie-up with P.
S. 109.

Greenberg took pictures of different
school activities and then showed
them in his house, this started them
coming. He then filmed the children
entering and leaving the theater,
which brought them to the house for
two more weeks. The stunt in-
creased the box-office receipts 100.

The theater owner, in a letter to
THE FILM DAILY, praises the co-
operation he receives from Gold-
wyn people, who play a part in the
Goldwyn production. Charles Cohen, of
the Goldwyn staff was responsible for
the school stunt.

"Find The Man" Contest
Omaha—Twelve stores contributed
a total of 204 inches of newspaper ad-
vertising space in a "Find-the-man"
contest arranged recently by Natha
friend, of Distinctive, as an exploita-
tion feature for "The Man Who
Played God" at the Brandeis theater.
The Evening World-Herald co-
operated in the news end of the tie-
up.

Photographs of the back of a man
impersonating John Arden, the
character taken by George Arliss in
the picture were published in the
posters, with announcements that
Arden would appear at the various
stores, near the Brandeis theater on
the streets at appointed hours.
Prizes ranging from $5 to $50 were
given for the proper identification
of the man by a person carrying a copy
of the World-Herald.

Shopping hours brought a general
search for "Arden" and consequent
publicity for the stores and for the
picture.

And it is Big Enough and Good
Enough to Play
ANY First Run
Theatre in the
Country

J. G. MAYER'S
Photo Melodrama Sensation

"The Greatest
Menace"

DIRECTED BY
ALBERT ROGELL
WITH A CAST OF EXCE-
TIONAL MERIT

A
DRAMATIC EXPOSE
OF THE DRUG EVIL
THAT IS
ENTERTAINMENT
PLUS

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The Picture the Whole World Has Been Waiting For

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Ever-lastingly EXCITING!

It's a Universal Jewel, watch for it.
STORIES
For Motion Picture Production
WANTED AND FOR SALE
A SPECIAL FEATURE EVERY WEDNESDAY
IN THE FILM DAILY
Vol. XXIII No. 74  Sunday, March 18, 1923  Price 25c

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News of the Week in Headlines

Monday

House Peters plans four a year. Charles Banmann
will distribute.

Selznick reorganization plan awaits court approval
before going into operation.

Glenn Hunter signs starring contract with Famous
Players.

Tuesday

Famous Players' earnings for 1922, $4,110,986, a drop
of $584,512 as compared with 1921.

Lenore Ulric to star in “Tiger Rose” for Warner Bros.

Local equipment men sign Hoy Reporting Service to
put theaters on credit basis.

Allen theaters in Canada may be disposed of in six
weeks. New Allen chain a possibility.

Wednesday

Thomas H. Ince renews with First National for six

Reported Goldwyn will take over six exchanges of
Famous Players Film Service, Ltd., in Canada.

Famous Players cut liabilities $3,470,154 in year. 1922
indebtedness 10 million as compared with 16 mil-

Mack Sennett signs contract with Pathé for 21 two
reelers.

Thursday

Distinctive may release through Goldwyn.

J. D. Williams reported having deal under way.

May have own sales force.

Betty Compson's contract with Famous about up.

Company holds option for renewal.

National arbitration rules set by Hays office and ex-
hibitor units.

F. B. O. forms non-theatrical department.

Friday

Cosmopolitan leases the Central for indefinite period.

William Goldman sues Famous Players Missouri
Corp. for possession of Kings theater, St. Louis.

One M. P. T. O. unit planned covering six New Eng-

San Antonio paper says film trust bolsters up admis-
sions there.

Saturday

Stanley Co. of America and Keith interests in huge
booking deal.

Jules Mastbaum to control all film bookings, offering
420 days for each film.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
Adaptation of Famous Novel Looks Like Good Box Office Number

Warner Bros. present
“BRASS”
Harry Rapf Prod.—Warner Bros.

DIRECTOR .................. Sydney Franklin
AUTHOR ..................... Chas. G. Norris
SCENARIO BY ............... Julien Josephson
CAMERAMAN ................ Norbert Brodin
AS A WHOLE...... A very good audience picture
made obviously to satisfy the picture-going public

STORY...... From the popular novel; has undergone
many changes in transference to the screen but
probably suits requirements to better advantage

DIRECTION...... On the whole very good; at times
drags sequences and overdoes sentimental bits
but otherwise satisfactory

PHOTOGRAPHY ............. Excellent
LIGHTINGS .................. Good
PLAYERS.... Irene Rich probably the most sincere
and convincing with Monte Blue splendid, as
usual; Marie Prevost a suitable type and others
Harry Myers, Frank Keenan, Helen Ferguson;
Miss Dupont, Cyril Chadwick, Margaret Seddon,
Pat O’Malley

EXTERIORS .................. First rate
INTERIORS ................... All right
DETAIL ....................... Ample

CHARACTER OF STORY...... One of the many
angles on the marriage question, in which a
quiet country fellow marries a city girl fond
of jazz

LENGTH OF PRODUCTION.....8,400 feet

When Warner Brothers secured the rights to Chas.
G. Norris’ popular novel “Brass,” they certainly pur-
chased a money-making title, for the book had already
achieved so much fame that a film adaptation should
draw good business just through the announcement
of the title. And undoubtedly the Warners’ picture
will do a thoroughly satisfactory business and prove
a good box office attraction because it deals with an
ever popular subject—marriage—and has been given
a first rate production by Sydney Franklin.

Julian Josephson, who wrote the scenario, has, how-
ever, made many changes in Norris’ story, but with
the box office apparently in mind. In most instances
the revisions provide for a more definite audience
appeal and the tragedy of a suicide, which occurs
in the novel, has been omitted, together with certain
other twists that were evidently considered not the
best sort of audience appeal. There is just one un-
satisfactory angle about the theme as rearranged and
that is the ending. The spectator, at least the average
person, wants to know definitely what is what at
the close, but “Brass” leaves it to your imagination,
so you do not know whether or not the hero marries
the woman he chose as his second wife. That folks
are not quite satisfied with this sort of an ending
might be gleaned from remarks passed in the theater
at the close of the picture, such as “Is that all,”
“That can’t be the ending,” etc.

The story deals with one of the many popular
angles on the marriage question and the moral is
nicely given without any undue preachment. There
is a splendid combination of comedy and drama, with
the latter reaching some high spots, both for the man-
er in which it has been handled and the way it has
been played. The humorous business is occasionally
silly, but there are many who never fail to get a laugh
out of the mother-in-law situation.

Story: Philip Baldwin, a country fellow, marries
Marjorie Jones, but they are divorced after Philip
learns that their tastes are different and Marjorie
prefers jazz to her baby. Marjorie marries again and
is divorced again. Meantime Philip falls in love with
Mrs. G., who cares for his boy and they are about
to be married when Marjorie returns. Whether Philip
marries Mrs. G. or remarries Marjorie is left to your
imagination.

Exploitation Should Be Easy With Title and Players’ Names

Box Office Analysis for the Exhibitor

With an already popularized title and a picture
adapted from a novel that was a certain success, it
should be easy to do a thoroughly satisfying business
with “Brass.” The picture contains a degree of audi-
ence appeal, situations that always interest people
and give them something to talk about, and the pro-
duction is satisfying.

Besides an excellent title that should draw business
just through your announcements of it, you have an
unusually worth while cast with many names that
mean a lot at the box office. Almost the entire cast
is well known, but of the more prominent players use
the names mentioned in the chart above, with par-
ticular stress on the performances of Irene Rich,
Monte Blue and Marie Prevost. Exploitation should
be easy, but the results depend upon your effort. The
picture is worthy of your best and will bring satis-
factory receipts.
Interesting Picture Offers Entertainment That Is Very Novel

M. C. Levee presents

"THE ISLE OF LOST SHIPS"
Maurice Tourner Prod.—Asso. First Nat'l. Pict.
DIRECTOR .................. Maurice Tourner
AUTHOR ..................... Crittendon Mariott
SCENARIO BY ............... Charles Maigne
CAMERAMAN ................ Arthur L. Todd
AS A WHOLE ............. Decidedly unusual, a novelty with considerable that is fascinating and interesting

STORY. . . . . . . . . . Highly improbable fiction but makes an absorbing picture that will please a great many

DIRECTION ............... First rate especially in creating unusual atmosphere

PHOTOGRAPHY ............... Splendid
LIGHTINGS ................. Very good
PLAYERS ............. An excellent cast that includes popular favorites such as Anna Q. Nilsson, Walter Long, Milton Siills and Frank Campeau, in the more important roles and other capable players including Bert Woodruff, Aggie Herring and Hershall Mayall

EXTERIORS ............. Unusual settings; an occasional painted drop a bit obvious

INTERIORS ............... All right
CHARACTER OF STORY .. Adventures of ship-wrecked trio who drift into the "Isle of Lost Ships"

LENGTH OF PRODUCTION 7,425 feet

This latest First National release is decidedly one of the most novel and unusual productions so far this year and sufficiently unusual and absorbing through its subject matter and fantastic atmosphere to almost entirely cover up the highly improbable nature of the situations contained in it. The entire film is a thoroughly interesting novelty that will suit a big variety of preferences and should offer and AI entertainment, particularly to those who constantly demand something new and different.

The basic situation of Crittendon Mariott’s story is not what makes his theme different but it is the distinctive treatment and the introduction of wholly unfamiliar twists and by-plot that give it individuality. You have a hero and heroine and what, minus its trimmings, would be the popular island formula but novelty of the following sequences completely dispel all similarity.

Maurice Tourner had more than an ordinary task upon his shoulders when given the production of this story, especially in view of the difficulties that must have presented themselves when it came to picturing the actual "Isle of Lost Ships." And with the exception of an occasional painted drop being obvious, his work is splendid. The atmosphere of this episode is mighty fascinating and the scenes so entirely different from the usual, that it can hardly fail to prove interesting. The storm is a wonder and the shots from the rear of a vessel ploughing through a rough sea create the feeling of actual experience.

There is action in the picture and thrills of an unusual order, together with a suspense in the latter reels that will be sure-fire with the majority of audiences. The submarine sequence in which the escaping islanders are trapped in a sea of kelp, a form of water vegetation, and the subsequent rescue brings the story to an exciting conclusion.

Milton Siills, as the escaped convict whose innocence is finally proven, gives a capital performance and will surely please his many admirers. Anna Q. Nilsson is excellent as the girl. Walter Long is the villain, as usual,—this time as the ruler of the unique island colony. With Long’s introduction there is a sex appeal episode that might be toned down to advantage.

Should Go Well In View Of Its Unique Atmosphere, Production And Cast

Exhibitors who are looking for a novelty will surely not want to miss "The Isle of Lost Ships." The production is one of the most unusual that has been released so far this year and it certainly supplies a novel entertainment for those constantly in search of something that gets off the beaten track. You can talk about the fantastic nature of this, the unique atmosphere and the action and thrills. Promise them a sea story that is totally different. The highly improbable character of it should easily be overcome by the novelty of it.

The title is good and can be used in connection with special announcements and whatever exploitation you can give it, or stunt advertising which should also be worth while. Use the producer’s name and you have a splendid cast to talk about with the names of Milton Siills, Anna Q. Nilsson, Frank Campeau and Walter Long to interest them. Play up the novelty angle of the production in particular.
Plays 2 Weeks to the Largest Business in Spokane in 2 Years

—all the remarkable records that two previous Nell Shipman productions made for the first-run theatre box-offices are now being exceeded by the biggest personal production Nell Shipman ever made in her career.

Pre-released in the largest cities of the Pacific Coast it has established new house patronage records for this season, as well as all other seasons. In the East in Newark, Erie, Pa., in Providence, as each exhibitor plays it, the fans pile in because—it's real entertainment, real amusement, real drama and contains genuine thrill.

Bert Van Tuyle presents

Nell Shipman in

The GRUB-STAKE

A Story of the Klondike

Directed by Bert Van Tuyle

in collaboration with the author

Moving Picture World's critic tells you the real reason for its success, saying: "Taking the cue from the big success of her previous picture with its unique assortment of wild animals, Nell Shipman is again presented in a picture of this type, 'The Grub-Stake.' Taken all in all, it will please the majority of audiences everywhere and with intelligent, right exploitation will prove a good box-office bet."
Satisfactory Production But Story Is Quite Commonplace

S-L Production
“YOUR FRIEND AND MINE”
Metro.

DIRECTOR .................. Clarence G. Badger
AUTHOR ..................... Willard Mack
SCENARIO BY ............... Winifred Dunn
CAMERAMAN ................. Rudolph Bergquist
AS A WHOLE .......... Rather commonplace situations
and familiar atmosphere that doesn’t make for
satisfying entertainment

STORY .. Just the old eternal triangle a little dif-
differently told but not sufficiently different to be
distinctive

DIRECTION .... Ordinary; tells story smoothly
and maintains good continuity; allows too much
over acting

PHOTOGRAPHY ................. All right
LIGHTINGS ...................... Usually good
PLAYERS ............ Enid Bennett pleasing and as con-
vincing as the role will permit; J. Herbert Frank
overacts most of the time; others Huntley
Gordon, Rosemary Theby and Willard Mack

EXTERIORS .................. Few
INTERIORS ................. Rather over decorated
DETAIL ......................... Suffices

CHARACTER OF STORY ... Woman, neglected
because of husband’s business, is about to “fall”
for artist when friend’s play saves her

LENGTH OF PRODUCTION ..... 5,750 feet

“Your Friend And Mine,” has been adapted from a
sketch by Willard Mack, and with certain elaborations
and by-plot, the rather slight situations contained in
it, have been rounded out to suit the requirements of
a feature film. But, in spite of the more or less careful
production and the capable handling which the
story has received, it hardly measures up as a satisfac-
tory entertainment.

There is nothing new in the theme, and except
that it is just a little differently told, there is little
about it that might be called distinctive. Once more
you have the pretty young wife who craves romance,
and the very much occupied husband, whose business
affairs are constantly calling him out of town. The
triangle is completed by the artist who paints the
wife’s portrait, and proceeds to make love to her in
the absence of her husband. That is essentially all
there is to the story, but the elaborations include one
or two other situations which, while not original, suf-
face fairly well to build up the main idea. The sup-
posed-to-be artist has ruined the life of a young girl
whose father paints the portraits for which the artist
takes the credit. This sequence comes to an unpleas-
ant conclusion in the death of the girl. Her father
places her body in the artist’s establishment, and after
he has allowed the latter to gaze upon the girl, he
has his revenge by shooting him.

This is not altogether objectionable, nor is it a very
wholesome twist. Villains have been known to go
unpunished in motion pictures, and it would have been
much better to have done so in this case, rather than
to resort to the fairly unpleasant medium mentioned
above.

Director Badger has sustained the interest as well
as he could in view of the familiarity of the story.
There are several scenes such as the tableaux in the
home of the artist, that will please those who like
picture display. Production values are up to standard,
and the cast, on the whole, is capable. Enid Bennett
looks far too intelligent however, to have been so
easily trapped by the artist, especially since she does
not indicate any love for him. Willard Mack appears
as the friend who saves the young wife from her folly,
and Huntley Gordon, as the husband is kept busy
going off on business trips.

May Do For Certain Class Although Its Appeal Is Very Limited
Box Office Analysis for the Exhibitor

You can’t promise them anything new in “Your
Friend And Mine,” so if you know in the old eternal
triangle situation will bring some kicks from them,
you had better not try to get it over. Regardless of
the effort to dress the situation up with by-plot, it is
not enough to make it at all distinctive. Of course
if you think the rather liberal scenic display contained
in the offering will be a compensating feature, it might
be possible to get the picture over on the strength of
this.

The sub-titles make a point of the friend who comes
into the house and wins the admiration of the husband
and then during his absence, tries to steal his wife.
Of course catchlines along this line can be used if you
they they will prove attractive. Enid Bennett’s name
can be used and mention her appearance in “Robin
Hood.” Willard Mack’s name might also get them in-
terested.
Conventional Theme Nicely Handled And With Good Characterization

B. P. Schulberg presents
“ARE YOU A FAILURE”
Preferred Pictures—Al Lichtman

DIRECTOR .................... Tom Forman
AUTHOR ........................ Larry Evans
SCENARIO BY ............... Eve Unsell
CAMERAMAN .................... Harry Perry
AS A WHOLE........... Moderately acceptable, the strength of which depends mostly upon the class of patronage before which it plays

STORY....... The popular hero theme in which characterization is the chief appeal; adequately presented

DIRECTION..... All right for the story he had to work with; supplies several good touches; hard to make it convincing

PHOTOGRAPHY....... Standard; one cut-out insert very obvious

LIGHTINGS ........................ Good
PLAYERS...... Lloyd Hughes gets over Charlie Ray type of role very well and Madge Bellamy is a pleasing heroine; others Hardee Kirkland, Hallam Cooley and Tom Santschi

EXTERIORS .......... Scenes of log jam good
INTERIORS ................. Suitable
DETAIL ....................... Ample
CHARACTER OF STORY....... Son of intrepid river boss is weak-kneed clerk until he realizes his cowardice and suddenly becomes hero of the town

LENGTH OF PRODUCTION .... 5,700 feet

The Horatio Alger sort of theme has always been one of the popular picture themes and a kind of story that appeals to a good majority of picture-goers. For this crowd, “Are You A Failure,” will undoubtedly prove thoroughly interesting and somewhat thrilling. Larry Evan’s story runs pretty true to formula with characterization the most prominent feature of it, a bit of romance and a climax that may furnish a fair thrill but it has been done so many times that the suspense is rather well worn off.

Type Of Story That Is Still A Popular Choice With A Good Majority

But Tom Forman has supplied an effective production and handled the material to good advantage. There are many first rate twists and touches that help alleviate the triteness and also make for a better sustained interest. The opening is just a trifle slow but once it gets going, things move along at a satisfying pace. And it isn’t especially easy to maintain the attention evenly when characterization is the chief point of appeal. But Lloyd Hughes and Forman co-operate to this end with successful results. The audience will get some amusement out of the hero who lacks the initiative to do things and assert himself. The idea of his maiden aunts forcing him to wear a raincoat, rubber and carry an umbrella in clear weather is a good touch and there are others also that succeed in being amusing without entirely destroying sympathy for hero.

Lloyd Hughes does very well in a typical Charlie Ray role and although his personality never permits his early characterization to be entirely convincing, still he makes the best of it, and comes out a sure enough hero at the close when he saves the town from a flood by dynamiting the log jam. This sequence contains a fair thrill, although an old one, but the scene in which hero is shown overtaken by the onrushing logs, is especially poor inasmuch as the insertion of Hughes is badly done and quite obvious.

Madge Bellamy is an attractive heroine who never gives up hope that hero will disprove the popular opinion that he is a coward. Tom Santschi hasn’t much chance at villainy and Hallam Cooley is always a good type for the city “slicker.”

Story: It is really because he has been reared by two maiden aunts that Oliver Wendall Blaine lacks the nerve to assert himself and follow in his father’s footsteps. Instead he clerks in the local store while Phyllis, who admires Oliver, still believes in his ability. Oliver takes a correspondence course in how to make good. How he wins out, proves himself a true Blaine and also wins Phyllis, completes the story.

There is a good market for this type of picture despite its weakness as far as originality is concerned. It is more or less of the old school variety of picture play but there is still a large portion of the picture going public who still prefer this conventional, hero and heroine style of photoplay entertainment. For them “Are You a Failure” will spell entertainment of a sure-fire order.

You have a rather attractive title to work with and one that can be played up nicely with catchlines or equally effective would be teaser ads with just the query “Are You A Failure?” followed later by “Are You A Failure?” If so go to the blank theater and find the road to success.” You can use the names of Madge Bellamy, Lloyd Hughes and Tom Santschi of those in the cast.
Wild Animals and Thrills In Northern Meller

Nell Shipman in
“THE GRUB-STAKE”
Bert Van Tuyle Prod.—American Releasing Corp.
DIRECTORS...Bert Van Tuyle and Nell Shipman
AUTHOR..................................................Nell Shipman
SCENARIO BY..........................Nell Shipman
CAMERAMAN........................J. B. Walker

AS A WHOLE......Highly melodramatic production staged in Klondike with plenty of thrills in last few reels

STORY.........Contains plenty of opportunities for star and holds interest in spite of length

DIRECTION.........Good but allowed too much footage in some sequences, especially in opening reels

PHOTOGRAPHY............Excellent

LIGHTINGS............Generally good; some interiors too dark

STAR......Does good athletic work and plays with wild animals very attractively

SUPPORT......Walt Whitman and George Berrell do fine character work. Alfred Allen typical heavy. Player cast as “Dawson Kate” gives excellent performance

EXTERIORS..........................Beautiful

INTERIORS..........................In keeping

DETAIL.................................Fair

CHARACTER OF STORY......Girl “grub-staked” by man, lost in Alaska woods accidentally discovers lost gold mine and wins happiness with son of dance hall woman

LENGTH OF PRODUCTION...........6,408 feet

The opening scenes of “The Grub-Stake,” take you back to the “movies” of five or six years ago, with the regulation “bad man” villain and the innocent girl who asks him for a loan so that she may take her invalid father to Alaska and “start fresh.” According to rule, the villain attacks her and she leaves his rooms dejectedly. However, the next day the bad man repents and really takes them to Alaska with him, going through a marriage ceremony with the girl on board the ship. Once in Alaska his true colors begin to show and the girl is informed by a dance hall woman, “Dawson Kate,” that her husband, LeRoy, has a wife already.

With the girl leaving town with her father whom she calls “The Skipper” and a half-crazed old prospector, however, the picture peps up considerably and from this point on to the finish there are thrills and romance enough to please those who like exciting entertainment.

Lost in the snow-covered forest and beaten by rain, Faith finally falls into a valley which faces south and is free from both snow and inhabitants. In this reel Miss Shipman introduces some very fine wild animal work. She handles and caresses bears, deer, porcupine and all sorts of animals in a delightful manner.

Walt Whitman contributes a good character study as the “skipper” whose rheumatism prevents him from aiding physically the “Mate” as he calls his daughter. George Berrell as “Malamute Mike” and a player whose name is not mentioned but who is cast as “Dawson Kate” add local color and excellent performances to the picture.

There is a twist at the finish that is rather unexpected when the villain, in a struggle with the girl, tells that she really his wife, his first wife having died two days before they were married, and there is a quick climax with the girl luring him out on a ledge of a cliff knowing that it will give way. The ledge collapses and LeRoy falls to his death but the girl hangs on and is rescued after some well-sustained suspense.

There are some wonderful shots of the snow-covered Alaskan hills and in absolute contrast to these are the scenes in the valley which is verdant and green. A cute finish shows different animals and their new “babies,” and then the cabin with its new cradle.

Plenty Of Action In Nell Shipman’s Latest

Box Office Analysis for the Exhibitor

This is the first Nell Shipman picture in over a year, the last one being “The Girl From God’s Country” which your folks may remember. You can tell them that this one contains plenty of thrills and is a story of the Klondike in the days of the gold rush.

If they like thrillers and serial stuff they will in all probabilities be pleased with “The Grub-Stake.” Mention the wild animals that are shown, and the really beautiful exteriors, in addition to the story. Tell them about the girl who is befriended by a wild bear when lost in the heart of the wilderness. A lobby display of cut-outs of animals would be effective.
Look out for

Producers Security Corporation
presents

The Lion's

directed by
Oscar Apfel

a Hollandia Production
Her brother was in trouble and only she could save him!

A gang of international crooks had said that unless she obtained certain papers, papers that if put in the hands of the proper authorities would incriminate persons high in diplomatic service, and deliver them into their hands, they would kill her brother.

To make matters worse they had stolen a valuable necklace her husband had just presented to her, about which she dared not tell him without implicating him in this terrible affair.

How was she to escape from their grasp and free her brother without bringing disaster and unhappiness to her home?

A helping hand in the time of need brought her the assistance of “The Lion’s Mouse” who from that moment became a dangerous foe of the blackmailers.

The tracking down of the leaders and the recovery of the papers and the necklace unfolds a melodrama of thrills and suspense that will grip any audience.

“THE LION’S MOUSE” is a picture that will make money in any theatre.
Pleasing Western That Contains Elements of Popular Appeal

William Fairbanks in
"THE LAW RUSTLERS"
Arrow—State Rights

DIRECTOR ...................... Lewis King
AUTHOR ........................ W. C. Tuttle
SCENARIO BY .............. Ben Wilson
CAMERAMAN ................ Not credited
AS A WHOLE.............. First rate western with sufficient action, good atmosphere and romance to make it interesting

STORY......Moves along at good pace and will please a majority; not startlingly new but very well handled

DIRECTION......Supplies many effective touches and is always smooth and to the point

PHOTOGRAPHY .................. Good LIGHTINGS ................. All natural

STAR........Splendid hero type and should gather admirers for his work in this

SUPPORT.......Ena Gregory pleasing but emotional scenes quite unconvincing; usual western types and a cute little girl

EXTERIORS................Fine shots of rolling western country

INTERIORS .................. Few

DETAIL........Sub-titles poor; otherwise ample

CHARACTER OF STORY......Cowboy, in search of adventure, finds it unexpectedly and after plenty of excitement wins the fair heroine

LENGTH OF PRODUCTION ............ 4,900 feet

As westerns go, "The Law Rustlers," fulfills requirements adequately and will safely satisfy the majority of picture goers, especially those who favor the sort of atmosphere and action contained in this latest William Fairbanks production. The story is of a fairly familiar order with the customary ingredients such as action, thrills, suspense and romance all making their appearance in the course of the plot but the theme does not appear conventional as it might seem because of first rate direction and obvious good judgment in its handling.

The director starts out by immediately securing the spectator's interest in hero and his pal, both of them ranch hands who feel the urge of spring and decide to start out for somewhere, they don't know just where. This bit is singularly appropriate just at this season when folks are beginning to experience the same sensation as hero and his pal so that there should be a first rate appeal in this introduction. Thereafter the story progresses smoothly and without waste of footage.

Besides having used the material to good advantage, the director injects several original twists and effective touches that will not go unnoticed and the locations, ideal shots of "God's country," give the feature something definite in the way of pictorial appeal. There are numerous mighty beautiful views of wonderful western country with the mountains rolling away in the distance. Another noticeable thing in the picture, a surprising fact to associate with a western, is the absence of shooting and incidents that the censors like to say "tend to incite crime." Despite its title "The Law Rustlers," is about the most censor proof western that you could imagine. Hero even captures a whole band of outlaws at the point of a smoking pipe. What could be more harmless? The sub-titles are not always appropriate and in a few instances need to be rewritten.

Fairbanks is a pleasing hero who will thoroughly satisfy most any audience and his supporting company is first rate. Ena Gregory can't be convincingly sad but she is rather pretty. A cute little girl is another attractive feature.

You Can Safely Talk About It and It Should Satisfy

Box Office Analysis for the Exhibitor

This is a first rate offering that should please the majority of audiences and exhibitors who know their folks like western entertainment will surely be able to satisfy them with William Fairbanks' latest, "The Law Rustlers." It is not at all a pretentious offering but it has thoroughly satisfying qualities that will make it an agreeable entertainment and because of its atmosphere, it should be quite appropriate for the present season. Incidentally you might interest them in catchlines such as: "Feel the call of Spring? See what happens to William Fairbanks' who has had a bad attack of spring fever in his latest attraction, 'The Law Rustlers,' at the blank theater."

If you folks are acquainted with the star play up his name and if they aren't it might be a good chance to introduce him and gets your patrons interested in him. His pictures are always reliably clean and afford good family entertainment.
Attractive Atmosphere And Some Good Action In Lumber Camp Story

Ernest Shipman presents
"THE MAN FROM GLENGARRY"
Hodkinson

DIRECTOR ..................... Henry McRae
AUTHOR ........................ Ralph Connor
SCENARIO BY ................... Kenneth O'Hara
CAMERAMAN ........................ Jacques Bizuel

AS A WHOLE.....Fine lumber camp atmosphere and interesting incidents in and around camp that make it rather attractive

STORY ......Not new or distinctive except for plenty of good detail and atmosphere that makes it worthwhile

DIRECTION ......Satisfactory, gives fine idea of lumber jack's life and otherwise provides attractive detail

PHOTOGRAPHY .................... Usually good

LIGHTINGS ........................ All right

PLAYERS ......Capable and well suited cast that includes Anders Randolph, Warner P. Richmond, Harlan Knight, Marion Swayne, E. L. Fernandez and Pauline Garon

EXTERIORS ........................... Pretty

INTERIORS ........................ Suitable

CHARACTER OF STORY ......Lumber camp boss is killed by boss of rival camp who repents when former's son is prevented from killing him by sweetheart

LENGTH OF PRODUCTION ........... 5,800 feet

Lumber stories always contain more or less the same plot with a feud between rival concerns providing the action and a log jam an exciting feature of the climax. In this respect Ralph Connor's "The Man From Glengarry" doesn't differ greatly from the regulation drama of this type, but with a thoroughly satisfying production and a capable cast, it makes a rather attractive entertainment that should please a majority.

Henry McRae has certainly secured fine atmosphere for the picture and the scenes of the river with its burden of logs and the numerous views of the lumber jacks at work, also at play, furnish a realistic idea of life in a lumber camp. Folks are going to marvel at the agility of the men on the logs, their daring in riding a single log in the rapids and other equally intrepid stunts that supply some of the action and thrills of the production.

The story is smoothly told and for the most part the interest is well sustained. Events following the climax are slightly confusing and the plotting gets a little beyond the spectator. This is not a conspicuous fault though and the ending clears up any uncertainty. The confusion may be due to the cutting. The picture looks as though it had been cut quite a bit in the latter reels.

Of the dramatic moments the fight of hero and villain on the logs is the best and also the rescue of hero's sweetheart from the rapids. This is a typical form of suspense with intermittent views of the rapids and then shots of the girl headed for them. It is effective nevertheless and the explosion of the jam is another good touch. There are a few comedy touches also that are appropriate.

Anders Randolph, as the boss of the camp, does good work and is the right type as is Warner P. Richmond, his son. Marion Swayne is satisfactory as the girl but she does not screen attractively. Pauline Garon is a pretty mischief maker and E. L. Fernandez is the villain.

Story: Ranald MacDonald becomes the boss of the St. Clair Camp when his father is killed by Lenoir, leader of the men of a rival concern. The persuasion of Ranald's sweetheart, Kate, prevents him from killing Lenoir. Later the owner of the camp offers Ranald a proposition to make a false report of the camp to Thorpe, a prospective buyer. Ranald refuses and on top of this is told by the owner's daughter that Kate no longer loves him. How Lenoir, seeking Ranald's forgiveness, brings about the reconciliation of the lovers and wins Ranald's forgiveness and Ranald becomes head of Thorpe's camp, completes the story.

Play Up Atmosphere Or Whatever Angle You Think Will Interest Most

Box Office Analysis for the Exhibitor

"The Man From Glengarry" offers a pleasing variation in dramatic entertainment and as such should please the majority of picture goers. The atmosphere of the lumber camp is realistic and thoroughly interesting. You might make a special effort to interest them in the picture through a trailer of these scenes, particularly those of the lumber jacks at work on the river. Play up the lumber camp atmosphere and for those who may be familiar with Ralph Connor's story, use his name. Of the players you can mention Anders Randolph, Warner P. Richmond who are probably the best known but do not rely on players' names to get them interested. Still, in the lobby should also attract attention.
CURRENT RELEASES

AMERICAN RELEASING CORP.
The Marriage Chance .......................... 5,840 1-21-23
The Challenge (Dolores Costello) .................. 6,337
What Fools Men Are .......................... 6,067 12-2-22
The Super Sex .............................. 5,749 12-3-22
As a Man Lives .............................. 5,507 12-17-23
Solomon in Society (W. H. Strauss) ............... 6,000 12-31-22
Milady ..................................... 1-28-23
That Woman .................................. 6,000
One Million in Jewels .......................... 5,326 2-4-23
The Bohemian Girl ............................. 6,162 2-11-23

ASSOCIATED EXHIBITORS, INC. ........................
(Distributed through Pathé)
Conquering the Woman (Florence Vidor) ....... 5,857 12-17-22
Head Hunters of the South Seas ................. 5,000 1-21-23

Playgoers Pictures, Inc.
The Peeper Millionaire ......................... 5,000 2-4-23

FAMOUS PLAYERS-LASKY CORP.
Feb. 4
4 When Kindness Was in Flower (M. Davies) 10,800 9-17-22
4 Dark Secrets (Dorothea Davenport) ............ 6,337
11 My American Wife (Gloria Swanson) ....... 6,061 1-7-23
19 Drums of Fate (Mary Miles Minter) .......... 5,716 1-21-23
23 Nobody’s Money (Jack Holt) ................. 5,564 2-4-23
25 Java Head (Melford Prod.) .................. 7,865 1-11-23
Mar. 4
10 The White Flower (Betty Compson) .......... 5,731 3-17-22
11 Adam and Eva (Marion Davies) ............... 7,153 2-18-23
11 Racey Hearts (Agnes Ayres) ................. 5,691 2-25-23
18 Mr. Billings’ Spends His Days (Walter Hiers) 5,585 3-11-23
18 The Xth Commandment ........................ 2-28-23
25 Glimpses of the Moon (Bebe Daniels) ....... 6,261 2-17-23
25 The Leopardess (Alice Brady) ................. 9,526 3-4-23
Apr. 1
1 Bella Donna (Pola Negri) ..................... 5,000
8 Grumpy (Wm. DeMille Prod.) .................. 5,000
8 The Go-Getter (Cosmo-Walsh) ................. 5,000
15 Prodigious Daughters (Gloria Swanson) ..... 5,000
15 The Law of the Lawless (Dorothy Dalton) ....... 5,000
22 The Ne’er Do Well (Thos. Meighan) ....... 5,000
29 The Trail of the Lonesome Pine (Mister-Moreno) 5,000
29 You Can’t Fool Your Wife (Melford Prod.) .... 5,000

FOX FILM CORP.
Tom Mix Series
Catch My Smoke .............................. 4,070 12-31-21
Romance Land ................................ 3,975 2-11-23
William Farnum
Maze Commandments .......................... 5,000

Dustin Farnum
While Justice Waits .......................... 4,762 11-30-22
Three Who Paid .............................. 4,889 12-24-22

Shirley Mason Series
Paw Ticket 210 ................................ 5,000

William Russell
Man’s Size .................................... 4,316 12-17-22
Good Bye Girls .............................. 4,716 3-11-23

Charles Jones
The Footlight Ranger .......................... 4,729 1-21-23

John Gilbert
A Californian Romance ......................... 3,892 10-12-22
Truxton King ................................ 2,4-33

Special
The Town That Forgot God ....................... 10,613 8-12-22
Face on the Barroom Floor ...................... 3,575 11-12-22
A Friendly Husband .......................... 4,327 1-14-23
The Cantard Cup (Mary Carr) ................. 6,166 1-21-23

FIRST NATIONAL
Oliver Twist (Jackie Cooper) .................... 7,600 11-5-22
The Pilgrim (Chas. Chaplin) .................... 4,000 11-19-22
White Shoulders (Katherine MacDonald) ....... 5,966 11-26-22
Omar the Tentmaker (Guy Bates Fout) .......... 8,000 12-3-22
Minnie (Nellie MacDonald) ...................... 6,696 1-22-23
Lorna Doone .................................. 6,200 12-10-22
The Hottentot ................................ 5,953 12-17-22
Money, Money, Money (Katherine MacDonald) 5,955 12-17-22
What a Wife Learned .......................... 6,228 1-25-23
Pity (Richard Barthelmess) ...................... 8,709 2-4-23
The Dangerous Age (Stahl Prod.) ............... 7,204 2-24-23
The Voice From the Minaret (Norma Talmadge) 6,885 2-11-23
Mighty Lak a Rose (Carewe Prod.) ............. 8,260 2-11-23
Bell Boy 13 (Douglas MacLean) ............... 3,940 2-11-23
The Woman Conquers (Katherine Mac Donald) 6,102 2-23-23
Dudleys (Jackie Cooper) ....................... 5,768 3-11-23
Sears of Jealousy (Ince) ...................... 6,246 3-11-23

GOLDWYN PICTURES
Brothers Under the Skin ........................ 6,493 11-19-22
Hungry Hearts ................................ 6,517 12-3-22
A Blind Bargain .............................. 5,500 12-19-22
Broken Chains ............................... 6,190 12-17-22
The Strangers’ Blanket (Marshall Pinckney) .. 9,103 1-7-23
Gimme (Rupert Hughes) ....................... 5,749 1-21-23
The Christian (Tourneur Prod.) ............... 5,500 1-28-23
Mad Love (Pola Negri) ....................... 5,518 3-11-23

W. W. HODKINSON CORP.
Maurice Tourneur Prod.
While Paris Sleeps ............................ 4,850 1-21-23
Victor Schertzinger Prod.
Dollar Devils ................................ 2,500 1-22-23
Tuttle-Walter Prod.
Second Fiddle (Glenn Hunter) ................... 3,810 1-14-23
Producers Security
The Kingdom Within ........................... 6,063 12-24-22

Whaling Film Corp.
Down to the Sea in Ships (Elmer Clifton Prod.) 8,000 2-18-23

G. S. Haskins Prod.
Just Like a Woman ............................ 4,900

METRO PICTURES CORP.
Enter Madame (Chas. Kimball Young) ............ 6,000 11-5-22
Love in the Dark (Viola Dana) .................... 6,000 11-19-22
The Toll of the Sea ........................... 4,600 12-3-22
Quincy Adams Sawyer .......................... 7,800 12-3-22
Peg O’ My Heart (Laurette Taylor) ................ 6,000 12-17-22
Hearts Aflame ............................... 8,100 1-21-23
All the Brothers Were Valiant .................. 6,265 1-21-23
Crimondine and Romance (Viola Dana) ........... 6,000 1-28-23
Jazooazia (Mac Murray) ....................... 5,500 2-18-23
Success .................................... 2-25-23
The Famous Mrs. Fair .......................... 8,000 3-11-23
Where the Pavement Ends (Rex Ingram) ........ 7,706 3-11-23
Your Friend and Mine .......................... 5,000

PATHE EXCHANGE, INC.
Dr. Jack (Harold Lloyd) ......................... 6,000 12-31-23

PREFERRED PICTURES—AL LICHTMAN
Shadows ..................................... 7,136 11-5-22
Thorns and Orange Blossoms ..................... 6,971 11-26-22
The Hero .................................... 9,000 1-14-23
Poor Men’s Wives ............................ 6,963 2-4-23

FILM BOOKING OFFICES OF AMERICA (R-C)
The Broadway Madonna (Dorothy Revier) ........ 6,000 11-19-22
Good Men and True (Harry Carey) ............... 5,400 11-19-22
Thelma (Jane Novak) .......................... 6,497 11-26-22
When Love Comes ............................. 4,800 12-10-22
Capt. Fly-By-Night ............................ 6,000 12-24-22
The Third Alarm ............................... 6,757 1-14-23
Canyon of the Fools (Harry Carey) ............. 6,000 1-28-23
Stormswept .................................. 2-18-23
Can a Woman Love Twice (Ethel Clayton) ....... 7,000 3-4-23
Fairly Interesting Picture With Some Good Comedy Touches

G. S. Haskins
“JUST LIKE A WOMAN”
W. W. Hodkinson Corp.

DIRECTORS ........ Scott Beal and Hugh McClung
AUTHOR .................. Grace Haskins
SCENARIO BY .......... Hal Conklin
CAMERAMAN .......... Lyons Brothers and John Leezeur
AS A WHOLE ...... Fairly entertaining picture not
                     distinguished by good or bad points

STORY .......... Somewhat unconvincing plot; situations
                    hold a certain amount of interest, but a few
                    thrills would help “pep” it up

DIRECTION .......... Did fairly well with story but
                    maintained too even a tenor; some good comedy
                    touches

PHOTOGRAPHY .......... Good
LIGHTINGS .......... Occasionally too dark

PLAYERS .......... Marguerite de la Motte gives good
                    characterization, other Ralph Graves, George
                    Fawcett, Jane Keckley and Julia Calhoun

EXTERIORS .......... Satisfactory
INTERIORS .......... All right

DETAIL .......... Sufficient

CHARACTER OF STORY .......... Orphaned daughter
of actress masquerades as “prude” to teach aunt
a lesson

LENGTH OF PRODUCTION ......... 4,900 feet

Produced by Grace Haskins, this latest Hodkinson
release starts by being a drama, changes its mind and
becomes a farce with pleasing comedy touches, and
finally resolves itself again into near-tragedy by giving
the hero a broken heart. This is, of course, finally
mended before the last close-up.

Despite all this, however, “Just Like A Woman,”
offers nothing particularly exciting in the way of
amusement or entertainment, being satisifed to amble
its way through almost five reels without being either
very good or very bad.

Except for the bit in the opening reel in which the
brother gets entangled in the shooting of a gambler
in Mexico and flees across the border, there are few
high spots.

Marguerite de la Motte gives a pleasing performance
in the role of girl who masquerades as a prim, proper
miss to teach her aunts whom she is visiting, a lesson.
There are some good comedy touches in this portion
of the picture, and the scene in which she drapes a
nude statue in the garden in ivy leaves because she
“doesn’t approve of nude figures” will undoubtedly get
a laugh.

There are slight incongruities here and there that
could have been remedied. For instance, there is no
explanation of what happens to the brother, who
simply drops out of the picture, and another unconvincing bit is the fact that Graves is in love with the
girl whom he sees daily in two different roles, and
yet does not tell her that he knows she is masquerad-
ing. A title used here to the effect that between
Peggy (her real name) and Marguerite (as the prude)
he has little time for business, does not imply that he
is aware that it is the same girl. George Fawcett is
amusing as the Judge, and Ralph Graves a good-looking
but slightly too tragic lover.

Story: Peggy Dean, orphaned daughter of an ac-
trix, decides to teach her spinster aunts a lesson. She
arrives in high collars and spectacles, far different
from the wild young thing they expected. She meets
James Landon, the Judge’s son, a lawyer and a woman
hater and wagers the Judge’s car against a kiss that
she can make him love her. Posing as a woman seek-
ing a divorce she fascinates Landon, who, meeting her
again in spectacles, does not recognize her but loves
her in that role also. Peggy’s brother fleeing from
Mexico comes to her for financial aid. Landon sees her
in his arms and broken hearted leaves for China. Peggy,
winning the car and the wager overtakes him on the
steamer, the Captain of which marries them after the
three-mile limit.

Play Up Your Cast But Make No Promises
Box Office Analysis for the Exhibitor

The cast is probably your best bet in this one, as
both George Fawcett and Ralph Graves have a follow-
ing in addition to Marguerite de la Motte. You can
tell them it is an interesting feature, but don’t make
any promises.

The title holds a certain amount of interest and you
can tell them that a flapper masquerades as a would-
be missionary, but she wins her man either way. The
picture can stand a good supporting program because
of its briefness and it could also be used on double-
feature day.

You know what your folks like and if you think
they will be satisfied with a pleasant enough little
story that hasn’t any particularly strong situations,
go ahead with this one.
LEWIS J. SELZNICK ENT.

Special Productions

One Week of Love .......................... 7,000 11-12-22

UNITED ARTISTS

Robin Hood (Douglas Fairbanks) ............ 11,000 11-1-22

Tales of the Arabian Nights (Mary Pickford) 9,600 11-19-22

Allied Prod. & Dist. Corp.

Selma (Nazimova) .......................... 5,000 1-7-23

The Girl I Loved (Chas. Ray) ............... 8,000 2-18-23

UNIVERSAL FILM MFG. CO.

Jewel Features

The Flirt ................................ 8,000 12-31-22

The Flame of Life (Priscilla Dean) ........... 5,776 1-14-23

Driven .................................. 5,540 11-26-22

Universal Features

The Altar Stairs (Frank Mayo) ............... 4,611 12-2-22

Forsaking All Others ....................... 4,662 12-10-22

One Wonderful Night (Herbert Rawlinson) 4,473 12-17-22

The Flaming Hour (Frank Mayo) .............. 4,508 12-21-22

A Dangerous Game (Gladys Walton) ........... 4,910 1-7-23

The Scarlet Car (Herbert Rawlinson) 4,917 1-26-23

Kindled Courage (Hoot Gibson) .............. 4,888 3-11-23

The Gloat Patrol ................................ 4,228 1-21-23

The Love Letter (Gladys Walton) ........... 4,426 3-4-23

The First Degree (Frank Mayo) ................ 4,795

The Gentleman From America (Hoot Gibson) 4,658 2-11-23

The Prisoner (Herbert Rawlinson) .......... 4,795

The Big Door (Frank Mayo) .................. 4,736

Gossip (Gladys Walton) ..................... 4,888

The Midnight Guest ........................ 4,795

VITAGRAPH

Super-Features

The Ninety and Nine .......................... 6,800 12-17-22

A Front Page Story ......................... 6,000 12-17-22

Antonio Moreno

A Guilty Consciences ........................ 5,981 12-17-22

Alice Joyce

The Inner Chamber .......................... 5,981

William Duncan

Where Danger Smiles ........................ 5,000

WARNER BROS.

The Beautiful and Damned ...................... 7,000 12-17-22

Heroes of the Street (Wesley Barry) ......... 7,000 12-24-22

Brass ..................................... 12-17-22

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

EDUCATIONAL FILM CORP. OF AMERICA

Selig: Pork Photoplays (2 reels)

Mermaid Comedies (2 reels)

Chester Comedies (2 reels)

Tooty Comedies (2 reels)

Chickee Comedies (2 reels)

Vanity Comedies (1 reel)

Gayety Comedies (1 reel)

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Sneics Beautiful (1 reel)

Chester Quaints (1 reel)

Chesler Screenes (1 reel)

Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dacie.

Sketchcards (1 reel)

Punch Codies (2 reels)

Campbell Comedies (2 reels)

Coral Films (slow speed)

Lynman Howes's Hodge Podge (1 reel)

Cameo Comedies (1 reel)

Tory Sarg Almanac (1 reel)

Hamilton Comedies (2 reels)

Earl Hud, Comedies (1 reel)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)

Huston Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

Clyde Cook Comedies (2 reels)

Mutt and Jeff Animated Cartoons (1 reel)

Fox News (Twice a Week)

Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

Educational Entertainments (1 reel)

Educational Entertainments (1 week)

GOLDWYN PICTURES

Capital Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Bray Comedies (1 reel)

Goldwyn-Bray Pictographs (1 reel)

Sport Review (1 reel)

W. W. HODKINSON CORP.

The Beggars Maid (Mary Astor) (2 reels)

The Bashful Suitor (2 reels)

The Young Painter (Mary Astor)

Hope (Mary Astor)

Charles Urban's Movie Chats

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

The Four Seasons (4 reels)

C. C. Burr's All Star Comedies (2 reels)

Bray Romances (1 reel)

Bray Comedies (1 reel)

Rod & Gun Series (1 reel each)

Fun From The Press—1 week

PATHE EXCHANGE, INC.

Plunder (Serial)

The Timber Queen (Serial)

Reach 1 reel comedies

Asphalt Fables, 2, 3 reel cartoons

Harrow Lloyd reissues

Path Playlets, 3 reel re-issues

Path Review, 1 reel educational

Topics of the Day, 1/2 reel

Path News, twice a week

Topics of the Day—1 week

Range Rider Series—2 reel western

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces

William I. Flynn Series (Detective Series, 2 reels)

Chaplin Classics

Selznick News

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Universal-Jewel Short Subjects

The Leather Pushers (2 reels) 12 rounds

Serials: The Adventures of Robinson Crusoe (2 reels ea.), 18 chapters; Perils of the Yukon, 15 chapters; In The Days of Buffalo Bill, 18 chapters; The Radio King, 10 chapters; Around the World in 18 Days, 12 chapters; The Social Dancer, 15 chapters; The Oregon Trail, 18 chapters; The Phantom Fortune, 12 chapters; The Eagle's Talons, 15 chapters.

Universal Comedies—with Leatrice Joy and Geely Edwards, 1 reel ea.

Two reel features—Fish Patrol Series; Timer Tale Series; Western Series; Yorke Norroy Secret Service Series; Tales of the Old West.

Century Comedies—With Lee Moran; Brownie; Arthur Trumble and Mandie the mule, Century Beauties; Buddy Messinger; Jack Cooper and Brownie; Jack Cooper and Inez McDonald; Baby Peggy.

The Mirror (1 reel novelty series)

International News Reel (1 reel issued Tues. and Fri.)

VITAGRAPH

Big V Special Comedies (2 reels)

Larry Sonne Comedies (2 reels)

Jim Aubrey Comedies (2 reels)

KINETO CO. OF AMERICA

(Released Through National Exchange)

Kineto Review (The Living Book of Knowledge)


LEVEY, HARRY, ENTERPRISES

Electricity—it's Development

Motor Efficiency—Its History

Electricity in the Motor Vehicle

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Elia Hall) Comedies

Serial: King Cole Comedies (Bobby Burns)

Kineto Review (Chas. Urban) (1 reel), issued weekly.

PRIZMA, INCORPORATED

26 Short Subject Color Pictures

"Heidi of the Alps" (2 reels)

"Hall the Unknown" (2 reels)

Short Reel Music Film Product
Short Stuff

Pathe Review No. 12—Pathe

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

Interesting and varied subject matter, well photographed make this issue of Pathe’s Review a mighty good number. A subject entitled “Silhouettes,” composed of animated silhouette cutouts is amusing; the opening shots under the heading “Photographic Gems,” are pleasingly tinted; the weird Harvest Dance of the Senegambians of French West Africa will interest your folks and some of the newest hats being worn abroad and pictured in color will find favor with the ladies.

“Rob ‘Em Good”—Stromberg—Metro

Type of production..........................3 reel burlesque

Hunt Stromberg’s travesty on “Robin Hood” with Bull Montana in the title role has been produced on a lavish scale, and will undoubtedly entertain those who like burlesque. There are several laughs and considerable cleverness has been used in handling some of the gags. However, “Bull” is not as funny as “Rob ‘Em Good” as he is in his familiar pugilistic roles. There is a large supporting cast with some good names. Chuck Reisner, in particular, as the always-eating King Dick will come in for his share of laughter, but this is more because of the combination of food that he constantly eats than anything else—sauerkraut and ice cream being the finishing touch.

You should have no trouble in getting them in to see this, and it looks like a good box-office bet. The kids, especially, will enjoy it.

“Maid To Order”—Universal

Type of production..........................1 reel comedy

This is a fair-to-middling comedy starring Lewis Sargent and while it will probably amuse his followers there is nothing particularly funny or new in it. The idea of the table-tapping is probably the funniest incident in the reel and this bit will get a laugh. Jimmy Flanagan borrows the neighbor’s fine furniture for his mother when she tells him that his rich uncle is coming from London and, thinks they are rich. He also dresses up as a maid and his mother tells the uncle that Jimmy is dead. The uncle tries table-tapping to get in touch with Jimmy’s spirit. Jimmy adds a touch of realism by getting under the table and answering the call in person.

“The Alley Cat”—Aesop Fable—Pathe

Type of production..........................1 reel animated cartoon

This is an average number of the Aesop Film Fables and contains a fair amount of entertainment. It deals with farmer Al’s troubles with the mischievous mice who play football with eggs stolen from his ice-box. He goes to bed leaving Fanny the cat in charge, but a quartet of Fanny’s suitors come to serenade her and farmer Al is forced to drown Fanny in the well. But Fanny stages a come-back and drags the farmer off to a Cat Kiu Klux meeting. The moral of which is, according to Pathe and Aesop, “What can’t be cured must be endured.”

“God’s Law”—Tales of the Old West—Universal

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

Universal is releasing from time to time two reel dramas under the brand name of “Tales of the Old West.” This one entitled “God’s Law,” stars Roy Stewart and has a supporting cast that includes Gertrude Olmstead, James Welsh, Leonard Clapham and others. Duke Worne has directed from a story by Anthony Coldewey. It deals with the trials of Dick Andrews who, traveling in an expedition to the West, is set adrift because he has killed a man in self-defense. There is plenty of excitement and those who like serials will be well pleased with this offering. The second reel is in a different locale entirely from the first and seems slightly disconnected but this should not bother them much. There are Indians aplenty and “covered wagons” that can be played up.

“Bowled Over”—Hal Roach—Pathe

Type of production..........................1 reel comedy

This Paul Parrott comedy contains a fair amount of laughs, which are obtained chiefly from slap-stick stuff which is staged in a bowling alley. Parrott is playing a championship game and his rival does everything possible to prevent him from winning—pouring glue into the balls, etc. There is a grand mix-up at the finish and everybody slams everybody else with pins, including a couple of cops who come in to see the game. If Parrott’s stuff finds favor with your folk, they will like this one. You can tell them there is a bowling tournament in it and this will draw the bowling fan.

“Shakespeare’s Country”—Great English Author Series—Kineto

Type of production..........................1 reel literature

Lovers of the “Bard of Avon” will be interested in seeing actual scenes of the places in which he spent his life. Kineto’s film shows the school that Shakespeare attended, the exterior of the house in which he was born in Stratford-on-Avon, and Anne Hathaway’s cottage together with numerous other places of interest in and about the town. This week at the Rivoli it was a fitting prologue to the showing of Shakespeare’s “Othello.”

“Bed Time”—Max Fleischer

Type of production..........................1 reel cartoon

This one of Max Fleischer’s “Inkwells” comedies shows the little imp from the inkwell annoying the artist who is trying to sleep. To punish the imp, he draws a high cliff and puts the little clown on its pinnacle so that he cannot get down. The clown goes to sleep and dreams—wild cartoon dreams of a giant and a cave and other things and the artist goes to sleep and dreams that the imp is chasing him all over the city in his pajamas. There are numerous laughs and the reel should have no difficulty in amusing your folks.
# INDEPENDENT FEATURES

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<tr>
<th>Release Date</th>
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<td>The Man Alone (Robert Warwick)</td>
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# SHORT REELS—STATE RIGHTS

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### FEDERATED FILM EXCHANGE

- Serial: The Jungle Goddess (Truman Van Dyke and Elmore Field), 15 episodes

### HORIZON PICTURES, INC.

- Norma Talmadge Reprises (fourteen) (each 2 reels)

### JOAN FILM SALES CO.

- Invisible Ray Series: Ruth Clifford and Jack Shelton (15 episodes) 31,000 feet (5 reels) (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero

### LEE & BRADFORD

- Squirrel Comedies (Canadian Travestiges)

### PINNACLE COMEDIES

- (2 reels): Razzin' the Jaz, Why Change Your Mother-in-Law? Nation's Dream, Shimmie Isle

### PACIFIC FILM COMPANY

- White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel)
- Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels)
- Vornado Comedies: One-a-week (1 reel)

### PRODUCERS SECURITY CORPORATION

- Irving Cummings Series
- Cindy Fitzgerald

### SACRED FILMS, INC

- Sacred Films (1 reel)

### STOREY PICTURES, INC.

- Shadowland Screen Review (1 reel a week)
- Federated Screen Review (1 reel every 2 weeks)
- Paraiso Photoplays (2 reels a month)
- Shadowcliff (1 reel every 2 weeks)
- Sidonacliff (1 a month)
- Al Haynes Comedies (1 reel every 2 weeks)
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Some stars and scenes from the most pretentious picture we have made to date

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A GASNIER
Production

DAUGHTERS
OF THE RICH

Based upon Edgar Saltus' Famous Novel
Adapted by Olga Printzlau and Josephine Quirk
Photographed by Karl Struss

Now in completion
Released April 22

IT'S A PREFERRED PICTURE

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AL-LICHTMAN CORPORATION
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NEW YORK CITY

While in their bedrooms, Giselle and Gerard had their own thoughts of fluctuating values in the marriage market.

"I am making a great sacrifice for you, my dear. I am going to marry a rich American girl, so that you can have plenty of money."
Ban Still On

Allied Laboratories Stick to American Raw Stock—Eastman Withdraws Objection

Despite reports to the effect that members of the Allied Film Laboratories, Inc., had altered their ideas about using American raw stock to the exclusion of foreign makes, it was stated on Saturday that such was not the case and that the original decision had been adhered to.

It developed that a few days ago, Tom Evans, president of the organization, received a letter from George Eastman in which Mr. Eastman declared he no longer had any objection to the use of foreign-made raw stock, if the Allied members desired to use it.

In the fall of 1921, when the agitation between those laboratory owners who later banded together in the Allied Film Laboratories, Inc., and Eastman Kodak reached its culmination in the withdrawal of Eastman from the laboratory field, the question of the use of foreign raw stock was important.

Eastman claimed it was essential for the company to combat the foreign invasion, as-called at the time, and so deemed it necessary to actively enter the laboratory field and commercially compete with laboratories that might use foreign stock.

When the Allied members declared they would use only American stock, an agreement was reached with Eastman with the result that the Sen Jac, the G. M., and the Paragon "labs," representing millions were closed by Eastman.

(Continued on Page 2)

Goldwyn Producing Cuts Capital
(Special to THE FILM DAILY)

Albany—The Goldwyn Producing Corp. of New York has reduced its capital from $3,000,000 to $300,000.

Comedy Team in Films

Gallagher and Shean, according to Tobias Keppler, their attorney, will shortly enter motion pictures. They will make a series of five two-reel comedies and one of feature length. Production in the East.

1st Nat'l Leases Canadian House
(Special to THE FILM DAILY)

Hamilton, Ont.—First National has leased the Temple.

Toronto—First National officials say the lease on the Temple, Hamilton, is only temporary and in order to experiment with theater presentation plans.

New Fox Studio

For West Coast—Present Plant Will Be Turned to Commercial Uses—Only Specials Next Year
(Special to THE FILM DAILY)

Los Angeles—The West Coast studios of the Fox organization covering 14 acres on Western Ave., and Sunset Boulevard will be discontinued and turned to commercial uses, including a number of building projects. This will be done because of the tremendous real estate value of the land.

Winfield R. Sheehan, general manager of the company, announces that a new studio to cost $2,000,000 will be erected here, construction to start in the summer. It is planned to have a laboratory for handling of prints in quantity lots.

Fox will not make any program releases for next year. The production schedule calls for 26 pictures, all specials. John C. Eisele, treasurer, is here attending to the detail relative to the new studio project and the disposition of the present plant.

Charles A. Bird has resigned as business manager and casting director of the studio. He has been replaced by Ben Jackson as business manager and Arthur Ford, as casting director.

Metro Buys "An Old Sweetheart"

Metro has acquired the distribution of Harry Garon's "An Old Sweetheart of Mine."

August Producing Amateur Films

Edwin August has been engaged by the Loew circuit to produce amateur films, using the patrons of the various Loew theaters in the cast. He is at present working out of the Metropolitan, Brooklyn.

Flaherty Heads F. P. Expedition

Robert J. Flaherty, who produced "Nanook of the North," will sail for Siamnext April 24, as head of the Paramount-Flaherty expedition to shoot pictures in that part of the world. He will be gone for about a year.

Pathé Holds Three Year Contract

Although no word has come from Pathé which would indicate whether or not the company will handle the features Hal Roach will make, it was recalled on Saturday that on one of his Eastern trips Roach had signed a three year contract with Pathé covering all of his product. This occurred in February, 1922.
Ban Still On
(Continued from Page 1)

It was impossible to learn on Saturday the possible reason for Eastman's letter in which he withdrew the objections to the certain foreign stock. The letter came as a surprise to the Allied members.

It is reported that, upon inspection of the representatives of foreign raw stock interests, governmental agencies had interested themselves in the likelihood of an existing agreement between the Eastman Kodak Co. and the Allied Film Laboratories, Inc., looking for the use of domestic raw stock only. This was reported as an indirect reason for the Eastman letter.

As a matter of fact, it is understood that the decision to use only American raw stock was reached by the Allied members in conference and was not influenced by any outside pressure. Efforts made locally to ascertain if any federal body was examining an investigation were without result.

The Eastman Kodak Company was requested by a statement by telegraph, but in response East a letter the matter requires no comment at present.

News to Washington
(Special to THE FILM DAILY)
Washington—No complaint has been lodged with the Federal Government regarding the reported agreement between the Eastman Kodak Company and laboratories to bar imports of raw stock, so far as can be learned. It is possible that the matter has been brought to the attention of officials here, but so far no steps have been taken in the matter and at all departments where inquiry was made, it is denied that the subject has been broached.

The Department of Justice which, from time to time, has taken some interest in the activities of the Eastman Kodak Company, has not received any complaint of this nature, it was stated, while at the Tariff Commission where such a complaint might go under the flexible provisions of the tariff law nothing had been heard of the matter.

So far as the Federal Trade Commission, the Department of Commerce, and the Treasury Department are concerned, it was professed that the matter had never been brought up. Of the three, however, the Federal Trade Commission is the only one likely to receive such a complaint formally.

Making "The Tower of London"
Stoll Film of London is producing "The Tower of London," according to P. Seligman, American manager of the company. Other Stoll pictures that Seligman will handle are "The Prodigal Son," "The Sign of the Four," "The Wandering Jew" and "Guy Fawkes."

Swenson Leaves Tomorrow
S. A. G. Swenson, exporter, leaves for Sweden tomorrow on the Aquitania.

On Broadway
Broadway—"Fury."
Brooklyn Strand—"Brawn Of The North" and "The Pilgrim."
Cameo—"Down To The Sea In Ships."
Capitol—"Lost and Found."
Criterion—"The Covered Wagon."
Loew's New York—Today—"Adam and Eva."
Tomorrow—"Three Who Paid" and "Salome."
Wednesday—"Romance Land."
Thursday—"The Hottentot."
Friday—"The Midnight Guest" and "The Golden Silence."
Saturday—"Is Money Everything?"
Sunday—"Jazzmania."
Lyric—"Hunting Big Game In Africa."
Rialto—"The Trail of the Lonesome Pine."
Rivoli—"The Tiger's Claw."
Strand—"Mighty Lak! A Rose."

Next Week
Broadsay—Not yet determined.
Brooklyn Strand—"Little Church Around The Corner."
Cameo—"Down To The Sea In Ships."
Capitol—"Suzanna."
Criterion—"The Covered Wagon."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—"Little Church Around The Corner."

Kelley Back; Dunning Leaving
William V. D. Kelley, technical advisor of Prisma, has returned to Hollywood where he supervised the installation of the company's new sample print laboratory. Carroll J. Dunning leaves L.: the coast short.

Offer to Carol Dempster
An English banking institution has called Carol Dempster an offer to work abroad for five weeks. Ms. Dempster is at present busy in "The White Rose."

Quotations
High Low Close Sales
F. P. L. 88 87 87 1,100
East Kod. 1114 1114 1114 300
do pdf. 97 97 97 200
Goldwyn 7 7 7 500
Griffith Not quoted
Loew's 20 20 20 2,000
Triangle 34 34 34 1,000
World Not quoted

F. B. O. Buys Four Stories
(Special to THE FILM DAILY)
Los Angeles—Contracts have been closed by F. B. O., for the rights to "Lights Out," "Temple of the Giants," "Judith of Bohemia," and "Born of the Cyclone."

First-Run for K. C. Suburbs
(Special to THE FILM DAILY)
Kansas City, Mo.—J. C. Hartman will be the managing director of The Rockhill, a new 1,084 house, to be the first pre-release house to be built in the suburbs. The theater will be located at 40th and Main Sts.

Lincoln in New Picture
(Special to THE FILM DAILY)
Los Angeles—E. K. Lincoln is starred in "The Right of the Strongest," the first picture of the Zenith Pictures Corp. The cast includes Helen Ferguson, June Elvidge, Niles Welch, Winter Hall, Tom Santschi, George Seigman, and Tully Marshall.

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JOHN, J. IRIS
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See our work on
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"THE PRAIRIE SCHONER"
with DAVID CROCKETT JUNIOR
Inspirer by BREIT HARTIE'S Immortal Classic.

Newspaper Opinions

"The Covered Wagon"—F. P. L.

CRITICISM

EVENING JOURNAL—Praise is due to two reasons: first, because "The Covered Wagon" is about the best lesson in Americanization that the screen has produced since the Great War, and secondly, because it is wonderfully good drama. It helps to immortalize a hero of America that has been forgotten in the swirl of to-day's problems and high spots are so numerous that it is impossible to dilute on more than one or two. A remarkable scene is that of the rossing of the North fork of the state.

EVENING WORLD—The picture in many of its scenes is breathtaking. It has a genuine appeal. Mr. Tully Kerriag, for years one of the screen's outstanding stars. And the performances he gave last night made the question meaningless: "Where has been better?"

GLOBE—"The Covered Wagon" appears to be one of the best efforts that the art of cinematography—a yet very young art—has given us. It is worth seeing. This may sound extravagant, but when a really excellent film shows its head above the dead sea of mediocrity it is hard for a reviewer to restrain his praise.

HERALD—"The Covered Wagon" is therefore a remarkable tribute from one generation of gold getters to another; what James Cunningham has done is gold. And the picture itself is gold. It is a wonderful extravaganza, but when it is really an excellent film shows its head above the dead sea of mediocrity it is hard for a reviewer to restrain his praise.

MAIL—As a motion picture spectacle "The Covered Wagon," which opened last night at the Criterion, will be remembered for a long time. "The Covered Wagon" is for the most part a spectacle. The love interest is not absent. It is contained in a trite story entirely unworthy of the picture, serving only to give Tully Marshall and Ernest Torrence several opportunities for excellent characterization.

WORLD—We take great pleasure in throwing back our head on this occasion and uttering a peeping "Bravo!" in recognition of the arrival from one of our own cinema cameras of a picture play which is as good as gold with no reservations of importance to talk upon. "The Covered Wagon" is a stirring romantic document. It takes its place as a joint work of historic and artistic importance far in the lead of anything that ever has been filmed. Mr. Wilson is admirable as the heroine, and Mr. Kerriag is properly gallant.

BANDITS ROB VIRGINIA THEATER

Detroit—Five bandits robbed $229 from the cashier of the Virginia during a performance Sunday night.

"DETERMINATION" TO ROSENTHAL

KANSAS CITY, Mo.—Sid Rosenthal has acquired the state rights to "Determination" and a series of 12 two-reelers, "Tense Moments from Opera." Burke Now With Exclusive

DETROIT—Eddie Burke, up to a few weeks ago a point in "Warner Brothers, will cover the state.

"BETTER PICTURES FOR WICHITA"

WICHITA, Kan.—This slogan was adopted by the local civic clubs at a meeting held here last week.Present methods of censorship was discussed and a committee appointed to study local film conditions.

Arthur Amm Resigns

Rochester—Arthur Amm has resigned as house director of the Eastman theater. He will manage one of Famous' houses in the south.

Mr. Exhibitor:

"Ask Your Film Company for the 'THEMATIC MUSIC CUE SHEET'"

(Ten Applied For)

It means more to you than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

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Art Director, Eastern Studios

Famous Players-Lasky Corp.

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Rothacker Pints

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Outside of New York City, one having large seating capacity preferred, in which to make

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OF AN UNUSUAL SEVEN PART PHOTO PLAY

Title to be announced later.

Desire Play Date To Start Week April 2nd. Will Rent Theatre or Make Percentage Arrangement.

ADDRESS BOX W-19 FILM DAILY, NEW YORK
Keep Time Open

(Continued from Page 1)

about June next is going to give more than one sales manager a headache before this time next year. It's going to be tough sledding for somebody if you, Mr. Ex-hi-bi-tor, just keep your nerve and mean it when you say: "I guess I'll wait a bit."

There are many reasons for this. First you never can tell and a big price doesn't mean a big picture. Again, advance promises are only promises. You know what percentage comes through. And lastly you never know what unknown concern director, or producer, is going to turn out the sweetest lily of the valley. And you want to be able to take advantage of this if it does develop.

LOOK WHO'S HERE

You can depend on this: Famous will have about 80 for next season. You know about the average Famous holds. You know there will be the usual DeMilles and all the rest, although Fitzmaurice will be out from under the banner. Incidentally Famous can be expected to have some independently made pictures for next season. The tip is out that the old line policy will be changed and independent producers will probably be able to "break in" on the releasing schedule. But they will have 80 anyway. Metro promises something like 30 or 32 now and will probably have a dozen more if independent producers show anything they particularly like. Coogan will be one of the big bets and there is Ingram and the Fred Niblo specials from Louis Mayer, together with the other well known product. Keaton's four or five reels will also go through Metro, and Mae Murray's specials cannot be overlooked.

Between Famous and Metro there will be about 120 pictures, and Goldwyn is rushing enough production to make them very important both in quantity and quality. The Goldwyn lot is busier than any other spot in Hollywood this moment. Led by Neilan there are a flock of well known directors working. Von Stroheim, King Vidor, Seastrom, Tod Browning, Brabin, Hughes, and others are sure to turn out something like 30 or more; so now the total is around 150.

MARY AND DOUG

Can be counted on for two pictures at least, Chaplin is uncertain and the entire United and Allied producers, including Griffith, may present something like 15. You have no alibi for forgetting them. Warner Brothers who will probably release a dozen surely, and First National is speeding production with seven or eight units of their own, which, with the Talmades, and the possibility of taking in independent pictures will certainly give them something over 30. You are now certain of over 200 productions, a large number of which promise to be better than usual. To this you add Universal's Jewels which will number 12 at least, and the Fox super specials will probably reach eight or ten. At Lichtman's group promises about a dozen. Warren's American Releasing will have a lot. From 60 to 72. Associated Exhibitors can be figured on 26 minimum; F. B. O. is uncertain but can be figured for a lot. Hodkinson's producers will give him somewhere around 20.

The independent market, with state right features hasn't even been touched, nor have the regulation releases of Universal and Fox. But passing these by there will be in the neighborhood of 300 pictures, all of which, at present, are termed "big."

Of course you know that of all of these something like 25 or 30 will stand out conspicuously, with a dozen or more leading the list as unusually worth while. But the big point is that there will be a lot of good pictures. An unusually important lot. And you cannot afford to block yourself out. You must give yourself a fair chance at a lot of them.

P. S.: Tear this out. Paste it in the date book somewhere after July 1. It should come in handy.

WHISPERINGS

They say: that Joe Schenck will spend about $750,000 on his next for Norma "Ashes of Vengeance"—that incidentally (Continued on Page 5)
Keep Time Open

(Continued from Page 4)

— expects to make "The Next Corner" by Kate Jordan, which could be a real box office bet—that Eddie Lincoln is doing a Western with Edgar Lewis handling the production in his well known way—that Randy Bartlett is looking serious and dignified, and is wearing his hair a new way—that Bernie Fineeman about to become a Benedict—that there may be a change in the studio management of Fox at Hollywood—that Pola Negri will next make "The Flame" which she made abroad, but which will have the benefit of American studio methods and lens—that Earl Williams never looked better than he does day—that C. Gardner Sullivan is with Joe Schenck on a long time contract—that Louie Mayer intends giving Irving Thalberg much of the work to handle that he has been doing a long time—that Anita Stewart may make a series here for Cosmopolitan.

LUBITSCHE

Ernst Lubitsch who is directing Mary Pickford is one of the biggestest names in Hollywood. "Directing in America is a lot simpler; so much easier and better than in Europe" says Lubitsch, "that I think I will never return to the other side. I am very, very happy here." Lubitsch now speaks English fluently, and his wife is making decided progress in adopting English.

THE PILGRIM SHIP

The Mayflower. On which the Pilgrim dads arrived. Reduced faithfully. And used by Charley Ray. In "The Courtnip of Miles Standish." Some ship. Cost $62,500 to build. And won't sail. But it is a peach of a set. And so faithful in reproduction that the city authorities want it for one of the parks.

Built by Robert Ellis. Who spent a long time in Paris. And knows his Latin Quarter. Like a book. Incidentally Ellis painted a panorama 300 feet long. For the picture. Showing forest effects. And then repainted it to show the snow falling. Largest panorama ever used in a picture.

A STUNT

Tom Mix is just full of ideas. Put his yacht in commission last Sunday. And celebrated by having Tony. His famous "hoss" help. By pulling the yacht in the water. And all his cowboys. On their wild steeds. Were on hand. To celebrate. With a barbecue 'n everything. As all we editors say: "A good time was had by all."

PRODUCERS AND PUPS

Any time a producer out this way isn't buying real estate. He looks after his dogs. Some of them so interested they forget all about everything else. Take the Christie's for instance. Charley Christie takes a kennel East. And cleans up all kinds of ribbons in New York, and other points. Returns in time to take the Kennel to Pasadena. And get a lot of other prizes.

Hal Roach also has a lot of prize winning pups.

POLA IN "BELLA DONNA"

Surely proving a tremendous bet at Grauman's Rialto here. Crowds throng house long before show opens, and particularly do they seem interested in how she appears. She has been photographed to look like a million dollars, and the lighting given her makes her appear as someone new and delightful in contrast to the sharp lighting and poor make-up used in her foreign productions. She will prove a sensation. She is already proving it despite that some Los Angeles newspapers did not like the story of "Bella Donna."

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HOUSE PETERS PRODUCTIONS

KNICKERBOCKER BLDG.

152 West 42nd Street, New York City
Rogers Sues Powers
Vants $50,000 or R-C Stock, Claiming He Brought Rufus Cole and Powers Together in Deal
Charles R. Rogers, now of Resolute Film Sales, Inc., and Patrick A. Powers for $60,000 or 4,000 shares of Class B common stock of R-C Pictures. The action was originally filed in Bronx County but has been transferred to New York County.
Rogers alleges that he was general manager and distributor of R-C Pictures and that Powers told him in December, 1921, that he had conceived a plan whereby the affairs of the corporation could be conducted in a manner that the profits could be increased and the value of the stock enhanced. Rogers says he agreed to arrange a meeting for Powers with Rufus S. Cole, president of (Continued on Page 2)

Set N.Y. Convention Tomorrow
The board of directors of the M. F. O. of N. Y. State will hold a meeting at the Ten Eyck in Albany tomorrow to set a definite date for the annual convention. The local representative will include Edith Roberts and Joe Stryker are in the cast. The serialization of the story will appear with the release of the picture.

McCormick Leaves
S. Barrett McCormick is on his way to Oakland, Cal., to take over the management of the new Fox theater there. He was guest at a lunch on Saturday, tendered to him by his First National associates.

"The Devil's Own" First
(Special to THE FILM DAILY)
Los Angeles—The first picture to be released by First National under the new contract with Ince will be "The Devil's Own," starring May McAvoy.

There's another big deal in the wind. Contracts all drawn up and everything set—but the signatures.

Five Terms Expire
Services of Famous Players Directors Completed—Slated for Re-election at Annual Meeting
Five directors of Famous Players have rounded out their period of service on the board, but all of them will be re-elected at the annual meeting to be held on March 27. Each director serves four consecutive years, renewal being an
(Continued on Page 2)

Some Paramounts for Next Season
Although complete plans for next season have not been completed, some of the Paramount group for next year are "Lawful Larceny," "The Moonshiner," "His Children," "The Wanderer," "The 10th Commandment," "Salomy Jane" and "The Covered Wagon."

Promises Three Universal Stars
(Special to THE FILM DAILY)
Los Angeles—Carl Laemmle states that there will be three new stars added to the Universal roster shortly. Those now appearing in Universal Special Attractions include Gladys Walton, Hoot Gibson and Herbert Rawlinson. William Desmond has signed a new contract.

Signs Hammerstein
M. H. Hoffman Will Make Series With Her for State Rights Distribution
(Continued to THE FILM DAILY)
Los Angeles—M. H. Hoffman has placed Edith Hammerstein under contract. She will star in four pictures, all of which Edward Dillon will direct. Distribution will be via the state rights market. The brand name will probably be "Triart Prod."

Kirkwood Signs With Goldwyn
James Kirkwood has signed a long-term contract with Goldwyn, the arrangement to become effective when Kirkwood finishes his part in "The Living Dead." He leaves for California on Thursday.

"Covered Wagon" Seats to Agencies
The sale of seats for the "Covered Wagon" has been placed in the hands of agents. It was reported yesterday that $20,000 worth of tickets had been disposed of in this manner.

Heerman Leaves Soon
Victor Heerman leaves for the coast soon to start work on "Dudley" starring Constance Talmadge.

Deal With Allied?
Reported "Rupert" and "Common Law" Sold to Abrams' Company—General Denial Made
It was reported yesterday that "Rupert of Hentza" and "The Common Law," two of the three Selznick specials which were completed on the coast and never released had been sold to the Allied Prod. and Dist Corp., the United Artists' subsidiary.
This was denied generally when inquiries were made. Hiram Abrams stated it was not true but that he wished it was because, repeating what he said upon his return from the coast, he feels the pictures are fine enough to be shown in any theater in America. At Selznick, it was said by David Selznick that "there was nothing definite" to say about the pictures at this time.

Both productions have been shown to distributors on the coast in the past few weeks. It was reported not so long since that both United Artists and First National entered bids for the distribution.

Join Theater Project
(Special to THE FILM DAILY)
Los Angeles—Douglas Fairbanks and Mary Pickford are interested in the new legitimate theater which Joseph M. Schenck, Sid Grauman and the West Coast Theaters group will build. Sol Lesser will go East shortly to secure material.

Schenck Dickering for "Secrets"
Joseph M. Schenck is dickering for screen rights to "Secrets" in which Margaret Lawrence is starred on the stage. It is reported the rights are held at $55,000. The play will be used for Norma Talmadge.

Sees The $2,000,000 Picture
(Special to THE FILM DAILY)
Los Angeles—Monroe Lathrop in the Express quotes Joseph M. Schenck as saying that the day of the $2,000,000 picture may yet arrive, with big city runs ranging from three months to a year.

Abandon "Uncle Tom"
Principal Pictures will not make "Uncle Tom's Cabin" as planned. P. A. Powers had the picture in mind for F. B. O. for some time and when he advised Principal of the progress he had made with the preliminaries, Principal states it withdrew in Powers' favor.
**Newspaper Advertisement**

**“Lost and Found”—Goldwyn Capitol**

**AMERICAN—** "Lost and Found" is a romantic picture and most dramatically presented. "Lost and Found," the story of a novice in the music business, is not only a beautiful story, but one that will enthrall the most discriminating of movie audiences. It has a delightful story to tell, and is the result of a very careful planning of the production. The acting is splendid, and the music is excellent. The camerawork is faultless, and the direction is masterly. It is a picture that will please the most critical of audiences.

**Times—** "Lost and Found" is a story of romance and adventure, and it is worth the admission. It has many thrilling moments, and is a picture that will appeal to all classes of moviegoers.

**The Covered Wagon—** "The Covered Wagon" is a picture that will give the audience a true conception of what life was like in the West. It is beautifully directed, and the acting is excellent. It is a picture that will be remembered for a long time to come.

**The Gripping Plot**

**WITH A FINAL DRAMATIC CRASH THAT WILL SEND THEM OUT SENDING OTHERS IN**

**J. G. MAYER'S DRAMATIC EXPLOSION OF THE DRUG EVIL**

**“The Greatest Menace”**

**DIRECTED BY ALBERT ROGELL**

**WITH AN EXCEPTIONAL CAST INCLUDING**

Robert Gordon—Ann Little

—Mildred June—Wilfred Lucas—Harry Northrup—Rhea Mitchell

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THE FOUR STRAGGLERS
An Astounding New Novel By
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JUST MARRIED
MADAME SHERRY
(For Pictures)
Authors: F. S. "sham, Beulah Puytner, Grace L. Furniss, Milton A. Gropper, W. V. Brightman, Charles Bradley

THE COVERED WAGON—THE CHRISTIAN
These Are Appleton Books
Many Appleton books are being filmed this season. But there are still a number of stories open to live producers. By such famous authors as Joseph C. Lincoln, Edith Wharton, Emerson Hough, J. C. Snaith, Josephine Daskam Bacon and many others. New volumes constantly added. Write or phone
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“DAGMAR,” starring Mme. Nazimova, now on tour
“JOHANNES KREISLER,” great European novelty, produced by Selwyn & Co., with BEN AMI in title part
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Author of
“THE STRANGERS’ BANQUET”
He wrote the following big feature stories
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Address all communications
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Sole Rights to
“MOTHER WAS A LADY”
Based on the Song of that name
“My Gal Sal”
Adapted from the famous Song by Paul Dresser
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A charming story fea ring a boy, a girl, and a dog
THE NEST—LE SECRET

Available Now
“EXTRA”
From Stage Production
A Fast Moving Comedy of Newspaper Life. Suitable for Young Male Star

M. R. FINK
C/o Edward Small Play Co.
1493 Broadway
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Part of the cast selected to play in the Warner Brothers production of "Wolf Fangs," which Chester M. Franklin is directing, have left for the north.

Eddie Gribbin is supporting Gladys Walton in "Crossed Wires."

Edgar Lewis has completed work on "The Right of the Strongest."

Vera Steadman is in "Onc Wild Day," starring "Bull" Montana.

Sam de Grasse has been engaged to play in "Tutankhamen."

Kathleen Key has signed a contract with Goldwyn.

Finis Fox has signed Edna Murphy for the lead in "The Man Between."

The filming of "The Courtship of Miles Standish" will be completed in the next three weeks.

Barbara La Marr has been awarded one of the leading roles in "The Law." Bringers," a Reginald Barker Prod.

Richard Kipling, head of Richard Kipling Enterprises, is in San Francisco.

Stunt-flying in connection with the filming of "Bluebeard's Eighth Wife" spelled death for C. L. Williams.

Hugo Ballin will produce at least one more picture at the Goldwyn studio.

Universal plans a series of two reelers to be known as "The Information Kid." Nat Ross will direct.

A special edition of "The Fog" will be issued simultaneously with Metro's release of the picture.

Erle Kenton has been engaged to direct the new series of "Leather Pushers" for Universal.

Louise Dresser has been added to the cast of "The Fog," which Max Graf is producing at San Mateo for Metro.

"Greep as Grass," which introduces Jimmie Adams as a Christie star, has been completed under direction of Scott Sidney.

Virginia Valli and Priscilla Dean is to play the lead in "Lady of Quality," which Hobart Henley will direct for Universal.

The H. and B. Film Co. having finished one series of five reel westerns is starting a second group. Cliff Smith will direct.

Edward M. Langley, art director, has severed his connections with Douglas Fairbanks to enter Los Angeles' newest enterprise. "Somewhere in France," the park which the Allied Amusement Company is building on Washington Blvd.

W. R. GREENE

Joint Booking Plan
Hits St. Louis—Forty Exhibitors Considering Scheme to Offset Skouras Bros.

St. Louis—Negotiations looking to the formation of booking arrangement whereby about 40 houses would combine in contracting for films have been under way for the past few weeks. Those behind the movement are not yet ready to announce their plans.

The principal purpose of the new organization, if the plans are consummated, is to combat the growing influence of the St. Louis Amusement Co., which is controlled by the Skouras Bros. and Harry Koster. The independent exhibitors fear that eventually they will be put out of business by the chain-theater competition unless they pool their strength. It is understood the new body would be controlled by a board of directors, and that the individual theaters would continue under their present management, merely paying a 5% book-in fee to the "ool fund."

Show Baird Film in Washington
(Special to THE FILM DAILY)

Washington—"Is Divorce a Failure," Leah Baird's new picture was shown to a number of prominent clubwomen last week by arrangement with the educational department of the Strand theaters.

Estabrook Returns
Howard Estabrook, production manager of Distinctive Pictures, is back from Florida where the "Sagged Edge" company shot exteriors. With him came Fay L. Fau- rote and William S. Leavcroft, both connected with Miami studios, where the Distinctive company worked. The new plant is located at Hi-A-ile-Ah, a suburb of Miami.

Watch Woman's Angle, Says Saxe
Tom Saxe of Milwaukee, is in New York serving on First National's rotating committee: This is what he says about patronage at picture theaters:

"It is the women and young girls who are supporting the theaters today. Get them in and your success is assured. The men follow as a matter of course. Consequently, the thing for the vigilant theater owner to do, as we are finding it in our experience, is to look at the booking of pictures from a woman's point of view."

"We have been noting quite a few points of interest in our theaters this last year. Business is considerably better than a year ago. So are the pictures."

Despite the fact that there are five first runs in Milwaukee now, Saxe will open a new one on Jan. 1. This will be the Wisconsin, a 3,300 house in a six story building at the corner of Grand and Sixth Sts., Milwaukee.

Fay Rothman is now connected with the Mutual Brokage Corp.

Round Out Cast for "Aeshes" (Special to THE FILM DAILY)

Los Angeles—Norma Talmadge's support in "Aeshes of Vengeance," will include Conway Tearle, Courtney Foot, Jack Mulhall and Wallace Beery.

Amateur Wins Contest
(Special to THE FILM DAILY)

St. Paul—Eugenia Feiner, a St. Louis girl, is the winner of the Rural Weekly contest and as such will be given a part in Outing Photo's next production, "The Isle of Paradise," to be made in California.

Urges Move Against Censors
A request to all owners of theaters in the State to begin active work for repeal of the censorship law was sent out yesterday by Peter J. Brady, as president of the Allied Printing Trades' Council.

New Blank Theater
(Special to THE FILM DAILY)

Des Moines—A. H. Blank has taken over the Alhambra, now in course of construction, and has named it The Capitol. The theater will seat 2,000.

Another for Gray
(Special to THE FILM DAILY)

Portland, Me.—William P. Gray of Lewiston, president of the Maine and New Hampshire Theaters Co., has leased the Jefferson for a year with privilege of renewal.

Gray's company plans a $1,000,000 house here.

The Film
DAILY

Tuesday, March 20, 1923

B. F. ZEIDMAN
Announces that he has in preparation
"Bright Lights of Broadway"

Phone—Beekman 9091

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TO THE THEATRICAL AND
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POSITIVE FILM

The delicate tones between highlight and shadow that skillful exposure has secured in the negative, are reproduced in their full values on Eastman Positive Film. It carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN-KODAK COMPANY
ROCHESTER, N. Y.
Back To Vitagraph

J. Stuart Blackton Again Vice-President—Expected to Make Features for Company

The board of directors of Vitagraph held a meeting on Wednesday, at which Commodore J. Stuart Blackton was elected a vice-president of the company, an executive post he had held before going abroad to produce.

Blackton, who has just returned from England where he spent two years producing three pictures, has always said his stock interest in Vitagraph, but has not been active in its affairs for some time.

Following the meeting, Albert E. Smith, president, left for the coast to start two new producing units. While no deal has been consummated as yet in all likelihood, Blackton's active association with Vitagraph will result in a series of pictures. He will leave for California in several weeks to start work. His stay in England resulted in the gathering of a large amount of material which he expects to use in future films.

Capitol Feature a Surprise

Goldwyn officials make no attempt to conceal their surprise over the gross at the Capitol where "Lost and Found" is now finishing a week's run. The picture was put on there without any fuss and since Sunday, the total has been mounting steadily. At the present rate of business, the gross for the week will be about $40,000.

Plan New Advertising

First National has reduced its exploitation force from 22 to nine men and with the money saved in that direction, will launch what is described as a new angle in national advertising.

Before Ned Holmes, head of the staff resigned, the idea in the field was: presented with a beautiful gold watch.

Aschers Release Two Theaters

(Special to THE FILM DAILY)

Chicago—H. A. Spanuth of Commonwealth Pictures, and former owner of the Ziegfeld theater, has leased the Peerless from Ascher Bros. for four years. Leo Salkin, manager of the Jackson Park theater, has leased the Kenwood from the Aschers.

Aschers have leased the Vista from Gumbiner Bros.

Preparing For Fall

Zukor and Kent to Take Up New Schedule Upon Return April 15—Two Conventions Planned

Adolph Zukor and Sidney R. Kent are due back from Europe about April 15th. One of the first matters they will take up will be the line-up for the fall season. It is claimed between 80 and 85 pictures will be released next year.

Robert T. Kane, head of the production department, has been lining up material. Jesse L. Lasky has returned to Hollywood to get a number of plans under way there. When the schedule is set, there will probably be two sales conventions held, one in the East and another in the West to acquaint the selling force with next year's plans.

On the schedule, will be a series of Zane Grey stories and at least four Glenn Hunter starring pictures.

Will Safeguard Deposits

As a result of a conference with Sydney S. Cohen, W. C. J. Doolittle of the Selznick reorganization committee, has told Cohen that deposits held by Selet are in no danger and that exhibitor interests will be properly safeguarded.

Big Fox Plans

Two Belasco Plays Purchased—"Mona Vanna," on Next Year's List—"St. Elmo," Too

The Fox organization has purchased two David Belasco plays, "The Warrens of Virginia" and "The Governor's Lady," they will be part of the contemplated special program for next season. Harry Millarde is directing, "The Warrens of Virginia," which is now in production in New York. "The Governor's Lady" has not been launched as yet.

The Fox production plans are definitely lined up. "Six Cylinder Love" will be made on the coast in the summer. Other proposed pictures are "Loyalties," which Fox acquired from Graham-Wilcox Prod. "It is the Law," "Hoodman Blind," by Wilson Barrett and Henry Arthur Jones; "Gentle Julia," by Booth Tarkington; "The Shadow of the East," by E. M. Hull and "The Fold." (Continued on Page 4)

Morgan Goin' to Australia

William J. Morgan, of First National leaves tomorrow for Vancouver from where he will sail for Australia on March 30. Morgan will be gone between three and four months making a survey of the First National exchange in the Antipodes.

Lunch for Hugo April 11

Francis M. Hugo, now affiliated with Nat'l Non-Theatrical M. F. Inc. will be formally introduced at luncheon to be given in his honor at the Biltmore on April 11. Held by Dick Boswell, who is sponsor, has joined National and will work with mother's committees throughout the country.

Clancy to Make "Ali Baba"

Carl Starns, Clancy, producer of "The Houdini Horsemen" will produce "Ali Baba and the Forty Thieves" in Tunis and Northern Africa. He will sail next month with the principals of his cast and a technical staff. Lejaren Hiller will be art director and Ned Van Buren, cameraman.

"Dough" Writing Pirate Yarn

(Special to THE FILM DAILY)

Los Angeles—Douglas Fairbanks is writing a story called "Dough Pirate." Jack Boyle and Edward Knoblock are writing stories for Fairbanks. Boyle's occurs in medievals and Arabian nights. In Arab. "This story and the pirate tale will probably be filmed simultaneously.
Seek Repeal of Conn. Tax
(special to THE FILM DAILY)
Hartford—A bill has been introduced here, seeking the repeal of the 5% tax on gross receipts of all amusements. The M. P. T. O. was represented by Sydney S. Cohen, William A. True and the legislative committee of the Connecticut exhibitor unit.

A bill to permit the use of nitrocellulose film in non-theatrical institutions was also introduced. Another measure brought up would eliminate non-theatrical exhibitors from the 5% tax to which theatre owners are subjected. These last two measures were opposed by the M. P. T. O.

Pearsom Back
Elmer Pearson has returned to New York from a vacation in the South.

Wanners Sign Two
Warner Bros. have signed Irene Rich and Baby Bruce Guerin. Both appear in "Raas."

McConnell May Stay West
(special to THE FILM DAILY)
Los Angeles—Fred McConnell, serial sales manager for Universal may stay here for some time to come. He is organizing sales plans from the studio.

"Soft Summer," says Laemmle. Carl Laemmle predicts that exhibitors will have a "soft" summer this year as compared with the adverse business conditions last year. Laemmle thinks very few theaters will be closed this summer.

Pattrson Coming East
(special to THE FILM DAILY)
Los Angeles—E. G. Patterson, sales manager of Standard Film Laboratories is expected to return to New York before returning to Hollywood. He has left on a sales trip.

Coast Brevities
(special to THE FILM DAILY)
Hollywood—Myrtle Stedman and Maude George have been added to the cast of "Six Days."

Tom Forman's next picture will be "The Broken Wing."

Bess Meredyth has been assigned to the Fred Niblo company as scenario writer.

Victor Schertzinger and "The Man Next Door" company are at Victorville shooting exteriors.

Tom McNamara has signed a contract with Hal Roach to alternate with Bob McGowan in the direction of "Our Gang" comedies.

Gaston Glass, Ruth Clifford, Marjorie Dow, Ethel Shannon and Stuart Holmes will appear in "Daughters of the Rich," which Ganzir is directing for Preferred. WALTER R. GREENE.

Heerman Leaves
Victor Heerman left for Hollywood yesterday. He will not direct "Dulcy" as stated, but will make the Constance Talmadge picture after that.

Grant Here from England

Church Uses "Stream of Life"
"The Stream of Life" will be shown for the last time today at the Colonnial which the Keith office has furnished gratuitously to the N. Y. Federation of Churches for the series of noon performances.

"Suzanna" goes into the Capitol next week.

**Advertisements**

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**For Rent**

Private light and airy cutting room with projection privileges by day—week—or month.

Phone Bryant 10199

"Announcing a special trade showing of Rupert Hughes' picturization of his most famous novel"

**Souls for Sale**

the dramatization of studio life among the stars of Hollywood

Capitol Theatre

Tues. Morning
Mar. 27th, 10:15
Maybe you’ve noticed that we haven’t said much yet about our plans for next season—

But Oboy!
How we are sawing wood!

We’re going to knock’em dead.

Sure’s Shootin!

P.S. Have you read “BLACK OXEN”?
Gertrude Atherton’s novel all about how a middle aged woman became young and beautiful—and had some love affair.
All the women are talking about it.

Y’ought to read it.
**Puttting It Over**

Here is how a brother exhibitor put his show over.

Send along your ideas. Let the editor know how you cleaned up.

**Ticket for a Joke:**

Jamaica, L. I.—For the showing of "My American Wife," Fred V. Greene, Jr., managing director of the Rialto, began a stunt that started a number of fans contrib to his "house organ," "The Rialto Theater News," thereby enhancing the value of such exploitation.

On the last page he runs a joke column, and Fred claims that first-class humor was getting scarce. Anybody sending in a respectable and acceptable joke would receive a free ticket.

**Getting Behind a "Repeat"**

Seattle—Although "Smilin Through" has played almost every theater in town Danz and the Colonial exploited it when he "repeated."

The twenty-four sheet cutout heads of Norma Talmadge, the garden wall, elaborated so as to surround the box office as well as the theater entrances and a canvas awning from above a news sheet of the upper part of Norma Talmadge, gave the effect of the star leaning out of a window to wave a greeting.

**Cheap But Effective**

Topeka, Kan.—A pep stunt that cost nothing yet held the interest all week for "The Flirt," was suggested by L. D. Balsly, exploiter for Universal, and executed by E. D. Kehlmann, manager of the Grand.

A merchant tie-up between the Grand and Harry Edlich Millinery Shoppe is another good stunt. Edlich offers a sport hat to the most became-in girl in Topeka.

The hat was displayed in the window with a card explaining the contest. Stories got into the newspapers. On the fifth night of the engagement, 12 pretty girls came forward to be fitted and the winner was decided by the applause from the audience.

**Results Through Private Showing**

Brookton, Mass.—Through the efforts of Charles E. Mansfield, of the Gordon, and the Daily Enterprise, the teachers, clergy and representa tives of the town were invited to a special Saturday morning showing of "Down to the Sea in Ships."

Mayor Manning, the Board of Aldermen and Merchants, John F. Scully, of the School Department, the school teachers and the clergy as well as the office employees of the Chamber of Commerce all attended. For three days preceding the private showing the newspapers in the town carried notices announcing the coming of the film. With this foundation to work upon the result was beyond all expectation, according to Mansfield.

**Big Fox Plans**

(Continued from Page 1)

J. Gordon Edwards, as noted, is in Panama shooting scenes for a melodrama, which will be included in next year's schedule. Jack Ford will continue his work on the coast on "Cameo Kirby," while another contemplated feature will be a race track drama based on "The Blue Boy." Tom Mix will appear in two Zane Grey stories, work on which starts soon.

The fall list will be headed by "Hi Winter Comes," which opens at a Broadway house soon. John Gilbert and Barbara La Marr appear in "St. Elmo," which has been completed on the coast. J. Gordon Edward's "The Shepherd King," is also part of the schedule, as are "The Eleventh Hour," with Charles Jones and Shirley Mason and "Hell's Hole."

"Monna Vanna," a German picture which has been held in the Fox vaults for some months, will be released next fall as a special. Fox bought it on its last European trip.

Jean Arthur, Ruth Dwyer and Peggy Shaw have been placed under contract to play leads. While unconfirmed, it is understood the studio has secured options on all stage plays of three well-known producers and that they will stage these plays as soon as their Broadway runs are completed.

The foreign distributing system will be augmented with offices in Cuba, Mexico, Holland, Czecho-Slovakia, and Japan. The theater end of the enterprise will likewise become active with the erection of two new houses, one in Boston and one in Chicago. The Philadelphia theater is now well under way, while the Oakland theater, which B. Barrett McCormick will manage, opens in April. Meanwhile, Winfield R. Sheehan, John C. Eische and Vivian M. Moses are in Hollywood preparing for the fall. Sheehan and Moses will be back in town in about two weeks.

**Doty With Palermo Photoplay**

Los Angeles—Douglas Z. Doty has succeeded Eugene B. Lewis as editor of the advisory bureau of the Palermo Photoplay Corp.

**Leave for the South**

The Wesley Ruggles company making "The Heart Raider" left for the South last night. The party included Agnes Ayres, Ruggles and Jack Cunningham.

**Mosher Heads Industrial Unit**

(Special to THE FILM DAILY)

Buffalo—Mrs. Mosher, R. W. Elmes and Elmer C. Winchgar have formed the E. M. W. Pictures Corp. to produce industrials.

**Cruze Returns West**

James Cruze also returned to the coast, having secured necessary material for "Hollywood." While here, he secured some scenes with Hope Hampton. Cruze will be in the East again in the near future to make a picture for Paramount.

**"Bright Lights" a Lait Story**

Edgar Selden states that "Bright Lights of Broadway," a Jack Lait story, Bennie Zeidman intends making a picture with that title, but when advised of the Lait story yesterday Mr. Zeidman stated he would probably change his title.

**Holubar in Theater Project**

(Special to THE FILM DAILY)

Los Angeles—Allen Holubar has three locations for a proposed Hollywood legitimate theater under consideration and will make a selection within the next few days. All of these locations are near Hollywood boulevard. Holubar will continue his picture work in conjunction with the theater.

**Feldman Transferred**

(Special to THE FILM DAILY)

Seattle—C. R. Feldman, formerly manager of the Portland First National, has been transferred here. Replacing him will be C. W. Koerner from Butte. Harry Sigmond, formerly special representative of Seattle, will be manager in Butte, G. G. Maxey is assistant manager in Seattle.

**Breaking Into British Market**

(Special to THE FILM DAILY)

Berlin—Louis Zimmermann, London importer, who recently opened a branch office in Berlin, has just bought two productions from Emelka: "Nathan the Wise" and 'Monna Vanna." 'The Man with the Iron Mask' has been sold to England for £3000.

Seek More Revenue in Va. (Special to THE FILM DAILY)

Richmond, Va.—A new measure designed to increase the revenue the state accruing from cinema shown now before the Governor. A bill introduced next Spring by Ireni introduces next Spring by Ireni.

**Canadian Deal Closed**

(Special to THE FILM DAILY)

Toronto—According to O. H. son general manager of Canadian Educational the deal, long kept between Educational and F. R. O. has been closed, thereby physical handling of F. R. O. in Educational Canadian changes.

**Some Removals**

Houdini Pictures have moved 220 West 42nd St., to 278 W. 7th St. Sam Reichen from Godfrey to Murray's on 42nd St. Fidelity Pictures are now in 702, Godfrey Building. Perfect Pictures from 1476 B wing to Selwyn theater building.

**Eichberg Coming Here**

(Special to THE FILM DAILY)

Berlin—Richard Eichberg, German producer who sold his picture "Monna Vanna," to Fox, is going abroad shortly, in order to shoot some scenes for his next torical film "Ferdinand Cortez" on Mexican soil. He expects to present at the first show of "Monna Vanna," in New York.

**ANSCO POSITIVE FILM**

Supplied in Regular or Tinted Base

Mr. Man Who Pays the Bill

Splice a piece of Ansco Film to any other film. Form a loop and run through a projector until sprocket holes are badly torn.

This test will prove Ansco Film the cheapest in the long run.

Independent experts say ANSCO FILM resists abrasion and excels in resistance to tearing of sprocket holes.

That means dollars to you.

**ANSCO COMPANY**

Binghamton, New York
Space Half Sold

P. T. O. Says Chicago Exposition Will Be Representative—Theater Progress Part of Exhibit

Although the annual convention of the P. T. O. is about eight weeks from Chicago, the Motion Picture Palace of Progress as the exposition connected with the convention will be attended by about 50% sold.

The exposition promises to be a definitive one. One of the important features will be a photographic display designed to indicate progress made in the theater industry since the inception of the Motion Picture. The display will include the theater arrangements so far as they concern, safety applications and the like. There will also be a display of pictures of theater women.

Illinois Convention April 18-19
(Special to THE FILM DAILY)

Chicago—The Illinois P. T. O. will hold a convention at the Sheraton Hotel, April 18-19.

"U" Plans Race Track Series
Universal has decided to place in production a series of racing stories titled "Beauties That Appeared Gradually" in the Red Book. Rights were purchased last fall, the pictures will be released as "The Information Kid" Series.

More Runs for CuzcoFilm
There will probably be three or four more releases engagements of "The Covered Wagon" under way in the next few weeks. The picture is not new for general distribution until next year.

Sennett to Move Studio
(Special to THE FILM DAILY)

Los Angeles—Mack Sennett announced he will move his studio from Hollywood to Lendale. By doing so, he is opening up the use of this enormous real estate value of the Lendale property.

E. F. A. Will Not Produce
(Special to THE FILM DAILY)

Berlin—The management of the European Film Alliance, denies all rumors regarding re-staging of production in Germany. It is also officially declared that Rachmann and Blumenthal have no more any interest in the E. F. A., which is now exclusive owned by Famous Players.

The activities of the Berlin office will be limited to distribution and the leasing of the studio at the co.

Ohio Referendum

Planned for Sunday Shows—Sam Bullock Says Exhibitors Will Sponsor Move

(Special to THE FILM DAILY)

Columbus, O.—Ohio exhibitors intend carrying on a campaign for Sunday shows to the voters of the state.

This announcement was made by Samuel Bullock, Cleveland, of the public service department of the M. P. T. O. of Ohio, after the House Judiciary Committee had refused to hold a public hearing on the Ramey bill, providing local option on the question of Sunday shows.

The bill is slated for death before the committee. It would prevent the stopping of Sunday shows in municipalities where theaters not open, except through referendum, and would prohibit Sunday shows where there are now none without legislative action.

"Initiative petitions will be circulated and the matter of Sunday movies put to the voters of the state," said Bullock.

Show "Souls" Next Tuesday

Goldwyn has arranged for the world premier of "Souls for Sale," at the Capitol, next Tuesday at 10:15 A. M.

Lloyd—1st Nat'l

Reported Director Will Make Series, Starting Work After Completing "Ashes of Vengeance"

It was reported yesterday that Frank Lloyd will make a series of four pictures for Associated First National and that he will start work on the first, after completing "Ashes of Vengeance," starring Norma Talmadge.

Negotiations have been under way for some time but at First National yesterday no confirmation was obtainable. Richard A. Rowland is at present in Los Angeles and it may be that the deal will be closed there.

Pick Two for Lytell

When Bert Lytell joins Cosmopolitan, he will appear in "Under the Red Robe" and "A Gentleman of France" as his first two pictures.

Purchased from Famous Players

It is understood that Fox purchased "The Warrens of Virginia" and "Climo Kirby" from Famous Players. The pictures were produced by Famous some years ago.

Goldwyn Buys "The Rendezvous"

Goldwyn has acquired the film rights to "The Rendezvous," by Madeline Ruthven. No director has been assigned to it as yet.

Josephine Lovett will prepare the script.

Brandt Back

Joe Brandt, of C. B. C. is back in town because of an illness in his family. His trip to the coast has been interrupted but he expects to resume it in a few days.

Brass Exhbitors to Join Cohen

At a meeting of the M. P. T. O. on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a motion was unanimously adopted that the association apply for a charter in the Bronx on Thursday evening, a 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Cuts And Flashes

John G. Adolf has gone to Hollywood.

Harold Lloyd's "Safety Last" opens at the Strand on April 1.

Louis B. Mayer has signed Norman Shearer. She has already left for California.

Bela Lugosi has been engaged by Fox for the heavy role in the new J. Gordon Edwards production.

"A Wife in Name Only," now being made by George Terwilliger, has Arthur Housman heading the cast.

The feature at the Rivoli next week will be "Grumpy." At the Rialto, "The Leopards" will be the attraction.

Two productions are scheduled for release on the Hodkinson program for March 25, "The Man From Gengarry" and "The Lion's Mouse."

Virginia Lee has completed her engagement in "Underpaid," a new production featuring Walter Miller and herself. Joseph Levering directed it.

Baer to Help Grauman

Emanuel Baer, one of Hugo Riesenfeld's staff of musical directors, left yesterday for the Pacific Coast to assist Sid Grauman there in the presentation of "The Covered Wagon." This picture will open at Grauman's Egyptian theater in Hollywood, following a 3-weeks' engagement of "Rohin Hood."

Millanwite Bans Children

Millanwite (Special to THE FILM DAILY)

Millanwite—Because of the epidemic, children under 12 are to be kept out of local theaters indefinitely.

Start Three Houses at Once

(Special to THE FILM DAILY)

Pottsville, Pa.—Plans are being drawn for the three theaters in Pottsville, Tamaqua and Mahony City, to be erected by Anthracite Amusements, Inc., Circuit, of which Al Gottessman, the proprietor of the Strand, Shenandoah, is active head. The new company will spend from $8,000 to $40,000 in remodeling the Strand. The Mahony City theater will seat 1,400. The Pottsville, 2,000, and the Tamaqua 1,400, also be fronted by stores.

Space Half Sold

(Continued from Page 1)

The actual business meetings of the convention will be held in the Coliseum. The exposition will open on May 19 and run through the 25th. The business sessions open on the 21st. Equitable manufacturers and accessory firms as well as producers and distributors have contracted for space.

The Departments of Labor, Commerce, Agricultural and interior will have official representation. Motion pictures illustrative of the work being done by these departments will be shown during the exposition. Every modern mechanical device within recent years will be shown. The spycroscope, new stereoscopic inventions, talking pictures, cameras, projectors, safety appliances, printing machines, lighting effects and innumerable other developments will be on view.

Samwick Acquires N. Y. 2nd Nat'l

Henry Samwick, head of Producers' Features, Service, Inc., has taken over the Second National Exchange of New York.

Last from Blythe in Work

Betye Blythe is now completing "The Girl Who Got Everything," the last of her series of four for Whitman Bennett. Her next will be "Chin Chin Chow."

New Australian Distributor

(Special to THE FILM DAILY)

Sydney—Selected Super Films, Ltd., have opened an exchange here. E. O. Gurney and E. R. Chambers are the principals.

$92,061 Gross in Six Weeks

According to United Artists, a gross of $92,061.80 was rolled up in six weeks at the Chicago theater, Chicago, by "Robin Hood." The theater seats 1,500. It is estimated that about 250,000 saw the picture in that period.

In the Courts

Suit has been filed in the Supreme Court by the Barnes Printing against the Oliver Amusement of Freeport, L. I., for $399.

Supreme Court Justice Newby has directed a verdict for $4,239 in favor of Carl Harbaugh, in a suit against the Oliver Print, which failed to make a payment. He alleged that he made a duplicate of the film and was starting the eighth, and was to get $40 a week.

Supreme Court Justice Wagner has denied an application by Herbert N. Schwartz for summary judgment in his behalf against Mrs. George M. Merrick, William J. Gons and Irving Messing on a note for $2,500 made by Cohen. Colm says he made the note and gave it to Messing for an assignment of Messing's interest in Monopol Pictures, and that the note was not paid unless the assignment was executed, which he says was finally refused to do.

Missouri M. P. T. O. Meets So

(Kansas City—The next convent of the M. P. T. O. of Missouri will be held in this city about the middle of April.

Opposition to 1½ Tax

(Harrisburg, Pa.—Opposition is expected to develop on the part of picture interests against the measure introduced in the Legislature, if signed by the Governor, imposing a tax of 1½% on gross receipts of places of amusement, including motion picture houses, if it is reported favorable. The measure would become effective on Sept. 1, 1924, and would impose a fine of $1,000, or six months imprisonment.

Quotations

High Low Close Sales
East Kbd. 111. 111. 111. 111. 300
F. P.—. 88. 88. 88. 88. 3,000
do dpl.—. 97 97 97 97 1,200
Griffith. . Not quoted
Loewe's.. 21 21 21 21 2,000
Triangle. . 36 36 36 36 10,000
Wid's. . Not quoted

Columbus Screened in Germany

(Special to THE FILM DAILY)

Berlin—"Christoph Columbus," from the name of the latest feature shown in Berlin. The picture was first started in Hungary by the Victor Film Co. to stop work owing to lack of funds. It was eventually finished in Berlin by the Filmhandel Co.

Big House for Wilkes-Barre

(Special to THE FILM DAILY)

Wilkes-Barre—The Mallow Hotel Company has purchased property near the Miners Bank in Wilkes-Barre, where a $1,000,000 hotel and a 2,000-seat theater are to be erected shortly. Charles Ferguson, of Shenandoah and E. F. Warren, of New York, are mentioned among the new owners.

a most important

Trade Showing of the big Goldwyn production—Rupert Hughes' picturization of Souls for Sale

his famous novel of studio life among the stars of Hollywood

Capitol

March 27th—Tuesday—10:15 A.M.
Blank Buys Goodman Film
A. H. Blank Enterprises have purchased "Has the World Gone Mad?" from Equity and American, Wisconsin and Iowa.

Roskam Starts Own Business
Edward M. Roskam, well known locally as a film editor, has entered business for himself. He has just completed a year's work with F. B. J. editing a number of that company's pictures.

Plan New Buffalo House
(Special to the FILM DAILY)
Buffalo—The Clinton Strand Theatre, Inc., has been formed with a capital of $25,000. Constantine and Nicholas Vassiliadis and Harry Roussis are planning to build a theater on Clinton St.

Schulberg Buys Two
(Special to the FILM DAILY)
Los Angeles—B. P. Schulberg, who has produced pictures for David O. Selchoff and for Pathe, has purchased two new stories to be produced under his own name. "The White Man," by George Agnew Chamberlain, and "Exclusive Rights," by Matt Janakan, have been purchased and are being produced by Schulberg. Sir John Smith owns "Exclusive Rights." "The White Man," is a historical story based on the time of the鼙ng of the first order of the Jesuit missions in the New World.

Permit Chaplin Films in Russia
(Special to the FILM DAILY)
Berlin—The official organ of the Soviet "Pravda," which recently reported the ban of foreign pictures from Russia, says that Chaplin films are permitted. The paper says that while other productions serve capitalistic aims, Chaplin could not be regarded as dangerous.

While In Chicago
In passing through Chicago, visit Irving Mack, our representative there. He will be found at 738 S. Wabash Ave., and will always have on hand a file of the FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.

Bryan and Eltonhead Partners
Morgan Bryan and T. O. Eltonhead have formed a publicity and advertising bureau of their own.

Loew Employees Plan Club
The home office of Loew's Inc., will hold a meeting tomorrow, at which plans for the formation of a club will be discussed.

F. B. O. Buys Novel
Film Booking Offices has purchased screen rights to "Druscilla With a Million," by Elizabeth G. Cooper.

Takes Back His Theater
(Special to the FILM DAILY)
Alton, Ill.—John Janakonolas has taken back his Grand, which had been under management of Jim Reilly, who owns the Princess.

Signs Laurel for Five Years
Hal Roach has signed Stan Laurel for five years to star him in one-reelers for Pathé release. He will alternate with Paul Parrott on the schedule.

New Spokane Exchange
(Special to the FILM DAILY)
Spokane, Wash.—The Cosmopolitan Film Exchange has opened a branch here. F. E. Murray is manager. The Society of Visual Educational library of film has been placed there.

Beacon Wants Sunday Shows
(Special to the FILM DAILY)
Beacon, N. Y.—After a house to house canvass by the Lord's Day Alliance, numerous sermons and letters by Protestant clergymen, an active campaign was launched by film interests on behalf of Sunday shows. The voters have approved Sunday shows by a vote of 1,604 to 1,083. The vote carried with it three candidates running for office on the Democratic ticket who were against the so-called reform issue.

Hold Up Alton Reopening
(Special to the FILM DAILY)
Alton, Ill.—James R. Drake, who planned to reopen the Temple, has met with opposition from the city officials. It will be recalled that Building Commissioner McKelvey of St. Louis put him out of business by condemning the Ozark a few weeks after Drake had purchased the house. Drake contends that the official was persecuting him for personal reasons, and has filed suit for damages against him in the circuit court.

Berlin Exhibitors in Arms
(Special to the FILM DAILY)
Berlin—All Berlin theaters closed down last December as a protest against the oppressive entertainment taxes, and succeeded in enforcing a reduction. Now a repetition of this strike is threatened, but this time the measure is directed against the rental firms who request an increase of 7,000% above original rentals. Exhibitors say they are unable to support this increase which would necessitate a minimum entrance fee of 1200 to 1400 marks.

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Name ____________________________

Theatre __________________________

Address __________________________
Putting It Over

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

“Robin Hood” in the Northwest

Seattle—An extensive newspaper campaign has been started by “Robin Hood” in preparation for its appearance at the Liberty. The campaign started with small notices of the coming attraction, and by the time of the opening over 30 solid columns of free space had been obtained.

Scenario Contest Puts This Over

Sioux Falls, S. D.—When “Broken Chains” was shown at the Colonial, a scenario contest tie-up was made with the daily Argus-Leader, in which cash and ticket prizes were offered for the best new endings to the picture.

The contest was advertised daily under a double column head for four days, with all entries getting at least 250 new endings to the photoplay. Several of these were published in the columns of the Argus-Leader with the name of the writer. The prize for the best new ending of the picture was $10 in cash. Additional prizes consisted of groups of ten and five tickets to “Broken Chains” at the Colonial.

Mardi Gras Atmosphere

Wichita, Kan.—An interesting plan was devised by “Just Walt,” the exploitation man for the Kansas theater, recently in putting up “While Paris Sleeps.”

The picture is a story of Bohemian night life in the city of Paris, including a reproduction of the famous Mardi Gras with its accompanying revelry and gaiety. This Mardi Gras atmosphere has been created by the use of colored balloons and Japanese lanterns with various colored lights. Lattice work around the front of the theater covered with flowers, and pots of palms in the lobby and on top of the marquee added to the general atmosphere. It is said that at night the effect was particularly attractive with all the various colored lights shining through the artistic arrangement of lanterns, balloons, streamers, etc.

Effective Front For “Omar”

Yakima, Wash.—Harry Gillespie, of the Liberty, usually uses lobby displays to exploit his pictures. When he played “Omar the Tentmaker,” this is what he did:

He used a fantastic Persian design with the youthful Omar making love to the fair Shirleen in a bower of roses and what-nots. This was hand-painted in a four strip cardboard front that covered the main portion of the exterior. Hand painted designs were also used on the entrances, the ideas, for the most part, having been gained from stills and posters on the production.

FOR SALE

Screen Rights to a

RACING STORY

A full Wonderful Story for a Female Star. Full of Action. Only a Few Interiors. Can be Produced Very Reasonably

ADDRESS J. O. 6, c/o THE FILM DAILY

Coast Brevities

(Special to THE FILM DAILY)

Hollywood, J. A. Mowat Productions are finishing “The Man Who Cheated.”

The drive to raise $150,000 for new Hollywood Studio Club has been started.

Jack Minta, “kap” writer, has been placed with the Herman Raymaker Comedy unit.

The Assistant Directors’ Assn have again taken a five year lease on their present offices.

Mort Blumenstock and Fred Stanley have arrived here to assist in First National exploitation.

Rob Wagner is preparing to start work on his first directorial effort, a picture in which Walter Hiers will star.

Jack White has completed work on “Kick Out,” the next Educational Mermaid Comedy, featuring Lige Conley.

William Duncan and Edith Johnson are completing their last picture for Vitagraph. They join Universal shortly.

Due to a delay in cutting Rupert Julian has postponed the preview showing of “Merry Go Round” indefinitely.

WALTER R. GREENE.

“Daytime Wives” Near Completion

(Special to THE FILM DAILY)

Los Angeles—“Daytime Wives,” a new special for F. B. O. release, is nearing completion, under the direction of Emile Chautard.

Universal Signs Three Authors

(Special to THE FILM DAILY)

Los Angeles—Universal has added Tommy Gray, Theodore Wharton and Joseph Le Brant to its writing staff.

Julian Johnson in East

One of the last decisions made by Jesse L. Lasky before his departure for California transferred the activities of Julian Johnson, manager of the editorial department, to Long Island City. He will be in charge of writing of all subjects made in the East.

Arrested as Blue Law Violator

(Special to THE FILM DAILY)

Beresford, S. D.—E. W. Kundert of the Empress, has been arrested for a second violation of the Sunday closing ordinance. Upon his arrest he swore out warrants for 10 other charging them with the same offense. The trials for all cases have been set for April 10.

“The Americano” Reissued

The first of a series of features to be released by Harry Atten and Harry Price will be “The Americano,” in which Douglas Fairbanks is starred. At the same time a companion comedy will be issued, “Dough and Dynamite,” with Charlie Chaplin.

Blue Mouse Managers Switched

(Special to THE FILM DAILY)

Astoria, Ore.—Art Hile, former Blue Mouse manager, is now with the Oregon at Salem. Fred Tufnel, who managed the company’s Portland house, will have charge in Astoria, while Al Raleigh, manager of the Columbia under J. & V., will now have charge of the Portland Blue Mouse.

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A full Wonderful Story for a Female Star. Full of Action. Only a Few Interiors. Can be Produced Very Reasonably

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Soon to be presented by UNIVERSAL - JEWEL

"The pleasure is all yours."

Sh--- sh!

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Ever-lastingly EXCITING!

is coming!

Cast includes:

ESTELLE TAYLOR
FORREST STANLEY
WALLACE BEERY
SYLVIA BREAMER
JOSEF SWICKARD
Playing New York's MARK STRAND WEEK BEG. MARCH 25TH

WARNER BROS
Classic of the Screen

Greatest of All Romantic Melodramas

"The Little Church Around the Corner"

Play by Charles E. Blaney
Book by Marion Russell

CLAIRE WINDSOR, KENNETH HARLAN,
Pauline Starke, Hobart Bosworth, Walter Long, Cyril Chadwick, Margaret Seddon, Alec Francis and other Notable Players.

Directed by William A. Seiter

Original Story and Scenario by Olga Printzlau.

Coming—WARNER BROS. 18 Classics of the Screen
News of the Week in Headlines

Monday

Fox plans $2,000,000 studio on coast. Present plant to make way for commercial construction. Twenty-six specials for next year.

Allied Laboratories still keep ban on foreign stock. Report that Eastman Kodak lifted objections because of possible Government investigation unconfirmed.

Tuesday

"Rupert of Hentzau" and "The Common Law" reported sold to Allied. No confirmation.

Charles R. Rogers sues P. A. Powers for $60,000 claiming that amount for bringing Powers and R. S. Cole together in deal.

Terms of five Famous Players directors expire. Will be re-elected.

M. H. Hoffman signs Elaine Hammerstein for four pictures.

Wednesday

First National to release 60 pictures next season. Reported Skouras Bros. and Harry Kopal split over Missouri theater, St. Louis. Distributors concerned over first run situation there.

Adolph Zukor to be an important witness in suit of Charles O. Baumann against Mack Sennett for $122,000.

Johnny Hines "farmed" out to Warners for "Little Johnny Jones."

Thursday

Selznick reorganization plans complete. John Woody to head distribution; L. J. Selznick out of company.

William Randolph Hearst may build own theater in Detroit and Chicago.

Mike Levee may make more productions for First National.

Sam Goldwyn has three-fold deal on for Fitzmaurice and "Potash and Perlmutter" series.

Friday

Fox buys "Warrens of Virginia" and "Governor's Lady" from Belasco. Specials nearly lined up for next year. Theaters planned for Boston and Chicago.

J. Stuart Blackton returns to Vitagraph as vice-presi- dent. Will produce for company, too.

Adolph Zukor and S. R. Kent return from Europe April 15. Fall plans will then be made and two sales conventions held.

Betty Blythe to be featured in "Chu Chin Chow" to be made abroad.

Saturday

Frank Lloyd may produce for First National.

M. P. T. O. of Ohio to sponsor referendum on Sunday show problem.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
The Best Picture So Far This Year And A Mighty Fine One

James Cruze Prod.
"THE COVERED WAGON"
Paramount

DIRECTOR .................................. James Cruze
AUTHOR ................................. Emerson Hough
SCENARIO BY ............................. Jack Cunningham
CAMERAMAN ......................... Karl Brown

AS A WHOLE .... Stupendous production that is
about the biggest thing attempted in recent
years; a hundred per cent American picture
STORY ........ It's so much what the story is but
the way it has been done that makes it a winner
DIRECTION .... Needs a lot of big words to de-
scribe it adequately; the atmosphere of pioneer
days unbelievably real
PHOTOGRAPHY ............... Excellent plus
LIGHTINGS .............................. The same

PARAMOUNT'S advertisement and well
announced "The Covered Wagon" lives well up to even the ex-
vagant promises made for it and it is a safe bet that
there has never been anything more thoroughly Amer-
ican than James Cruze's production of Emerson
Hough's novel. Besides the stupendousness of the pic-
ture and the vast spectacle that it is,—facts that in
themselves make it one of the biggest things accom-
plished in recent years—the picture is delightful en-
tertainment; a combination of elements that cannot
fail to please everyone.

And the biggest share of credit rightfully belongs to
James Cruze whose masterful handling of the novel has
been responsible for the remarkable results obtained.
Of course it is obvious that Cruze had liberal access
to famous Players' treasury which made it possible
for him to make a big picture but so often directors
fail to use this privilege to advantage. In "The Cover-
ed Wagon" every penny spent upon the production
makes itself felt and although the cost may have run
way up in the hundred thousands, it looks it.

And besides Cruze's fine work from a production
standpoint, his telling of the story is such that he
wont be many who will recognize the theme as on
which, in the main, has been the meat of many pic-
tures. There is a heroine, a hero and a villain, with
the latter two both in love with the girl. But the idea
loses all evidence of commonplaceness under skilful
direction. And the thrills, the action, the suspense,
the romance, pictorial appeal, and above all, the laughs
— it requires more space to describe it all adequately.

But to mention a few specific bits that are knock-
onks: There are the numerous views of the wagon
train, a long line of white covered caravans that
stretch so far in the distance they seem to touch the
horizon, the attack of the Indians and one thrilling
shot where horse and rider topple over the cliff; the
prairie fire; the blizzard; the fording of the river; the
massacre; the fight between Banion and Woodhull;
the buffalo hunt and the death of Woodhull. There
is a thrill unique in every one of these and more that
are not mentioned.

One of the important factors, and next to the bigness
of the picture, one of the best entertainment elements,
is the comedy injected through the performance of
Ernest Torrence who gives one of the best portrayals
the screen has ever seen. He is Jackson, a fierce look-
ing, jovial scout who supplies the laughs of the offer-
ing. Torrence really carries away the acting honors
and there was a roar at the Criterion every time he
tried to kill off the villain and almost a riot when he
finally succeeded. But J. Warren Kerrigan comes back
to the screen as Will Banion, the hero, in fitting fashion
and does very well. Lois Wilson is a pleasing Molly
Wingate. Tully Marshall contributes some laughs as
Kit Carson and little John Fox as the tobacco chewing
youngster who plays "Oh, Suzanna," is a good treat
also. The cast is splendid and it is a huge one, includ-
ing many real Indians.

Should Be A Clean-Up Everywhere—Big And Sure-Fire Entertainment

Box Office Analysis for the Exhibitor

It looks like exhibitors have a big one coming to them once
Paramount is ready for general distribution on "The Covered
Wagon." And by that time your patrons will have heard
plenty about the film. The rest should be easy. Undoubtedly
the picture is one of the biggest of its kind that has been made
and because of the subject matter it should carry a
strong appeal for American audiences. Its atmosphere of
the pioneer days is so realistic and so big it cannot fail to leave
a lasting impression. Furthermore, it contains elements of
entertainment that picture goers want. And it has a variety
that about covers the list,—unusual thrills, pictorial appeal, ro-
mance, action, suspense—it has them all. And in a big way.

Mention some of the big moments of the picture and get
them interested well in advance of the showing. The returns
should be heavy. The fact that the story ran in the Saturday
Evening Post is another big asset. Patriotism is strong in
the theme and if your crowd is enthusiastic you will have a
busy time of it with your S. R. O. sign. Above all secure a
fitting musical accompaniment for it certainly sends the pic-
ture over in smashing style, although this isn't to say that the
picture relies upon it at any time. Use the names of those
in the cast. Put your best efforts into exploitation.
Scenically Beautiful and Interesting in the Narrative it Tells

Robert C. Bruce Prod.
"WHILE THE POT BOILS"

DIRECTOR .................. Robert C. Bruce
AUTHOR ..................... Robert C. Bruce
SCENARIO BY ................. Peter Milne
CAMERAMAN .................. John M. Lamond

AS A WHOLE... A distinctly novel entertainment; its material unique and its atmosphere picturesque

STORY....... Narrative with plenty of variation and aided by remarkably beautiful locations

DIRECTION...... Injects many interesting bits and secured particularly fine shots; supplies some effective thrills

PHOTOGRAPHY ................ Splendid
LIGHTINGS .......................... Good

PLAYERS...... A satisfactory cast but no one well known nor no roles that call for unusual ability

EXTERIORS .......................... Few

DETAIL .......................... All right

CHARACTER OF STORY...... Five hoboes relate how they happened to "hit the road"

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

Although Robert C. Bruce has already produced many very beautiful and attractive short reel scenic pictures, and particularly his recent "Wilderness Tales," this latest effort "While the Pot Boils," is his first attempt at a feature. The production is a decided novelty and while it does not essentially contain a plot, it is narrative of the most interesting and absorbing kind with a variety of atmosphere and color that makes it a delightful entertainment.

The life of a hobo has a certain fascination about it that is unusually well brought out in "While the Pot Boils," and the episodes in the lives of the five "weary knights" pictured in it are nicely woven together and told against some of the most beautiful backgrounds yet photographed. While Bruce's feature includes some scenes similar to those in "Wilderness Tales," there is a greater variety of views and a more generous amount of them.

The picture opens with the gathering of the hoboes in their rendezvous and the suggestion of one that "some of you guys tell how you happened to hit the road—"it'll help kill the time" gets it into the narrative that proves thoroughly interesting and in which the director has succeeded in holding the attention all the way. In two instances the speaker's downward path started at the desertion of his wife, another was brought about by the loss of a son and still another through brutality to a dog, for which act the speaker killed the antagonist and made his escape.

With the telling of the first two "why they hit the roads," there are many beautiful shots of the mountains; another is devoted to views of the sea; another includes interesting scenes of a fish hatchery, and toward the close there are some views of a lumber camp. But the outstanding pictures are those taken from a sluice-way, the cameraman traveling down the water path from the mountain top to the base. Besides the beauty of this sequence there is a real thrill in it. The photography is excellent at all times.

The cast is not an important feature of the production, but those who appear are adequate and fulfill all requirements. There may be some confusion through the same girl appearing as the wife of two different men. The sub-title at the close in which the men recognize her picture is hardly sufficient.

Fine Novelty Offering and Should Please Your Folks

Box Office Analysis for the Exhibitor

Another of the season's novelty offerings is "While the Pot 'Boils," so exhibitors catering to a clientele that wants something new will do well to book this first Robert Bruce feature. You can make plenty of promises for the pictorial value of the production and stills in the lobby will serve to give them an idea of the picture's beauty.

If you have shown the "Wilderness Tales" you will be in a fair way to know whether or not your folks like the sort of entertainment contained in the Bruce pictures. If they like picturesque offerings you can be quite sure they'll be pleased with "While the Pot Boils." A trailer of the sluice-way sequence should easily get them interested, sufficiently so to bring them back for the showing.
The Greatest Money-Ever offered the EXHIB

HODKINSON PICTURES

A Picture that MILLI
“Nobody’s Bride” Holds Attention Despite Improbable Situations

Herbert Rawlinson in
“NOBODY’S BRIDE”
Universal

DIRECTOR .................... Herbert Blache
AUTHOR ....................... Evelyn Campbell
SCENARIO BY .................. Albert Kenyon
CAMERAMAN .................. Virgil Miller
AS A WHOLE ................. Provides good material for
Rawlinson and holds interest despite ordinary
“meller” situations

STORY ........... Quick moving crook story, improbable
but interesting
DIRECTION .......... Kept story moving and held at-
tention; final scene might have been less grue-
some

PHOTOGRAPHY .................. All right
LIGHTINGS .................... Fair
STAR .......... Has suitable role and will please admirers
SUPPORT ...... Alice Lake gives good performance,
others Edna Murphy, Harry Van Meter, Phillips
Smalley
EXTERIORS ...................... Satisfactory
INTERIORS ...................... Suitable
DETAIL ......................... Fair
CHARACTER OF STORY ........ Girl crook befriends
“down-and-out,” unwillingly gets him mixed
up in a plot to steal and afterwards sacrifices
herself so that his sweetheart may escape

LENGTH OF PRODUCTION .......... 4,861 feet

Herbert Rawlinson’s latest release, “Nobody’s Bride” affords the sort of role that he appears in to
best advantage, and the action throughout is kept
going at a good pace, all of which helps to make this
one satisfactory entertainment for those who like
crook melodrama.

The plot, though complicated, contains some situa-
tions that are not new, but the speed with which
the action is developed holds the interest. The idea
that a woman, living alone, takes a starving man to
her apartment and allows him to make his home there
may cause some comment, especially as one or two
titles bring this point out strongly. These could
be eliminated with good results as could a few, pre-
sumably spoken by one of the gang of crooks that may
be objected to by a high class clientele.

The producers have seen fit to have a death-bed
scene in the finale with the big hearted “other wom-
an” lying shot and the hero and heroine, sad, but to
tgether at last, walking out of the darkened room, and
this tends to add an unnecessarily gruesome touch at
the finish. This is the first picture Herbert Blache
has directed for Universal, and with the exception of
this final shot, he has used the material offered to
good advantage. It doesn’t look as though much
money has been spent on the production.

Rawlinson will be liked in the role of Jimmy Nevin
and Alice Lake gives a good performance as the kind
hearted crook who befriends the starving boy, while
Edna Murphy makes a pretty heiress.

Story: With his father’s death, financial ruin and
the loss of his sweetheart, Doris, Jimmy Nevins is
starving in a park. Mlle. Mary Darnay, supposedly
a painter of miniatures, really one of a gang of crooks,
takes him to her apartment and feeds him, allowing
him to stay there. Doris’ uncle is forcing her into a
marriage with Cyrus Hopkins. The crooks plan a haul
of the wedding presents and Jimmy, unaware of the
plot, is asked to drive the machine. Doris at the last
moment refuses to go through with the wedding and
slips out unseen, taking with her a suitcase that she
has seen the new butler slip under a table and in
which are the stolen gifts. Seeing Jimmy waiting in
the machine, she begs him to drive her to a hiding
place. Jimmy takes her to Mary’s flat. The gang
finds the loot has been taken and go to the flat. They
hold Doris for ransom, but after several complications,
Mary allows Doris to escape, telling her she is doing
it for Jimmy. The crooks are caught, but not before
a bullet ends Mary’s life.

Will Please Rawlinson’s Followers Or Those Who Like Crook Meller

Box Office Analysis for the Exhibitor

Exhibitors catering to people who like “crook”
stories, and who will not mind an implausible plot,
will undoubtedly be able to please them with “No-
boby’s Bride.” The title isn’t particularly attractive
but it will let them know it is a melodrama and you
can play up the “crook” angle by using catchlines.
Tell them it is a fast-moving story with a supporting
cast that includes Alice Lake, Edna Murphy, Harry
Van Meter and Phillips Smalley.

You can arouse their interest by using catchlines
like: “She was young, attractive, and in love. But
she was ‘Nobody’s Bride.’ Come to the blank theater
and see why.”
Good Oriental Atmosphere But Weak And Artificial Situations

Jack Holt in
"THE TIGER'S CLAW"
Paramount

And while the "Tiger's Claw" isn't a sheik tale, strictly speaking, it savors of the Oriental sufficiently to make it attractive from a standpoint of atmosphere, if for no other reason. And frankly, there isn't any other for not even the appearance of Jack Holt serves to make the picture interesting because of the artificiality of the theme. It may appeal to some folks but the majority are not interested in ancient mysticisms and care little whether the ancient Indian people had thugs in their time. The story doesn't suit Jack Holt, nor does he suit it.

The star has little to do but walk about in the usual costume of the American in India, and the greater part of the time he's on horseback or convalescing from an attack by a tiger, an attack by the natives, or as a result of being nearly drowned during the flood. Certainly Holt hasn't much variation in this and his admirers will undoubtedly be disappointed to see him more or less wasted on such material.

Director Henabery has tried to inject pictorial appeal probably in an effort to save what he realized to be a pretty weak story and his efforts at injecting dramatic suspense have not been very successful. The picture is rather good to look at but there are many dull moments in the maneuvers of the natives and their elaborately planned revenge on the white man.

Story: Sam Sandell, an American engineer in charge of the construction of a dam in India, marries the half caste Chameli who saved his life. Sam's former sweetheart, Harriet, follows and Chameli, though jealous over the white girl, plans with the natives, who also have a grudge against Sandell, to kill him. Chameli's mother warns Sandell who finds Chameli with her native lover, the latter shooting Chameli by mistake during the quarrel that follows. How the natives blow up the dam and Sandell and Harriet are saved for each other, completes it.

May Get Over With Star's Following But They'll Be Disappointed

Box Office Analysis for the Exhibitor

You will have to trust to them being satisfied with the Oriental atmosphere in this one and if you happen to know that this will not appeal to them, there isn't very much you can do about Jack Holt's latest. It might possibly get by with the star's following but even they will be disappointed with what he is asked to do in "The Tiger's Claw."

Undoubtedly the title promises a much more actionful picture than it really is but if you want to get them in on the strength of the title, it should not be hard. Where exhibitors cater to regular patronage and they have been successful in the past with pictures dealing with such improbable but fairly colorful stories it might be well to let them see this one. Of course the star's admirers will probably want to see it anyway.
CLARA KIMBALL YOUNG

in

THE WOMAN OF BRONZE

Lavishly produced, this drama of a woman's fight to hold her husband's love makes a feature of strong box-office drawing power.

A HARRY GARSON PRODUCTION

Distributed by METRO PICTURES CORPORATION.
CLARK KELLY YOUNG IN
THE WOMAN OF BLOOD
A HARRY GARSON
Adapted by HOPE LORING and LOUIS LIGHTON from the French novel by HENRY KISTAEMAECHER, translated by PAUL KESTER. Directed by KING Vidor.
Distributed by METRO PICTURES CORPORATION.

At every showing on the screen it is surpassing even the success of the stage play on Broadway.

ENTER MADAME

Starring

CLARA KIMBALL YOUNG

A HARRY GARSON production

Adapted by FRANK BERESFORD from the play by GILDA VARESI and DOLLY BYRNE

Directed by WALLACE WORSLEY

Owned and Copyrighted by the SAMUEL ZIERLER Photoplay Corporation.

Distributed by METRO PICTURES CORPORATION

Sury Imperial Pictures Ltd. Exclusive distributors throughout Great Britain. Sir William Jury, M.P.

REG US PAT OFF

A METRO PICTURE
Good Production Given Fair Story But Picture Needs Cutting

B. F. Zeidman Prod.
"THE SPIDER AND THE ROSE"
Principal Pictures Corp.—State Rights

DIRECTOR .................. Jack McDermott
AUTHOR ...................... Gerald Duffy
SCENARIO BY ................ Not credited
CAMERAMAN ................. Glenn McWilliams and Chas. Richardson

AS A WHOLE..... Would be a much more attractive offering if there weren't so many like it of late

STORY....... Familiar revolutionary business but undoubtedly will go first rate with a certain class

DIRECTION..... Gets off to very slow start and drags ending but cutting would help this; otherwise satisfactory

PHOTOGRAPHY ................ Very good
LIGHTINGS .................... Good

PLAYERS..... An A1 cast with the exception of Alice Lake who isn't quite the right type; good work is done by Robert McKim, Gaston Glass, Joseph Dowling, Noah Beery and others less important

EXTERIORS ................. Pretty to look at
INTERIORS .................... Well suited
DETAIL ........................ Ample

CHARACTER OF STORY..... Son of governor joins revolutionists but their plans are thwarted for a while by a clever trickster who has the governor in his power

LENGTH OF PRODUCTION ....... 7,200 feet

Eternal triangle themes, Northwest Mounted Police stories and lumber camp plots have side-stepped for the present to allow a number of mythical kingdom revolutionary films to come to the fore. Among them is B. F. Zeidman's production "The Spider and the Rose," a first rate entertainment of its kind and probably a sure-fire attraction for a certain class of patronage,—those who like the serial sort of atmosphere contained in it, the fights, action and villain-over-the-cliff suspense that comes with the climax. All this goes big with the regulation "fan" crowd. For them the picture is a good number.

For those who are fussy about their picture entertainment, want something new all the time and are annoyed with repetitious themes, the picture will not be likely to meet with a favorable reception. Gerald Duffy's story is not unique in any sense but director McDermott has supplied a suitable production, pleasant atmosphere and a good cast, all of which helps to make it interesting. But McDermott would have made a much better job of it if he had used about six reels to tell the story instead of over seven. The action needs speeding up at the opening and at the close. The start is much too slow and the climax is draggy.

Of course there is an obvious attempt to keep building up suspense and toward the finish it is very much after the fashion of a serial, with first villain Mendoza holding the winning hand and then hero. They take turns at this until finally the ever popular finish for a villain carries Mendoza over the cliff. But there are thrills in all this for the right audience.

Alice Lake, as the heroine, is not the best type and she does not appear to good advantage in such a role. Gaston Glass is a splendid hero and of course Robert McKim is at his best as the villainous Mendoza.

Story: Paula, sweetheart of Don Marcello, who has pledged himself to the revolutionists seeking freedom from the tyrannical moves of Mendoza, who influences the real ruler, Don Marcello's father, is double crossed by Mendoza. Don's comrades are arrested. Don is thrown into the sea by Mendoza's men but is saved. He rushes to the rescue of his comrades and returns in time to find Mendoza in his father's place and about to be married to Paula. How Don is thrown into prison but later is the cause of Mendoza's death furnishes some good excitement in the climax.

Will Do First Rate For The Regular "Fan" Audience

Box Office Analysis for the Exhibitor

With "The Spider and the Rose" it all depends upon your particular clientele. It's up to the exhibitor to decide if he has the right crowd for it. If he has, the picture should go over very well and they'll be thoroughly satisfied with what it has to offer. On the other hand where they are critical and you have regular patronage to deal with, it isn't likely it will do so well.

Of course there is a cast with many good names to use and if it is only a matter of getting them in, the title with your exploitation of the picture, should easily do it. Use the names of Gaston Glass, Robert McKim and Noah Beery particularly to get your crowd interested and catchlines will give an idea of the story if you want them to have an idea of what it is all about.
Howard Hawks presents

Helene Chadwick & Richard Dix

in

QUICKSANDS

Directed by Jack Conway

With

Alan Hale, Walter Long, Tom Wilson, Jack Curtis, Frank Campeau, J. Farrell McDonald, Dick Sutherland, Edwin Stevens, Noah Beery, George Cooper, Wm. Dyer, Jean Hersholt.

We are pleased to announce the instant booking of this powerful 18-star special production by Mr. Arthur G. Whyte for the entire Keith-U. B. O. Circuit.

Early spring play dates will follow a widely exploited first-run engagement in one of the biggest Broadway picture theatres.

"QUICKSANDS" is a showman's picture. It has, first of all, story. It has "names." It has punch. It has romance, action, adventure, rush and dramatics. We don't know any showman anywhere who would fail to book it on sight.
Splendid Production Values, Excellent Pictorial Appeal But Weak Story

R. A. Walsh Prod.
"LOST AND FOUND"
Goldwyn
DIRECTOR .................. R. A. Walsh
AUTHOR .................... Carey Wilson
SCENARIO BY ................. Paul Bern
CAMERAMAN . Clyde De Vinna and Paul Kirschner
AS A WHOLE . . . . . . . . . . . . . One of those pictorially beautiful, tropical island pictures that is good to look at but otherwise fairly weak

STORY . . . . . . . . Has continuous action but it varies between being slightly interesting and very dull

DIRECTION . . . . . . Quite extravagant in the way of providing atmosphere of appeal and in the use of native islanders

PHOTOGRAPHY ................ Excellent
LIGHTINGS ..................... Very good

PLAYERS . . . . . . . House Peters always convincing and worth while with George Siegmann a good villain; Pauline Starke and Antonio Moreno make up the romantic angle

EXTERIORS ............ Unusually attractive shots
INTERIORS ............... Suitable

DETAIL ...................... One or two rather lurid bits

CHARACTER OF STORY . . . . Sea captain finds man who stole his wife after years of searching and is in time to save his daughter from native chief

LENGTH OF PRODUCTION . . . 6,333 feet

South Sea Island stories are steadily gaining in popularity, at least with producers. There have been quite a few of them released in the past few months, with R. A. Walsh's "Lost and Found" the latest. Carey Wilson's theme is one of the more familiar tropical island formulas in which the usual elements are found. There is a variety of incident that includes action, thrills, revenge, torture, and of course, romance.

With this material R. A. Walsh has made a picture that will appeal for its pictorial beauty and for those who don't object to a very fictitious plot, it will probably prove a satisfying entertainment. But there is considerable about the situations contained in "Lost and Found" that is highly fictitious and consequently it has not been possible to make them convincing. Paul Bern, who wrote the scenario, provided for plenty of colorful island sequences that will undoubtedly prove interesting but the long episode at the close in which two island tribes go into battle are rather tedious in that the conflict is mostly a matter of helter skelter action with shots of the native hordes surging in one direction with the opposing tribe heading off the attack. To be sure Walsh has used many extras and the mob scenes are well handled but the sequence is too long drawn out.

The climax of the picture might be considerably shortened to speed up the ending. The shots of grass huts on fire are interesting and the coloring in these views adds to the attractiveness of them. The cameraman have secured many splendid shots of the shore and the sea that are particularly beautiful.

The action rests with House Peters, the sea captain who is searching for his wife, Faulke, a white trader who stole her, and Waki, a native chief who is ready to trade a pearl for Faulke's permission to take the woman's daughter, Lorna. There is also Tommy Warren, a white man, who is sentenced to listen to the monotonous native drums until mad, because of his love for Lorna. Through this complex there is fighting, plotting and enough intrigue to supply excitement of the typical order but in between the bits of action there are dull stretches that make themselves felt. There are one or two occasions when the meller is slightly lurid, such, for instance, as the torture of Faulke and the death of Waki. There is also more or less definite sex appeal in the desire of Waki for the white girl, Lorna.

May Satisfy The Average Crowd But Cutting Would Greatly Improve It

Box Office Analysis for the Exhibitor

In spite of a story that doesn't reach any high spots for its dramatic value or for its originality, there is a certain amount of audience appeal in "Lost and Found" that will make it a very desirable number for certain exhibitors. But they will have to know that it will go with their patrons. And this depends upon the class they cater to. In the picture there is a good variety of elements and although not outstanding in any particular one, it does boast of exceptional pictorial value.

This is your big talking point in the exploitation of it. Play up the tropical island atmosphere, use stills showing some of the very pretty shots obtained, show them Pauline Starke as the white girl reared as a native and a trailer of the fight between House Peters and George Siegmann should give them an idea of the action.
ASSOCIATED EXHIBITORS

PROCLAIMS
THE ADVANCE OF THE YEAR IN PICTORIAL ART
MONTE BLUE AND MARY ALDEN

THE TENTS OF ALLAH

Presented by
EDWARD A. MAC MANUS

The artistry of "The Tents of Allah" is comparable to the pictorial perfection of "Douglas Fairbanks in Robin Hood."

Massive walls and towers, graceful mosques and minarets; exotic Morocco with all its lure and bizarre beauty. The extravagant luxury of the Sultan's palace; the slinking squalor of low-arched, water front cafes. Cloud-banked skies and wind-swept wastes. Life with the wandering tribes of desert bandits, plunderers of caravans.

A tale of wild adventure and intrigue. Fero-
cious fighting, passionate romance, powerful
drama, glorious entertainment.

Beautiful, stirring and distinctly different.

"The Tents of Allah" boasts of Monte Blue in a characterization which rivals his marvellous Danto
ton in D. W Griffith's "Orphans of the Storm"; Mary Alden in her greatest mother role, differ-
ent and romantic.

It presents a supporting cast of
tremendous dramatic talent:—
Mary Thurman, Macey Harlam,
Sally Crute, Frank Currier,
Charles Lane, Martin Faust and
others.

It reveals the adventures and ro-
mane of an American girl who
brought seven years' bad luck to
Morocco and of a daring young
desert bandit who plundered
caravans for riches but who had
never stolen a woman.

Written and Directed By CHARLES A. LOGUE
Romance Foremost In Famous' Second Adaptation of "Lonesome Pine"

Mary Miles Minter in
"THE TRAIL OF THE LONESOME PINE"
Paramount

DIRECTOR .................. Charles Maigne
AUTHOR...........From the story by John Fox, Jr.,
and the play by Eugene Walters
SCENARIO BY .............. Will M. Ritchey
CAMERAMAN ................ James Howe
AS A WHOLE......A satisfactory number; doesn't
strike any particular high places but will please
a good many

STORY......The plot has been used so many times
it has lost considerable of its appeal

-DIRECTION......Supplies many interesting touches
and a good production; had a good cast to work
with

PHOTOGRAPHY ................. Excellent
LIGHTINGS ..................... Very good

STAR ..................Will please her admirers

SUPPORT............Ernest Torrence once more gives
a splendid performance as "Devil" Judd Tolliver;
Antonio Moreno a well suited hero; others
Edwin Brady and Cullen Tate

EXTERIORS ..................... Very pretty

DETAIL ......................... Adequate

CHARACTER OF STORY......A Kentucky feud
which is finally broken through a young girl's
love for an engineer who forces law in the gap

LENGTH OF PRODUCTION........5,695 feet

Even before Famous Players made the first pro-
duction of "The Trail of the Lonesome Pine," back
in 1916, with Charlotte Walker as June Tolliver, the
Kentucky feudal business had already served as the
nucleus of several screen stories, even to the extent
that a review of the picture at that time mentioned
the fact that the material was already rather hack-
neyed. However, in spite of the triteness of the ma-
terial, the John Fox novel has been given an attrac-
tive production by Charles Maigne and serves as a
suitable vehicle for Mary Miles Minter although she
is much more pleasing as the frightened mountain
girl than she is after hero John Hale sends her away
to school.

While Maigne has given the story a good produc-
tion in the sense of making the picture good to look at,
he has not developed the dramatic possibilities of the
situations to any great extent. The only really im-
portant dramatic moment is the capture of Rufe
Tolliver and when he is shot by one of his own clan
rather than be hung according to law. And even in
this instance there is no accumulated suspense. In
this latest presentation the director has played up the
romantic element of the story rather than the dramatic,
which probably is a little more effective since the latter
quality is of such a familiar order. At any rate the
romance is delightfully handled and should serve to
give the picture a satisfactory audience appeal.

The pictorial value of the feature is of a high stand-
ard and the picture is good to look at at all times.
There are numerous splendid shots of the mountain
country and the little shack of the Tollivers with the
big windmill at the side it is a very beautiful view.
The photography is first class.

The star will please her admirers as June but more
so in the early reels than when she returns from school
wearing the regulation 1923 outfit. Miss Minter has
a splendid supporting company which includes that
sterling performer Ernest Torrence who is scoring a
personal triumph in "The Covered Wagon," Antonio
Moreno who is a well suited hero and Cullen Tate as
Dave Tolliver.

Story: June Tolliver, daughter of "Devil" Judd,
meets John Hale an engineer, who is the first to start
law and order in the gap, long rife with a feud between
two clans, the Falins and the Tollivers. How Hale
becomes an important factor in the feud and with June,
with whom he is in love, is the cause of its abandon-
ment, completes the story.

The Majority Will Undoubtedly Be Satisfied With This
Box Office Analysis for the Exhibitor

"The Trail of the Lonesome Pine" offers a satisfac-
tory average entertainment that will please enough
people to get it over without any great trouble. You
have pictorial appeal to talk about, a good title to work
with and the name of the star will prove an attraction
if she is popular with your folks.

It would be well to revive the song of the same name
in your musical accompaniment. The title of the pic-
ture should be familiar and in case they may have for-
gotten or didn't see the first Famous Players' "Trail of
the Lonesome Pine" they might be particularly inter-
ested in seeing an adaptation of the famous novel.
Mystery Drama That Confuses More Than It Mystifies

Producers Security Corp. presents
"THE LION'S MOUSE"
Hollandia Film Corp.—Hodkinson

DIRECTOR .................. Oscar Apfel
AUTHOR .......................... Not credited
SCENARIO BY .................. Not credited
CAMERAMEN ..................... Peike Boersman, Mack Van Lier and Jan Smit

AS A WHOLE ....... Poorly made picture of obviously foreign origin despite the appearance of two American players.

STORY ...... Mystery drama in which all the time is spent in accumulating suspense but situations are never adequately explained.

DIRECTION ...... Ordinary; had fair material but constructed picture badly and created too much mystery.

PHOTOGRAPHY .......................... Poor
LIGHTINGS .......................... Fair

PLAYERS ...... Wyndham Standing and Marguerite Marsh handicapped by material and surroundings; others apparently European players.

EXTERIORS .................. Probably Holland
INTERIORS .......................... Adequate

DETAIL .......................... Poor
CHARACTER OF STORY ...... Woman's mysterious association with a pack of letters arouses husband's suspicion until she explains.

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

This latest Producers Security Corp. offering, produced by Hollandia Films, is considerably below the standard of present day entertainment and it is doubtful if it will carry any definite appeal, even sufficient to get it over with the less critical. The trouble is very faulty direction and it is surprising that a director who has made pictures in this country and should be aware of the standard expected, should turn out as poorly constructed an offering as "The Lion's Mouse."

The story is a mystery drama in which an envelope containing written matter is the object about which the suspense is built. But it is in connection with the suspense that Apfel seems to have lost all trace of a continuity and just kept on adding incidents which tend to confuse more than mystify and the spectator is never given a satisfactory explanation of what occurs, especially in regard to the envelope and its contents. The essential of a good mystery drama is to have a foundation for the mystery and then to build toward a climax in which the preceding events are fully explained. Such is not the case here. The development has a tendency to increase confusion rather than suspense.

Very likely the incoherence of the picture could be greatly eradicated by a more careful editing and some new sub-titles, especially in the latter reels. It is rather unfortunate that the picture loses force in this way; because the material is fairly good of its kind and might readily have served to a better purpose. There are instances where the anti-climaxes supply real enough thrills such, for instance, as that in which the young girl risks her life to retrieve the famous pearls, the property of the woman who befriended her.

Wyndham Standing, whose ability is worthier of better material, is handicapped in the role of the suspicious husband and Marguerite Marsh, although she does good work, fails to make any marked impression. Mary Odette and Rex Davis are not known in this country.

Story: Roger Sands becomes jealous of Justin O'Riley who possesses certain papers which Beverly Sands is anxious to obtain. Beverly is assisted by Clo Riley, a girl she has befriended. During the efforts of Beverly and Clo to get the papers, Beverly's pearls disappear and once more Sands suspects O'Riley. Later Sands finds the coveted papers in his wife's possession and returns them to O'Riley. Eventually Beverly explains—but this is gleaned chiefly from the synopsis—that she was protecting her brother from blackmailers.

Too Incoherent To Be Entertaining But New Titles Might Help

Box Office Analysis for the Exhibitor

Unless they can do something to relieve the incoherence of this story, it will be difficult to try and interest them in it because it would hardly do to make any sort of promises. You could not play it up as a successful mystery drama nor is there any other angle of the picture sufficiently strong for you to talk about.

But the picture can be improved without any great trouble. In fact the synopsis as given out by Hodkinson contains, in its first paragraph, a more definite explanation of the mystery than the sub-titles, so it should be an easy matter to inject one or two new, or additional titles, to clarify the ending. Of the players you might mention Wyndham Standing and Marguerite Marsh. The title of the picture might be used to fair advantage with catchlines.
Self-Sacrifice Theme Rather Extreme But With Good Moments

Edgar Lewis Prod.
"YOU ARE GUILTY"

Mastodon Films—State Rights
DIRECTOR .................. Edgar Lewis
AUTHOR ...................... Roy Middleton
SCENARIO BY .............. Roy Middleton
CAMERAMAN ................. Edward C. Earle

AS A WHOLE.... An average attraction with some particularly good bits but a fairly unconvincing theme.

STORY........ Self sacrifice in the extreme; contains effective heart interest at times
DIRECTION .... Uses material to good advantage and supplies a rather good ending
PHOTOGRAPHY .............. All right
LIGHTINGS .................. Good
PLAYERS ........ James Kirkwood very capable: Carleton Brickert fair villain; Doris Kenyon an adequate heroine; others Robert Edeson, Mary Carr, Edmund Breese and Russell Griffin, a pleasant youngsters
EXTERIORS .................. Suitable
INTERIORS ................. All right
DETAIL ........ Ample; titles too flowery at times
CHARACTER OF STORY..... Man assumes guilt of half-brother who later refuses to clear his name

LENGTH OF PRODUCTION .... 5,000 feet

Self-sacrifice themes have always held a certain popularity with the picture-going public so they will probably be fairly well satisfied with this latest Mastodon release, "You Are Guilty," from a story by Roy Middleton, with James Kirkwood playing the most important role, that of a man who assumes the guilt of a theft committed by his half-brother in order that his mother's heart will not be broken.

Of course there is much that is unconvincing about self-sacrifice situations especially when they are carried to the extent that they are in this. It is barely possible that any man would be hero enough to give up his honor to save another as obviously worthless as the one in this instance and it is not apparent that the mother's love for her own son was any greater than that for her step-son, at least sufficiently so to make a difference which one committed the theft.

There is considerable that is not explained in the course of the story such as, for instance, the fact that the hero's sweetheart sometime later discovers a difference in the figures indicating that the fraud was not hero's work. It is also not explained why the mother did not clear the step-son's name in the eyes of the law since she knew he was not guilty, even though her own son was the guilty party. It would have been a simple matter for hero's sweetheart, now the owner of the business in which the theft was committed, to also take care of the guilty son.

Overlooking the inconsistencies of the plot, Director Lewis has managed to sustain the interest satisfactorily and the use of the flash-back makes a first rate development in this case. And the material is generally used to the best advantage with a first rate heart interest in connection with the introduction of the little son of hero's former sweetheart who is the means of hero's resolve to win back his place in the world.

James Kirkwood can always be relied upon to put over a role such as this and he does good work at all times. He is not always properly lighted, especially for close-ups. Doris Kenyon is adequate although she might have greatly improved her appearance by a more becoming hairdress. Mary Carr is the mother and others are Robert Edeson, Russell Griffin, Edmund Breese, Carleton Brickert and William Riley Hatch.

Story: Stephen Martin assumes the guilt of a theft committed by a half-brother Jos. Grantwood who promises to clear the former's name in a year. How Martin is double-crossed, loses his sweetheart and becomes a wanderer is followed by the eventual clearing of his name and a reunion with the girl, now a widow.

Should Go Over Well Enough Where You Have The Right Audience For It

Box Office Analysis for the Exhibitor

You can probably satisfy the average audience with "You Are Guilty" since the situations contain a certain amount of audience appeal that draws very well with the usual "fan" crowd. They are enthused by the noble hero who sacrifices himself to save his mother from a broken heart. You can always rely upon this twist to gain the sympathy of a typical audience and this should prove no exception.

Should you cater to a critical clientele, the job will not be so easy. In that event it would be well to see the picture and decide for yourself whether to show it and if so, how it would be best to get them interested. Use the names of the players such as James Kirkwood, Mary Carr and Doris Kenyon.
Short Stuff

“Kick Out”—Jack White—Educational

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

This first reel of this Educational comedy which has been directed by Del Lord under the supervision of Jack White, is not particularly mirth-inducing, but with the beginning of the second the fun becomes lively, due mostly to the animal stuff injected. The cast includes Lige Conley, Otto Fries, Kewpie Morgan and Lillian Hackett, and the story deals with the troubles of a would-be scenario writer, who, friendless and alone, after the moving men take his furniture away, tries in every possible way to get past the gate man and into the studio of the Hokum Film Co. without an official pass. He finally does get in and from that time on trouble starts for the studio in general and every director in particular. He gets into a set where they are using lions and lets them out accidentally. The lions are hungry and mess things up generally, adding many laughs to the picture.

“The Extra Seven”—Range Rider—Pathe

Type of production .......................... 2 reel western

There is plenty of action in this two reeler and sufficient suspense to keep your folks interested until the finish. It is a regulation western with a couple of crooked card players, and a cowpuncher hero but the direction is good and the story moves at a fast pace. Leo Maloney, the star, has written and directed the film in connection with Ford Beebe. Pauline Curley is the girl, and Bud Osborne the bad man. Polly, whose mother owns the ranch is in love with a “puncher,” but she accuses him of encouraging her brother to gamble. A card game is staged by a crooked player who, being “called” by Maloney for having a crooked deck, knocks the brother out and blames it on Maloney who has left after quarrelling with his girl. A final chase and some exciting action enable the hero to clear himself and condemn the cheat.

“Under Secret Orders”—Adventures of Yorke Norroy—Universal

Type of production .......................... 2 reel detective story

This is the second story in the new series of the “Adventures of Yorke Norroy,” being made by Universal, and starring Roy Stewart. Each of the episodes is complete in two reels and has no connection with any other story in the series. Those who like detective stories involving the capture of papers of international value, etc. will find them good entertainment. This one is rather better than the first, the action taking place in New York instead of, as in the preceding story, in Paris. Robert Gordon, a courier for the U. S. Dept. of State, is bringing some important papers over from Europe. On board ship one night he chases some men who have attacked a woman in the next cabin. When he reports at Washington, his papers are missing. His sweetheart appeals to Yorke Norroy, former member of the Secret Service for help. How he unravels the mystery and clears Gordon, to say nothing of rounding up the thieves and obtaining the missing papers comprises the balance of the action.

Pathe Review No. 13—Pathe

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

A novelty is introduced in this issue of Pathe’s Review under the title of “From Nothing To—.” This consists of complete pictures being evolved from chaotic masses. This particular “trick” has not been seen before and it is interesting to watch. Another interesting subject shows the masks and costumes employed by the ancient Alaskan and Northern Indians in driving away sea devils and bringing good luck to the fishermen. The colored bit is particularly beautiful, showing scenes in Normandy in blossom time.

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1650 BROADWAY \& NEW YORK CITY
Stamford Studio

John W. McKay and George Terwilliger Interested—St. Pictures a Year Planned

John W. McKay, former general manager of Mayflower and George Terwilliger, the director, are interested in a studio planned for Stamford, Conn. Stamford Pictures, etc., have been formed there as the old firm.

A plot 200 by 200 ft. on Guernsey A., near the New Haven station, has been secured and in about a month construction will get under way. It is planned to erect a three-story plant which will have room for three companies. One unit, to be owned and operated by Stamford Pictures, will house six pictures a year, one of which will be directed by

(Continued on Page 2)

Willis Here

Richard Willis, of Willis and Ingis, is here from Los Angeles.

Rogers May Work Here

Will Rogers may make one comedy under the Hal Roach banner in the East before leaving for Hollywood.

Laemmle Due April 10

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle expects to be back at his New York office by April 10th.

Routine Business at F. P. Meeting

Routine business was transacted at the annual meeting of Famous Players yesterday, Elek J. Ludvig, Ralph Kohn, Harold Franklin, E. E. Shauer and Eugene Zukor were re-elected to the board of directors.

O'Reilly Heads T. O. C. C.

Charles L. O'Reilly was elected president of the T. O. C. C. yesterday. He was an uncontested candidate. In view of the fact that Lee Ochs has attempted to rally support to Harmon Yaffa for the vice-presidency, a fight was expected by Charles Steiner won by a substantial majority. Other successful candidates follow:

For first vice-president: Jos. James and Max Miller
For secretary: S. A. Morales
For treasurer: Hyman Ruchlin
For sergeant-at-arms: Al Frielander

For finance committee: Saul Raives, Harry Brandt and E. H. Behrend.

Ten Days' Grace

Virginia Censors to Withhold Titles of Rejected Pictures Until Exchange Can Revise Them

(Special to THE FILM DAILY)

Richmond, Va.—As a result of the protest of exchange managers in this territory, the State Board of Censors of Virginia, has adopted a resolution presented by its chairman, Evan R. Chesterman, under which publicity will be withheld for a period of ten days on rejected pictures to give the exchanges an opportunity to bring them into conformity with the findings of the Board.

Exchange managers of Washington have complained that the bulletin of rejected pictures and notification made to exhibitors in Virginia of rejections before eliminations and other changes can be made, has resulted in a great loss of business, exhibitors fearing to book rejected pictures even though finally passed by

(Continued on Page 6)

Rowland Leaves for East

(Special to THE FILM DAILY)


Honor Schulberg

"Bennie" Guest at Ritz Dinner—Number of Out-of-Town Film Men Present

B. P. ("Bennie") Schulberg had had various sorts of compliments leveled at him last night as guest of honor at a dinner in the Crystal Room of the Ritz Carlton.

Schulberg is here for the first time in about a year or since he started his partnership arrangement with Al Lichtman and B. P. Schulberg. Last night's party was just a "get together" at which Schulberg renewed a number of old friendships and met representatives of fan magazines and syndicates.

Jack Buchman told a lot about Schulberg's past, starting in the days when they played marbles together and then right up to the present time. Harry Reichenback was

(Continued on Page 6)

Hodkinson Going to Cuba

Kenneth Hodkinson, general manager of United Artists, is on route to Cuba. From there he goes to Mexico City, and then visits a number of Western exchanges.

Held At $4,500,000

That's Price Set on L. A. Metropolis by Famous Players—Seven Story Addition Planned

Famous Players and Sid Grauman are holding the selling price of the Metropolis theater in Los Angeles at $4,500,000. A. C. Blumenthal, prominent coast real estate operator, has been in New York some days conferring with the finance committee of Famous Players relative to the sale of the house.

It seems quite likely that the deal will go through and that Famous and Grauman will relinquish control of the ownership but, as pointed out yesterday, retaining a 25-year lease at the same time. The new owners plan to add seven stories to the present building, for office use.

Preview on Saturday

There will be a preview of "Enemies of Women," at the Central on Saturday, prior to the regular opening the next day.

Simmons in Deal With C. B. C.

Joseph Simmons has closed a deal for the entire foreign rights on all of the C. B. C. output for a year, exclusive of those few territories where C. B. C. will have about 18 pictures. The pictures have been sold.

Arthur Loew Sails

Arthur Loew, foreign manager of Metro sailed Tuesday on the Aquitania for an eight weeks' tour in the interests of the foreign distribution of Metro pictures. He will visit England, France, Italy, Spain and Sweden.

Saville Looking for Player


To State Right "Othello"

"Othello" will be state righted through the Howells Sales Co. The first territory sold is New York State, which has been purchased by the First National exchange. Stuart M. Kohn, sales manager for Howells, expects to leave on a trip the end of the week to close some other territories. David P. Howells and Blumenthal own the picture jointly.
New Criterion Record

“The Covered Wagon,” has established a new record for gross receipts at the Criterion, the total being $10,873.50 for the first week. The theater seats 608. On the first Saturday, the receipts were $1,790, on Sunday, March 18, $1,799 and on the following Sunday, $1,812.

Coming for 1st Nat’l Meeting
(Special to THE FILM DAILY)

Los Angeles—Joseph M. Schenck, Mike Gold and Sol Lesser will attend the annual meeting of First National in Atlantic City on April 15th. They leave for the East shortly.

“Grumpy” Goes to Rialto

“Grumpy” will move to the Rialto on Sunday.

Glimpses of the Moon,” Allan Dwan’s first picture since “Robin Hood,” will be the feature at the Rivoli next week.

Tax Lien Filed
(Special to THE FILM DAILY)

Kansas City, Mo.—A tax lien has been filed here in the U. S. District Court against the Dubinsky Brothers, who operate the Toole in St. Joseph. The lien is for the collection of admission taxes amounting to $7,910.95. The penalty is $7,651.03.

Accident at Pomona
(Special Cable to THE FILM DAILY)

Los Angeles—Louis Burton is survived by a widow and two daughters. The accident occurred at Pomona. The impact was so severe that the automobile in which Burton was riding was thrown 300 yards down the track. “Desire,” which Burton completed before his death will be released through Metro.

Stamford Studio

(Continued from Page 1)

Tervilliger, who has just completed “Wife in Name Only,” for Pyramid, interested with McKay and Tervilliger is Henry W. Morehouse, owner of the Davenport Hotel in Stamford. At a dinner given in Stamford last week, at which were present about 30 prominent residents, the plans of the company were explained. The backers feel that the exteriors available in and around Stamford include everything that can be found in Hollywood. They point to the fact that Famous Players, Cosmopolitan and other companies have sent units there to secure outdoor stuff and feel that the locality is a suitable one in which to construct a plant. Space will be leased to outsiders.

Burr Recovering

C. C. Burr, who suffered a severe attack of pneumonia, expects to return to his desk the latter part of next week.

C. L. CADWALLADER
Art Director, Eastern Studios, Famous Players-Lasky Corp.

Current Releases

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In the Courts

In the suit of Jewel Carmen against Fox Film and the William Fox Vaudeville Co. for $42,500 damages on the ground that because of wrongful interference by the defendants the Frank A. Keeney Pictures Corp. refused to carry out a contract with her by which she was engaged to appear for two years in films, the Appellate Division has granted a motion by the plaintiff to strike out the defences. The higher court reversed a decision of the lower court which denied the application.

The decision means that unless the defendants can frame another answer which the courts will hold to be sufficient, the plaintiff will be in position to ask for judgment. The defences included were that Miss Carmen was of legal age when she made the Fox contract and was not an infant, as she asserted, and for that reason the Fox people were justified in warning the Keeney corporation that it might be the subject of legal proceedings if the contract were carried out. As a result of the action of the Fox people the contract was not carried out, after Fox had agreed to be responsible for any damage the Keeney corporation might sustain.

Another defence which the Appellate Division holds inadequate is that the Fox people acted without malice on the advice of their counsel and in the honest belief that its contract with Miss Carmen was valid. A third defense stricken out is that in an injunction suit brought by Miss Carmen in the Federal Court against Fox she won in the lower court but the Circuit Court of Appeals decided she was not entitled to relief in a court of equity by reason of her repudiation of her contracts with the defendants, and the United States Supreme Court upheld this decision.

The Appellate Division decides that the Federal court decision in the injunction suit does not apply in the State court action at law for damages.

Elvins Theater Burns
(Special to THE FILM DAILY)
Elvins, Mo.—The theater was destroyed by fire last week. The total loss was $30,000. No one was injured seriously.

 Criterion Under Strand Control
(Special to THE FILM DAILY)
Buffalo.—The Criterion has reopened under the management of the Mark Strand interests with pictures, musical comedy and vaudeville. Prices are 10 and 20 cents at matinees and 25, 30 and 40 cents at night.

Luporini Buys Shipman Films
Ferdinand V. Luporini, Inc. has purchased “The Man from Glen-gary,” “Glen-gary for School Days,” “The Rapids,” “Blue Waters,” and “St. Iliario” from Ernest Shipman for Argentina, Uruguay and Paraguay; a series of Carnival comedies from C. B. C., for the same territory and “The Mystery Mind” serial for Brazil.
**At Broadway Theaters**

**Capitol**
The Capitol Magazine opens the bill at the Capitol this week, followed by "Incessions of Carmen," which consists of several additional numbers. The third unit of the feature is "The Man," Unit No. 3, and a tribute to "The Big Show" by Hal Roach comedy. Selections on the organ close the show.

**Rialto**
The overture rendered this week by the batto orchestra is "The Italian Job," by Morton "Eugene," an assistant conductor at the house. Riesnfeld's Classical Jazz, a regular feature, follows. Next comes "Through the Medley To the Sea," a short reel; "Mischakoff, violinist, who plays the organ in E minor; the Rialto Magazine of the "King of the Vikings," sung by Frank Robbins, baritone; Alice Brady in "The Empress of India" is the feature. A "South" Polard Comedy, "Before the Public," finishes the performance.

**Strand**
"1912" is the overture. "The Rialto Magazine of the "Sea of Dreams," a sequel to "The Three Little Maids," a dance; follow the weekly pictorial and "La Villanelle," by Helen Yorke, soprano; come next. The future this week is "Grumpy," a William t Mille production. "The Ghost Breaker," with Felix the Cat in the lead, is last.

**At Other Houses**
"Down to the Sea in Ships," at the ame theatre, and "The Covered Wagon," at the apartment, are the only hold-overs on Broadway this week.

Maurice B. Kriger is no longer connected with Abbey Pictures.

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**January Exports $611,039**

(Special to THE FILM DAILY)

Washington—Exports during January, as reported by the Department of Commerce, included a total of 11,271,151 ft. of positive film, valued at $461,600; 4,092,500 ft. of sensitized unexposed film, valued at $101,800, and 462,673 ft. of negatives, valued at $48,398. The monthly total is $611,039. Approximately 20% of the positive film exported went to Canada, exports to that country being 2,125,892 ft., valued at $97,094. England, however, as the best market both for sensitized unexposed films and for negatives.

Buddy Messinger's third Century Comedy is "All Over Twist."

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**Goldwyn Confab in Chicago**

(Special to THE FILM DAILY)

Chicago—A "get together" meeting was held at the local Goldwyn branch on Sunday with district supervisor George A. Hickey presiding. Plans were discussed for the spring campaign. Among those present were B. & B. Riesnfeld, M. M. Gottlieb of Minneapolis; Sam Shurman of Milwaukee, and others.

Norca's fourth release will be "With Naked Fists," featuring Tom Kennedy and Leonard Clarkman.

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**Smarley's Relatives Not Hurt**

Mrs. Ida Smalley and Emerson Smalley, relatives of Phillips Smalley, who were residents in the 57th St. apartment house that burned the other day, but they escaped injury.

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“THE CZARINA,” produced by Charles Frohman, Inc., with Doris Keane in title part

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"The Leopardess"—F. P. L.

AMERICAN—There is a good storm scene, a large number of the regulation pines, and the usual amount of South Sea atmosphere seen at the Strand. Alice Brady does as well as could be expected.

EVENING JOURNAL—Henry Kolker describes a good deal of action, but it is not quite the same as some rather faire dramatic moments. Neither Miss Brady or Miss Hawn are very good in the play. Miss Brady is the usual half-case (played by Miss Brady), the millionaire American hunter, the clever lynx dancer, in the half-case performs a great deal of stunts to all concerned, especially by Miss Brady and a sure-enough leopard that broke through a plate glass window in time to kill the villain.

MAIL—* * * There is the usual.Anything can be photographed in that country and caught in several other recent pictures. The story is improbable and uninteresting, and yet because of the woman-taking idea may "get over," so to speak.

EVENING TELEGRAPH—Alice Brady deserves better material than this. She makes the best out of what there is about it. Montague Love is convincing and his handling of the situation, "I love you," he says.

POST—* * * They (the cast) do the best they can to make the picture effective. There are some good settings, especially a storm scene with bending palms.

THEATRE WORLD—"The Leopardess"—The role of Tiare, suits Miss Brady exceedingly. She puts into her performance all the necessary fire and dash, tempered by her exceptional acting ability as an actress.

TRIBUNE—In "The Leopardess," at the Rialto, Alice Brady is seen to advantage; never has she looked more attractive on the screen than she does in this tale of the tropics. Nor has Montague Love, her leading man, often had a part better suited to his talents. * * * It is a piece of hack work, not badly done, but commendable only because it shows us Miss Brady looking prettier than she has hitherto looked on the screen.

"The Little Church Around the Corner."—Warners—Strand

AMERICAN—Frankly, we didn't care for "The Little Church Around the Corner." The performance at the Strand is the same. Mainly it is because it is so perfectly one of those complete efforts that are a bit of a mistake."

GLOBE—"The Little Church Around the Corner," an obvious old-fashioned story, has been played in a decidedly new-fashioned way. The first part of the picture is acted almost entirely by children, and the historical scenes by the younger members of the cast. * * * There is nothing more marvellous.

MAIL—* * * Miss Grady is an accomplished actress.

EVENING TELEGRAPH—David Kenny is a great crowd with that special skill or essential to a proper portrayal of the role, and Pauline Starke distinguishes herself as the dumb girl with the most touching piece of work we have seen on the screen in some time. Claire Winston and Herbert Roswell are a good picture, even though the theme is somewhat hackneyed.

POST—It is full of sentiment and "situations" which are for the most part rather effective for the masses.

SUN—Whether you will be deeply stirred by this picture depends primarily on your religious beliefs. No one, however, regardless of his or her faith, can fail to be excited by the very brilliant melodrama in "The Little Church Around the Corner." The chord of the melodrama is at least honest and is never overdone or rolling with the current.

EVEING TELEGRAPH—* * * filled with thrilling moments and a pretty theme.

TRIBUNE—"The Little Church Around the Corner," shown this week at the Strand, is well acted but fails to save an otherwise dull picture into its interior sets. The cast of the picture could not be better; they make it a good picture, one well worth seeing.

WORLD—A little soap for the laboring classes now and then will do motion pictures no harm. It can only be an advantage to those who knows that they are better than the up-and-coming Warners. * * *

There is enough sentiment and a large enough supply melodramas" in it to satisfy the gullibility of audiences almost anywhere.

Honor Schulberg

(Continued from Page 1)

toastmaster and in his usual style alternately slammed and praised almost everybody in the business. Other addresses were made by Dr. A. H. Kriavinski and Roy L. McCordell. When Schulberg spoke he managed to forget all about Preferred Pictures and delivered a general talk along sympathetic lines. A number of vaudeville acts added festivities.

About 100 were present, among them a number of out-of-town film men. These included Ben Amsterdam, Philadelphia; Harry Charnas, Cleveland; Joe Friedman, Chicago; Phil Gleicher, Detroit; Nathan Gordon, Boston, and L. W. Korsen, Philadelphia.

Baby Peggy Features Soon

(Special to THE FILM DAILY)

Los Angeles—Bobby Peggy, starring in Century Comedies for some time past, will shortly graduate to features under the Universal banner with Mr. and Mrs. Rupert Julian directing. Three pictures are planned.

Ten Days’ Grace

(Continued from Page 1)

the Board. Sidney B. Lust, of Selig Films, Inc., of Washington, said that it was the experience of seven men that exhibitors feared to "remake" pictures on the belief it if once rejected the elimination would take the life out of them.

Ten days will be granted the distributor in which to bring his picture into acceptable form, this limit being placed upon the withholding, the complained-of bulletins in order prompt action on the part of the exchanges. Chesterman stated:

“We wish to be perfectly fair on the course we take and to allow motion picture people every possible advantage under the law.”

W. E. Lusk Dead

First National was advised by Walter E. Lusk, manager of the latter studio, that he was 35 suffered a fatal illness. Lusk was formerly with First National in Cleveland and was well known.

WHAT DR. RIESENFELD THINKS OF NATIONAL SCREEN SERVICE

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Renovations First

Selig plans to actively re-enter the film distribution field with the release of his next pictures. SELIG PRODUCTIONS, the company will be headed by Myron Selznick. A few days ago, the company announced that it would establish a new, independent company that will be known as Selig Productions, Inc., and that it would be established by Myron Selznick and the company's five distributors.

Several deals with out-of-town distributors are reported under way. Settlements have been reached with interested parties relative to "Rupert Henty's" and "The Common Men," but members of the reorganization committee feel that satisfactory arrangements will be made with the various financial interests so that the pictures will go through Selig exchanges as planned.

The reissues already selected include:


Expect Musicians Strike

The management of Broadwayaters is understood to be busy engaging musicians to take the place of the orchestras that are expected to walk out later in the week.

Wall Street

Mr. Robert J. Flaherty was in New York the other day to attend a meeting of the Man from Glengarry and Winner Take All, based on the Glengarry Schoolboys and The Apollos. Flaherty has been arranging for the sale of Samoa, where he has made some material for Famous Players. Lloyd Griscom, former ambassador to Japan, will be the toastmaster.

Sign Beaumont

Los Angeles—Harry Beaumont has been placed under a long term contract by Warner Brothers, following the completion of Main Street. Mr. Beaumont's first picture under the new contract is The Gold Digger.

5 Film Franchise

New Plan of Distribution Adopted by Principal Pictures Via State Rights Exchanges

Ivan Lesser announced yesterday that Principal intends selling its next five pictures under a franchise arrangement to state right exchanges. The pictures will include, "The Spider and the Rose," which Lesser has taken over from Bennie Zeidman; "East Side, West Side," "Temporary Marriage," "The Man From Ten Strike" and "Bright Lights of Broadway." The latter will be made by Zeidman from a scenario by Edmund Goulding. The cast will probably include Tom Moore, Doris Kenyon and George Fawcett.

Eight Serials from Universal

Universal has reorganized its serial policy and production staff on the coast. Eight are planned for next year. These will include "The Eagle's Talons," "Daniel Boone," "The Steel Rail," "The Last Submarine," "By Right of Conquest," "The Fast Express," "Beasts of Paradise" and "Hidden Gold." "Daniel Boone" and "By Right of Conquest" are of an historical nature.

12 To Goldwyn

Long-Pending Deal With Distinctive Now Closed—Incorporates Distributors' Output to About 50

The long-pending deal between Arthur S. Friend of Distinctive Prod. and F. J. Godol of Goldwyn was closed yesterday. The distributor acquires 12 more pictures under the contract.

Negotiations were under way for some time. It was reported first in these columns that the transaction had been practically consummated. This was on March 15. It was then stated that Farnum's agreement with Distinctive will make 12 pictures for Goldwyn distribution. The titles of some of these have been announced. The first was "Backbone," then "The Ragged Edge," "Steadfast Heart" and "Two Can Play" which Harmon Weight will direct with Alfreed Lunt and Muni Patten starring. Other stories controlled by Distinctive are "Salome of the Tenements," by Anzia Yezeska; "The Great Gatsby," "The Weavers," "The Adopted Father," "The Inheritors" and "Hearts and Fists."

Goldwyn expects to release about 12 Cosmopolitan Prod. next season. From its own organization, it will probably get about 26. This, together with the Distinctive dozen will bring the total for next season to about 50.

New York Unit for M. P. T. O.

The M. P. T. O. announced yesterday that a Greater New York division had been formed for affiliation with the national organization. The statement was made that although many of the members belonged to the T. O. C. C. they had decided to affiliate with the national body because they desired the advantages of such an organization.

Farnum To Truaut?

Deal Reported Settled—Dolores Cassinelli May Be Added to the Cast.

Los Angeles—It is reported that William Farnum's independently made pictures will be distributed through Truaut Prod. Mr. H. Hoffman is said to have closed the deal before leaving for the East. Faruaut has completed his contract with Fox.

Truaut product is distributed via state right exchanges on a franchise basis. Hoffman is in New York today from the coast.

It was reported yesterday that Hoffman had made a deal for a series of Dolores Cassinelli pictures.
Pegler Goes To Springfield

Jack Pegler, recently exploitation representative in Boston for Associated First National, has left for Springfield, Mass., where he will manage the Capital and Bijou theaters. Abe Goodside is the owner.

Barry in "Printer's Devil"

(Special to THE FILM DAILY)

Los Angeles—Wesley Barry has completed his 12 weeks' personal appearance tour in connection with "Heroes of the Street." He will start work on April 2nd on "The Printer's Devil," an original story written by Julian Josephson. William Beaudine will direct.

Lem Stewart with F.P.-L.

(Special to THE FILM DAILY)

Atlanta—Lem Stewart, head of the exploitation department of Southern Enterprises, will join Famous Players office in New York.

Lem Stewart will be attached to Harold B. Franklin's department at Famous, where he will act as sort of "go between" for the theater division and the exploitation force headed by Claude Saunders.

Redman Brings Films Over


Eric G. Stacy, assistant to Haynes is also here. They will visit various studios, studying American production methods. Redman has brought with him prints of the above pictures.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Ethel Grey Terry is at present working on "What Wives"

Baby Peggy has started work on her first for 1923.

Necely Edwards has finished his first two-reeler for Universal.

Arthur Stuart Hull supports Herbert Rawlinson in "Twenty Dollars.

Eva Novak is compiling a book titled, "Beautys Hints To The Blond.

Wallace MacDonald is at work at Goldwyn studio on the revival of "The Spoilers.

M. C. Levine, of United Studio, has just purchased from the Government five aeroplanes.

The Edward Small Co. has opened at 6047½ Hollywood Blvd., with Hugh Jeffrey in charge.

The cutting and editing of "Dese" has been definitely suspended, due to the illness of Rowland Lee.

Victor Potel, famous with Essanay in the old days, has been cast for a role in "When Jerry Comes Home," a James Horne production.

WALTER R. GREENE.

Some Coming "U" Features

(Special to THE FILM DAILY)

Los Angeles—The Universal scenario department is keeping far in advance of production. Herbert Rawlinson is working in "Fools and Riches," in which he has the support of Katherine Perry and Dave Pawny. Harvey Gates is preparing the continuity of "Thicker Than Water." Another Rawlinson story will be "Two Bells for Pegasus," by Gerald Beaumont. "Blinkley," by Gene Markay, is the current Hoist Gibson vehicle. Edward Sedgwick is directing "Out of Luck," which is being prepared in scenario form by George C. Hull. "Sawdust," by Courteney Riley Cooper, scenarized by Harvey Gates, is ready for Gladys Walton when "Crossed Wires" is finished.

Trowbridge Back From London

Carroll S. Trowbridge, general manager of Allied Artists, Inc., Ltd., with headquarters in London, is in New York after nine months abroad, to confer with Hiram Abrams.

HAVE FOR SALE

Several theatres now operating. Good proposition for individual who could give personal attention.

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"Grumpy" is a perfect gem of photoplay humor. It should not fail to please anyone. Notable for its charm. Artistically produced.

—NEW YORK CALL.

Theodore Roberts excels even his famous Uncle Josh of "The Old Homestead." This is the finest piece of acting Mr. Roberts has done during his long and brilliant career. "Grumpy" is the type motion picture fans love. Mystery, thrills, suspense, and charming love story.

—NEW YORK JOURNAL OF COMMERCE.

"Grumpy" is one of the most delightful of all Theodore Roberts' screen characters and is played with his usual gusto. Tasteful, dignified, entirely true to life. Players all accomplished, charming people.

—NEW YORK TRIBUNE.

"Grumpy" reveals the fact that the role which brought Cyril Maude fame and money on the stage can be even better played by an accomplished character actor like Theodore Roberts. He is a joy to watch.

—NEW YORK AMERICAN.

The character of "Grumpy" fits Theodore Roberts like an undersized rubber glove. Although this sterling actor has done some mighty fine things, "Grumpy" stands out among his other roles like the Woolworth Building on a desert. Heartily enjoyable entertainment.

—NEW YORK EVENING WORLD.

Roberts gives unceasing pleasure. It is doubtful if Theodore Roberts' talents have ever been so brilliantly displayed as in "Grumpy." The acme of cinematic art.

—NEW YORK SUN.

Adolph Zukor presents a

William de Mille
production

"GRUMPY"

with

THEODORE ROBERTS, MAY McAVOY and CONRAD NAGEL

Screen play by Clara Beranger. Adapted from the play by Horace Hodges and T. Wigney Percyval
Mundstuk Buys Jungle Picture
(Special to THE FILM DAILY)
Detroit—Dave Mundstuk has purchased "Heart of the Jungle" for Michigan.

New Coast Studio
(Special to THE FILM DAILY)
Hollywood—Another new studio has opened here. It is the Cosmosart, situated at 3700 Beverly Blvd. Three companies are already at work on the lot.

Progress Buys More
(Special to THE FILM DAILY)
Pittsburgh—Progress Pictures have purchased from C. B. C. "Her Accidental Husband," for West Va. and Western Penn.

Deal on "After Six Days"
Weiss Brothers have sold "After Six Days" to Dave Starkman, of Standard Film Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Gets "Dinkum Blore" for Australia
Sydney, Australia—Famous Larky Film Service, Ltd., has taken over distribution of "The Dinkum Blore," which was made in Australia.

More Room for Milwaukee 'Change'
Milwaukee—I. S. Grauman will move the Lichtman and Celebrated Players exchanges, from their present quarters at 406 Toy Bldg., to 713 Wells St., where the floor space is greater.

Sell Favorite Players, Chicago
(Special to THE FILM DAILY)
Chicago—Favorite Players Film Exchange has raised from control of I. Van Ronkel and Morris Fleckles to that of Jack Hays.

Chicago—Majestic Film Exchange has closed its doors.

New Century Series
(Special to THE FILM DAILY)
Los Angeles—Julius Stern has signed the Gorham Follios, a collection of girls appearing at the Ambassador Hotel, to produce a series of six two reel Century comedies for release next season. Archie Mayo will direct and Doris Eaton will be starred.

Loaned to Famous Players
C. C. Burr has "farmed out" Russell Griffin who will have an important role in "Lawful Larceny," Burr plans to produce a series of pictures in which the younger will star.

New Frisco Company
(Special to THE FILM DAILY)
San Francisco—The Bellino Corp. is the newest independent in this city. Offices are located at 619 Chronicle Bldg.

Fielding Plans Farmer Story
(Special to THE FILM DAILY)
St. Louis—Romaine Fielding, of the General Film Corp. states he will begin work about April 1 on "The Toll," for the Producers' Co-operative Syndicate, headed by C. S. Barrett, president of the National Farmers Union of Union City, Ga. The story deals of the struggle between the farmers of America and the middlemen on prices.

Progress Close for Five Arrows
Arrow has sold Progress Pictures, of Pittsburgh, the following for East Penn. and West Virginia:


Barker Starts on Second
(Special to THE FILM DAILY)
Hollywood—Reginald Barker has started work on "The Law Bringers," his second picture for Louis B. Mayer.

Some Sales on the Independent:
"Four"
Jesse J. Goldburg, head of the independent pictures, announces the following sales on "Flames of Passion," "The Power Divine," "The Devil's Partner" and "The Valley of Lost Souls." The series has been sold to:
Apollo Exchange for Greater New York and Northern New Jersey; Grocer Pat for N.J., II. and Ind.; All Star Feature for Calif., Ariz., Tex. and Hawaii; Exclusive Films for Mich.; Landa Film, for Ohio and Kentucky; Midwest Releasing Co. for Iowa and Nebraska; Mountain State Film Attractions, for Colo., Wyo., N. Mex., Utah, and Iowa; Quality Film for Penn. and West Va.; Standard Film for N. Mo., and Kansas. Negotiations are nearing completion for New England, and the West Coast.

Everybody's Booking It
Film Booking Offices of America presents

Ethel Clayton

in

"CAN A WOMAN LOVE TWICE?"

The most brilliant picture of her career
Story by Wyndham Gittens Directed by James W. Horne

Like a rare piece of exquisite tapestry that leaves its impression forever in the memory of lovers of the beautiful, so will this wondrous photodramatic masterpiece be remembered for years to come.

It is a production for people who appreciate the finer things of life. It is bigger, better, finer in every sense and particular than any motion picture of its kind.

Here is the rare jewel of magnificent drama that will make YOUR theatre the mecca of thousands who will be given a new enthusiasm for picture-going. Gentlemen, this is one of the finest productions you've ever been offered. You owe it to the prestige of your theatre, as well as to your certain profits, to book it and boost it to the limit. Proudly distributed by FILM BOOKING OFFICES of America, Inc.

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"The Queen of Sin"—Ben Blumenthal—Lyric

AMERICAN—If you like to see mountains blow up, tempests blow down, and the clouds curl upward, you will like to see the Continental film, "Queen of Sin." There is a hectic love story of the present day, but the flashbacks to the Biblical era are by far the most interesting phase of the production.

DAILY NEWS—It succeeds neither as a photoplay nor as a spectacle. It is true that the spectacle scenes are gigantic, but they are tedious. However, those who like huge temple sets, etc., whether they mean something dramatically in the story or not, and those who like to see the landlips go up in chunks, will find at least that, provided they can sit through what goes before.

EVENING JOURNAL—Certain European pictures have accustomed one to look forward to seeing grandeur and lavishness of invention. The chances are that the makers of "The Queen of Sin" thought their efforts were thunderously impressive and artistically successful. They are neither. The settings have only bulk and no beauty. The photography is conventional and the direction uninspired.

EVENING WORLD—They don't go in for screen drama over there as we know it here, and the results as shown in "The Queen of Sin" are rather pathetic so far as the acting is concerned. In fact, the acting struck us as many, many weak links binding together some of the finest film spectacles we ever beheld.

GLOBE—In the opinion of this writer it is such an inexpertly produced, badly acted, and generally dull picture as to hardly merit critical attention.

MAIL—Two spectacles are shown. These are stupendous, indeed. You will marvel at the hugeness of the sets given the queen and her attendants at the destruction of Sodom. It is a city of marvelous beauty, as designed by the German artists, is destroyed by fire, brimstone, lightning and deluge. The picture is marred by a jerkyness in the action and an overwhelming number of captions probably made necessary in cutting down the length.

MORNING TELEGRAPH—With respect to the spectacular part of the performance, there is nothing left to be desired. Huge sets were erected, one of them surpassing even David Wark Griffith's scenic effects in "Intolerance," and throughout, whenever called for, great quantities of extras melt about in impressive fashion.

POINT—Combined with it were fragments, and they were very fragmentary, of a gigantic spectacle called. * * *

The spectacular parts of the film are mildly interesting, although David Wark Griffith did a far better job years ago in "Intolerance." The acting is poor, judged by American standards.

SUN—Some of the pageantry and spectacle was really imposing and beautiful. Those gorgeous flashes didn't come quite enough, however. The picture carried a dull story even when it shifted to those quaint old days.

TELEGRAM—* * * from a spectacular point is perhaps the best cinema that has reached this country from Europe.

TIMES—* * a lot of money has been lavished on this picture by a director who hoped to make this Biblical theme a success. * * * There are some crowd scenes that elicited applause.

TRIBUNE—It is less effective than "Intolerance," although in the two vision scenes there are some unusually beautiful shots, and it has an immense amount of mob-milieu.

WORLD—* * * entirely worthless as drama, with, ah! toward the end a surprisingly magnificent flash of spectacle photography. It is sad to contemplate the many who will go to see the picture and miss these fine views.

Steffes Rebukes Larkin

SPECIAL TO THE FILM DAILY

Minneapolis—W. A. Steffes, head of the state M. P. T. O., has severely criticized the attack recently made by James Larkin, Green theater, Anoka, Minn., on the Cohen administration. In the rebuke, Steffes said the attack was unwarranted.

'Frisco Flashes

SPECIAL TO THE FILM DAILY

San Francisco—Milton Hoofman and his wife were here last week.

Holbrook Blinn now appearing at the Alcazar, has been signed to appear in Mary Pickford's next.

Joe Kerr and Berthold Berger, both connected with Gerson Pictures, have left for New York.

The Co-operative M. P. Prod. have opened offices in the Golden Gate Bldg. Irv McFaddon is production manager.

WHEN DELAYS ARE COSTLY and READY CASH THE HITCH

CALL ON US FOR LOANS IN ANY AMOUNT

Prompt Service and Moderate Rates

Reputable Proposites Invited to Consult with No Obligation

Investigate!

STEFFES CO.

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JOBYNA RALSTON,

HAROLD LLOYD'S

New leading lady who is featured with

BOBBY BURNS

in a series of ten

TWO REEL COMEDIES

Distributed via the OPEN MARKET by

CHADWICK PICTURES CORP.

130 WEST 46TH STREET

NEW YORK CITY
Men Who Know


Si Griever of Griever Productions, Chicago, screened the same subjects and said, "Your terms are fair—I'll take the twelve, but rush the first picture I want to start immediate release." And in two weeks he was working five prints in Northern Illinois and Indiana.

Louis Hyman of All Star Feature Distributors, San Francisco and Los Angeles, took eighteen seconds by a stop watch after screening these first four features to say "yes" and wrote out his deposit check for California, Arizona and Nevada.

Harry Lande of the Quality Films, Pittsburgh, and Lande Film Distributing Co., Cleveland and Cincinnati, said, "I wish you had fifty-two instead of twelve, I would take them all," and signed his contract for Western Pennsylvania and West Virginia, Ohio and Kentucky, and he is releasing them one every two weeks.

David Mundstuk of the Exclusive Film Co., Detroit, Mich., said, "There is more meat, story and action in these five reel productions than is usually found in the so-called $100,000 specials. The only difference is you have not got big ball room sets," and his signature to a contract for the entire twelve followed his remark.

Otto Gaden and John J. Georgen of the Midwest Releasing Co., Omaha, Nebraska, said, "We have been holding our bank roll until something worth while came along—you sure have got it and we want it," and they have started to do a land office business.

Frank J. Warren of the Standard Film Co., Kansas City, Mo., said, "I have seen too many punk westerns so you have got to screen the first four of this series for me." We did—and he bought.

Watch this list grow and in the meantime let us see who the wise ones are going to be in Boston, Minneapolis, Atlanta and Dallas.

INDDEPENDENT PICTURES CORPORATION

JESSE J. GOLDBURG, President

1540 Broadway - - New York City
**Deal Now Closed**
(Continued from Page 1)
Shortall by Attorney Theodore J. Roche, representing Mrs. Hattie Turner, widow of James Turner, one of the founders of the circuit, and Mrs. Margaret C. Dahnen, wife of Fred Dahnen, the other founder, who was unable to appear in court, Mrs. Turner appeared as the guardian of her five children. The money to go to the children was outlined in the application to the court as follows:
- Ruth Turner, $97,396.84
- Margaret Turner, $90,266.03
- Florian Turner, $90,266.03
- James Turner, Jr., $90,266.03
- Virginia Turner, $90,266.03

Francis Dahnen, son of Fred Dahnen, will get $207,198.35, and Margaret Dahnen, his sister, $150,021.48. The remainder goes to Mrs. Turner and Mr. and Mrs. Dahnen.

**111 Theaters in String**
(Special to THE FILM DAILY)
Los Angeles—The merger taking over the T. and D. circuit gives Sol Lesser and his associates 111 picture houses in this state.
The Mission, at Riverside has opened. It is owned and operated by the West Coast Theaters Inc.

**Sunday Closing in Ohio?**
(Special to THE FILM DAILY)
Toledo—Local managers here are on the constant watch for a Sunday closing bill, which it is said, is being prepared by the Toledo Council of Churches.

**Claire Windsor Coming East**
(Special to THE FILM DAILY)
Hollywood—Upon the completion of "The Eternal Three," Claire Windsor will make a trip East.

**Lease Atlantic City Theater**
(Special to THE FILM DAILY)
Philadelphia—Herbert Elliott, manager of the Palm, and Oscar Neufeld, co-partner with Tony Luches in the DeLuxe Film, have taken a long lease, with an option to buy, on the Park in Atlantic City.

**Shorewood House Again Attacked**
(Special Cable to THE FILM DAILY)
Milwaukee—The Rev. F. P. Rei who is taking an active part in opposition to the erection of the new house in Shorewood, has attacked again, the character of films which will be shown in the new theater, charging that educational films should be shown in the residential section, and churches can take care of the rest.

Steve Carr, son of Mary Carr, has been cast for the final scenes of "Little Old New York."

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**The Wise Exhibitor**

Will set aside dates NOW for our two forthcoming productions

"DAUGHTERS OF THE RICH"

and

"THE GIRL WHO CAME BACK"

RELEASED IN APRIL AND MAY

---

**STORIES ??**

**HERE'S AN OPPORTUNITY FOR PRODUCERS WHICH COMES BUT ONCE IN A LIFETIME**

One of the largest producing organizations is abandoning all production work.

It has for sale an exceptionally desirable collection of stories which were purchased because of their wonderful screen possibilities.

Famous authors—famous playwrights for both screen and stage have contributed.

Profit by the foresight, acumen and research of this organization.

Act quickly! Be the first to make your selections.

The moderate prices asked will surprise you.

Box B-007 c/o Film Daily

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**Paramount Exploiter**

Paramount exploiters have been assigned to all of the five southern exchanges of Famous Players including the Southern Enterprise office at Oklahoma City.

Harry C. Swift, has been transferred from Cincinnati to New Orleans, Alex W. Hicks has been sent to Charlotte, Jack Hays, to Dallas, and George W. Gabriell to Oklahoma City. The vacancy in Cincinnati caused by the transfer of Swift has been filled by Ralph (Buster) Thayer, formerly manager of the Century, Baltimore.

New Paramount Exchange in Java

Paramount will open a new exchange at Sourabaya, Java. Donald H. Rodrigues has been appointed general manager in this territory.

**A Friendly Split**
(Special to THE FILM DAILY)
Hollywood—It is said that there has been a friendly disagreement between the De Mille brothers on reading new stories. Almost 24 hours after William De Mille closed his reading department, Cecil announced that he would double his reading force.

**Reports New Talking Film**
The Herald states that Elia C. Rie is an electrical engineer who has received a patent grant covering talking motion pictures. The claim is advanced for him that this gives priority for his invention, called by him the "audioscope," in devices which depend upon the recording of sound on a strip of film.
Last Metro Series

M. H. Hoffman of Tiffany and Stuart Prod., returned from the last yesterday where he closed several deals on behalf of Truitt. He stated that when Mac Murray completes his contract with Metro about the end of the year, he will picture themselves released through independent exchanges.

Hoffman is figuring on 12 or 16 pictures a year. He confirmed the report published in THE FILM DAILY yesterday that he would make a series of Dolores Cassinelli pictures, probably four a year. The Hammerstein will appear in the A. B. from the Ace Carlosi—Rockland West combination, Truitt will have three or four. Hoffman would not discuss the reported deal with William Farnum.

He did, however, divulge some details of the findings of his releasing plans. In those territories where he feels he can strike advantageous deals with the distributors, he will make new arrangements with exhibitors, direct. Hoffman has found that if he is selective, his first-runs are the territories where he will create the most prestige and demand to secure subsequent runs.

Speakers at A. M. P. A.

B. P. Schulberg, of Preferred Pictures, was the chief speaker at the A. M. P. A. yesterday. He was also elected a member of the organization. Schulberg stood at the head of the manner in which the advertisers had nullified the efforts made to publicize and exploit productions of sex appeal, adding that during the past few months there had been further developments along this line, which in his belief was not advantageous to the industry, and suggested that this be taken up by the advertisers with their employers.

Prof. J. M. Lee, superintendent of the Department of Journalism of the New York University, also spoke as the editor of THE FILM DAILY who dwelt upon production activities with consequence in the result and concluded his news with a statement:

Among the visitors were Geo. E. Redman, managing director of Arkansas Film, and H. Williams, all of London, along with Lewis Haynes and Eric Stacey, assistant directors of the same organization, and E. H. Kinsman, all of London.

Following their first success, "The Second Fiddle," comes the Film Guild's lavish production starring Glenn Hunter, "The Lap of Luxury." No actor for years has experienced the quick rise to box-office popularity like Glenn Hunter and his work in "The Lap of Luxury" will go a great way toward increasing his money making value. It's a Hodkinson Picture.—Advt.

Danforth Dead

Charles E. Danforth, vice-president and director of Loew's, Inc., died Tuesday night after an illness of nearly a year. Danforth was senior member of Charles E. Danforth and Co., stock broker— and was largely instrumental in arranging the finances that permitted expansion of the Loew activities. The funeral was held yesterday afternoon.

Jones to Stay With Fox

The Fox offices announced yesterday that Charles Jones will not sever connections with the company, contrary to report.

Luxor Contracts with Granville

Luxor Pictures has arranged with Fred Le Roy Granville, to distribute a series of six pictures here. The first is "Shadow and Shadow." Granville will probably produce abroad.

Famous Players in Portland

(Special to THE FILM DAILY)

Portland, Me.—With the closing of the Jefferson theater, representatives of Famous Players have been here looking over the theatrical situation. The Jefferson has been leased for one year to the Maine and New Hampshire Theater.

Seastrom's First

"The Master of Man," by Sir Hall Caine, has been selected by Victor Seastrom as his first picture under his contract with Goldwyn. He will begin production in two or three weeks.

Harder Plans Swiss Film

Emil Harder, president of Sunshine Film, Inc., plans a picture called "The Birth of Switzerland." He expects to secure exteriors in Switzerland. The story occurs in the 14th century.

Ready for "Naked Truth" Dinner

With rehearsals in full swing all is now ready for the "Naked Truth Dinner" of the A. M. P. A., scheduled for Saturday, April 28th, at the Biltmore. Harry Reichenbach will act, or rather be himself, as master of ceremonies, and S. L. Rothafel, director-general of presentation. Report has it that this year's "Naked Truth" is set to outstrip any previous effort. President John Flinn, who holds the record for longest distance to attend a meeting, will preside in person.

Mich. To Distribute

M. P. T. O. Unit May Enter Field—Flood of Reports Along Broadway

(Special to THE FILM DAILY)

Detroit—It is unofficially reported that the Michigan M. P. T. O., which is generally considered the best organized exhibitor organization in the country, is about to enter distribution on its own.

Officials of the organization did not be reached for a statement.

There was a flood of reports along Broadway yesterday regarding the meeting scheduled for Wednesday in Chicago of a number of important exhibitors, members and non-members of the M. P. T. O. A. The meeting was called by the board of directors of Michigan to discuss means of adequately financing the national organization according to their telegrams. There were all sorts of reports in circulation relative to the reason for the meeting. Charles L. O'Reilly, was invited to attend but refused to do so because he feared to commit the state organization in a program, the details of which he was not familiar with.

(Continued on Page 2)

Riesenfeld at Palace April 9th

Hugo Riesenfeld and his orchestra start their two weeks' engagement at the Palace on April 9th.

Selznick Doubles Sales Force

Selznick has doubled its sales force and is in the field for product.

Hunter Active, is Report

It was reported yesterday that T. Hayes Hunter had formed a new producing unit and that would start work shortly. An effort was made to reach Hunter at the Lambs Club yesterday for a statement, but he could not be located.

Brings Two Films

Sidney Garrett Back from England with "Harbor Lights" and "This Freedom"

Sidney Garrett of the Inter-Globe Export Co., returned on the Majestic early this week in a protracted European trip. He brought with him two English-made pictures, "Harbor Lights" and "This Freedom." The first was produced by Tom Terriss as the first of a series of special productions, and was produced by Fox Film L.t. The second is a picturization of A. S. Hutchinson's novel which Denison Cliff directed.
Cuts And Flashes

Tyrone Power will play Cardinal Richelieu in "Under the Red Rose."

Mahan Hamilton has been signed to play opposite Agnes Ayres in "The House Racket."

"The Affairs of Lady Hamilton," is scheduled for release April 15th, by Hodkinson.

Pathé will release two more Kiser Art Films in the "Oregon Trail" series.

A special radio film show will be given at the Rialto every morning next week from 11 to 12.

Viola Dana's next will be a film version of Rita Weiman's, "Rouged Lips." Harold Shaw will direct.

The two current Urban Popular Classics releases are: "Bobbe's Ark" and "Bare Facts Concerning Bears."

To Film Cretan Ruins

George D. Pratt, treasurer of Pratt Institute, Brooklyn, sails for Crete, tomorrow to make educational pictures of the ruins and portions of the island that hold archaeological and historical interest.

New Preferred Stories

B. P. Schulberg has purchased "Exclusive Rights" and "Appearances" for future production by Preferred.

Dahnken Back Home

(Special to THE FILM DAILY)

San Francisco—Carlston Dahnken, of the T. & D., is back after a several weeks' stay in New York.

Film Bill Postponed

(Special to THE FILM DAILY)

Boise, Idaho—The House of Representatives have indefinitely postponed Bill 195, which calls for the creation of a bureau of film standardization in the Dept. of Public Welfare.

24 First Nationals Sold

Two foreign deals were closed by First National yesterday one with the Kosmos Socote Aneomyme of Buda- pest, the other with the Niederländische Bioscoop Trust of the Hague. The distribution of 24 pictures was arranged.

F. B. O. Buys More Stories

F. B. O. has purchased "Alex the Great," by H. C. Witmer; "The Isle of Retribution," by Edison Marshall; "Life Liberty and ——" by Wynd- ham Martin; "Quemado," by Marvin Wilhite and "The Flaming Soul" by Maravene Thompson.

"Phonofilm" Demonstration

The first public showing of "Phonofilm," the new invention of Lee De Forest, combining the voice or music on the same film with the moving picture, will be held Wednesday evening in the auditorium of the Engineering Societies Building, under auspices of the N. Y. Electrical Society.

Mich. To Distribute

(Continued from Page 1)

Instead of attending the meeting, O'Reilly asked for more details by wire regarding the plan. In one quarter, it was said that he was asked not to attend the meeting by the T. O. C. C. Some believed the Chicago meeting was a move to bring the New York unit back into the national organization. Others thought it was a move against Sydney S. Cohen although Cohen stated the meeting was called with his knowledge.

O'Reilly stated the New York organization has been and is now willing to join a national organization that functioned actively and not merely as a "paper" organization. He said that advocates of a national body would find his unit ready to listen to reason providing the program was constructive.

There was a good deal said about the Greater New York division of the M. P. T. O. which Cohen announced yesterday. In circles not particularly friendly to Cohen, the claim was made that it was a bald attempt to organize New York State so that Cohen would be able to present 43 votes for a New York at the Chicago convention. Added to this was the statement from the same quarter, that despite assurances to the contrary, Cohen intruded running for the presidency again.

Cohen was non-committal so far as the presidency is concerned, but he did say that the New York unit

(Continued on Page 8)

While In Chicago

In passing through Chicago, visit Irving Mack, our representa- tive there. He will be found at 738 S. Wabash Ave. and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.

Work on "Burning Words," which Roy Stewart makes his de- sign as a Universal star, has begun.

ANSCO POSITIVE FILM

Mr. Laboratory-Man!

You want an American film that's clean and uniform in speed and contrast,—

that will process through your plant with your developer, without changes or tests,—

the tinted stock so uniform as to require no matching,—

that will give your maximum output,—

that's non-abrasion, non-frilling, non-reticulat-

ing, the projection value of which will cause your customers to demand the same film on future business.

Use ANSCO Positive Film

ANGCO COMPANY

Binghamton, New York
Theater Changes

Fort Dodge, Tex.—C. Baker and B. Berson are the new owners of the Arthage. Tex. C. Baker will manage.

Mount Pleasant, Mich.—Lester Matt has taken over the Orpheum. Charles Garfield will remain as manager.

San Mateo, Cal.—Max Rosenberg is no longer connected with the Regent, having sold out to Ellis Aronoff.

Manteo, Tex.—The old Majestic, now known as the Melba, has been taken over and re-opened by D. Howard.

Eau Claire, Wis.—The Pastime is ready to re-open having undergone extensive alterations.

Wichita, Tex.—W. T. Page, for a number of years connected with the Ford & Rogers theaters, is the new manager of the Strand.

Hillsdale, Mich.—Harold Frank, former owner of the Dawn, has announced that Mrs. Larry Hayes would manage the house, succeeding her late husband.

Regent, Detroit, Robbed
(Special to THE FILM DAILY)

Detroit—Three robbers bound the usherman of the Regent theater last week and rifled the safe of $4,672.

Elser Capitol, K. C., Booker
(Special to THE FILM DAILY)

Kansas City, Mo.—A. M. Elser, former secretary of the state exhibit unit, has joined Capitol Enterprises as booker.

Calls Creditors' Meeting
(Special to THE FILM DAILY)

Syracuse, N. Y.—Ben Wiles, treasurer in bankruptcy, has called a meeting of the creditors of Superstitch, Corp., for April 16, here.

Savini Gets 2nd Nat'l Product
Second National has closed a deal with Savini Films, Inc., Atlanta, to handle its product in the Carolinas, Alabama, Florida, Georgia, and Tennessee.

New Ruling in Worcester
(Special to THE FILM DAILY)

Worcester, Mass.—By order of a new ruling made by the police, all local theaters cannot open until 4:30 Sundays.

Grand Buys from C. B. C.

Shea House Changes
(Special to THE FILM DAILY)

Buffalo—Shea's Hippodrome now has a new house manager in the person of George Mason, who has been managing Shea's North Park. John Carr, a brother of Henry Carr, one of the Shea managers, succeeds Mason at the North Park.
Putting It Over

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

“Mighty Lak’ A Rose” In Omaha

Omaha—The Rialto used a music tie-up for its promotion recently. The Edison window and likewise Patton’s Music Shoppe were secured.

The stunt ran along the lines of a song competition, inasmuch as ‘Mighty Lak’ a Rose’ is an old timer, sung many years ago.

As a result the music stores sold more music and the Rialto sold more tickets.

Exploitation Novelties Inexpensive

St. Louis—Exploitation devices highly fruitful in results, yet small in expense, were put into effect in connection with the presentation of “Trifling Women” at the three Skouras theaters.

The novelty was a folder, sent through the mails. Above the space reserved for the address was the warning: “Watch out for Trifling Women.” On the back of this was the line: “Every wife in St. Louis must wait out for Trifling Women.”

A Caveman Stunt

Harford, Conn.—Jim Clancy, of the Princess and Russell Moon, Paramount exploiter, got the whole town in front of the theater through their out-door-hilarity for “Adam’s Rib.”

Two members of the Princess staff were put on the top of the theater in front of the big 24-sheet stand. White paper covered the stand; the men, dressed as cavemen, were equipped with maps and buckets of black paint. They scratched funny little illustrations on the paper, and scheduled their work so the crowd had to hang around for a while before the sign made sense.

They pulled this stunt three days in succession, playing to my thousand.

Cohen Puts “The Christian” Over

Harford, Conn.—When Charles Cohen, Goldwynner, arrived here recently to exploit “The Christian,” he found that municipal regulations—vent the use of almost all sorts of street exploitation. Arrangements were then made with a score of taxi-cab drivers to fasten doorknob hangers on the windshields of their cars, and on the inside of the windows.

All local stores are closed on Sunday, so Cohen proceeded to use this fact to exploit the windows. He had 500 special doorknob hangers printed. On one side they read: “Closed.” Have gone to the Strand theater to see”—with the title of the film on the reverse side. Five hundred more hangers were printed for use on the steering wheels of automobiles. “Stop. At the Strand theater to see”—with the title of the picture on the other side.

Family Night

Topeka, Kans.—Every Friday Night has been designated as Family Night at the Grand. Eighty-three cents including the tax admits the whole family. The regular price is 40 cents for the kiddies, 25 cents for the balcony, and 40 cents for the main. E. D. Keilmann, manager, reports a steady increase in calls for family tickets. The idea is kept before the public in ads, lobby and screen.

Making The 24 Sheet Work

Wash. Court House, O.—R. J. McClain, of the Palace, is exploiting “The Hottentot,” arranged with a billboard painter to give prominent display to the Palace shown. “You must see this good show at the Palace,” and also an announcement of the attraction. This “later is in a very prominent location and although not expected it helped the box-office receipts immensely.

Fashion Pageant Staged

Toledo—Eddie Carrier, Goldwynner put over “Look Your Best” at the Pantheon exploitation campaign.

The outstanding feature was the presentation of a fashion pageant, which was staged in co-operation with the Thompson Hudson Co. department store. A number of manikins were brought to Toledo by Carrier. A runway was constructed out into the audience along which the beauties promenaded adorned with the seasons latest fads and fancies. The runway had special illumination and the spectacle was said the most elaborately ever staged.

Baking Company Helps

San Diego, Cal.—A tie-up with the Superior Baking Co. that netted some good advertising was put over by R. A. Addison, of the Pickwick, on “The Strangers’ Banquet.”

The bakery, in each loaf of bread turned out for a week, placed a herald on the picture, while each 25th loaf carried with it a pass for the show. The baking company, which had just launched a campaign to popularize Superior Queen Bread, placed special window cards on the tie-up in 250 dealers’ windows and carried cards on all its trucks, besides carrying a two column four inch announcement of the picture, illustrated with a cut of Claire Windsor, in its newspaper advertising for three days. The Waldorf Hotel replaced its regular “Merchants’ Lunch” with a daily “Strangers’ Banquet” during the entire week, carrying the idea out on its menus. Ten thousand napkins advertising the picture were distributed through the hotel and the various restaurant and drug store lunch counters. Addison was assisted by L. W. Barclay, Goldwynner.

Know Every Day

All the News

of the

Picture Business

The Film Daily

71 West 44th St., New York City

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

THE FILM DAILY—313 Issues—Every Day
Including Weekly Reviews—52 Issues
1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name ...........................................................
Address ......................................................
LUXOR IS PROUD TO ANNOUNCE

LUXOR PICTURES CORPORATION
Suite 1308 Equitable Trust Bldg. 347 Madison Ave.
New York March 29, 1923.

Mr. J. Damonberg, Publisher,
The Film Daily,
71-73 West 44th St.,
New York City.

Dear Joe:

Throughout my career in the motion picture industry to date I have acquired a reputation — that I have never over-estimated the distributor-exhibitor value of a picture and that I am, in short, a good judge of what constitutes box office entertainment.

Marcus Loew, Sam Goldwyn, W. W. Hodkinson, Arthur S. Kane, Al Lichtman, Fred Warren, and other distributing factors with whom I have come in contact through my association in the past with Thos. H. Ince, J. Parker Read, Jr., Hugo Ballin and other producers have had occasion — appreciate this fact.

"SHIFTING SANDS," a Fred LeRoy Granville Production, is a Special that I am proud to have the LUXOR PICTURES CORPORATION market and exploit in this country. It has certain qualities that make it one of the best Showmen's Propositions offered to exhibitors in many months.

Therefore, when I stake this personal reputation on my organization's first presentation I think this personal guarantee should mean something.

Cordially,

Sieg Schlager
General Manager.

It's First Presentation
"SHIFTING SANDS"
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Albert Hall has finished his work in "The Phantom Fortune."—Albert Hart has finished a long term contract with Robert Hill.
Miss Dupont has replaced Betty Francisco in the cast of "The Broken Wing."
W. H. Clifford has taken over the supervision of the Egan Dramatic School.
"The Meanest Man in the World" is now in full production at United Studio.
Mary Pickford will build a Spanish city on the roof of her studio for "Rosita."
Max Parker, art director at the Lasky studio, has gone to Honolulu on a vacation.
Frank Mayo has been cast for the leading role opposite Corinne Griffith in "Six Days."
Buck Jones has finished work on "Snowdrift," and likewise with the Fox organization.
Neal Burns is suffering from a recent automobile accident. His condition is not serious.
Betty Compton has started work on "The Women With Four Faces." Richard Dix plays opposite.
Christie is working on a fast farce comedy featuring Bobby Vernon, under direction of Scott Sidney.
Walter Hiers has arrived here from San Francisco. He has started work on his next picture for Famous Players.
"The Scarred Hand," an original by Eugene A. Vogt, has been finished by the H. and B. Film Co, at the Bronx studio.
C. Gardiner Sullivan and Eve Unsell will collaborate on the scenario of "Long Live the King," Jackie Coogan's next picture.
Al Christie has just started work on "something different" in the two-reel comedy field. The whole cast will appear in black face.
Through the courtesy of Julius and Abe Stern, Buddy Messinger will be loaned for "Penrod and Sam," which First National will release.
Alfred Hustwick is writing the lyrics for the Screen Writers' Revue of 1923, which will be held at the Philharmonic Auditorium on the nights of April 27-28.
The picture in which Owen Moore will appear for Famous Players-Lasky will be a screen version of Maximilian Foster's story, "The Silent Partner."—WALTER R. GREENE

Among Exchanges (Special to THE FILM DAILY)
Albany—The F. B. O. exchange has been remodeled.
Washington—Harry Keller is the newest addition to the selling staff of the local F. B. O. office. Kelly formerly operated a theater at Watertown, N. D.

Several House Changes (Special to THE FILM DAILY)
San Francisco—A number of changes will be made in the near future in the personnel of the California, Granada, Imperial and New Portola. Leon Levy, house manager of the California will shift his headquarters to the Granada, taking over some of the duties formerly handled by Eugene Roth. Charles Pincus, of the Portola, will take charge of publicity for all four theaters. Henry Pincus, now at the California will succeed Pincus at the Portola.

Seven year old Mickey Daniels will play with Hal Roach for five years, having recently been signed for that period.

C. L. CADWALLADER
Art Director Eastern Studios
Famous Players-Lasky Corp.
Current Releases
"Glimpse of the Moon"
"Java Head"

"Pilgrim" Grosses $40,000
(Special to THE FILM DAILY)
San Francisco—About $40,000 is expected to be realized from the three weeks' run of "The Pilgrim," at the Tivoli.

STORIES ??

HERE'S AN OPPORTUNITY FOR PRODUCERS WHICH COMES BUT ONCE IN A LIFETIME

One of the largest producing organizations is abandoning all production work.
It has for sale an exceptionally desirable collection of stories which were purchased because of their wonderful screen possibilities.
Famous author-famous playwrights for both screen and stage have contributed.
Profit by the foresight, acumen and research of this organization.
Act quickly! Be the first to make your selections.
The moderate prices asked will surprise you.
Box B-007 c/o Film Daily
Having Just Seen the First Print of
"The Bright Shawl"

We Congratulate You—

INSPIRATION PICTURES, INC., Charles H. Duell, president, on your consistently fine productions starring Richard Barthelmess. With your very first picture, "Tol'able David," there was an artistic quality in every detail of production that made this picture stand out as one of the best of the year. There seemed little likelihood of equalling it, yet we believe that with each succeeding picture you showed an unmistakable determination to strive for even higher perfection in artistry and in entertainment values. And "The Bright Shawl" is, in our opinion, your most sterling achievement.

RICHARD BARTHELMESS, on the many fine characters you have created, and especially on your interpretation of the American boy in "The Bright Shawl," which we believe to be the most appealing of all.

MISS DOROTHY GISH, on your exceptionally fine delineation of the character of the impetuous Spanish Dancer who died for Cuban liberty.

JOHN S. ROBERTSON, on your unusual artistry and understanding in weaving together all the separate elements into a perfect ensemble, making a picture which we believe will be pronounced one of the finest productions of the season.

JOSEPH HERGESHEIMER, on a most colorful romance upon which the photoplay is based.

EDMUND GOULDING, on your fine screen adaptation, in which you have preserved the characters of the story with truth and fidelity and the spirit of the romance with a nicety seldom equalled.

EVERETT SHINN, on your exceptional skill in art direction;

GEORGE FOLSEY on the wonderful photographic values, and the entire supporting cast for their splendid character studies.

We congratulate you for your sincere efforts in producing pictures that build up theatre patronage and bring results at the Box Office.

Associated First National Pictures, Inc.
In the Courts

Patrick A. Powers has filed suit in the Supreme Court against the Sheridan Theater Co., Inc., for a balance of $12,500, alleged to be due on loans for $19,995 obtained Oct. 27, 1921, including a note of Max Spiegel.

Two suits filed in the Supreme Court by Elizabeth Hahn, against Ernest Stern, to restrain him from disposing of films they brought here from Vienna, because he contended that they owed him money for services, and for advances made, have been settled by an agreement that the Hahns will each pay $375.

Harris Lumber, of Niagara Falls, N. Y., has sued in the Supreme Court by the Commonwealth Film for a balance of $480 alleged to be due on the rental of "Eyes of Youth," for a week at $600 and 50% of the gross over $1,800. It is alleged that $650 was due. Replying to allegations in the answer, the plaintiff denies that it made any false representations or agreed to spend money in an advertising campaign.

Schine After Another

(Special to THE FILM DAILY)

Oneonta, N. Y.—It is reported that Myer Schine, who owns a chain of houses in the state is negotiating for the Maxey here. William Smalley runs the Maxey.

Sedgwick to Direct Gibson

(Special to THE FILM DAILY)

Universal—Edward Sedgwick has been signed by Universal to direct "Foot Gibson in features."

Two Recler to Boost Hollywood

(Special to THE FILM DAILY)

Los Angeles—Hollywood Theaters, Inc., a subsidiary of West Coast Theaters, Inc., intends making a two recler to boost Hollywood throughout the state. It will be shown in West Coast string of houses.

Censorship Discussed

(Special to THE FILM DAILY)

Buffalo—At the meeting of the Erie County League of Women Voters, in the Hotel Iroquois, last week, censorship was one of the chief topics of discussion. Howard J. Smith, and head of the Western M. T. O. unit gave a talk against the measure.

196 Connecticut Houses

(Special to THE FILM DAILY)

Hartford—A recently compiled survey by the State Police Dept., shows 196 theaters in the state, with a total seating capacity of 145,853. These theaters are located in 86 cities and towns. In the inspection made by the police, 900 seats were ordered removed from various houses. 40 projection booths ordered enlarged, additional exits numbering 35 must be installed, and approximately 40 other changes must be made in different theaters.

Mich. To Distribute

(Continued from Page 2)

had been functioning for about six months and that its leaders had been conferring with him while the others were making lots of noise. Another report, if true, presages a hectic time at the next meeting of the T. O. C. C. when friends of Cohen will make it a special order of business for the Chamber to reconsider its attitude toward the M. P. T. O. from which, it will be recalled, it withdrew some time ago.

As a matter of fact, there was so much discussion in the film district yesterday about the M. P. T. O., the T. O. C. C. and the Chicago meeting, that practically every T. O. C. C. member, whether friendly to Cohen or not had a different story to tell.

At the offices of the Theater Owners Dist. Corp. Arthur Ryan stated that the Michigan unit had informally talked about taking $150,000 in stock of the new company but that nothing definite had been done. He said he hadn't heard any reports about the unit entering distribution on its own.

Two Milwaukee Houses Change

(Special to THE FILM DAILY)

Milwaukee—The Jackson, a 850 seat house, has been acquired by J. H. Stillman who bought the site from H. Schmidt.

The Apollo, formerly operated by John Paulick, has been taken over by W. M. Miller.

Wyckoff May Go with Mayer

(Special to THE FILM DAILY)

Los Angeles—Alvin Wyckoff, who recently resigned as camera chief of Cecil B. De Mille, is expected to join the Louis B. Mayer organization. He is succeeded at Lasky by Edward S. Curtis and Bert Glennon.

Float Reaches Los Angeles

(Special to THE FILM DAILY)

Los Angeles—The Warner Brothers' float has arrived here after spending more than six months on the road. The float was piloted by Frank Cassady and Herbert Swor.

Mrs. F. Lewis, Exhibitor, Dies

(Special to THE FILM DAILY)

Eaton, N. Y.—Mrs. Floris Lewis, of the Dixie theater, is dead from influenza.

Faversham as Theater Advisor

William Faversham has been engaged by the group of coast film lords who plan a legitimate theater to act as general director of the house. Joseph M. Schenck, Lesser-Gore-Ramish group, Doug Fairbanks and Mary Pickford, are interested.

Another Special Showing

Following the invitation shown of "Tillers of the Soil," at the To-Hall last week, by the National Board of Review, the Theo. Society, an association represents 58 groups of New York and suburban club women, have requested a special showing tomorrow afternoon.
Meet In April

T. O. Directors Will Discuss Financing Plan Then—Two-Day Session Arranged

(Special to THE FILM DAILY)

Chicago—The national board of directors of the M. P. T. O. will hold a two-day session here, April 8, to discuss the financing plan recently adopted by the official organ of the theater owners organization.

president at the meeting were:


The meeting lasted for several days, during which the situation was roughly discussed. Those present agreed that their personal convictions were that the plan as presented to the Michigan should be followed out recommended that it receive the sanction of the board of directors of the M. P. T. O. at its coming meeting.

W. S. Mc Laren was also elected chairman. He said that Michigan realized the necessity of national organization, and that lack of finances had not been a handicap.

He stated that the purpose of the meeting was to discuss finances as ways to provide funds for the following administration. He also made plain that at no time during the meeting could personalities or loyalties enter into the discussion.

The plan as outlined, is based on the recommendation that the national organization must be by the exhibitors in the city who are convinced of its necessity. It is also based on the provision that there are 10,000 exhibitors in the United States who will pay a minimum of $100 for the first year to give the national organization the power to meet with, and so do the many things that must be done.

It was the intention of those present at the meeting that the efforts of the meeting be constructive, that the men who could bring to the their respective states to get to Chicago exhibitors, to realize the necessity of national organization, would make the the a reality.

Film Daily says, "James Kirkwood can always be relied upon to put over a role such as this and he does good work at all times. Doris Kenyon is adequate. You can satisfy the average audience with "You Are Guilty." The critics unite in their praise of this latest C. C. Burr release.

Cohen On Trip

To Attend State Conventions with M. J. O'Toole, W. A. True and Public Service Committee

Sydney S. Cohen, accompanied by M. J. O'Toole, chairman of the public service committee of the M. P. T. O. and W. A. True, president of the Theater Owners Dist. Corp., leave tomorrow on a trip that will take them as far West as Little Rock.

They will attend several state conventions of M. P. T. O. units, the first to be held in Little Rock on April 3, the second in Kansas City on the 4th and the third in Omaha on April 5th. The party may attend other conventions before their return.

"Enemies" Opens Tomorrow

"Enemies of Women" will open at the Central tomorrow night.

Henley Plans Costume Play

(Special to THE FILM DAILY)

Los Angeles—Hobart Henley's next picture for Universal will be "A Lady of Quality," in which Priscilla Dean will star. It is a costume play of the 18th century.

Sloman Signs

To Make Series of Six Pictures for Metro—First to be "Eagle's Feather"

(Special to THE FILM DAILY)

Los Angeles—Edward Sloman has signed a contract with Metro to direct six pictures. The first will be "The Eagle's Feather."

Last week Metro closed with Allan Holubar for a group of director specials. When Milton Hoffman returned from the East, he brought with him six stories for the use of Viola Dana. The first goes in production shortly.

Love Lyrics in Feature

(Special to THE FILM DAILY)

London—Stolls have secured the rights to the Indian Love Lyrics, which will be made into a seven reeler.

No Plan Yet

H. M. Richey Says Michigan M. P. T. O. Hasn't Reached Decision About Distribution

(Special to THE FILM DAILY)

Detroit—In response to a request for a statement from THE FILM DAILY relative to the report that the Michigan M. P. T. O. would enter distribution on its own, H. M. Richey, general manager of the unit, stated yesterday:

"Some move to eliminate the unnecessary waste in distribution that will be required to lower film rentals is vitally necessary. However, Michigan has not decided to go into distribution on its own will as yet. Some plans, however, may be devised to work co-operatively with producers in getting direct-to-theater distribution or cooperative with the Motion Picture Theater Owners Distributing Corp., when that organization begins to function."

Garson May Direct Dean

(Special to THE FILM DAILY)

Los Angeles—Harry Garson may direct Priscilla Dean in "The Accidental.""

Alice Joyce with Distinctive

(Special to THE FILM DAILY)

Alice Joyce has signed a contract with Distinctive, to be featured in "The Green Goddess," in which George Arliss will star.

May Collins in "Caroline"

(Special to THE FILM DAILY)

May Collins will appear in "Caroline," which the Shuberts intend producing. The picture will star Trini, who is in "The Dashing Girl," at the Winter Garden and will be made in Fort Lee.

Rowland on the Way

(Special to THE FILM DAILY)

Los Angeles—Richard A. Rowland I did not get away for New York until Wednesday.

John H. Kunisky leaves for the East in a few days.

To Film "Three Weeks"

Goldwyn has bought the screen rights to "Elnora Glendy's "Three Weeks," and will make one of its features from it. The deal was closed by Edward J. Bowes while that firm is now making "Six Days," from an original scenario by Miss Glyn.

Bowes is returning on the Olymple, due in early next week.
John Griffin WRAY

Special Features

"LYING LIPS"

"TEN TON LOVE"

"JIM"

"NEWS"

Quotations

High Low Close Sales

East. Kod. 88% 88% 88% 1.500

Books 23 Days and Run

(Special to THE FILM DAILY)

Cleveland — Robert Cottol, local

Fox manager, has closed 23 local

runs on "The Town That Forgot God,"

starting tomorrow and

continuing all next week.

Findlay Sentiment Pro-Film

(Special to THE FILM DAILY)

Findlay — Mayor William Rode-

baugh, who has been spending a

great part of term arresting exhibi-

tors or keeping open on Sunday, has

announced that he is through worry-

ing over a proposition that is not

backed by public sentiment. So, as

far as Rodebaugh is concerned,

the theaters of Findlay may operate

with no fear of the law.

Portland, Ore. — Mathew Aparton,

formerly of the Independent Supply

Corporation, has opened offices in

Seattle and in Denver, and has

purchased 12 semi-westerns, produced

by Premier Motion Picture Prod., and

released by the Independent Pictures

Corp. Aparton has taken an option

for the eight states covered by the

company on all of the Independent

product for the year 1923-24.

Meet In April

(Continued from Page 1)

Couched with the plan is the sug-

gestion to have, besides a president

and board of directors, an experi-

enced organizer who has been suc-

cessful in this line of work which is

entirely separate from the exhibition,

and who with the assistance of a

business manager to take care of

detail work, would spend his entire

time out in the field, welding them

into efficient units.

The meeting was non-political in

nature according to those present

and must not be construed as a sec-

tional agitation.

Before the meeting closed a reso-

lution was adopted unanimously

thanking the M. P. T. O. of Michi-

gan for taking the initiative for so

worthy a purpose, even to the extent

of stepping outside of the boundaries

of their own state to start the ball

rolling.

Sydney S. Cohen refused to com-

ment on the Chicago developments

yesterday.

Church on Tour

(Special to THE FILM DAILY)

Los Angeles—Charles Eyton is

back from San Francisco where he

went to see his wife, Kathryn Wil-

liams sail for China, on a three

months’ vacation.

2,000 Seater in K. C. Suburb

(Special to THE FILM DAILY)

Kansas City Mo.—Jack H. Roth,

who operates the Isis at 31st and

Troost, will be president and gen-

eral manager of the Rockhill Thea-

cer Co., which will conduct the Rockhill,

a 2,000 seat theater, to be built at

47th and Troost by the Watson-Roth

Bldg. and Investment Co.

Roth states that the theater talk-
d of for 40th and Main will not be

known as the Rockhill because he is

entitled to use that name for his

house.

Incorporations

Albany—The B. S. Moss Holding

Corp., Manhattan. Capital $100,000.

Albany—Foren Film Sales, Inc.,

Manhattan. Capital $10,000. At-

torney B. H. Bernstein.

Albany—Daily Film Delivery Co.,

Manhattan. Capital $30,000. At-

torneys, Korkus & Korkus.

Albany—Errol Enterprises, Inc.,

Manhattan. Capital $10,000. At-

torney H. S. Hechheimer.

Oklahoma City—The Strand Thea-

ter Co., Muskogee. Capital $4,000.

Incorporator R. G. Code, A. D.

Myers and Hill Moore.

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Wabash Ave.

London Representative—Ernest W. Fred-

man, The Film Renter, 33a Shaftesbury


Paris Representative—Le Film, 42 Rue de

Clichy.

Central European Representative—Internacion-

te Filmschau, Prague (Czecho-Slo-

vaka), Wenzelplatz.

Questions

"Wampas" Pick Their Starlet

(Special to THE FILM DAILY)

Los Angeles—The 13 screen se-

lets for 1923 have been introduced by

their screen godfathers, and ar-

rangements are now under way to in-

clude them to the public.

The arrangements committee of the

"Wampas" have selected the 13 be-

stars, whom they will present to the

world at their trolley to be held at

21, at the Warner studio.

The embryo stars are Eva Brent, Dorothy Devore, Virginia Brown Faire, Betty Francis, Pauline Garon, Kathleen Ken-

La Plante, Margaret Logan, Helen Lynch, Derelys Per
t, Jobna Ralston, Ethel Shannon, and

Eleanor Boardman.

STORIES ?

HERE’S AN OPPORTUNITY FOR PRODUCERS

WHO COMES BUT ONCE IN A LIFETIME

One of the largest producing organizations is abandoning all production work.

It has for sale an exceptionally desirable collection of stories which were purchased beca

of their wonderful screen possibilities.

Famous authors—famous playwrights for both screen and stage have contributed.

Profit by the foresight, acumen and research of this organization.

Act quickly! Be the first to make your selection.

The moderate prices asked will surprise you.

Box B-007 c/o Film Daily
Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Jane Keckly has re-entered the cast of "Only 38."

William Farnum has finished "The Cu Fighter."

William DeMille has started production on "Only 38."

Jean Riley's contract with Schwartz has terminated.

Baby Muriel McCormick, who has been ill, has resumed work.

Cutting and editing of "Wandering Lights," is under way.

Hugh Fay will direct the sixth Hal Hamilton comedy.

Jane Novak has finished "Divorce," the Film Booking Offices.

Taylor Graves has played a juvenile role in "Only 38."

Lucy Beaumont plays the mother in "The Man Who Cheated."

First sets for "The Brass Bottle" are going up at the United Studio.

A new building is now under construction on the Christie lot.

"The Thrill Girl" will be used by Universal as a vehicle for Gladys Walton. Clifford Ellis is at present preparing his new feature to follow "Danger."

Lyle W. Rocker, local lawyer, is producing another series of two-reelers.

Lilian Lawrence will play a leading role with Frank Sheridan and James Morrison in the new Victor short-lot production on the Vitaphone lot.

Having completed "Can A Woman Love Twice?" starring Ethel Clayton, James W. Horne has begun work on the Film Booking Offices' studio Hollywood on "Iching Palm." Gene Starrett, the golf champion, attended a dinner recently by Harry Rapf, Sam and Jack Warner, the Hillcrest Country Club. Sarandon has begun the first of seven one reel pictures for the Warners.

Alf Goulding has returned to the entury studio after an absence of one month. He will finish Baby Legg's "The Orphan," which Harry Edwards started. Edwards is now working on the Buddy Messinger scripts.

Production has been completed at universal on "Crossed Wires," starring Gladys Walton, and "Fools and Lovers," starring Herbert Rawlinson, whose next picture will be "Thicker Than Water." Miss Walton's next production will be "Sawdust."

A Counter Combine

To Offset Stars' Protective Ass'n Suggested by Montana Exhibitor—Boedicker's Ideas

F. A. Boedicker, manager of the Gallatin Theater Co. which operates the Ellen at Bozeman, Montana, has some definite ideas about the formation of the new coast protective association. In a letter to this office, he gives what he thinks is the attitude of the "small boys." This is what he says:

"I noticed in issue Saturday, February 24, 1923, an article in which it states that the following stars: Douglas Fairbanks, Mary Pickford, Harold Lloyd, D. W. Griffith and Mr. Joseph M. Schenck representing Norma and Constance Talmadge have definitely formed a combine to keep the big boys from taking them. It looks like they are getting a little of their own medicine that they are trying to hand us. Now I do not see any reason why the small exhibitors should not form a combine to keep them from taking us. I have had the pleasure of having had the following experience with United Artists of hitting off Thrice Musketeers, Way Down East, and Little Lord Fauntleroy, and lost both my shirts, and believe me, this is a cold climate. Now they come along with Robin Hood, Tess of the Storm Country, and One Exciting Night, after showing them my former losses, with propositions that are absolutely impossible. "I could not resist writing this after reading" that article, and the way I am situated here, I can get along without exhibiting impossible propositions. Not writing this letter with any malice but thought I would let you know how a few of the small boys feel."

Cuts And Flashes

"Success" will be shown at the Capitol but no date has been set.

Dorothy Dalton has finished work in "Fog Bound."

James Shelley Hamilton, for two years editor of the Exceptional Photo-play Bulletin, has been added to the editorial department of the Paramount Long Island studio.

Opera House Burns

(Special to THE FILM DAILY)

Stamford, Conn.—The Opera House has been damaged by fire to the extent of $25,000.

New House For Niagara Falls

(Special to THE FILM DAILY)

Niagara Falls—A group of local Italian residents have formed a theater company to build a house at East Falls and Portage Road.

Toy Remodeling

(Milan to THE FILM DAILY)

Milwaukee—Charles Toy, Chinese theater owner, will spend $30,000 for extensive alterations on the Toy Theater Bldg.

One of the largest national distributing organizations is now prepared to sell and distribute State Rights productions for the entire country or for territories remaining unsold.

If you have product of merit which is still open in one, or more, territories, you will do well to communicate with us for quick action and immediate returns.

Box 888, care Film Daily

FOR SALE

Screen Rights to a

RACING STORY

A Wonderful Story for a Female Star. Full of Action. Only a Few Interiors. Can be Produced Very Reasonably

ADDRESS J. O. 6, c/o THE FILM DAILY

WALTER R. GREENE
Two Good Space Grabbers

Rockford, III.—Three different newspaper gags were put over on the local newspaper for the run of “Racing Hearts.”

Bill Danziger, Paramount exploiter, framed an interview with Agnes Ayres in which the star was quoted as remarking that women would never make as good automobile drivers as men. The newspaper followed this up sending a reporter to interview women known to drive cars. They protested in vigorous terms, and the copy was worked into a two-column front page spread.

The next gag was a Saturday matinée for the blind. The management invited every lightless person in town to “see” “Racing Hearts.” They got about forty responses and so forty school teachers were invited to attend and act as the eyes of the viewers. This made an interesting experiment and the newspapers took up it for a three column spread.

For The Victory Opening

Evansville, Ind.—An elaborate and extensive campaign was worked out for the opening of the Victory recently.

This was the attraction. The campaign consisted of the following:


Several thousand heralds and regular posters.

A book tie-up with the Smith & Butterfield book people.

A selected list of 2,000 received an announcement of the opening.

Andres & Co., gowns, co-operated with a window display. The gown worn by Mae Busch in the picture being shown in the window.

A newspaper campaign running for three weeks concluded.

Buddy Stuart At It Again

Providence—The following is a report, submitted by W. Keily manager of the Victory, of an exploitation campaign in which Buddy Stuart, Goldwyn, played a prominent part. The campaign was for the benefit of “Mad Love.”

Posting 25 twenty-four sheets, 300 one sheets and 250 window cards. Several hundred half sheet cards were also used in the down-town windows.

The newspapers carried a very effective teaser for several days finishing up with quarter page ads on Sat. and Sun.

Two 24 sheets were mounted, perambulator style, for ballyhoo. This was used in advance and during the run.

The lobby was decorated with a mounted cut-out of Pola Negri, on both sides of the marquee. Painted posters and a number of smart looking photos dressed the rest of the front.

In the Courts

Supreme Court Justice McCook has dismissed a suit by Texas Guinan Johnson against Nicholas Kessel for $40,000. She alleged that she made a contract with Victor Kremer, by which she was to appear in eight pictures and was to get 25% of the net profits, and have a drawing account of $700 for the first two pictures and $350 for the others. She alleged that Kremer broke the contract and damaged her in the amount claimed.

Miss Guinan sued Kessel on an alleged guaranty that Kremer would carry out the contract, losing her claim on a telegram sent her by Kessel in which he said, “My connections will assure you of fulfillment of the contract.” Kessel asked the dismissal of the complaint on the ground that this language in the telegram did not amount to a personal guaranty by him, and the court upheld him, stating that the words “cannot be interpreted as a guaranty.”

The Appellate Division of the Supreme Court has denied the application of William Gillette, Charles Frohman, Inc., and the Alco Enterprises for an injunction restraining Stoll Films and the Educational Film Exchanges from distributing films bearing the name, “Sherlock Holmes” or the “Adventures of Sherlock Holmes.” The plaintiffs contended that they have a prior right to the use of the name.

Counsel for the defendants offered a number of points in opposition to the injunction, which included the following:

1. The case of the plaintiff is insufficient, both on the facts and on the law.
2. None of the plaintiffs acquired rights from Conan Doyle to produce motion pictures based on his writings.
3. The productions of the defendants and of the plaintiffs are not competitive and there is not the slightest evidence of unfairness.
4. The name “Sherlock Holmes” has become “descriptive” as distinguished from “fanciful” and will not be restrained unless it has a secondary meaning as applied to the plaintiff’s production, or the defendants have engaged in fraud.

W. G. Gilmore, for three years production manager for Charles Ray, is now production and business manager for theNiblo unit.

STORIES BY

George Owen Baxter
Charles Rentsch
Max Brand
Charles Needle Buck
Edgar Franklin
Arthur Preston Hanks
James B. Hendryx
Peter Clark MacFarlane
Edison Marshall
Johnston McCutley
Frank L. Packard
Kenneth Perkins
William MacAulay Raine
Ben Ames Williams
And Many Others

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1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name ____________________________

Theatre ____________________________

Address ____________________________
After Theaters

W. R. Hearst Has Scouts with Definite Orders to Look Over Houses for Cosmopolitan First-Run

It is understood that William Randolph Hearst has sent a number of scouts out into the field to look over the general theater situation, with a view to lining up houses for Cosmopolitan first-runs. Several are now engaged along these lines. If the report is true, a representative of the Hearst organization is investigating theater conditions and locations in Canada.

Incidentally, it is said that Hearst and Famous Players have reached a settlement regarding what Cosmopolitan Productions are yet to be distributed through Famous. "The Love Piker" and "The Go-Getter" are understood to be the lost two. Goldwyn expects to handle from 12 to 18 pictures from Hearst next year, but it is understood the Hearst organization has not yet advised Goldwyn when delivery of the negatives will be made, and that no mention has been made of the first release through Goldwyn.

"Enemies of Women" opened at the Central yesterday, following a special showing on Saturday night.

Graf to Star Mildred Harris

(Special to THE FILM DAILY)

Los Angeles—Max Graf has signed Mildred Harris for a series of pictures. She will be starred. Graf produces at the San Mateo studios, near Frisco.

Ordynski Ill

Richard Ordynski will not direct "The Exeters" for Famous Players, because of illness. His place has been filled by Maurice Campbell. It is expected another subject will be assigned Ordynski to be placed in work when he recovers.

Flinn After Chicago Theater

(Special to THE FILM DAILY)

Chicago—John C. Flinn of Famous Players, here negotiating for a theater to house the pre-release of "The Covered Wagon."

The Chicago opening of "The Covered Wagon," will keep the Famous organization busy until Adolph Zukor and Sydney R. Kent return from Europe. There will be some discussion then and decisions probably made about further openings in important cities.

---

Gyppers

WRITTEN IN HOLLYWOOD

Find them all along the line. In production, distribution and exhibition. It would seem that this sort of thing would have died out. Long before this. But the old idea rides merrily along. And the result is that every branch of the business is paying for it.

Incidentally these self same gyppers are in the financing end. There is one concern out here in Los Angeles that has a fine idea of gypping. And plays it to the limit. It's one of those concerns which finance production. And here's about the way the game is played: Mister Producer wants, let's say, $100,000. After he signs away his right arm and pledges the negative as security he gets the loan for six months. But does he get his $100,000? Let's see. He first pays interest at the rate of 6 per cent a year. This is deducted first. Leaving him $97,000. Then he pays a bonus of 10 per cent. Which reduces the loan to $87,000. Then he must have a certain attorney—named by the concern—to prepare the various papers. This costs about $5,000. So he gets a gross of $82,000. For which he pays back $100,000, and then pays from 10 to 25 per cent of his profits as well. It's sweet. For the financial folk. And if you think these boys take any risks bear this in mind: that of over 600 propositions made

(Continued on Page 3)

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Foreign Tie-Ups

Once, Mercantile and Granville
Among Those Whom Luxor Will Represent Here

Abe Warner a Hays Director

Lichtman Sails

SPECIAL TO THE FILM DAILY

London—A. L. Lichtman has sailed for New York. He is due there on the 7th.

Hubbar May Abandon Theater Idea

SPECIAL TO THE FILM DAILY

Hollywood—As a result of two peer parties announcing plans for the erection of "legitimate" theaters in Hollywood, Allen Holubar is about to abandon his idea of erecting a "Little Theater."
Cuts And Flashes

The Capitol has booked the Ralph
France production, "Success," for an
early showing.

Marian Battista, will broadcast a
special Easter message tonight from
W. J. Z. radio station.

Through Charles Walton, Dorothy
Mackaill, Wilfred Lytell, Bradley
Barker and Harold Forshay have
been signed for "Complications," being
directed by Burton King.

Through Charles Walton, Joe
Striker, Alice Mann, Mario Majeroni
and Harlan Knight have been engaged
for "The Steadfast Heart," being
produced by Distinctive, with Sherry
Hall directing.

New Goldwyn Managers

Goldwyn in recent months has
added five new exchanges to its list
which now totals 27. Harry W. Star-
rett is now resident manager in At-
lanta. Managers of the five new
exchanges are: W. W. Willman, In-
dianapolis; Samuel Shurnan, Mil-
waukee; Walter Etris, Portland, Ore.;
A. Interrante, New Haven, and
Charles Walder, Albany.

Studio Plan Causes Fuss

(Special to THE FILM DAILY)

Los Angeles—Objection to motion-
picture producing has developed since
the announcement that the Popular
Players, a syndicate headed by David
E. Hawne of Detroit, plans to build
a studio in Pasadena.

Hawne's company will feature Otto
Poll, and all-round athlete. The com-
pany will produce for the Her-
cules Film Prod. The non-theatrical
field will be served.

C. M. & St. P. Trains Show Films

(Special to THE FILM DAILY)

Seattle—The C. M. & St. P. crack
train, The Olympian, now carries the
first transcontinental moving picture
service. The company, has tied
up with Universal for complete ser-
vice, consisting of news reel, comedy
and a feature with a daily change of
program, which will be put aboard at
Spokane, Bittne, and Minneapolis.
Passenger tickets are being issued with
a free "Movieatorium" ticket
the same width, bearing complete
lists of programs for the trip be-
tween Seattle and Chicago. It is
planned to make the feature a perma-
nent service on all transcontinental
trains.

On Broadway

Broadway—"Lost and Found."
Brooklyn Strand—"Brass."
Cameo—Down To The Sea In
Ships.
Capitol—Where The Pavement
Ends.
Central—Enemies of Women.
Criterion—The Covered Wagon.
Loew's New York—Today's "Adam's
Rib."
Tuesday—The Woman of Bronze
and "Man Size."
Wednesday—The Fourth Muske-
teer.
Thursday—The Christian.
Friday—Traxton King and "No-
body's Bride."
Saturday—Minnie.
Sunday—"Brass."
Lyric—"Queen of Sin."
Rialto—"Grimpy."
Rivoli—"Glimpses of the Moon."
Strand—"Safety Last."

Next Week

Broadway—Not yet determined.
Brooklyn Strand—Not yet deter-
dined.
Cameo—"Down To The Sea In
Ships."
Capitol—"Souls For Sale."
Central—"Enemies of Women."
Criterion—"The Covered Wagon."
Lyric—"Queen of Sin."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Not yet determined.

Simon Leaves F. B. O.

(Special to THE FILM DAILY)

St. Louis—Milton Simon, F. B. O.
manager has resigned. Jerome Sa-
fran of the home office is temporarily
in charge.

WHERE THE PAVEMENT ENDS

"At the Capitol Theatre"

Rex Ingram's latest great success was written by

JOHN RUSSELL

John Russell's next book of rousing and flaming, colorful
adventure in strange corners of the earth, is now
available in advance copy. Simultaneous publication here
and in England, May 15. It is called IN DARK PLACES,
and all its eleven stories have appeared in national
magazines. Sole agents for picture rights for all of
Russell's stories.

BRANDT & KIRKPATRICK
35 West 45th St., New York

Warner Brothers' new inter-
stage, has been completed. The
property building, electrical build-
and new executive offices will be
pleted by the middle of March.
one concern they have accepted the "risk" on less than 25 productions.

**FLEECING THE DISTRIBUTOR**

Then there is the other type of gypper. The producer who rigged a cost sheet for production that would take in many of accountants and lawyers to straighten out. And then perhaps it. One producer out here who had a deal on to get an advance of $100,000 a picture, on a four picture contract, bought a generator, a complete lighting plant, and two motor trucks out of two productions and was finally checked up when he added Marmon car to the cost of the third production.

Another producer made a deal with a distributor in New York and was guaranteed something like $65,000 returns on his picture. It wasn't a super special. Or anything like it. But: said he had put over $50,000 of his own money in it and only wanted a trifling profit" for his work because he admitted it wasn't such a much of a picture. He was right about the last bit. It isn't. In fact the distributor now knows—despite the importance of the producer's name and the cast—that it's going to be tough sledding to get anything worth while in. But he is to make good that $65,000 guarantee. And here's the tough part of it. Investigation disclosed that instead of the picture costing the $50,000 that the producer claimed, that it actually cost less than $20,000; the sets being part of another production and some of the studio charges also going into another production. "The trifling profit" talked of by the producer happened to be something like $45,000 on an investment approximately half that amount.

**THE DISTRIBUTING DISTRIBUTOR**

Who has a funny kink in his brain. And who cannot see why a producer should get the money which his pictures have earned. And who keeps it "just for awhile" to meet other operating costs. Is another type. And there are producers out here who can talk by the hour of these gypers. If you give them a chance. A certain well known producer talking of this specie said that when this sort of a distributor got his hands on a picture that after the advertising and print costs were deducted that if he producer got a nickel for his trouble he was lucky. And then if he did he had to wait a terrible length of time for it.

**THEN THERE'S MR. EX-HI-BI-TOR**

Who gypsy in the old fashioned way. Who "never made a nickel" on this or that picture. And who pleads the baby act until his tears almost seem real. And mops up on a picture. And never thinks of sending an extra nickel to the distributor. Regardless of what he paid for it or what it did for him. You know him; his middle name is Legion.

True, there are some exhibitors honest enough to send those checks in to the distributor. But they are an unusually limited lot. And that's one of the reasons why the distrust and poker playing buying of film goes on. Incidentally one of the reasons why this business is held back.

**P. A.'S IDEAS**


(Continued on Page 6)
Here is the

UNIVERSAL

CARL LAEMMLE

acquires The World's Rights

H. A. SNOW'S

Box Office Sensation

HUNTING

IN AFRICA

Write or Wire

Your propositions immediately to
Universal Pictures Corporation
1600 Broadway, New York City
This history-making New York sensation established a record run of eleven weeks, playing to tremendous business at $1.65 top at the Lyric Theatre. Instead of road showing this stupendous production in legitimate theatres, Universal gives every exhibitor a chance to scoop in on the cream which it could have retained for itself. It will be released at once as a Universal Super-Jewel Production.
Collins Quits Exhibit Service  
(Special to THE FILM DAILY)  
St. Loni—P. E. K. Collins has resigned as manager of Exhibitors' Service Exchange, operated by Fin Art Pictures. Walter Thimnig has taken charge of the office.

Canadian News Reel Expands  
(Special to THE FILM DAILY)  
Montreal—Associated Screen News of Canada now occupies the whole tenth floor of the Albee Bldg., for offices and laboratories. This company produces the Canadian Pathé news as well as the Canadian Pacific Railway travelogue releases.

Langan, New Standard Manager  
(Special to THE FILM DAILY)  
Kan. City, Mo.—Earl E. (“Jack”) Langan is now manager of Standard Films. Langan was one time manager of the Select office and succeeds Bernard C. Cook who has started an exchange of his own, the Economy Film Service.

Winnipeg Shelves 50 Cent Tax  
(Special to THE FILM DAILY)  
Winnipeg—The proposed theater tax of 50 cents a seat per year by the City Council, has been shelved for a year, owing to the stubborn opposition of the theater managers. It was pointed out that exhibitors already gave one-twentieth of their gross revenue to the Municipality or the Provincial Government.

Gypers  
(Continued from page 3)  
Of course they expected P. A. to come through with the finances. Sensing something like this P. A. commented: "This is a great idea. There's lots in it for all of us. But, boys, what are we going to use for money?"

The scheme died right then and there.

THE BUSY STARS  
Wallace Beery. One of the greatest character actors in the business. So much in demand in Hollywood that he is usually working for several companies at the same time. Working for three at the moment. So busy that he hasn't time to sell some of his real estate. And he owns a lot of it.

SOME FORTUNES  
Talking about real estate brings this to mind: that there isn't one producing company working here that couldn't sell its ground and raze the huge studios and still have a big profit from the deal. Of course everyone knows how real estate values in Hollywood have been jumping for the past few years. No end in sight. And many picture people hold big parcels. Mack Sennett said to have over 350 acres of ground within the city limits of Los Angeles. Probably the largest holder of all. The William Fox studios facing Western Ave. and Sunset Blvd. are probably the best site, yet the Famous Players huge lots are situated ideally. Universal City is reported worth five times today what Carl Laemmle paid for it nine years ago, and way out in Culver City all the studio sites have increased tremendously in value. The Christie boys have made a fortune, according to report, in realty transactions and there is hardly a star or prominent actor or director who doesn't own a lot of ground. Lots of lots usually.

DANNY.

Exchange Center in St. John  
(Special to THE FILM DAILY)  
St. John, N. B.—Universal, Pathe and First National have moved in the Marr Bldg., which is becoming known as the exchange center in St. John.

Educate Farmers Via Films  
(Special to THE FILM DAILY)  
St. Loni—Motion pictures are being shown on farms in Madison County, Ill., by the County Farm Bureau as part of its educational campaign. An automobile truck has been equipped with a projection machine.

United Studio Busy  
(Special to THE FILM DAILY)  
Hollywood—Three shifts are working eight hours a day at the Uniplex Studios erecting sets for seven productions now under way or soon to be started. Thirty-five sets will be erected within a few days and 11 sets for "Ashes of Vengeance."

To Rebuild Stratford House  
(Special to THE FILM DAILY)  
Stratford, Ont.—The Majestic will be rebuilt during the spring. The new theater which will have a seating capacity of 1,350.

Brampton, Ont.—A new theater seating 800 and costing $60,000, has been opened. The theatre was constructed by T. H. Moorehead.

HE SAID, HOW WOULD YOU LIKE TO SEE A FAST MOVING MYSTERY MELO-DRAMA _ ?

SHE SAID, THAT'S "COUNTERFEIT LOVE"
New England Deal

The F. B. O. franchise for New England has been disposed of to a syndicate formed by Harry Asher and Sam Grand. 

No Confirmation

(Special to THE FILM DAILY)

Boston—It is reported here that the F. B. O. franchise for New England has been disposed of to a syndicate formed by Harry Asher and Sam Grand. The amount is placed at $100,000. Asher and Grand are important figures in Federated New England. They have moved over to the F. B. O. at 39 Church St., where the rooms are more spacious. Local men say that the deal is significant because it placed Federated here in a position where it will be able to produce more readily for this territory. It is held that the prestige acquired by Federated in view of the success it has shown in other states will be of great value to New England. 

(Continued on Page 2)

The Bradstreet of Filmdom Daily

Tuesday, April 3, 1923

Price 5 Cents

R. A. Rowland has returned from his trip to the coast.

Put Off Meeting

The annual meeting of United Artists was scheduled for yesterday. It was put off until later in the month.

Johnson Film to Metro

Metro yesterday announced the acquisition of "African Big Game," the last of the Martin Johnson pictures. It was shot in British East Africa.

Horkheimer Buys Balboa Studio

(Special to THE FILM DAILY)

Los Angeles—H. M. Horkheimer, who purchased the Balboa studio at Ing Beach for $300,000, will remodel it and make a series of six pictures there.

Judge Going to London

Horace C. Judge, for three years resident at C. L. Yarresky at First National, sails for London on the ocean liner, April 21, to assume the management of the British advertising and publicity department.

Director's Number

The Director's Number of THE FILM DAILY will appear on May 6. It will be replete with articles definitely of interest to directors and producers, and the production phase of this industry. Incidentally, it will contain a brief biography illustrated, of all directors of importance now working in this country.

GOLDWYN STATEMENT

Shows Deficit of Over a Million—Last Year's Operating Loss Placed at $303,388—Godsol Issues Statement Explaining Liquid Position of Company is Better Than 1921

The Goldwyn financial statement as of Dec. 30, 1922, shows a deficit of $1,405,587 for 1922. The net loss incurred from actual operations of the company is $303,388.

Other interesting figures include theater buildings and leaseholds, valued at $1,687,398; unreleased productions, $1,467,533; cash in the bank, $717,116, and total assets, $13,771,188.

In connection with the statement, President F. J. Godsol said:

"During the year, the convertible notes of the corporation, amounting to $1,755,000, were liquidated, and the entire discount and expenses incurred in the placing of the note issue are charged off. This, in addition to other items charged off and the fact that the liquid position of the company is better than at the end of the preceding year, has put your company in position to operate more advantageously for the ensuing period. You will note that the current and working assets are in excess of $4,750,000, including cash and Liberty Bonds of over $750,000."

(Continued on Page 6)

Costume Pictures

And Period Productions to Fill Much of the Schedule for Next Season

There promises to be a vogue of costume and period pictures for the coming season. Many of the production schedules are not fully set and a number may be added to those in sight. But if the various producing companies do not add to the schedule as now set there will be a much larger number of this type of picture out next season than was scheduled for the present season.

Doug Fairbanks will have "The Black Pirate" and an Arabian story by Knabb, and Mary Pickford is working on "Rosita" which is laid in Spain. Also for release through United or Allied, will come "The Talisman," a costume production made by Allied Authors, and Charles Ray's "Courtship of Miles Standish."

(Continued on Page 8)

To Film "Mr. Barhum"

Murray Garson will produce "Mr. Barhum," a play by Tom Wise in which Wise will appear. No director has been selected as yet.

Hays and Thomas Accept

Billy Brandt states that Will Hays and Augustus Thomas have both accepted invitations to attend the installation dinner of the T. O. C. C. at the Ritz on April 12. Both will probably deliver addresses.

Duell Leaves; Ritchey Signs

Charles Holland Duell of Inspiration left for Italy on Saturday, after a short stay in New York. Sailing with him was Will M. Ritchey, formerly with Realart and Famous Players who has joined Inspiration. Duell went abroad at the time "The White Sister" company left but came back for a short stay.

"Evangeline" Again

Thomas H. Ince to Make It As First of Series of Classics—Once Done by Fox

(Special to THE FILM DAILY)

Los Angeles—Thomas H. Ince intends making one literary classic a year, no matter what other pictures are on his production schedule. Ince intends launching this group with "Evangeline," in which Madge Bellamy will be starred.

The producer has had his eye, in particular, on the non-theatrical field.

(Continued on Page 2)
New England Deal
(Continued from Page 1)

fact that it is releasing the F. B. O. product will aid in purchasing other pictures.

The new transaction is now patterned after Harry Asher's deal whereby his American Feature Film Co. handles the Universal output here as a basis but at the same time releases other pictures.

No confirmation of the Boston dispatch was obtainable yesterday at F. B. O. Inquiries at Joseph Schnitzler's office were referred to Harry Berman who could not be reached for a statement.

Loew in Atlantic City
Marcus Loew is in Atlantic City, recovering from a recent illness.

Arkansas Convention Today
(Special to THE FILM DAILY)
Little Rock, Ark.—The M. P. O. of Arkansas will meet in convention today.

Kane Ends Vacation
Arthur S. Kane of Associated Exhibitors, returned to New York yesterday. He was away six weeks, not only covering the best golf courses in Florida, but passing a short time in Havana also.

New Sennett Feature
(Continued from THE FILM DAILY)
Los Angeles—"Pitfalls of a Big City," now under production with Ben Turpin as the featured player, has had its title changed to "Where Is My Wandering Boy, This Evening?" It will be released through Allied.

Whittaker Going to Coast
(Special to THE FILM DAILY)
Los Angeles—Charles Whittaker is coming to the Goldwyn studios from New York to write the continuation for "The Magic Skin." The picture will be made by Achievement Films, Inc., to be released through Goldwyn.

Buys Six Coast Houses
(Special to THE FILM DAILY)
San Francisco—A deal involving four San Francisco theaters, one in Santa Cruz and one in Honolulu, and involving a $1,000,000, has been concluded when Louis R. Greenfield became the sole owner of the circuit hitherto known as that of Kahn & Greenfield.

The theaters are the New Fillmore, New Mission, Progress and Realart here, the Princess in Honolulu and the New Santa Cruz in Santa Cruz.

William J. Citron and M. S. Vidal, who will be associated with Greenfield in the management. Joseph E. Levin is retiring, his place being taken by Citron, who had charge of the New Mission for years. Greenfield will have charge of publicity and advertising.

"Evangeline" Again
(Continued from Page 1)

for this kind of picture. He states that about 18 months after regular theatrical release, this type of picture should be available to non-theatrical exhibitors.

"Evangeline" has already been filmed by Fox with Miriam Cooper in the leading role. It was released in 1919. Since that time, Theda Bara has been reported planning the Longfellow classic. Nothing further has been heard of the plan.

Edith Lee Grant has joined Century Comedies.

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Quotations
High Low Close Sales
East. Kod...1124 1114 1114 600
F. P.,...894 87 87 3,700
do pf...97 100 100
Goldlyn...65 65 6 3,000
Griffith Not quoted
Loew's...934 934 195 2,000
*Triangle 38 38 4,000
World Not quoted
*Cents

Incorporations


Dover—Ruskin Pictures Corp. Capital $20,000. Incorporators, Dr. John W. Ruskin, Rev. Edward F. Simkin and Dr. Jos. A. Backwater. (Capital Trust Co. of Dela.)


Prize Offered For Best Title
(Special to THE FILM DAILY)
Hollywood—Mary Pickford has offered a cash prize for a title to her next production an Edward Knoblock story.

John Griffith Wray
Special Features
THOMAS H. INCE STUDIO, LOS ANGELES

FOR SALE
THE STRAND THEATRE
and BUILDING
Lakewood, N. J.
New, modern and fully equipped—one of the prettiest theatres in New Jersey—1500 seats. Stage large enough to hold any production, building has eleven stores and eleven apartments—all rented—big return. Plan drawn by Tous, W. Lamb. Construction by M. Shapiro & Son. Will Sell Cheap—Easy Terms
BARNEY FERBER, Lakewood, N. J.

TO LOAN
Against Completed Motion Picture Negatives.
Release Prints Financed.

COMMERCIAL TRADERS CINEMA CORPORATION
128 West 52nd St. New York
UNIVERSAL GETS IT!

A Life-saver for You—for Spring and Summer

A Straight from the Shoulder Talk by Carl Laemmle,
President, Universal Pictures Corporation

UNIVERSAL has landed the big prize of years!

Universal has bought the world's rights to the picture marvelous—“HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA”—the picture which has just closed its sensational run at the Lyric theatre in New York.

It's a good thing for you that Universal bought it, BECAUSE WE ARE NOT GOING TO SKIM OFF THE CREAM OF THE MONEY BY ROAD-SHOWING IN LEGITIMATE THEATRES. We are not going to offer you the skimmed milk.

We are booking it right now—immediately—into the picture houses, at the very moment when you need every bit of pulling power on earth to keep your house packed!

We paid a record price for it, but it's worth it. We are going to treat it as we would treat a circus, and I advise you to handle it exactly the same way.

But no circus on earth—with all due respect to the great Barnum & Bailey and Ringling outfits—can hope to show such perfectly amazing things as you and your astounded patrons will see in this greatest of all wild animal pictures.

Years ago I bought the Paul J. Rainey African Hunt picture and it created a sensation all over the world. You remember it. Ever since then I have wanted something even better and greater. I found it in H. A. Snow's “Hunting Big Game in Africa With Gun and Camera.” And now it goes direct to you.

I don't doubt there will be feeble imitations on the market. The Universal has never done a thing in all the years of its existence without having a flock of me-too folks tagging along behind. But you won't be fooled by the imitations. You will want the real, genuine blown-in-the-bottle article and you can get it only from the Universal.

Something greater than the circus is coming to your town. If you are the live and hustling exhibitor in your territory, you'll be the one who will bring home the bacon with this picture.

Here's a real life-saver when you need it most. I've done my part in buying it and firing it straight to you.
With a Race that Rivals the Ken

COUNTER

Feature

DISTRIBUTORS ARE INVITED TO COMMUNICATE WITH MURRAY
Lucky Derby for Speed and Thrills

Notable Cast

Directed by
RALPH INCE
& L.R. SHELDON

ARSSON INC. 522-5TH AVE. NEW YORK CITY
PHONE - VANDERBILT - 8056
Goldwyn Statement
(Continued from Page 1)

The detailed statement follows:

CONSOLIDATED BALANCE SHEET
December 30th, 1922

ASSETS

Fixed Assets, at cost (less depreciation and amortization):
- Studio land, buildings and equipment $ 429,332.08
- Theater buildings, leaseholds and equipment 1,687,309.04
- Furniture and fixtures 132,115.25
- Goodwill and other intangible values $2,248,945.37
- Investments in and advances to affiliated companies, at cost 2,980,731.20
- Subscription to capital stock 2,044,314.28
- Current and working assets:
  - Inventories: Productions released at residual values $1,461,915.17
  - Productions unreleased and in progress and studio supplies, at cost 1,467,533.17
  - Sceneries, costumes, etc., at cost 144,101.26
  - Accessories and supplies, at cost 33,917.95
  - Total inventories $3,106,469.85
  - Advances to producers and authors 471,409.24
  - Accounts receivable (less reserve for deferred earnings) 3,338,294.01
  - Notes receivable 81,988.46
  - Liberty bonds 36,430.00
  - Cash 717,116.07
  - Deferred charges: Insurance, taxes, rent and other expenses prepaid $112,555.80
  - Lease deposits 11,391.00
  - Expenses of bond issue, less amortization 96,409.00
  - Exploitation of film not yet released $1,687.48
  - Total assets $12,365,600.61

LIABILITIES

- Capital stock of no par value:
  - Issued and outstanding 720,460½ shares $11,543,706.04
  - Subscribed for but not yet issued 6,763½ shares
- Capital stock of subsidiary companies outstanding and proportion of surplus appertaining thereto 528,648.44
- Mortgages:
  - First mortgage 7½% serial leasehold gold bonds of More
dall Realty Corp. (Capital theater, New York) $720,000.00
  - First mortgage on studio, due July 1, 1924 150,000.00
  - Advance payments to be liquidated by film service 870,000.00
  - Total mortgage indebtedness $2,378,800.00
- Current liabilities:
  - Accounts payable, including accruals $294,144.77
  - Producers' and authors' royalties and participation accrued 107,407.42
  - Total current liabilities 401,552.19

CONSOLIDATED PROFIT AND LOSS AND DEFICIT ACCOUNTS

December 30, 1922

Net loss from operations for year ending December 30, 1922 $303,388.12
Add:
- Interest, discounts and expenses on bond and note issues $209,277.30
- Guaranteed dividends paid to Class B Stockholders of More
dall Realty Corp. 200,000.00
- Other charges:
  - Amortization of premium paid for investments in sub-
sidiary companies 146,181.00
  - Goodwill written off on books of subsidiary companies 8,335.00
  - Reserve against advance to affiliated company 45,000.00
  - Studio idle time expense 84,516.18
- Total charges $784,032.18

Deficit for year $996,697.60
Add—Deficit at Jan. 1, 1922 408,890.04
Deficit at Dec. 30, 1922, as per balance sheet $1,405,587.64

England Kinder Toward Germans
(Special to THE FILM DAILY)
London—German films are making headway in England. "Doctor Ma-
buse," a 14 reeler has just been shown and met with a fine reception. "The
Golem," at the New Scala has ap-
ppealed to the critics.

New Levy Faces Ohio
(Special to THE FILM DAILY)
Columbus, O.—A bill has been in-
troduced into the Ohio state legis-
lature to establish the office of a
state fire warden. This will cost
every exhibitor in the state $20 a
year, if it is passed.

"THRILLS THOUSANDS"

"Great Throngs are spellbound by pic-
ture given its initial introduction here," says "The Paterson Press Guardian" in commenting on the showing of

"JACQUELINE" or
"Blazing Barriers"

At Peter Adams' Beautiful
U. S. Theatre
Paterson, N. J.

"While the afternoon performance was attended by a
very large crowd," the reviewer continues, "the evening
shows were greeted with packed houses and standing
room was at a premium, as the corridors were packed
with humanity waiting to get seats. Persons who wit-
nessed the picture were loath to leave, doing so with
great reluctance to give others an opportunity to see this
great picture."

Peter Adams, the Manager, writes to Mr. Shallenberger:
"I WANT TO TELL YOU THAT WE HAVE NEVER HAD ANYTHING APPROACHING THE WORLD'S PREMIER SHOWING OF "JACQUE-
LINE or BLAZING BARRIERS."

It is One of the Really Great
Pictures of the New Year!

A Dell Henderson-Pine Tree
Pictures Production
Distributor for United Kingdom: Inter-Ocean Photoplays Ltd.
162 Wardour St., London

ARROW FILM CORPORATION
220 W. 42nd St., New York
Douglas MacLean knocked them cold in "The Hottentot" and he's the star in this one. Play him up and you can't keep 'em out!

Directed by William Seiter. Distributed by Associated First National Pictures Inc.

Thos. H. Ince presents.

BELL BOY 13
Newspaper Opinions

“Enemies of Women”—Cosmopolitan

AMERICAN—For sheer splendor of setting, for characterization of “Enemies of Women,” the Cosmopolitan production, stands out among the achievements of the century.

EVENING JOURNAL—* reveals in a remarkable manner the limitations of the motion picture camera. In this respect, the Cosmopolitan picture brings out in a picture characteristics which the camera cannot express.

GLOBE—Many will find fault with one or another of the costumes, but few will be bored.

The adaptation is one of the most remarkable I have ever seen. It is not unlike the picture—like a picture. Whatever popularity it brings out will be reflected from the success of the picture based on books by Bancroft which have preceded it.

Picture is one example of what can be done with motion picture pictures in the way of furnishing romance, melodrama, thrill, and moving and beautiful scenes.

SUN—* a brilliant screen production for practically nothing in the sense that an artist or a movie audience could see it. To the best of the screen achievements it has preceded it.

TELEGRAM—* without doubt one of the most lavish films ever placed before the public. From beginning to end it is enriched with a wealth of beauty and original scenes.

THE TIMES—* Barrymore has a fight with a revolutionary...* and this is an especially fine piece of acting by Mr. Barrymore. The whole cast was exceptional. * It is a long story beautifully directed for such a small amount of money... * Both Lionel Barrymore and Alma Rubens are exceedingly good in their parts. In fact, memory does not summon an occasion when Alma Rubens has done better work or looked more beautiful. * But after the intermissions, the picture gets bash.* And yet, despite its faults, this is a picture that is well worth seeing.

WORLD—In “Enemies of Women” is a series of connected motion pictures, generally of great beauty, occasionally stirring. A splendid effort to “fade out” colored pictures of sufficient interest to hold one’s interest to the end.

Costume Pictures

(The continued from Page 1)

Famous Players will have “The Covered Wagon,” Pola Negri in “Don Caesar,” “Salome Jane,” “The Whirlwind,” “Venasque,” which will be partly costume at least and possibly “Peter the Great,” made at the Central. And through the Central, the Cosmopolitan picture, some of which may come through Famous and others through Goldwyn. But Cosmopolitan will have the Red Rose,” “Little Old New York,” “A Gentleman of France” and a drama of the Elizabethan period which Marvin Davis and Julia Arthur will appear.

From Fox are promised “Camel Kirby,” “The Wilds of Virginia,” and “The Shepherd King.””St. Elmo” and others including “Monna Vanna,” made abroad.

Goldwyn will lead off with the monster spectacular production of “Ben Hur.” It is expected to be in time for late showing next season—”The Palace of the King,” “Vanity Fair,” and “The Gold Letter” to be made by George D. Baker. Included in the list is Balzac’s “The Magic Skin,” which will be made on a scale.


Metro will have “Scaramouche” and “Tollers of the Sea,” by Ingram, and “Captain Applejack,” which is in part a costume play.

One of the outstanding features of this year will be “The Hunchback of Notre Dame,” which will cost upwards of $800,000 and be made by Universal, who will also release “The Merry Go Round,” a story of historical pictures, and “The Lady of Quality.”

There will likely be released by Goldwyn “Sunset Beach,” “Great Expectations” and Hodkinson will have “Lady Hamilton,” made abroad. Warner Brothers will include on their schedule “Beau Brummel” and “Dobson, and the Rocketts have not yet determined release for “The Life of Abraham Lincoln.” No release has been determined for the Clancy production of “Ali Baba and the 40 Thieves,” or Earle’s “Rubaiyat,” or W. P. S. Earle’s “Tot-Ankh-Amen.” Release will also be obtained probably for “Chin Chun Chow,” to be made in England, and “The Virgin Queen” and “The Cypress Cavalier” made by J. Stuart Blackton abroad. There are a number of others to be considered including “O’Pollo” and “Queen of Sin,” performed by Ben Blumenthal, Oscar Lund’s promised production of “Birth of Switzerland.”

“The Talisman” Started

(Special to THE FILM DAILY)

Los Angeles—The Talisman,” the initial feature of the Allied Authors, has been placed in production at the Ince studios under direction of Chester Withey.

Engineers Meet in May

The spring meeting of the Society of M. P. Engineers will be held in Atlantic City, May 7-10.

For faithful reproduction of delicate detail

EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—available in all colors, is identified throughout its length by the words "Eastman" stenciled in black letters in the transparent margin.

EASTMAN-KODAK COMPANY
ROCHESTER, N. Y.
Senor To Switch?

Reported Near End of Vitagraph Contract But No one in New York Will Discuss Matter

(Special to THE FILM DAILY)

Los Angeles—The Times says that Jerry Semon has two more pictures he is to make under his present contract which he is to sign up with a studio.

"It is possible," says the report, "that the two pictures will be at Vitagraph, a feature of five or six and a half reels, instead of two short reels. After that he will probably be given only full length pictures, under a new contract with the firm."

(Conginued on Page 2)

Riesenfeld Going Abroad

Hugo Riesenfeld is scheduled to leave for Europe the end of this month.

Fox Due Today from South

William Fox is due back in his office today from a vacation in Palm Beach.

Sheehan Due Soon

Vinfield R. Sheehan of Fox is due back from New York from the coast in a few days.

Swanson in "Zaza"

One of the future Swanson vehicles to be known as "Zaza" will be, according to the New York Sun, "not a film for the weak". Einhorn and Frederick made the same company in 1915. The picture will probably be directed by Allan Dwan for the East.

Coast Golf Tourney April 8

(Special to THE FILM DAILY)

Los Angeles—The semi-annual M.P. Golf Tournament will be held at the California Country Club on April 8. Four cups will be offered to those who register. Nat DeWitt of the Film Arts is resident of the association.

Laemmle Starts for Home

(Special to THE FILM DAILY)

Los Angeles—Carl Laemmle has set for the East by way of San Francisco, Seattle, Minneapolis and Chicago. He is due in New York on April 10th. "Hunting Big Game" will be released by Universal at once.

Agfa After Coast Business

(Special to THE FILM DAILY)

Los Angeles—J. T. Cosman, U.S. States distributor of Agfa, is making the rounds of the laboratories and studios with his assistant manager, Leon Schlesinger, and looking plans for expansion of the plant during the coming year.

Fore!

The Spring film golf tournament will be held at Belcelaire Golf Club, Bayside, Long Island, Tuesday, June 5.

Details of play and prizes, as well as additional information, will be furnished later.

But all of you golfers and golfers know what a great party is and the chief point to register this moment is the time and place.

Come along. Send in your entry at once. Bring your friends. Start swinging the old clubs. Let's make this the greatest outdoor holiday of the year!

DANNY.

In behalf of the Golf Committee.

Trouble Over, Capitol Reports

The Capitol management reported yesterday that the musicians returned to work. The Capitol management reported yesterday that the musicians returned to the 2 o'clock performance yesterday, following a walk-out on Monday. Other Broadway theaters, with the exception of the Criterion, stated they had experienced no difficulties over the musicians' strike.

Three New "U" Stars

The three new stars which Carl Laemmle promised for appearance in Universal Special Attractions are Roy Stewart, William Desmond and Jack Hoxie. The other three in that category are Gladys Walton, Herbert Rawlinson and Hoot Gibson. Stewart's first will be "Burning Words," and Desmond's probably, "The Skyline of Spruce."
Battles Won
(Continued from Page 1)
usual success. Not only has Pettijo
been concerned himself with censor-
ship bills, but he has sought equally
as hard, whatever laws were designed
to foil new tax levies on exhibitors'
receipts as well.
In recent months, Pettijo
has been in the following states where censorship has been defeated:
Colorado, Iowa, Indiana, Michigan,
Missouri, Nebraska, Oregon, Texas
and Utah.
The situation in New York State
is doubtful. On the surface, a defeat
of the censorship repeal bill is ap-
parent, because of the overwhelming
majority republican in the majority.
The Senate has not yet concurred with the Assembly on the
date of this adjournment of the term
of the legislature.

At Broadway Theaters
Capitol
The Capitol orchestra, according to the theater management, returned to its post a
clock performance yesterday following
a walk-out on Monday. The overture
is composed of "Cameliata Rusticana,"
from Mascagni. This is followed by the
music of "Dance of the Hours" from "La Gioconda." Next comes Riesenburg's "Classic
Chapelle Minor at the Willitzer, precedes
the feature attraction, "Grumpy," "Roses
of the South," by Ortolle Dix, dancer, and
Felix the Cat, in "The Ghost Breaker,"
are the last two numbers on the program.

Rialto
Here, too, the congress has not been
affected by difficulties between the union
and management attending to the theater.
The program consists of the overture, "Sixth
Hungarian Rhapsody," Riesenburg's "Classic
"The Electric House" concludes the per-
formance.

Strand
"Orange Blossoms" is the overture in
which we should have a tableau. "A Kiss in the Dark," sung by Eldora Stanislaw,
soprano. The second unit is "A Compil-a-
tion of Interesting Short Subjects," followed
by "A Barnyard Episode," a dance fantasy, fol-
lowed by four other numbers. (a) "Man," plaid
by the orchestra; (b) "The Rooster,"
Anatole Berror, (c) "The Flapper" Mile
Chabesika, and (d) "The Flapper" Mile
Baker, 
Priced by the orchestra.

At Other Houses
This week brings "Down to the Sea in
Ships" into its seventh week at the Cameo.
The picture is to close next week. The Cari-
toon houses "The Covered Wagon." in-
definitely. And "The Queen of Sin" re-
ains at the Lyric.

Semon To Switch?
(Continued from Page 1)
above suggested. The George J.
Cohan plays are under consideration
for him.

John M. Quinn at Vitagraph r
fuses to discuss the current report, in-
cluding that portion of it that said
Semon had two more pictures to mail
for his organization.

First National Dance Tonight
The First National Club will hold its
annual dance at the Commodore
tonight.

Phonofilm Demonstration Tonight
A demonstration of Phonofilm, new
talking and musical film of D
Lee De Forest will be demonstrated
at the auditorium of the Ed-
gineer Societies Bldg.
Nothing Like It on Earth!

Biggest of All Shows!

HUNTING BIG GAME IN AFRICA

WITH GUN AND CAMERA

by H. A. SNOW

Presented by Carl Laemmle

The mad stampede of thousands of wild elephants charging the camera men!
A treed leopard at bay!
Enraged rhinoceros charging into the eye of the camera!
Elephants battling savagely in a crater!
Mad with rage, a vicious Wart Hog hurl itself against a Ford car!
See hundreds of Impala leap from the ground over big, high trees!
Africa's wildest haunts brought to light!
Hundreds of thousands of Jackass Penguins!
The world's greatest diamond mines in operation!
Africa's wildest haunts brought to light!
A thousand and one red-blooded thrills and hairbreadth escapes!
Countless thrilling and sensational encounters with beasts which you have never seen!
The sensations of a hundred thrilling pictures condensed into one marvelous entertainment,
the like of which has never been witnessed on earth!
Don't miss it or you'll never forgive yourself the rest of your life!

Beware of Re-issues or Tame Imitations

UNIVERSAL PICTURES CORP.
“Safety Last!”—Patie Strand

EVENING JOURNAL—“Safety Last!” Harold Lloyd is running a close second in the popularity stakes this season, for most movieland types say that it hurts. The thrills that the comedian wrings out of the simplest situation and his comedic inventions are so intense that the spectator finds his lower extremities growing numb and his countenance assuming the expression of the pit of his stomach.

POST—Harold Lloyd, no matter what he does, will always strike us as the best comedian to be found in the cinema. The last picture to hit this screen was his real forte.

GLOBE—There is more thrill than humor in the picture and in Harold Lloyd's performance.

MAIL—It is true the spectator screams and grips his seat when Harold Lloyd loses his hold and requires him to 'climb a human ladder' fashion up the side of a building as he does in “Safety Last!” at the Strand this week. We are sure the comedy is his real forte.

POST—** * * * * * * * * * * is laughable from beginning to end, and in fact the laughter reaches the point of hysteria in the last couple of reels. The film will be a great favorite of the youngsters—both boys and girls—and the much used word 'stupid' seems really new when this ingenious young man of the tortoise-shell spectacles uses it.

SUN—* * * is pretty nearly the most amusing movie ever made, and it certainly is one of the most thrilling.

TELEGRAPH—At the Strand theater the hearty laughs break through that play. The house reveals unmistakably that Harold Lloyd has made another hit, a bigger and better one in his new film comedy, "Safety Last!"

TIMES—Harold Lloyd's latest effort is filled with laughs and gags. When people are not rocketying on their seats at the Strand, they will be holding on to the chair arms to keep them down.

The original "business" in this picture has every one on the alert, and where there have been ten laughs in two weeks there will be twice as many rollicking laughter.

WORLD—** * * * * * * * * * * * * * * * is a little ingenious film play which he has made since he entered the ranks of great screen comedies something like three years ago.

GLOBE—It is all unworthy of a young man of whom a vast and admiring public expects fine things.

"Glimpses of the Moon"—F. P. L. Rivoli

AMERICAN—** * * * * * * * * * * * * * * * may prove disappointing to many who found the novel intensely interesting.

If the delicate shadings of Mrs. Wharton's characterizations are lost, the gorgeous camera work of this film is a great disappointment. The entire branch of the film is distinguished by the correctness of the camerawork. The sumptuous sets are furnished with a wealth of authentic detail. No one would be so insensible as to miss the opulent splendor of the California set. The director appears to need a little less art and more reality.

DAILY NEWS—It fails dramatically, because only the stylish side of Mrs. Wharton's novel has been attempted. It is a series of beautiful and artistic scenes and sets made into a continuity through the use of copious subtitles. * * * * * * * * * * But if your taste is not at all picky, you will undoubtedly find the film thoroughly enjoyable. The mounting of the film is gorgeous.

EVENING JOURNAL—So much of the effectiveness of Edith Wharton's novel. The "Glimpses of the Moon," depends upon the delicate, charming style of art that is the most attractive part of the book and it is achieved here. It is very probable that it will be admired almost as much as the novel itself.

POST—If your taste is not at all picky, you will undoubtedly find the film thoroughly enjoyable.

EVENING WORLD—One expects, after remembering what Allazi Dwan did for "The Sun," to be amazed by the modern Parisian director's technique here. The film is more than a trifle strange and the Risekels Fairbanks masterpiece, and now on view at the Rivié, Dwan does not shine more brilliantly.

Of course "Glimpses of the Moon" would have been much heavier in its impact if the director had not dallied away the blame upon the shoulders of Dwan.

MAIL—This photoplay is dull entertainment, moving along in a laborious manner. To use the stage vernacular it is "high society stuff," done in the approved movie style.

GLOBE—An extraordinarily good piece of filming has been done with Edith Wharton's "Glimpses of the Moon." A large factor in this film's success is its excellent acting, performed under the watchful direction of Allazi Dwan.

POST—To any one who has read the book, there will be no disappointment, but to the others who have not read it, "Glimpses of the Moon" will be a fair play for a good deal of enjoyment.

TELEGRAPH—Beautiful women, gorgeous situations, and numerous loving-interest scenes are features of "Glimpses of the Moon." The scenery and art direction are marvellous.

TIMES—With fine photography, interesting sets, sudden changes in atmosphere and the talent of the principals. "Glimpses of the Moon" is always entertaining. But it does not live up to what might be expected from Allazi Dwan after his remarkable work from "Robinson Crusoe."" The final five minutes of the film were entirely out of place and out of character.

TRIBUNE—* * * * * * * * * * * * * * * * * It is such a story as one rarely sees in pictures. There are no false heroines, no agonizing, no overweening prettiness. And there are an ease and naturalness in every scene that makes it seem unforced.

WORLD—* * * * * * * * * * * * * * * * * * * "The Glimpses of the Moon" of a lonely South Sea Island beauty it brought to the screen a lovely, distinguished cinematic play. It is not to be compared with the puerile splashes of sentiment which have graced the picture screen recently under the name of "South Sea romances," but is done up with an air of campiness and warmheartedness which removes our own curse from the "tropical" drama.

TELEGRAM—It is a picture without hokum, without the lovers embracing in the last scene, a picture that relies only upon the authors story, and one in which there is real characterization.

"Where the Pavement Ends"—Metro Capitol

AMERICAN—The story is picturesque, there are several interesting scenes, and the picture is open to several constructive ideas. In this case, we are informed, where the pavement ends in romance.

EVENING WORLD—A treat in store for you if you drop into the Capitol during the week, for Ingram has made a wonderful picture again.

GLOBE— ** * * * * * * * * * * * * * * * * * * * there is so much of the characteristic brilliance which has marked Rex Ingram's previous productions, but far from being sufficient to place it in the same class.

MAIL—As usual in Mr. Ingram's pictures there is much that is ingenious in the directing, but the director appears to need a little less art and more reality.

EVENING TELEGRAPH—There is considerable beauty of setting and photography throughout the story, which is a great success, and Miss Towry's performance is only exceeded by her beauty.

POST—It is thoroughly enjoyable, even though the screen has been flooded with tropical island stories and is a shining example of what really can be done in celluloid form. "Rex Ingram's " Where the Pavement Ends"" has been given. "Where Pavements End" all the fashion, all the flourish, all the razzamatazz. It is a fine setting for the story of a ginger bread, and even a storm scene has been made to appear truly magnificent.

SUN—* * * * * * * * * * * * * * * * * * * It is not only Rex Ingram's most artistic work since "The Four Horsemen of the Apocalypse," but it makes every other South Sea island film look as if it had been cast under an earthquake in the Pacific.

MAIL—This tells a moving story simply and logically, with a light of beauty shining through that is not entirely due to the projection behind the film.

WHERE THE PAVEMENT ENDS

"At the Capitol Theatre"

Rex Ingram's latest great success was written by JOHN RUSSELL

John Russell's next book of romance and thrilling, colorful adventure in strange corners of the earth, is now available in advance copy. Simultaneous publication here and in England, May 15. It is called IN DARK PLACES, and all its eleven stories have appeared in national magazines. Sole agents for picture rights for all of Russell's stories.
Author, Critics and Public Proclaim
“Enemies of Women” a Masterpiece!

THE AUTHOR SAYS

“I am truly enraptured at the magnificent and artistic manner in which you have interpreted my novel. I consider it superior to any film I have ever seen. It is better in many respects than ‘The Four Horsemen’ because of the excellence of the actors and the magnificence of the sets. No author could desire anything finer for his work. I am sure it will be a great success.

“As author of ‘Enemies of Women’ I congratulate and I thank you!”

(Signed) VICENTE BLASCO IBANEZ

THE CRITICS SAY

“Without doubt one of the most lavish films ever offered to the public. From beginning to end it is embellished with a wealth of beauty.” N. Y. Telegram

“It is the last word in what is known as ‘a box-office attraction.’ It will be a joy forever to exhibitors.” N. Y. Globe

“For real entertainment, it would be hard to beat. Thrills, romance, melodrama, movingly beautiful scenes.” N. Y. Post

“It is an eye-full. Looks as if it cost a fortune to make.” N. Y. World

AND THE PUBLIC

“Enemies of Women” opened at two dollar top at the Central Theatre, on Sunday. The house has done absolute capacity. Hundreds have been turned away at every performance.

“ENEMIES OF WOMEN”

by Vicente Blasco Ibanez

with LIONEL BARRYMORE and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

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M. R. Fink, General Manager

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Woman's Greatest Sin
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"To the Highest Bidder," by Anthony Paul Kelly
All "Raffles" stories by E. W. Hornung
"The Little Girl God Forgot," by Edward E. Rose
"The Little Pauper," by Howard P. Taylor

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For sale for picture production

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Box A-5—Film Daily

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"EXTRA"
A Fast Moving Comedy of Newspaper Life. Suitable for Young Male Stars.

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Based on the Song of that name
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"THE SPIDER AND THE FLY"
By Arthur J. Lamb

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(for woman star)
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ORE AGENTS for the Society of Authors and Dramatic Composers of France

IN DEEP ABYSS
by Georges Ohnet

"Wedded, But No Wife"
"The Picture on the Wall"
"The Girl He Couldn't Buy"
"Broken Hearts"

LOOK THESE OVER

JAY PACKARD
25 W. 43rd Street
5221 Vanderbilt
Fairbanks Wins
Swiss Court Decides Cigarette Maker Can’t Use Name or Picture Without Permission

Dennis F. O’Brien, attorney for Douglas Fairbanks has received a favorable legal opinion that the name Fairbanks has the right to use Fairbanks as a name for his cigarettes. The Swiss court has decided that the name Fairbanks is distinct enough that it cannot be reproduced for advertising purposes without the consent of the individual.

Walsh Returning
Thomas B. Walsh is returning to New York to prepare for the opening of his new motion picture studio. He made a picture called “Ariane” with Albertina Rasch in Berlin.

New England Deal Operative
Harry Berman of F. B. O. yesterday confirmed the special Boston dispatch appearing in THE FILM DAILY on Tuesday which told of the dismantling of the F. B. O. franchise in New England by Harry Asher and Sam Gud. The deal is now effective.

Saxe To Produce
Sam Saxe, sales manager of Weber North expects to go to California in the near future to start work on series of four pictures he will make through his organization. He will make them for release through the distribution of the organization, and will be “Dangerous Lips,” a plan to make all of his pictures in California. In all likelihood, he will continue as sales manager for the Weber-North organization.

Tough Times
Writes an important film man from the Northwest: “March was certainly a “bear” in the northwest. We had blizzards regularly on Saturday and Sunday, with an occasional hangover on Monday and today. The wind is coming from the north at about six miles per hour with the thermometer four below. In some spots in our territory it was down to 28 below several times during March. In the words of the Gods above and Hiram Abrams both seem to be against us.”

Liane Haid is considered to be the most beautiful woman in the world today, and her portrayal of that great figure in modern history, Lady Hamilton, will stamp her as one of the finest actresses appearing on the screen today. “The Affairs of Lady Hamilton” is a Hodkinson picture.

Exhibitor Confabs
Nebraska M. P. T. O. Meets Today-Kansas, Pennsylvania and Illinois Soon

The Nebraska M. P. T. O. meets today in Omaha.

Other exhibitor conventions are scheduled for Kansas, Western Pennsylvania and Illinois.

New Laws For Kansas M. P. T. O.
(Special To THE FILM DAILY)
Wichita, Kan.—(Continued on Page 2)

E. K. Declares Bonus
The directors of Eastman Kodak held a meeting on Monday at which the recommendation calling for the payment of a wage bonus to all employed on July 1 was approved. This will be the 12th year of the bonus and makes a total of $9,380,000 in extra cash paid to employees since 1911. The stockholders elected four directors: Walter S. Hubbell, George H. Clark, Daniel E. Evarts and C. E. Kenneth Mees, to serve for three years. Retiring directors were re-elected.

Hold to 5 Reels
Floyd Brockell, After 10 Week Trip, Found Exhibitors Against Excessive Footage

Floyd M. Brockell, manager of distribution for First National is back from a 10 weeks’ trip to exchanges. He met with the problem of the lengthy feature against which a number of exhibitors have voiced their opposition in THE FILM DAILY.

“The problem of the exhibitor says Brockell,” is to run his program in the allotted time, and naturally he will hesitate before booking a feature that is going to hold up his show.

“Practically every exhibitor I met seemed to feel that the producer could serve him best by keeping the big features from running to excess footage, thereby forcing a disruption of the world.”

F. P. Has 43 Canadian Houses
(Special to THE FILM DAILY)

Toronto—Famous Players Canadian Corp., now owns and operates 43 theaters in the Dominion. When the assets of Allen Theaters, Ltd., controlled by Jule and J. J. Allen, Toronto, were put up for sale a few days ago, G. F. Clarkson, the trustee, listed 36 properties, so that Famous Players stands seven theaters ahead of the next largest Canadian chain.

Loew After Artists
Terms Booking Circuit to Supply Picture Houses With High Class Performers—30 Houses in Line

Marcus Loew has formed the Marcus Loew Booking Circuit with the twin intention of reaching out after new business from picture theaters, regardless of their affiliations, in the shape of high-class performers and feature artists.

The plan is to develop a national circuit so that artists of repute will at once recognize that they can secure a definite number of weeks’ bookings through the Loew booking office. Already 30 houses are in the line-up. Twenty of these are controlled by Loew’s, Inc., and the other 10 are affiliated in the new enterprise.

Bowes Returns
Edward J. Bowes of Goldwyn returned to New York from Europe last night.

Krock Joins Hays
Arthur Krock assumed his duties with the Hays organization yesterday. He will devote his time to the publicity work of the association.

Schlesinger Due Friday
Gus Schlesinger, manager of the foreign department at Warner Bros., is due in New York on the Antimania on Friday. He has been abroad for six months.

Karol Coming From Berlin
(Special TO THE FILM DAILY)
Berlin—Jacob Karol, head of the producing company bearing his name has announced that he will leave for New York sometime this month to market six-pictures. Four of them star Maciste and two are circus pictures.

R. C. To Star Lewis
(Special To THE FILM DAILY)
Los Angeles—Ralph Lewis has signed a starring contract with R-C Pictures.

The local F. B. O. office did not know of the above report yesterday.

Olcott with Distinctive
Sidney Olcott will direct “The Green Goddess” for Distinctive. It was reported yesterday that Harry T. Morey would shortly join that organization but this was unconfirmed.

Incidentally, Distinctive’s first, “Backbone” will be released by Goldwyn on the 30th.
Exhibitor Confabs
(Continued from Page 1)
will take the place of the old constitution which dates back to the formation of the organization.

Plans For Convention
(Special to THE FILM DAILY)
Pittsburgh—Plans for the third annual convention of the M. P. T. O. of Western Pennsylvania to be held at the General Forbes Hotel on April 16-17-18, are well under way. The banquet will be held on the evening of the 17th.

Illinois M. P. T. O. April 18-19
(Special to THE FILM DAILY)
Chicago—The state convention of the Illinois M. P. T. O. will be held April 18-19 at the Sherman. New officers will be elected and delegates chosen for the national convention. The delegates will be given a dinner by the Chicago Film Board of Trade. The national directors of the M. P. T. O. will probably meet at the same time.

Quotations

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<th>High</th>
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Hallmark

Goldwyn 6
Griffith 6
Lowery 6
Triangle 6
World 6

Fairbanks Wins
(Continued from Page 1)
cigarettes from using his name and picture on the cigarette boxes and his name on the cigarettes. The Court of justice in Zurich decided for Fairbanks, but Wood took the matter before the High Court of Justice, a judicial body in Swiss Government that was against the Court of Appeals in New York State. A decision reaffirmed that of the lower court.

Max Balaban Home
(Special to THE FILM DAILY)
Chicago—Max Balaban has returned home after a several weeks' sojourn on the coast.

Griffith Returns
D. W. Griffith, accompanied by a number of his players and technical staff, arrived Tuesday afternoon from Miami, where some scenes for "The White Rose" were made. In the party were Carol Dempster, Mae Marsh, Ivor Novello, Neil Hamilton, Porter Strong and other featured players.

Annual Convention of I. O. of P.
(Special to THE FILM DAILY)
Indianapolis—The annual convention of the Indiana Indorsers of Photoplays will be held at the Claypool Hotel today and tomorrow.

Capital Increase
(Special to THE FILM DAILY)
Albany—Inspiration Pictures, Inc. have been authorized to increase their capital by issuing 500 shares of preferred stock, valued at $100 a share.

Strand's Future Schedule
The following First National releases have been booked into the Strand: "What a Wife Learned," April 15; "Daddy," April 22; "Within the Law," April 29 and "Scars of Jealousy," May 15.
The Eyes of the Camera Plunged into the Jaws of Death!

THE ARMAGEDDON OF THE JUNGLE

You'll view with bated breath the devastating stampede of trumpeting elephants charging the camera. You'll shout with excitement as these Mad Monarchs of the Murky Morass come tearing into the screen.

And you'll hail this amazing adventure spectacle as the greatest ever!

TWO YEARS OF ADVENTURE SQUEEZED INTO TWO HOURS OF THRILLS!

The Sensations of a Hundred Thrilling Pictures Condensed into a Single Marvelous Entertainment.

Don't Miss It! Nothing Like It On Earth!

Carl Laemmle presents H.A. SNOW'S.

HUNTING BIG GAME in AFRICA WITH GUN AND CAMERA

UNIVERSAL PICTURES
In the Courts

A jury in the City Court gave a verdict for $1,500 against Loew's 86th St. theater in a suit of Rose Pritchard to recover $2,000 because a sign fell on her leg.

In the suit of Charles H. Duel against Thomas H. Ince to recover $60,000 for legal services, filed last year, Ince has asked for particulars in the Supreme Court as to when the services were rendered and when the demand for the $70,000 was made.

A judgment for $7,800 has been filed in the Supreme Court by Ollie Sellers against the C. R. Macanly Photoplays Inc., for a balance due from "When Bearcat Went Dry." Sellers alleges he was to get 5 per cent of the net receipts up to $100,000, and salary, and alleged that the net was $85,000. He claimed $11,837 but the defendant agreed last year to pay him more than $9,000 to settle the claim, but has paid only $2,000.

Fox Film has been sued in the Supreme Court for $50,000 damages by the Starlight Farms Development Co., for breach of an agreement. It is alleged that the plaintiff owns a tract of land in Sullivan County which it is using for club and development purposes, and it was agreed in October last that the company would furnish actors and equipment to make a film there showing how game wardens and State troopers protect game, for the purpose of exhibiting the films prior to the hunting season last fall. The plaintiff admits that it contemplated that the film would be exhibited publicly to advertise the plaintiff's property for club and hunting purposes but the defendant refused to exhibit them.

Classic Jazz For B'klyn Strand

Edward Hyman, manager of the Brooklyn Strand, has announced that classical jazz will hereafter become a regular weekly feature at the house.

Answers Filed In Music Suits

(Special to THE FILM DAILY)

Greensboro, N. C.—Over 50 answers have been filed by exhibitors in the Federal Court in this city and at Raleigh. The theater owners have refused to pay the tax asked by the American Society of Composers, Authors and Publishers.

John Griffith Wray

Special Features

Thomas H. Ince Studio, Los Angeles

Hold to 5 Reels

(Continued from Page 1)

the regular program. It seems to be the feeling that any story can be told in five or six reels.

"There is no question about exhibitors being ready for longer runs where they have pictures that warrant them. Our own records show a steady improvement in this respect." It appears that there is not any ideal type of motion picture for the country at large. A really big picture must over-ride all local conditions and prejudices, and for the others, it all depends what class of audience, or section of the country you want to reach."

He asked each exhibitor a question, "What type of picture do you patronize?" Some exhibitors were too indefinite to permit a checking of their opinions, but approximately 200 were explicit enough to be placed on record. These observations are embodied below:

Society comedies and dramas are first in demand in the large cities. Novelties are not wanted, especially when they run beyond the usual feature length. The dramas and musicals are popular in the smaller theaters of large cities and in small towns, but as a rule they are not favored for first run houses.

The western picture made on an elaborate scale appears to be gaining in popularity.

The tendency is a avoid star plays, unless the drawing power of the star, has been thoroughly tested and found adequate in the exhibitor's locality.

The prejudice against costume is passing, because of the number of recent successes claimed as costume plays.

Adaptations of famous books and plays are popular, owing to the advertising behind them and the exploitation possibilities they offer.

Rural plays are popular only in certain sections, usually the part of the country used as a background for the story.

Everywhere exhibitors want pictures with what is characterized as human appeal.

Sturgeon May Produce

(Special to THE FILM DAILY)

Los Angeles—Rollin Sturgeon is said to be considering his own productions. The report is unconfirmed.

Hylan Accepts

Mayor Hylan and Fire Commissioner Drum, are among the city officials who will be present at the installation dinner of the T. O. C. C. at the Ritz on the 12th.

"Down To Sea" Run Indefinite

The Hoolihan office stated yesterday that "Down To The Sea In Ships" will not close at the end of its eighth week at the Cameo, but will run indefinitely.

Support "Pilgrim" in Atlanta

(Continued from Page 1)

Syracuse—The Atlanta Ministe Assn. has registered disapproval "The Pilgrim" on the ground that it pokes fun at ministers.

Floyd Brockell yesterday wired tl Atlanta First National office for a formation relative to the above.

Coyle Herron, a film director editor formerly with Pathé is now with Henry Boliman.

Richard Travers left for the coast yesterday.

Oppose "Pilgrim" in Atlanta

(Continued from THE FILM DAILY)

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$1,000,000.00

TO LOAN

against completed motion picture negatives

release prints financed

COMMERCIAL TRADERS

CINEMA CORP.

128 WEST 52nd ST. NEW YORK
“One Gets An Eye-Full!”

With
Bebe Daniels
Nita Naldi

Ruby de Remer, Maurice Costello, David Powell, and Charles Gerrard also in the brilliant cast.

Adapted by Lloyd Sheldon from the popular novel by Edith Wharton.

Jesse L. Lasky presents

Allan Dwan's Production

“THE GLIMPSES OF THE MOON”

A Paramount Picture

“When one looks at Bebe Daniels in ‘The Glimpses of the Moon,’ one assuredly gets an eye-full! The jewels that flash from her fingers and wrists are calculated to make women weep with envy and despair.”
—Joseph Mulvaney in NEW YORK AMERICAN.

“Allan Dwan in his direction displays the same skill as in ‘Robin Hood.’ An absorbing story of modern society admirably adapted. One of the most lavish pictures ever produced for Paramount.”
—NEW YORK TELEGRAM.

“Bebe Daniels never looked more beautiful nor acted more convincingly than she does in this picture.”
—Beauvais Fox in NEW YORK TRIBUNE.

“A fine job. Nita Naldi, Bebe Daniels, and Rubye de Remer are arrayed in a manner to make Solomon green with envy. Interesting picture well presented. Wholly pleasing.”
—Dorothy Day in MORNING TELEGRAPH.

“Will appeal to picture-goers. Richly adorned with beautiful women, gowns, and settings.”
—NEW YORK JOURNAL.

“The mounting of the film is gorgeous. Beautiful and artistic scenes and sets.”
—P. W. Gallico in DAILY NEWS.
Among The “Independents”

King Finishes Picture
Burton King has completed “Com-
plications,” originally titled “The
Fair Cheat,” by William B. Laub.

Illinois Rights on “Lucky” Sold
Second National of Illinois has
closed contracts on “Lucky” for
Northern Illinois.

Progress Buys from C. B. C.
Progress Pictures of Pittsburgh,
have purchased “Her Accidental
Husband” from C. B. C. for West
Virginia and Western Pennsylvania.

Nickle in Deal for New England
(Special to THE FILM DAILY)
Boston—Burr Nickle Prod. have
arranged with the Eastern Feature
Film Corp. to handle their output
in New England.

May Work Here
(Special to THE FILM DAILY)
Los Angeles—Two—Two of the Elaine
Hammerstein pictures for Triart,
will be made here and the two after
that probably in the East.

Zierler Buys Assn. Photoplay
A. Canter, sales mana er of Asso-
ciated Plays reports the sale of
“Why Women-Re-Marry” to Sam
Zierler, of Commonwealth for New
York and Northern New Jersey.

First Sale to Standard Film
Weiss Brothers, Artclass Pictures,
report the first sale on “Tense
Moments” from Famous Plays and
Great Authors,” to Standard Film At-
tractions, of Phila., for East Penn. and
Southern Jersey.

Buy Michigan Rights
The R. A. Branch Prod. of Detroit,
have purchased “The Passionate
Friend” for Michigan. Celebrated
Players, Inc. have bought the
picture and “The Lamp in the
Desert” for Illinois, Indiana and
Wisconsin.

Morrison Opens Columbus Exchange
(Special to THE FILM DAILY)
Columbus, O.—R. A. Morrison
said to be the first salesman em-
ployed years ago by Famous Players at
that time located in Pittsburgh, has
opened an exchange here. It is
known at Photoplays, Inc.

Producing in El Paso
(Special to THE FILM DAILY)
El Paso—The Allied Film Co. is
now working on “Thou Shalt Not,”
a five-reeler. “The Fall of Maximil-
ian” will be next.

Principal Signs Langdon
(Special to THE FILM DAILY)
Los Angeles.—A contract for a
series of comedies to star Harry
Langdon, has been closed by Sol
Lesser, of Principal Pictures.

Balshofer Working on Second
Fred J. Balshofer is now preparing
the script of his second series of semi-
wester shots starring Fred Church, “The
Man From Broadway.” He starts
shooting the early part of next week.

Donovan’s Plans
Frank P. Donovan states he is not
connected with Abbey Pictures but
will produce a series of pictures for
a company in being formed with M.
D. Waxman, the London theatrical
producer.

S. P. Exchange Handling Norca
Arrangements have been completed
with Norca by the S. P. Film
Exchange to handle the Norca output
in the New York City and Northern
New Jersey. Samuel Pinkenfield and
John Spiegel form S. P.

To Remodel Fine Arts Plant
(Special to THE FILM DAILY)
Los Angeles—Nat Deverich, John
Rikkelman of Fine Arts, state that
an appropriation of $250,000 has been
made for improvements. The studio
is to be moved 75 ft. back from the
street to make room for the construc-
tion of a row of store buildings, which
will extend from where the Chester
Bennett laboratories formerly stood
in Lyman Place. The stores will be
of Spanish architecture.

Many of the wooden structures that
have been standing since D. W. Grif-
ith produced “Intolerance,” are being
dismantled, and in their place stucco
buildings are being constructed. New
stages, administration buildings and
technical offices are now in construc-
tion.

“What A Wife Learned” was
screened for a number of well known
women at Wurzitzer Hall on Monday
evening.

Portland Studio in Fire
(Special to THE FILM DAILY)
Portland, Ore.—American Life-
ograph studios were damaged by fire
to the extent of $30,000. No one but
the night watchman was in the build-
ing. The fire broke out in the develop-
ing room.

Cynthiana, Ill.—The Montgomery
is a total fire loss.

Blackfoot, Idaho—The Isla, has
been destroyed by fire.

FACING A SHORTAGE
OF WORKING CAPITAL ?
Investigate the Convenience
of our Financial Service
Rates Within Reason and Quick Action
Consult With Us in
Confidence

CHROMOS TRADING CO.
1123 Broadway
Suite 1207-8 "Phone Clasa 9284

For faithful reproduction
delicate detail

EASTMAN
POSITIVE FILM

The skill of the camera man must not be
sacrificed in printing—Eastman Positive
Film carries the quality of the negative
through to the screen.
REAL

The only authentic, genuine picture of big game ever to come out of Africa. It has my full endorsement."

Carl Akeley, of the American Museum of Natural History Staff and America's greatest authority on Africa, so said of Mr. and Mrs. Martin Johnson's AFRICAN BIG GAME HUNT.

This is the final authority that the amazingly thrilling scenes of the man-shilling beasts of the African jungle are REAL.

There may be other big game pictures, but none has the stamp of authenticity of personal endorsement from such authorities as Dr. Akeley and Governor Pinchot.

AFRICAN BIG GAME HUNT is not only six thousand feet of gasping thrills. The scenes that make the thrills are REAL.
Man-Oh Man
What Entertainment
This Picture Will Bring
Your Audiences

Old King Tutankhamen would have gone to Jerusalem and hocked his jewels for a look at it; Julius Caesar would have swapped the choicest Rome real estate for a seat behind a pillar, and Alexandre Dumas would have torn up his "Three Musketeers" manuscript in a rage of envy at this story.

It'll drag money from the pockets of every man, woman and child in your town. Man—IT'S A CLEAN-UP—GRAB IT!

BOOST IT TO THE LIMIT
IT'S A "PEACHERINO"

DISTRIBUTED BY
FILM BOOKING OFFICES INC.
723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE

Sales Office United Kingdom
R-C Pictures Corporation
26-27 D'Arblay Street, Wardour St.,
London, W. 1., England
Hammering Length

Of Features—Northwestern Exhibitors Give Ready Response to Idea, Sponsored by J. F. Cubberley
(Special to THE FILM DAILY)

Minneapolis—It is reported here that J. F. Cubberley of the F. & R. Exchange has asked every exhibitor in this section to write to the home office, trade papers and the Hays organization in an effort to check the tiresome length of features. It is said that within the past week that at least 100 letters have gone in from this territory and that letters written in the language of the exhibitor sent to the home offices as well as the trade papers should make the producers and distributors understand what the exhibitor really wants.

More and more of the exhibitors are becoming sold on short subjects and where their feature is not too long they are only too glad to book in the excellent short subjects the market now affords.

Inc to Direct Personally

Thomas H. Ince plans to direct one picture of the new group that will go to First National under the new deal. This will be "Country Laws and City Pavers," in which Madge Bellamy will appear. Others of the series will be "Her Reputation," "The Just and the Unjust" and "Unguarded Gates."

"Ham and Eggs"
J. F. Cubberley Inviting Visiting Exhibitors at Minneapolis Confront to "Breakfast and "Get Together"
(Special to THE FILM DAILY)

Minneapolis—J. F. Cubberley of his F. & R. Film Co., is sponsoring "Ham and Eggs" breakfast at the West Hotel on the morning of April 1. Cubberley has extended invitations to exhibitors in Minnesota, the Dakotas, Wisconsin and Oregon, to come and have a good time on that morning. He has sent each theater man a letter which reads in part:

"You are invited to eat breakfast with the offer on the morning of Wednesday, April 1st, at the West Hotel, at eight-thirty. The menu consists of ham and eggs and old Virginia corn cakes. The enlisted ticket will admit you, and remember at breakfast starts promptly at eight-thirty."

"The exhibitors of Minnesota, North and South Dakota are holding their annual convention at the West Hotel in Minneapolis on April 10th, 11th and 12th: Tuesday, Wednesday and Thursday, and the writer deduced it would be a lot of fun for all of you to have breakfast together some morning while you are in town. To this breakfast I am inviting all the old timers, and want...

(Continued on Page 2)

The story of Lady Hamilton and Lord Nelson is one of the most tragic and most thrilling love stories of modern history. Movie fans will long remember the production of "The Affairs of Lady Hamilton" as one of finest spectacles the screen has ever seen. It's a Hockinson picture.

Webb to Direct for Goodman
Kenneth Webb will direct Daniel Carson Goodman's next picture for Equity. No title has been selected but Mary Carr and Charles Emmett Mack will appear in it. Production starts shortly.

Abrams Goes to Chicago
Hiram Abrams left for Chicago and a trip through the Middle West yesterday.

Schenck Leaves
(Special to THE FILM DAILY)
Los Angeles—Joseph M. Schenck was scheduled to leave for New York last night.

Leah Baird Coming Here
Leah Baird is due in New York next week from the coast. She is now in Houston making personal appearances there.

Another for West Coast
(Special to THE FILM DAILY)
Los Angeles—West Coast Theatres Inc., have purchased the entire block front on West Washington St. from Vermont to New Hampshire on which a 2,500 seat picture theater will be built. The project will cost about $1,000,000.

Censors Defeated in 13 States
In addition to the states mentioned earlier in the week as those in which censorship has been defeated there should be added four more: Arkansas, California, Tennessee and Florida. This brings the total up to 13.

Arbuckle in Europe?
The N. Y. American yesterday said that, according to report, Roscoe Arbuckle had arrived in England on the President Adams under an assumed name.

Sailing April 25th
Hugo Riesenfeld will sail for Europe on the 25th for six or seven weeks. Next Monday, his orchestra starts a two weeks' engagement at the Palace.

Says Industry Needs New Blood
Declaring that the crying need of the industry was young blood in the ranks of directors, Robert T. Kane, of Famous Players, at the weekly meeting of the A. M. P. A. urged the publicity men to inaugurate a movement for the founding of photo-play departments in various universities.

A $50,000,000 Unit
Warner Bros. Form Highly Capitalized Company for Expansion—$4,000,000 for Production
(Special to THE FILM DAILY)
Dover, Del.—Warner Bros. have formed a $50,000,000 company under the laws of the State of Delaware. The incorporation provides for the issuance of 500 shares of stock without nominal or par value.

Warner Bros. have in the past few weeks formed three distinct corporations. One of these has been organized under California laws as a holding company for various studio properties and other real estate. A second, with only a nominal capitalization has been incorporated in New York to control the company's activities in that State, but the Delaware company, which incidentally represents one of the most highly capitalized units in the motion picture business, will act as the holding company for all of the Warner enterprises.

While no one at the Warner office yesterday could be reached to comment on the flotation of the huge company, it is understood that production plans for next year and a general program of expansion have brought about the necessity of additional financing. The Warners plan 18 pictures to be released within the year. In that number, as noted, there will be two with John Barrymore, one with Lenore Ulric and one with Home Hampton. At least four D. W. Griffith pictures will be made, "Debrau," "Daddies," "Digger Rose" and "The Gold Diggers."

It is understood that about $4,000,000 will be spent on next (Continued on Page 3)

Assembly Against Repeal Bill
(Special to THE FILM DAILY)
Albany—There is no hope for the censorship repeal bill in the Assembly. It will die in committee.

Director's Number
The Director's Number of THE FILM DAILY will appear on May 6. It will be replete with articles definitely of interest to directors and producers, and the production phase of this industry. Incidentally, it will contain a brief biography illustrated, of all directors of importance now working in this country.
“Ham and Eggs” (Continued from Page 1)

to arrange for about three minute talks from the various speakers who have been in the motion picture business ten years or more.

An early morning breakfast is not going to try to sell you films; simply get together and have a good time. The regular meetings of the convention will not start until thirty, and breakfast at eight-thirty it will give us two hours of real fun. Remember, this is neither a sales nor business meeting. No prohibition officers will be invited.

“Come on in to Minneapolis for a day or two, meet the other exhibitors, get the hope for next year, and you will find the money well spent.”

Burr Returns

Charles C. Burr has returned from a short vacation in Palm Beach. He has recovered from pneumonia.

“Main Street” at the Mission (Special to THE FILM DAILY)

Los Angeles—“Main Street” will open at the Mission on April 25 at $5 top.

Asst. Directors Meet

The Asst. Directors’ Ass’n met at the M. P. D. A., on Wednesday night. Future meetings will be held in those quarters.

Played to $54,189 in Week (Special to THE FILM DAILY)

Rochester, N. Y.—“Robin Hood,” played to $54,189 paid admissions in one week at the Eastman theater.

Dykman Theater Sold

The Dykman theater, a 1,600 seat theater on West 207th St., between Sherman and Verdiyven Aves., has been sold by Gustavus L. Lawrence to Samuel Brener. B. S. Moss holds the theater under lease.

Lightning Film Plans Comedies

Lightning Film is negotiating with Frank M. Wittmark, of the music publishing firm of the same name for the services of Judith Jewett, whom Wittmark has placed under his management. The company which has a studio at 3024 W. 61st Yonkers, will make a series of two reel comedies.

Wobber’s Buy ‘Frisco House’ (Special to THE FILM DAILY)

San Francisco—Wobber Bros. have purchased the Pantages theater property on Market St., above Fifth. The price paid for the property is estimated at $1,000,000.

The T. & D. Jr. Circuit has taken over the Ira at Pacific Grove, Cal., and now controls all the houses there. This circuit now has 22 houses in its chain.

Plans Cycle on Woman

(Los Angeles—M. H. Horstmeir who recently purchased the Balboa studio at Long Beach, says he intends making a series of six pictures covering the general exposition of “Woman—Her Past and Her Future.” The pictures by individual titles will be “The Other Woman’s Husband,” “Respectable Sinners,” “Lust for Possession,” “Regulated Vice,” “When Passion Ends” and “Free and Unshackled.”

In the Courts

An attachment for $5,000 against the property of Hall Caine, has been granted in the Supreme Court in a suit of Harvey K. Fly, who alleges that he was commissioned by Caine to sell the film rights to “The Master of Man” and that Caine bought them for $50,000. He says he has been unable to collect the $5,000, which is a reasonable commission in his opinion.

A verdict for $993 obtained by Arthur M. Brillant against the Mack Sennett Comedies Corp., Inc., for breach of contract, has been reversed by the Appellate Term and a new trial ordered on the ground that the verdict was against the weight of evidence. Brillant alleged that he was hired as director of exploitation at $175 a week for very short time, on Jan. 23, 1922, and was discharged June 17.

An order was signed in the Supreme Court yesterday transferring to the Federal Court a suit by Franklin L. Hutton against Associated National Pictures, Inc., on an assigned claim of Joseph L. Frothingham, alleging that Frothingham sold the world rights to his photographs to Associated Producers, which in turn transferred the contract to First National, which got two films, and is alleged to hold the sum sued for for the plaintiff. The films are not named in the papers.

Ruth Roland will probably be in town from the coast in a few weeks.
SMASHED TO SMITHEREENS!

All Records At

THE PREMIERE
Brooklyn's New Million Dollar Theatre
Sutter and Hinsdale Ave.

THE 5th AVENUE THEATRE
5th Ave.—110th Street
New York

WITH

"AFTER SIX DAYS"

The Gigantic Picturization of the World's Greatest Story

THE OLD TESTAMENT

They smashed the lobby doors and broke the box office window to get in. We have four ticket sellers standing in the lobby in addition to the regular box office. More than 11,000 paid admissions on Sunday. After Six Days a real clean-up!"

JOHN TURTLE, Mgr.,
Premiere Theatre.

"After Six Days is smashing all existing records for me. We are playing to standing room at every show. It's a marvelous box office bet."

W. GOLDBERG,
5th Ave. Theatre.

EXHIBITORS—See For Yourselves

NOW AT THE

PREMIERE THEATRE
NOW PLAYING

5th AVE. THEATRE
INDEFINITE ENGAGEMENT

For Immediate Special Bookings See

WEISS BROTHERS'
ARTCLASS PICTURES CORPORATION
Suite 908
1540 Broadway, N. Y.
Bryant 3271

Also—Record Runs at Wood's Theatre, Atlantic City, English's Opera House, Indianapolis
Look for this name

If the picture does not bear this sensational African picture
Lyric Theatre, N. Y. C.

H. A. SNOW'S

Hunting Big

WITH GUN

READ WHAT FAMOUS MEN SAID

CHARLES DANA GIBSON
Famous artist and publisher of "Life."

"The best motion picture I ever saw."

OSWALD GARRISON VILLARD
Editor, "The Nation."

"Never been more impressed. Enjoyed it to the brim."

ELTINGE F. WARNER
Publisher, "Field & Stream."

"Greatest picture that has ever come out of Africa."

ROY WALDO MINER
Curator of the American Museum of Natural History.

"Remarkably fine. Certain features extraordinary."

MARTIN W. LITTLETON
Ex-Congressman.

"The finest moving pictures of realities that ever came within the vision of theatregoers."

TWO YEARS OF
INTO TWO

UNIVERSAL PICTURES
H. A. SNOW!

SNOW'S name it is not the
for three months at the
imate theatre prices.

PICTURE IS KNOWN AS

ame in Africa

amera

FTER THEY SAW THE PICTURE:

TRUDE R. LANE
"Woman's Home Com-
"I cannot speak too
highly in praise of its
merit as entertain-
ment."

ROBERT BRIDGES
Editor, "Scribner's."
"The most interesting
and at times exciting
of all the outdoor
films."

ROBERT LITTELL
Editor, "New Republic."
"So startlingly genu-
ine, that they make the
best hand-made 'hu-
man' realism look like
a cigar store Indian."

L. PATRICK GREENE
Ass't Editor, "Adventure."
"It is a great piece of
work. Gave me a real
thrill."

PRESSES

Presented by
CARL LAEMMLE
Coast Brevities

(Special to THE FILM DAILY)

Hollywood—James Harrison and Lincoln Plumer are the latest feature players to be signed by Christie Comedies.

Margaret Landis is in Truckee with the Harry Carey company.

George Melford has started work on "Salomy Jane," on the Lasky lot.

LeRoy Stone has been engaged by Sam E. Rork to cut and edit "Wandering Daughters."

Universal has purchased "Don Quichot of the Rio Grande" for Hoot Gibson.

Arthur Stuart Hull has signed with Clara Kimball Young for her next production.

Alberta Vaughn has signed a long term contract to be featured in a series of Mack Sennett comedies.

Johnny Harron, brother of the late Robert Harron, will be seen in an important role, "Westbound 99."

Victor Potel is working on two pictures at once at present—"Now You See Us" and "Penrod and Sam."

Huntly Gordon has been placed under a long term contract by Louis B. Mayer to play featured roles.

"Richard," purchased by Universal for Herbert Rawlinson, has been changed to "Thicker Than Water."

Ethel Grey Terry, Niles Welch, Vernon Steel and Ramsey Wallace have been engaged for "What Wives Want."

"Motion Picture Ideas" was the topic of an address given by Milton Sills before the Women's Club recently.

Ernest Torrence, who is scoring a success in "The Covered Wagon," is appearing in Maurice Tourneur's "The Brass Bottle."

Howard P. Breherton, with Selznick for three years as head cutter, has been engaged by Arthur H. Jacobs to edit the initial Borzage production, "Children of Dust."

Universal has signed a new serial star, Jack Mower. The company now has a quintet of male serial stars consisting of William Duncan, William Desmond, Art Acord and Fred Thomson.


WALTER R. GREENE

Illinois After Ticket Scalpers
(Special to THE FILM DAILY)
Springfield, Ill.—Senator Denver has introduced a bill in the Senate which prohibits the sale of any kind of theater tickets at any place but the box-office, unless sold at advertised prices. The bill provides for a penalty of $500 fine or a year in prison, or both, and also provides that the license shall be forfeited on conviction. Purchasers of tickets at excess rates are allowed action against the theater management at the rate of $20 for each ticket.

Dunloo At St. Denis, Montreal
(Special to THE FILM DAILY)
Montreal—Stewart P. Dunlop will succeed H. M. Thomas as manager of the St. Denis here. Dunlop was a formerly assistant manager.

Staley, Auburn, Cuts Admissions
(Special to THE FILM DAILY)
Auburn, N. Y.—Richard F. Staley announced that the Grand admission prices have been cut to five, ten and fifteen cents.

To Yukon For Scenes
(Special to THE FILM DAILY)
Los Angeles—Arthur H. Sawyer says he intends taking "The Shooting of Dan McGrew" company to the Yukon for exteriors. Clarence Badger will direct.

Blame Poor Business on Cars
(Special to THE FILM DAILY)
Schenectady—Many exhibitors here are of the opinion that the street car service is costing the picture theaters thousands of dollars a year. Owners are complaining of the poor service which has caused a serious falling down of business.

Cuts And Flashes

April 11 marks the ninth anniversary of the Strand.

Universal has purchased "The Red Lock" by David Anderson.

The third Emory Johnson for F. B. O. release will be "Westbound Limited."

Willard Mack may make a number of personal appearances in conjunction with "Your Friend and Mine."

"The Nth Commandment" will be the feature at the Rivoli next week. "The Go Getter" will be at the Rialto.

Gerry Bachelor, who won the beauty contest at the recent Paramount ball, has been signed by C. C. Burr to appear in All-Star Comedies.

Johnny Hines left last week for the Warner studios in Los Angeles. He will be starred in "Little Johnny Jones."

Lee Plans a Tour

Joe Lee has arranged for a long tour of Juanita Hansen throughout the country in conjunction with an elaborate vaudeville act. Picture theaters will be included in the itinerary.

**MARY IS COMING! WHAT'S HER FULL NAME? MARY—NO USE—YOU'VE GOT TO WAIT—!!**

Goldwyn is Doing "Ben Hur"

**Goldwyn is doing Big Things!**

The Big-Money Picture is Coming—

EMORY JOHNSON'S GIANT EPIC OF THE SCREEN

WESTBOUND LIMITED

Presented by
P.A. POWERS
Starring
RALPH POWERS
Story by EMILIE JOHNSON

Emory Johnson's "The Third Alarm," proved, with capacity houses, his ability to produce BOX OFFICE pictures. "WESTBOUND LIMITED" will blazon it forth in a gigantic flood of profits for exhibitors. Ride with the man who never falls.

WRITE, WIRE OR PHONE YOUR NEAREST F. B. O.
EXCHANGE FOR DATES NOW! ! !
A SENSATION!

That's the only word for it.

Think of it—a brand new idea.

Something the human race has been groping for since man got up on his hind legs and walked.

Groping blindly—in the dark—longing—dreaming of it.

Something a millionaire would give his last dollar for.

Something a woman would barter her immortal soul for.

And now FOUND!

Gertrude Atherton has revealed it—in one bold, master stroke.

A book—but such a book—vivid, absorbing, compelling.

Magic—that's what it is. But scientific magic. It's true.

Every woman in the land is reading it—or will.

And First National has the screen rights—is making a picture of it.

A picture? More! A SENSATION!

A sensation the Box Office will never forget.

Gertrude Atherton’s

"BLACK OXEN"

The Best Selling Book in America Today
Putting It Over

Here is how a brother exhibitor put his show over.
Send a letter, let the other fellow know how you cleaned up.

Tuesday Night, Bargain Night

Windsor, Conn.—The Tunxis theater has made Tuesday nights bargain night. When a part of three or more come in, the first is charged the regular admission price and the others two cents. This has proved a box-office booster, and started many coming to the movies that never went before.

"Mystery" Poster Helps

Baltimore—The New Wizard recently used mystery advertising in an exploitation campaign for "Missing Husband." The theater issued a poster on which was a large photograph of a man, showing the back of his head and shoulders and a small portion of his face. In big type over the picture was printed: "$25 reward to anybody who will give any clue, information, or identity of the person in this photograph." Below the photograph was "One of the 'Missing Husbands.' Call at the Wizard Theater, etc.,"

"Kisses From Pola Negri"

Portland, Ore. — Pola Negri s kisses were free and distributed when "Mad Love" played the Liberty. Through a tie-up with a local candy concern, 14,000 Polyanna kisses were distributed in small glassine envelopes carrying a picture of a pair of lips, and labeled "A Kiss from Pola Negri." The envelope carried the theater announcement. Distribution was made through local hotels, restaurants, cafes and drug store lunch counters. The girls in white uniforms worked the principal downtown corners on the opening day, passing the kisses out to pedestrians.

A Good Stunt For "Robin Hood"

San Francisco—During the recent run of "Robin Hood" at the Curran theater, S. F. Mason, manager of the house, conceived the idea of a tie-up with the Bulletin, which offered $100 in gold for the capture of a Robin Hood bandit, who for 10 days had the freedom of the city from the Chief of Police, and whose whereabouts daily was announced in advance in the paper.

The bad man stole a bar of gold one day from the teller of one of the biggest downtown banks and escaped. The Bulletin carried a four-column cut of the outlaw as he snatched the gold. Another day he made a call on Sheriff Finn, from whom he also had a passport, and again escaped capture. Still another day he appeared in Sherwood Forest, Golden Gate Park, in civilian dress, and uniform, and no one was able to claim the $100, despite the fact that the paper that day published a "roque's gallery" portrait of the "bandit" and issued a map telling exactly where he would be at stated hours.

A $50,000,000 Unit

(Continued from Page 1)

year's production schedule. Of the 18 planned, six will cost in the neighborhood of $350,000 each to produce; two will cost about $100,000 each while the others will each cost about $200,000.

In the past few weeks there have been a number of conferences held regarding distribution of the Warner product for next year. While no announcement has been made, it is confidently expected that the present method of distribution will be used next year. There will be, however, some changes. It is expected that the home office of the Warner organization will exercise a general supervision of its territorial distributors especially so far as the approval of contracts is concerned. In this field, there will be what will amount to individual organizations. The independent exchanges will release the Warner product in many cases distribute other pictures. Next year, except in those cases where they feel that the outside product will not conflict with their own, there will probably be an agreement made whereby the territorial exchanges will handle nothing but Warner product.

New Story for Constance

Joseph M. Schenck has purchased "Barbara Winslow, Rebel," for Constance Talmadge. It will be made after "Dulcy," according to present plans.

Bankers In Film

Adolph Zukor is sponsor for a film in which a number of prominent bankers who live in Englewood, N. J. appear. The picture is designed to aid in a $650,000 building fund drive for a new hospital there. Zukor lives in New City, not far from Englewood.

West Coast Enters Vaudeville

(Special to THE FILM DAILY)

Los Angeles—Under the supervision of Adolph Ramish, treasurer of Western Circuit Theaters, Inc., a movement to handle the vaudeville interests of the circuit has been installed in the Knickerbocker Bldg., E. M. Stone has direct control of the bureau.

Blair Going to Australia

What United Artists claims is an innovation is the sending of an exploitation man to Australia to exploit "Robin Hood." Sam Blair who has been attached to the home office exploitation staff sails from San Francisco on April 13.

Maurice Silverstone, special representative for United Artists there is in New York.

Jailed for Blue Law Violation

(Special to THE FILM DAILY)

Findlay, O.—Walter C. Richards, manager of two theaters here, is the latest arrest on a "blue law" violation. A house was closed. This case in Findlay is the latest in a series of similar cases in which the validity of the "blue laws" of the state are centered. In every case the decision has been against the Findlay exhibitors, and still they keep appealing to the court higher up.

Allen Winnipeg Unit Hit

(Special to THE FILM DAILY)

Winnipeg—A crisis has been reached in the financial affairs of the Winnipeg Allen Theater Co., according to a statement sent out by a committee of the shareholders to more than 50 shareholders. Not only have the holders of the first mortgage of $141,000 intimated their intention to foreclose, but $26,500 in principal together with a half year's interest of approximately $5,000 on April 1st, but the balance sheets show current liabilities amounting to $89,133.25 with current assets of only $52,005 available. A deficit as shown by the auditors' report is $72,240.63. Net assets, comprising the building and contents, are shown at $886,253.09. Liabilities listed include business profits and war taxes for 1920, income tax for 1921, municipal taxes of $31,776, sundry expenses of $22,000, etc.

Jane Novak is the star in "Divorce" just completed.

STUDIO FOR RENT

Double equipment, two stages, two new sets of lights with every modern device. Size of building 80 x 165.

Aubrey Mittenhal, 1400 Broadway

5 Reel Negative for Sale to Liquidate Debts!

Original, sweet, appealing story. Prominent Star and Director.

Picture Cost $30,000.

Suitable for State Rights.

Will accept reasonable cash payment and participation if buyer can show integrity.

Reply W-6, Film Daily

James Horn Signs With F. B.

It was announced by F. B. O. yesterday that James Horne had signed to direct for one year.

Jaccard on His Own

(Special to THE FILM DAILY)

Los Angeles—Jacques Jaccard formed his own producing unit and makes a series of outdoor picture and studio building across from University has been secured for a work unit. Walker C. Graves is associated with Jaccard.

C. L. CADWALADE

Art Director Eastern Studio Famous Players-Lasky Corp

Current Releases

"Glimpses of the Moon"
"Java Head"

FACING A SHORTAGE OF WORKING CAPITAL

Investigate the Convenience of our Financial Service

Rates Within Reason and Quick Action

Consult with Us in Confidence

CHROMOS TRADING CT.
1123 Broadway
Suite 1207-8 "Phone Chelsea 822"

WHERE THE PAVEMENT ENDS

"At the Capitol Theatre"

Rex Ingram's latest great success was written by

JOHN RUSSELL

John Russell's next book of romance and flaming, colorful adventure in strange corners of the earth, is now available in advance copy. Simultaneous publication here and in England, May 15. It is called IN DARK PLACES, and all its eleven stories have appeared in national magazines. Sole agents for picture rights for all of Russell's stories.

BRANDT & KIRKPATRICK
33 West 45th St., New York
Film Foundation

$25,000 Pledged to Launch Plan Which Would Seek to Establish Pictures as Fine Art

The Cinema Foundation is the name of a new institution designed to help elevate the standards of the motion picture and ultimately place it on its own feet, as the art form of the foundation are described, among the acknowledged Fine Arts, Baron Hrolf Dewitz, who has appeared in the public eye from time to time as an advocate of more originality in motion pictures, is the equivocateur for the foundation and Clarence R. Freeman, secretary of the organization committee. It is said that $25,000 has already been pledged by the moral support of a number of representative men and women associated, among them Hudson Maxim, its founder; Winthrop Ames, the theatrical producer, and Hamilton Holt of the Woodrow Wilson Foundation.

The sponsors believe that there is a large audience tired of routine pictures, made with any imaginative power and that there are also a good many artists who stand ready to work. It is not, as employees, if given the chance. The foundation hopes to foster and coordinate these movements. A bureau of information and a reference library are planned at the foundation headquarters, which will be in New York.

Metro Changes Jungle Title

Following a conference yesterday between Universal and Metro officials, the latter company decided to change the title of its African hunt film from "African Big Game Hunt" to "Panoramic Adventure of African Wild Animals." Underwood & Underwood

Crip Here from England

Donald Crip, who has been directing for an English company for the past few months, left for Los Angeles yesterday, after spending a few days in New York. Crip was formerly with various players whom he may return.

Warner's Capitalization

The new Warner Bros. company is capitalized at $50,000,000 as reported from Dover, Del., yesterday. The error in the figures was due to a typographical oversight. The new corporation has been formed with 10,000 shares. These without any par value. It is understood that this part of the stock will be offered for sale or placed on the market.

"Phono-Films" Weekly

Dr. De Forest Working on Releases—Invention Records Action and Music on Same Stock

Dr. Lee De Forest, who gave a demonstration of his new invention "phone-film," which records action and music on the same width of stock the other night, is now at work on a weekly release schedule, the first of which will be ready in June. The "phone-film" is adapted primarily for the reproduction of musical instruments and solos. It is not De Forest's idea that the ordinary pantomime drama is adapted to the "phone-film," but he expects scenario writers to write stories around the acoustic idea to work in the voice and music to the greatest advantage.

Deal Expected Soon

It is understood that Murray Carlin has several deals under way for the distribution of "Counterfeit Love" and that its distribution will be set shortly.

Cohen Won't Run

Says He Is Definitely Out of M. P. T. O. Race—So Informs Exhibitor Conventions

(Special to THE FILM DAILY)

Omaha — Sydney S. Cohen three times this week repeated his intention not to run again for the presidency of the M. P. T. O., despite the fact that he was urged to do so at M. P. T. O. conventions in Little Rock, Kansas City, and Chicago. Cohen, accompanied by C. A. Lick, W. A. True, W. D. Burford and M. J. O'Toole has left for Chicago on the way back to New York. The first convention of the week was held at the Hotel Marion, Little Rock; the second at the Hotel Baltimore, Kansas City, Wednesdays, on which day there were two smaller meetings in two other cities en route to Omaha.

A Little Rock, E. W. Collins, president of the state unit, offered the use of the screens so far in furthering a new school building plan. At all of the conventions resolutions were passed endorsing the action of the M. P. T. O. in refusing to accept the uniform contract offered by the Hays organization. Cohen's administration was also endorsed as were the plans of the Thirteen Owners Dist. Corp.

Roskam Going to Coast

Edward M. Roskam, well known film editor, is going to the coast where he will confer his future activities.

Mike Comerford Visiting

(Coast "Expo" In July

Elaborate Plans Made in Conjunction With Monroe Doctrine Centennial in July

(Special to THE FILM DAILY)

Los Angeles — The motion picture industry is to have an exposition here. This is the American Historical Revue and Motion Picture Exposition, opening July 2nd. This celebration is to be international, for it will include South American countries. The "set" will consist of a Spanish-American city, picturesque in its coloring and grouping. The main buildings will be placed along a broad Esplanade that widens, half way between the main entrance and the... (Continued on Page 2)

McCall To Run Talmadge Story

McCall's Magazine, with a circulation of 2,250,000, will publish serially "The Talmadge Sisters by Their Mother, Margaret L. Talmadge," beginning in a late summer issue. This will be the first time that the story of the Talmadge sisters will appear in a magazine.

Hayes Resigns

Ralph Hayes, assistant to Will H. Hays, has terminated his period of service with the Hays organization. His new duties are expected to keep him in New York, but it is possible he will vacation in Europe. The jaunt starts Tuesday. Arthur Krock will take over some of Hayes' duties.

Mastbaum Back from Coast

(Special to THE FILM DAILY)

Philadelphia—Jules Mastbaum and his party have returned, on a six-week's visit to the coast. Fred G. Nixon-Nirdlinger was in the party. Mastbaum visited a number of large theaters while away, and states that he will inaugurate the system used in the West for the handling of crowds and equip reception rooms where patrons may wait for seats.
For Better Films

National Committee Reports Recruits to Movietone Pictures—Exhibitors Helping

"Film Progress," a bulletin issued by the National Committee for Better Films, on May 21, 1918, reports a grow in the better films movement. The report contains the following:

1. Alabama, Birmingham—The Better Films Committee has given this department the impression that the film made in the Birmingham News. To inaugurate this movement there was printed the membership and its endorsement, its constancy and by-laws, and the points to consider in judging a picture.

2. Florida, Jacksonville—The Better Films Committee is endorsing pictures and reporting on endorsements to the newspapers. It is also providing Saturday morning matinees for boys and girls and working on plans for the development of a suitable machine so that the picture which is available in the city in the morning may be used to varying parties at an early hour for showing on Saturday afternoons.

3. Iowa—Council Thrus has put itself on the Better Films map by evolving a plan of cooperation between school authorities and exhibitors. Better Films Committee has been organized by the Board of Education, the Public Library Board and the Parent-Teacher Association acting together. Wherever a local management believes it is worthy of special mention to parents or guardians of school children, he will give this committee a private advance review of such film.

4. South Carolina, Greenwood—W. A. Byers, manager of the Liberty and Bargie, appealed to citizens to form a Better Films Committee to cooperate with his theater. If the public will cooperate with the organization, a review committee will be formed to write the Better Films Committee, which is working in helping him choose his pictures. The result is that Madison has an active Better Films Committee.

5. Washington, Aberdeen—Various parent-teacher associations here are active in the Better Films Movement. The Aberdeen Better Films Committee gives space to enter an important film, and includes the film's approved. At least one good program is given each week.

Nineteen Thrus has put itself on the Better Films map by evolving a plan of cooperation between school authorities and exhibitors. Better Films Committee has been organized by the Board of Education, the Public Library Board and the Parent-Teacher Association acting together. Wherever a local management believes it is worthy of special mention to parents or guardians of school children, he will give this committee a private advance review of such film.

For Rent — 1600 Broadway

Office space, vault space, and cutting room. Suitable for small Film Exchange or General Office.

APPLY ROOM 806

Lloyd Denies Camera Tricks

(Special to THE FILM DAILY)

Los Angeles—H. Lloyd has made no attempt to deceive the Detroit News, a statement in which he declared that there was a single foot of double exposure or trick photography in Safety Last.

Reception for Leah Baird

Arthur F. Beck wired THE FILM DAILY yesterday that Leah Baird was met by the Mayor upon her arrival and that the reception was being given in her honor.

"LYING LIPS"

"TEN TON LOVE"

"JIM"
Results!

Chadwick Pictures Corporation
130 West 46th Street
New York City

Phone 4200 Bryant

March 29th, 1923.

The Film Daily, New York City.

Gentlemen:

I want to take this opportunity to congratulate you on the splendid results we have received from our advertising in The Film Daily on Paul Rainey's, "Heart of the Jungle."

We have confined our advertising on this subject exclusively to your publication and have practically sold the entire country thru The Film Daily alone.

I have given careful study to what results one medium alone can produce, for several years - we know that every independent exchange man reads The Film Daily - if he doesn't get it he is not the kind of exchange owner to whom we care to sell our product.

Our contracts with producers for whom we distribute, producers for whom we act as fiscal agents and exchange owners who purchase our products invariably carry a clause stating that a certain amount of advertising must be carried in motion picture trade papers - it may interest you to know that "The Film Daily" is the only medium specifically mentioned by name as one publication which will be used - proving that we are right in our contention - producers, distributors, exchange owners as well as the theatre-owner believes yours' is the one indispensable medium.

Here's hoping that you will help everyone to "hole-out" in 60.

Yours very truly,

JACQUES KOPFSTEIN

 Vice-President

The Film Daily, New York City.

Cuts And Flashes

Webster Campbell will direct the first series of Corinne Griffith Prod. for Hodkinson.

Gregory La Cava is directing the 11th of the All Star Comedy Series at the Burr studios on Long Island.

Johnny Hines has written the words to a song, "Luck." It will be published by T. B. Barnes in conjunction with the picture.

"The Madness of Youth," a John Gilbert production, and Shirley Mason's "Lovelorn," are on the Fox release schedule for this week.

According to Brandt and Fitzpatrick, "Mr. Barnum," which Murray Gasken will produce, was written by Tom Wise and Harrison Rhodes, and not Wise alone.

John S. Robertson has started work on "The Fighting Blade," starring Richard Barthelmess. He is shooting exteriors in the old Universal studio at Fort Lee.

Harry Fields Here

Harry Fields is here from San Antonio.

Linder May Stay In France

(Special to THE FILM DAILY)

Los Angeles—The Times reports that Max Linder will remain in France and produce there indefinitely.

Big First Nat'l Tie-up

First National has closed with the manufacturers of Glhrandelli's Milk Chocolates whereby 5,000,000 cards carrying portraits of First National stars will be inserted in packages of candy marketed during the next 12 months.

Strong Bid For Daylight Saving

(Special to THE FILM DAILY)

St. Louis—Twelve organizations have lined up behind the movement to force daylight saving on St. Louis and a bill calling for a change in the clock will be presented to the incoming Board of Aldermen about April 11. It is thought improbable that the measure will pass.

Owes Two in Detroit

(Special to THE FILM DAILY)

Detroit—Phil Brubin, who operates the Pasadena here, has acquired the Merrick, giving him two houses.

Newport, Ky.—The Liberty Theater Co., has been granted a building permit for the erection of a new house at Pike St. and Madison Ave. The estimated cost is $150,000.

Loew Has Three in Canada

(Special to THE FILM DAILY)

Montreal—With the passing of Loew's to Famous Players, only three Loew houses are now being operated under original control in Canada, these at Toronto, London and Ottawa. The theater at Hamilton was acquired last fall by the interests represented by Mr. Nathanson and its name changed to Capitol.
WHAT OF THE BUSINESS FUTURE?

The Magazine of Wall Street, in its issue of March 31, publishes a series of charts which are designed to indicate what the business future of the country is. These are reproduced below, with the permission of that publication.

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Stahl's Next Three
(Special to THE FILM DAILY)

Los Angeles—"The Wanters" will be the next John M. Stahl production. Louis B. Mayer has secured two more stories for this director. "Why Men Leave Home," "Women Who Pass in the Night."

Fire Threatens Coast Studios
(Special to THE FILM DAILY)

Hollywood—A recent fire here which destroyed the yards of the American Lumber Co., threatened to wipe out the studio recently purchased by Principal Pictures, and also the Pickford-Fairbanks lot containing the "Robin Hood" sets.

No Juries for Ohio Violators
(Special to THE FILM DAILY)

Columbus—The Senate has concurred with the House on a measure which takes away the right of trial by jury from exhibitors who show films not approved by the Ohio Board of Censors. Exhibitors will be fined not less than $25 and not more than $300 for the first offense, and not less than $300 nor more than $500 for subsequent offenses. Distributors will be fined not less than $300 nor more than $500 for the first offense, and not less than $50 nor more than $1,000 for subsequent offenses.

Coast "Expo" In July
(Continued from Page 1)

The "Expo" of the Coliseum, into a circular court, guarded by tall towers and surrounded by a colonnade. The Coliseum, now almost completed, will afford a chance for an impressive pageant. There is to be an immense square stage placed in the center of the amphitheater, which will seat 80,000 persons. This stage, 200 feet square, with three graduated levels, has been designed by F. B. Davison. It is in the form of an Aztec temple. At the top the hands and orchestras will be placed. On the next level the spectacles and ballets will be presented, while the main level will be used for the floats and pageants.

While many of the usual features of an exhibition will be introduced at this, a Monroe Doctrine Centennial, interest will grow in exhibits connected with the picture industry. Many exhibits from Rio Janeiro may be brought to Los Angeles after the close of the exhibition there; displays of unique interest from all the Southern republics. Every day the floats presenting episodes in history and pageants in which heroes of the past live again are to be photographed for theaters everywhere. When the Revue and Exposition ends there will be a library of historical films.

Freund's Plan St. Louis House
(Special to THE FILM DAILY)

St. Louis—Freund Brothers have let the contract for their new Kingsland theater and work of construction will get under way shortly. The house, which will be at Kingshighway and Gravois, and will cost $100,000.

Four Lyrics in Feature
(Special to THE FILM DAILY)

London—Stoll has acquired the rights to the Indian Love Lyrics, as noted. Four, "Less Than the Dust," "Tempie Bells," "Kashmiri Love Song" and "Till I Wake" will be used as the basis for a seven reeler which Sinclair Hill will direct.

---

Rupert Hughes and "Souls for Sale"

Goldwyn is doing Big Things!
JACK LONDON'S
Sensational Story
The ABYSMAL BRUTE "
REGINALD DENNY
Starring
AND AN EXTRAORDINARY CAST
Be presented by CARL LAEMMLE • A HOBART HENLEY PRODUCTION
The Director's Issue
OF THE

THE BRADSTREET
of FILM DOM

The Film
DAILY

OUT MAY 6

Full of Interesting, Important Data for the Director, Producer and All Others Interested in the Making of Pictures
Features Reviewed

Harold Lloyd in ................................SAFETY LAST Page 2
Hal Roach—Pathe .............................................. Page 2
David Smith Prod.................................MASTERS OF MEN Page 3
Vitaphone....................................................... Page 3
Cosmopolitan Corp. presents
ENEMIES OF WOMEN Page 5
Allan Dwan Prod. ....GLIMPSES OF THE MOON Page 7
Paramount .................................................. Page 7
Francis X. Bushman and Beverly Bayne in
MODERN MARRIAGE Whitman Bennett Prod.—Amer. Releas. Page 8
Johnny Hines in .................................LUCK Page 9
Mastodon—State Rights ............................ Page 9
Gladys Walton in ..........THE TOWN SCANDAL Page 10
Universal .................................................. Page 10
THE BROKEN VIOLIN Arrow—State Rights .............................. Page 11
Marjorie Payne in......BEWARE OF THE LAW Page 13
Jawitz Pictures—State Rights .............. Page 13
Short Reels .............................................. Page 15

News of the Week in Headlines

Monday

William Randolph Hearst has scouts out after theaters here and in Canada.
Luxor Pictures to handle future product of Abel Gance, Louis Mercanton and Fred Leroy Granville.

Tuesday

Careful survey indicates that fall product will include many costume and period pictures.
F. B. O. New England franchise sold to Federated.
Goldwyn financial statement for 1922 shows a deficit of $1,405,587.
Thomas H. Ince plans one film from a classic yearly.
First to be "Evangeline."

Wednesday

Hays organization completes long tussle with legislatures. Thirteen states on record against censorship.
Larry Semon reported near end of Vitaphone contract.
Plans five reelers. Deal once discussed with Warner Bros.
FILM DAILY'S Spring Golf Tournament set for June 5 at Belleclaire Golf Club, Bayside, Long Island.

Thursday

Marcus Loew forms booking circuit to supply picture theaters with high-class artists.
Swiss court decides cigarette maker cannot use Fairbanks' name and picture for advertising without consent.
M. P. T. O, units in Middle West set convention dates.
Floyd Brockell of First National, back from long trip, says exhibitor sentiment is against films longer than five reels.

Friday

Warner Bros. form a new corporation in Delaware. To spend $4,000,000 in 1923-1924 production. No change in distributing methods planned for next year.
Northwest exhibitors oppose long features. J. F. Cubberley gathering data. Plans a "ham and egg" breakfast for exhibitors during Minnesota convention.

Saturday

Sydney S. Cohen tells Mid-West exhibitors he won't run for the M. P. T. O, presidency.
Film Foundation planned to improve deals in production.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Laughs Galore and Thrills of a Hair-Raising Nature in Lloyd's Latest
Harold Lloyd in
"SAFETY LAST"
Hal Roach—Pathe
DIRECTORS.........Fred Newmeyer and Sam Taylor
AUTHORS..........Hal Roach, Sam Taylor and Tom Wehlan
SCENARIO BY......Hal Roach, Sam Taylor and Tom Wehlan
CAMERAMAN ................Walter Lundin
AS A WHOLE.......Laughs galore and some mighty hair-raising thrills in Lloyd's latest; will draw big business
STORY.......A slight plot but a lot of comedy incident and a long sequence of catch-your-breath stunts
DIRECTION.......Certainly registers laughs and thrills in rapid succession, but the latter is a little rough on the nerves
PHOTOGRAPHY .....................Good
LIGHTINGS ......................All right
STAR........Will send them out dizzy with this one
SUPPORT........Mildred Davis opposite; others Bill Strother, Noah Young, Westcott Clarke and Mickey Daniels
EXTERIORS ......................Suitable
INTERIORS ......................Adequate
DETAIL .........................All right
CHARACTER OF STORY.......Clerk pretends to sweetheart that he is manager of big store and is forced to perform "human fly" stunt in his game of pretense
LENGTH OF PRODUCTION.........6,114 feet
With the posters showing Lloyd suspended in mid air from the hands of a clock, as well as others showing him in equally precarious positions, it isn’t unlikely but they’ll have a pretty good idea of what "Safety Last" is all about. But even the posters will fail to suggest the thrills and hair-raising stunts that actually occur in the picture. In this connection it might be said that this last half of Lloyd’s latest may not have a soothing effect upon people afflicted with nervous disorders or women to whom shock of any kind would be dangerous. And there are genuine shocks in "Safety Last," some that can only be described by seeing them.

The first half of "Safety Last" is made up of the regular brand of Lloyd humor, fine spontaneous laughs and new gags. It starts right out with a roar when Harold is supposedly bidding good-bye to his sweetheart preparatory to being hung, but the cameraman goes around the other side of the iron bars and you find Harold is merely at a railroad station. Next comes the bit in which he mistakes a little pickaninny in a basket for his grip and starts running for the train, is overtaken by the mammy, returns her child and hops onto the back of an ice wagon instead of the train.

The picture proceeds with a succession of good comedy sequences mainly concerned with the effort of Lloyd to hold down his job in a department store and later his effort to impress his sweetheart with his importance in the place. For the most part the comedian supplies new and original stunts with the possible exception of one or two, such as trying to board a crowded trolley and getting burned by a plumber’s torch, which Chaplin has used.

But the real riotous episode of “Safety Last” is that in which Lloyd performs the human fly stunt, climbing up the side of the twelve-story department store building in which he is employed. Harold is promised $1,000 by his employer if he can attract crowds to the store. He promises to go 50-50 with his buddy if the latter will do the stunt, but at the last moment the buddy is chased by a “cop” he had played a joke on earlier in the picture. He tells Lloyd to go up the first flight and he’ll change clothes with him and finish the act. At each floor, however, buddy is still pursued and Harold forced to continue the climb. The thrills in this sequence are rapid, hair-raising and surefire except for nervous people who will probably not feel benefited by the strain of suspense caused by Lloyd’s threatened spills.

Will Undoubtedly Keep Your S. R. O. Sign Busy
Box Office Analysis for the Exhibitor
They were packing them in at the Strand all last week with “Safety Last” and if this is any criterion as to what drawing power there is in Lloyd’s name, all you have to worry about is getting your order in before the other fellow. There is just one angle which you may have to give some consideration in connection with Lloyd’s latest, and that is the nerve-wracking human fly sequence. You might advise your patrons of the nature of this episode and let them decide whether or not they want to see it.

People of nervous temperament or women to whom a shock would prove dangerous may be done more harm than good by witnessing the numerous narrow escapes regardless of the fact that they know Harold isn’t going to fall, and that he was amply protected while he was performing these stunts, but they look so thoroughly genuine that the effect is sure fire that they cannot help but be frightened. Otherwise you can go the limit with promises of laughs and you might add that “Safety Last” is a thriller besides being a comedy. Announcing the star’s name and the title of his latest picture should be enough to bring them in.
Has Everything That Goes For a Sure-Fire Box Office Number and Then Some

David Smith Prod.  
"Masters of Men"  
Vitagraph

DIRECTOR ................. David Smith  
AUTHOR ....................... Morgan Robertson  
SCENARIO BY ............... C. Graham Baker  
CAMERAMAN ................. Steve Smith, Jr.  
AS A WHOLE ................. Fine live entertainment with punch in its action, sure-fire patriotic atmosphere and all that goes for a good picture

STORY ....................... A romance of the Spanish War period with action, thrills and plenty of genuine audience appeal

DIRECTION ................. Splendid; succeeds in making story realistic and atmosphere is great; development very good

PHOTOGRAPHY ............... Excellent

LIGHTINGS .................... Very good

PLAYERS ................. Cullen Landis at his best in role that he handles in fine style; Alice Calhoun and Wanda Hawley attractive maids of '98 and Earle Williams suitable; others all good types

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

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

DETAIL ......................... First rate

CHARACTER OF STORY .......... A character development showing the rise of an American lad from boyhood to manhood

LENGTH OF PRODUCTION ........ 6,800 feet

Here is one with a genuine wallop for American audiences and if the patriotic atmosphere in this doesn’t send them out with their blood tingling and their fervor for the stars and stripes increased a hundred fold, then the guess is all wrong. “Masters of Men,” David Smith’s production of Morgan Robertson’s novel, is an out and out American picture for Americans and it contains an unlimited supply of real audience appeal—the sort that starts them talking about the picture and brings others in.

Much of the credit for the success of the picture belongs to Director Smith for the very worth while and capable way in which he has handled the material and to C. Graham Baker, who prepared the scenario. Added to this is the splendid performance of Cullen Landis in the role of a sailor of the U. S. Navy, as well as a uniformly well suited and capable cast.

To start with, Morgan Robertson’s novel contains splendid material for the screen and in retaining the author’s method of development, Baker has gotten the most out of it and Director Smith has been able to tell the story smoothly, consistently and cover the ground in much less footage than he might have been able to proceed in the usual fashion. This chapter style of telling the story is wholly pleasing and satisfying and eliminates considerable unnecessary detail. And at the same time the sequences dovetail nicely and there are no gaps in the continuity.

The first two chapters are concerned with the early boyhood of the hero and his subsequent entrance into the Navy followed by the entrance of the United States into war with Spain. This leads up to some mighty fine business and includes a variety of thrills and action with sure-fire punch. It all registers and is flavored with such definite patriotic atmosphere that it is even more impressive than ordinarily. It is distinctly the treatment given the story and the wealth of realism and excellent detail that makes the piece absorbing. For a climax you have the destruction of the famous battleship Maine and the fight in Santiago Harbor.

Cullen Landis works like a real trooper and his portrayal in this is easily one of the best things he has ever done. They are going to get a real thrill out of his many scraps. Alice Calhoun and Wanda Hawley are both charming in their ‘98 costumes. Picture patrons all over will “love” the romance of Alice Calhoun and Landis, and Wanda Hawley and Earle Williams. Director Smith had fine cooperation from the whole company.

Story: Dick Halpin is accused of theft by the brother of Mabel Arthur, whom he loves. To save Mabel from humiliation Dick accepts the blame, runs away and joins the U. S. Navy. It isn’t until Dick and his lieutenant, Breen, have been shanghaied aboard a sailing vessel, that Dick learns Mabel knows the truth, but before there can be a reconciliation Dick and Breen return to their ship and are pitched into active service at Santiago Harbor. Dick is transferred to work under young Arthur, now an ensign, and is with him when he dies. After it is all over Dick and Breen return to the home town, Dick to claim Mabel, and Breen to claim Bessie, Mabel’s chum.

Better Get Your Order In and Then Get to Work On It

Box Office Analysis for the Exhibitor

Vitagraph’s latest production looks like a sure thing for the box office. It has all the requisites of a box office attraction and they are all fully satisfying from an audience viewpoint. “Masters of Men” has been done in a big way and should do a big business. You can safely make promises for it and rest assured your crowd will vote it a winner, unless, of course, you happen to be catering to a foreign clientele. In that case they may not be carried away with the spirit of enthusiasm that the picture is almost certain to create with American audiences.

There is a trailer available which you would do well to secure and use well in advance of the showing. Be sure and tell them of the historic episode and of the blowing up of the battleship Maine. There will be those of your patrons to whom the incident will still be current history and they’ll be especially interested. Tell them about the excellent work of Cullen Landis, of the action and thrills. The picture really deserves your best exploitation efforts with the receipts proving it well worth your while. You have something to talk about. Do it.
They expected to find her a wild young lady without a thought in her head except for jazz, theatres, parties and everything that was frivolous.

Instead they were confronted with a prim, studious looking maid who looked upon the phonograph as an instrument of the devil; men as brutes that were never to be trusted, and that the life of a missionary was her greatest ambition.

She immediately placed a ban on cocktails, noise, dancing, low neck dresses, furs and feathers, and made life miserable for her aunts until—but that is the real surprise of the story and it is told so delightfully, that all movie fans will vote "Just Like a Woman" one of the most entertaining pictures they have ever seen.
A Wealth of Pictorial Appeal and Plenty of Lavish Display Its Assets

Cosmopolitan Corp. presents

"ENEMIES OF WOMEN"

DIRECTOR ......................... Alan Crosland
AUTHOR ........................... Vicente Blasco Ibáñez
SCENARIO BY ..................... John Lynch
CAMERAMAN ....................... Ira H. Morgan

AS A WHOLE .... A lavish spectacle that contains unlimited pictorial appeal and has been produced on a very big scale.

STORY ........ Gorgeously mounted and always good to look at; direct story appeal is inclined to vary.

DIRECTION .... Splendid in the way of production; unessential detail makes picture much too long.

PHOTOGRAPHY ..................... Excellent.
LIGHTINGS ........................ Very good.
PLAYERS ......................... Alma Rubens has several particularly fine opportunities that she makes the most of; Lionel Barrymore well suited and does good work; others capable and suitable are William Collier, Jr., Pedro de Cordoba, Gareth Hughes, Gladys Hulette, Wm. H. Thompson.

EXTERIORS ............. Many fine shots, especially those of Monte Carlo.

INTERIORS ............... Elaborate.

DETAIL ......................... Good, but too much of it.

CHARACTER OF STORY ........ Rich Prince idles away time and money during war but eventually enters into it after causing the death of the son of the woman he loves.

LENGTH OF PRODUCTION .... About 10,000 feet.

Cosmopolitan's production of the Vicente Blasco Ibáñez novel easily ranks with the big spectacle plays of the day and in the way of giving an idea of its stupendousness might be compared to the Von Stroheim picture, "Foolish Wives," both in the atmosphere and production. "Enemies of Women" is notable for its extravagant and gorgeous presentation and as a purveyor of pictorial appeal the picture is decidedly a fine achievement. Director Alan Crosland has made good use of a liberal bank account and the photographing of his scenes upon actual location are indeed gratifying and beautiful to look upon. There is little left to be desired in the way of visual splendor and the picture may readily be termed "a feast for the eyes."

Inasmuch as the author is purported to be thoroughly satisfied with the visualization of his novel it would seem that John Lynch has written a suitable scenario and from a general viewpoint the theme will probably prove of value as a box office attraction. But a critical analysis of the plot shows the basic situation is not at all new. Audiences are quite familiar with the prince overburdened with riches who lavishes his wealth upon himself and keeps his house well supplied with women. Of course this allows for elaborate detail and spectacular side sequences that greatly cover up the shortcomings of the situations themselves, and in this respect they have certainly been camouflaged with a liberal array of luxury and lavish display.

But in dressing the story Director Crosland has occasionally gone to the extreme in the way of detail. There is altogether too much of it, especially in the second half of the picture, where he takes so very long to reach the ending. Cutting would improve this immensely and much of it can be done in the way of eliminating long entrances and exits, so noticeable throughout the picture. A great deal of the news weekly pictures providing a resume of the war should come out.

The marvelous backgrounds, those of Monte Carlo in particular, are a delight to the eye and the numerous artistic interiors are all to be admired. The photography is excellent at all times.

Lionel Barrymore was never more impressive than in the role of Prince Lubimoff—when he fights a duel with a Cossack and later when he battles with a terrorist, most genuinely portrayed by Ivan Linow, who, for a time, looks as though he were really going to batter Barrymore against the wall. This is a cocking of the picture and Alma Rubens does very good work at times, but her performance is varying. Her emotional bits are well done and with good restraint, but there are others in which she does not meet the situation, nor does she always photograph to the best advantage. The cast includes a long list of capable and well suited players.

Story: Prince Lubimoff has many women but, although he refuses to acknowledge it, Alicia Delille is the favorite. At the outset of the war Alicia, not wishing Lubimoff to know that she is the mother of a son of sixteen years of age (a new sub-title should increase this figure for William Collier, Jr., would never pass for sixteen) allows him to believe that the young man is a lover. Lubimoff persuades his friend, Castro, his protege, Spadoni, and old Colonel Marcos to join him in his seclusion, self-styled "Enemies of Women," but Alicia follows to Monte Carlo, asking a loan of Lubimoff. Lubimoff goes back to his women and is challenged for an attack upon one of them by Alicia's son, invalidated home. The boy dies of a heart attack preparatory to the duel. It is then that Lubimoff learns his true identity and in reparation for his part enters into the war to be reunited with Alicia at the close.

A Good Deal For You to Talk About in Cosmopolitan's Latest

Box Office Analysis for the Exhibitor

This will undoubtedly be classed with the big pictures of the year because of the elaborate and expensive way in which the story has been mounted. It is the sort of picture that you can do a lot of talking about and picture patrons are always interested in pictures that claim production costs of seven figures. And Cosmopolitan can supply you with a long list of data in connection with the making of "Enemies of Women."

Your big talking point is essentially the lavishness of the production, the pictorial values contained in it and the fact that a good part of the picture was taken upon actual location. They should be attracted by the fact that the players really appear at Monte Carlo as well as numerous other beautiful foreign locations. You have the name of Lionel Barrymore to exploit and Alma Rubens, as well as a long list of well known players. The fact that Vicente Blasco Ibáñez, who wrote "The Four Horsemen," is the author, is another asset. There are plenty of exploitation angles for you to work on and the picture should prove interesting to your box office. Distribution has not been announced at this writing.
Every House Record Smashed at Keith’s Victory 500 in Line at 10:30 Before Providence House Opened Guests of Rhode Island Exhibitors at a Luncheon Guests of Providence Clubwomen and State Senate “A Triumphant Return”, Says the Providence News “Greater Than Ever Before”, Says Providence Tribune “Given a Royal Greeting”, Says Providence Journal House Stops Matinee Ticket Sales at 3 P.M. Acting in Person a Great Scene From a Great Picture

These headlines tell the story. Only twelve weeks are available for the nation’s big first runs to have the personal appearances of

FRANCIS X. BUSHMAN and
BEVERLY BAYNE in
Modern Marriage

By Dorothy Farnum
From Derek Vane’s Celebrated Novel “Lady Varley” Directed by Lawrence Windom
Supervised by Whitman Bennett

Here’s an attraction you had better telegraph for at once. Twelve available weeks and all the big cities asking for it.

BULLETIN!

Beginning Wednesday, April 4th, Keith’s Victory Theatre raised its prices for the remainder of the Bushman and Bayne engagement and as this publication went to press Friday the attraction was still “standing them out.”
Lavish Production With Visual Appeal Its Talking Point

Allan Dwan Prod.  
"THE GLIMPSES OF THE MOON"  
Paramount

DIRECTOR .................. Allan Dwan  
AUTHOR .................. Edith Wharton  
SCENARIO BY .................. Lloyd Sheldon  
CAMERAMAN .................. Hal Rosson  
AS A WHOLE........... A "showy" picture with three attractive feminine stars doing their best to put it over  
STORY............ Lavishly mounted and with continuous visual appeal; weak situations in the screen adaptation  
DIRECTION............ Always with an eye to the pictorial side of it; plenty of display but lacks dramatic strength  
PHOTOGRAPHY ................. Splendid  
LIGHTINGS .................. Вery good  
PLAYERS............. Nita Naldi, Bebe Daniels and Rubye de Remer in a striking array of gowns; David Powell an accessory to the plot but has little acting opportunity; others Maurice Costello and Charles Gerrard  
EXTERIORS .................. Few  
DETAIL .................. Ample  
CHARACTER OF STORY........ Two people enter into trial marriage agreement and decide to separate at the end of the time but are reunited  
LENGTH OF PRODUCTION ........ 6,502 feet  

Allan Dwan apparently set out to make a thoroughly fine looking picture of Edith Wharton's novel and the result is an offering of a high standard in the way of visual appeal and general attractiveness but weak in story element. For this reason "The Glimpses of the Moon" may have a varied appeal. For those who prefer good looking pictures, beautiful women and a generous display of gorgeous gowns, jewels, etc., you can count on satisfying them with it.

On the other hand where they want dramatic value in their entertainment, they will find it lacking. Edith Wharton's novel in its screen form serves chiefly as a vamping vehicle for Nita Naldi who appears in one scene after another, and in each more alluringly costumed, with seducing the young hero-novelist her chief occupation. Miss Naldi has certainly a style of vamping all her own and her performance is sufficiently attractive to make the picture pleasing to many, and this in spite of the fact that her portrayal will be looked upon less favorably by certain others.

From beginning to end "The Glimpses of the Moon" offers scenes which are pleasing to the eye. Besides the variety of episodes including ball room affairs, Palm Beach parties, a wedding reception, a European honeymoon, etc.,—all of which are elaborately done, —there is the continuous display of feminine beauty with Bebe Daniels and Rubye de Remer competing with Nita Naldi for the honors. All wear stunning gowns and are mighty good to look at at all times.

As for Mrs. Wharton's novel it has lost considerable of its strength in the transition. At any rate you have the marriage of Bebe Daniels to David Powell, the unsuccessful novelist, and the trial marriage which comes to a climax in the threatened separation of the two. But there is no force in back of the situation and the reunion follows just as expected with the vamping Nita satisfying herself with a substitute. The story unfolds smoothly, with the interest sustained through the pictures themselves rather than the situations.

Story: Susan Branch, a protege of the rich Mrs. Ursula Gillow, marries Nick Lansing in spite of Ursula's love for him. Because of the lack of funds they separate after a year and they are about to be divorced, Susan believing Nick in love with Ursula, when a kindly old lawyer who knows they still love each other, brings about the reunion.

Make Your Promises In Connection With The Production And Players

Box Office Analysis for the Exhibitor

With "The Glimpses of the Moon" it all depends upon whether or not you can satisfy them with visual appeal alone. If you can, it will be easy to please them with this latest Allan Dwan production because it is certainly good to look at. Besides promises in this direction you have good names in the cast to work with particularly those of Nita Naldi and Bebe Daniels, plus David Powell, Maurice Costello and Rubye de Remer.

Confine your promises to gorgeous gowns, excellent settings and a wealth of display in general. Be sure to tell your women folks about the array of gowns and use stills in the lobby to get them interested. They'll remember Allan Dwan as the director of "Robin Hood" and you might tell them this is his first production since the Fairbanks picture.
Bushman-Bayne Come-Back Should Bring Them To The Box Office

Francis X. Bushman and Beverly Bayne in "MODERN MARRIAGE"
Whitman Bennett Prod.—American Releasing Corp.

DIRECTOR .................. Lawrence Windom
AUTHOR ..................... Derek Vane
SCENARIO BY .............. Dorothy Farnum
CAMERAMAN ................ Edward Paul
AS A WHOLE .............. Very likely a good audience picture especially for the regulation "fan" crowd

STORY.......Has many familiar twists and works toward a conventional conclusion but it is what many picture patrons want
DIRECTION.......Quite effective especially in sustaining interest and handling players; picture is trifles too long
PHOTOGRAPHY .............. Good LIGHTINGS .................. All right
STARS.......Back to their old roles and seem none the worse for the absence; will probably draw very well
SUPPORT.......Satisfactory although considerably subordinate to stars; includes Roland Bottomley, Ernest Hilliard, Zita Moulton and little Frankie Evans
EXTERIORS ................. Not many INTERIORS ................. Appropriate DETAIL ................. Ample

CHARACTER OF STORY.......Woman becomes implicated in murder of man from whom she tries to retrieve letters to prevent suspicion of husband she still loves

LENGTH OF PRODUCTION ....... 6,331 feet

It seems very much like old times to find Francis X. Bushman and Beverly Bayne, erstwhile screen idols, back in the harness after an absence of several years and undoubtedly exhibitors will find the comeback quite profitable, particularly where the typical "fan" crowd is catered to. There is no doubt but what they thoroughly enjoyed the pictures of these two stars and where the crowd is still right for them, "Modern Marriage" should do a first rate business.

While the Bushman-Bayne return is not made in a story especially attractive or unusual, "Modern Marriage" does contain situations very much on the order of those popularized by these two stars in the past, not that these eternal triangle themes have ceased to be popular in their absence. However, Derek Vane's novel suffices as a vehicle inasmuch as it suits the stars nicely and provides them both with appropriate roles, has been given a first rate production and otherwise measures up to what is usually expected.

The direction is quite all right. There are inconsistencies in the development such as the lack of police investigation when a murder is committed. It seems very improbable that the affair would be marked with so little notoriety especially in view of the people concerned in it. Of course there would probably be an alibi for each of these bits sufficiently strong to excuse them although this does not make them the more convincing. Windom does sustain the interest very well even though he has taken a little too much footage to tell the story. There is a good climax in which Bushman and Ernest Hilliard have a thrilling fight with Hilliard providing the happy ending through a confession which clears the woman's name. The necessary heart interest touches are supplied by the child of the couple. They are effective except in such an instance as that in which the child lisp's "Muvver why doesn't Daddy kiss you any more."

Story: Denise Varley decides to end her infatuation for Frank Despard and goes to his apartment for her letters. Despard refuses to give them up. Denise leaves in a hurry, later hearing that Despard has been murdered. As far as the audience is concerned the guilty one might be one of four people: Denise, Cort Maitland, a destitute neighbor of Despard's, his valet or Nita Blake, in love with Despard. The story proceeds to a climax in which it is eventually disclosed that Maitland killed Despard and also brings about a reunion between Denise and her husband.

Play Up Stars' Names And Exploit The Title

Box Office Analysis for the Exhibitor

Exhibitors will, or should have, a first rate number to interest their folks with in "Modern Marriage." The Bushman-Bayne combination used to mean something at the box office and where you still have a regulation "fan" crowd their return should give them something to anticipate. In your announcements make a point of the stars' return and tell them this is their first picture in several years. Where they have been seen in person during their vaudeville tour, it should be very easy to get them in.

Appeal to your women folks in particular. The picture is the sort they "love" and they probably haven't forgotten Bushman, a popular "movie" idol of the early days. Display plenty of stills of Mr. Bushman and Miss Bayne in the lobby. The title is a good one and can be effectively exploited. Play it up with catchlines such as: "Is 'Modern Marriage' a failure?" Why? You'll find the answer in the picture at the blank theater starring Francis X. Bushman and Beverly Bayne.
Is Your Wedding Ring –

BRASS

by CHARLES G. NORRIS
Directed by
SIDNEY FRANKLIN

scenario by
JULIEN JOSÉPHISON

With an all-star cast headed by

MONTE BLUE
HARRY MEYERS
FRANK REENAN
PAT O’MALLEY

MARIE PREVOST
IRENE RICH
MISS DUPONT
HELEN FERGUSON

A HARRY RAPE PRODUCTION
Plenty of Comedy Incident in Hines' Latest But Not As Many Laughs

Johnny Hines in
"LUCK"
Mastodon—State Rights
DIRECTOR ......................... Not credited
AUTHOR ....................... Jackson Gregory
SCENARIO BY ..................... Doty Hobart
CAMERAMEN ................. Chas. Gilson and Neal Sullivan
AS A WHOLE ................. Comedy number that keeps going at good pace
STORY .............. An effective idea for comedy and has some good twists but also some humor that doesn't belong
DIRECTION ......................... Fair
PHOTOGRAPHY ......................... All right
LIGHTINGS ......................... Good
STAR .................. Has appeared to better advantage
SUPPORT ...... Violet Mersereau, the lead; several old timers in the comedy line-up such as Charlie Murray, Polly Moran and Flora Finch
EXTERIORS ......................... Adequate
INTERIORS ......................... Not many
DETAIL .......... Picture too long; Ralph Spence titles
CHARACTER OF STORY ...... Rich young man wagers a hundred thousand that he can earn ten thousand in a year without using his own money
LENGTH OF PRODUCTION .......... 6,442 feet

Johnny Hines has had much better material for his comedies than this People's Magazine story by Jackson Gregory or perhaps the scenario didn't do it justice. At any rate the humor in his latest, "Luck," is several degrees lower than what his admirers have come to expect of him and certainly there is no good excuse for a few off color bits of business that have no place in screen entertainment.

There is one bit in the dance hall sequence in which the recent corset checking expose is visualized and followed by a Ralph Spence title that may go big with the gallery gods but will disgust others. "Luck" needs some housecleaning and after that it will offer a much more pleasing comedy than it does at present. It is a fast moving feature with plenty of lively incident and some pretty fair comedy business. It isn't the biggest laugh getter but with some cutting it can be greatly improved and stand a much better chance of holding them. The Earle and Wilson collar comes in for some advertising in the film.

The "Brewster's Millions" idea has just been reversed and instead of hero wagering to spend his money in a given time, hero Johnny bets a hundred thousand he will make ten thousand in a year without a penny to start with. This affords a succession of incidents in which Hines becomes involved in various complications such as his arrival in a town where a fighter is expected to take part in a prize bout and a case of mistaken identity when Johnny is hailed as the fighter. Polly Moran, Charlie Murray and Flora Finch supply some fun at the ringside. Prior to this there is some good stunts in which Johnny avoids the conductor on the train.

They will probably like the melodramatic climax in which hero saves the girl from the mine cave-in and wins her father's support in his town-building scheme thereby making it possible for him to collect the ten thousand necessary to win the wager. Johnny Hines works hard to put the picture over and his following will probably like "Luck." The appearance of Charlie Murray, Flora Finch and Polly Moran is another good feature and Violet Mersereau is a suitable heroine.

Star's Name And Old Time Comedy Players Will Attract

Box Office Analysis for the Exhibitor

For the regulation comedy liking crowd "Luck" will probably prove a satisfying feature and it is sufficiently peppy and fast moving to get over if they don't demand too much in the way of comedy situations. If the offensive humor mentioned previously is cut you can safely show it to all classes but make sure that it is out or your family patronage will have something to say to you.

Where Johnny Hines is popular you can easily attract them by mention of his name and the title of his latest picture. "Luck" is a good title to work with and you might hand out cardboard horseshoes bearing lucky numbers for free admittance to the showing. This would undoubtedly get them interested. Be sure to say that Flora Finch, Charlie Murray and Polly Moran are in the cast.
Fine Comedy and Star at Her Best in

Gladys Walton in

"THE TOWN SCANDAL"

Universal

DIRECTOR .................. King Baggot
AUTHOR ................... Frederick Arnold Kummer
SCENARIO BY ............. Frederick Arnold Kummer
CAMERAMAN ................. Victor Milner

AS A WHOLE.........Thoroughly pleasing and enjoyable picture with star in another of her delightful characterizations

STORY.......A splendid and original idea that is interesting in its comedy treatment and might serve very well for a more serious theme

DIRECTION.......Very good; never allows development to become obvious and keeps the interest all the way

PHOTOGRAPHY .................. Good
LIGHTINGS ..................... Good

STAR.......Has part well suited to her and does fine work

SUPPORT.......Carefully selected and all the right types; Edward Hearne hasn't much to do as the hero

EXTERIORS ..................... Few
INTERIORS .................... All right

CHARACTER OF STORY........Chorus girl "shows up" members of home town Purity League when they refuse to give her a job because she is a show girl

LENGTH OF PRODUCTION........4,704 feet

Gladys Walton has been running in a streak of good luck lately in the way of having stories selected for her that are especially well suited to her personality and give her the sort of characterization that she does best. In Frederick Arnold Kummer's "The Town Scandal" she has a splendid vehicle not only in that it fits her to a "T" but the theme is original, clever, and contains a thoroughly interesting and convincing idea.

Original Small Town Scandal Story

The theme not only provides good material for humorous treatment but might also serve for a more serious venture in which the situations would be handled in a different fashion. As it is here it provides a thoroughly enjoyable entertainment under the comedy treatment carefully accorded it by Director Baggot, who gets the most out of the situations and with liberal use of hokum makes it completely satisfying and quite unusual.

There is always more or less discussion relative to the chorus girl and her manner of living, but probably it has never been used in connection with a story to better advantage than it has here. Added to this there is an interesting "slant" on the reform problem in the introduction of a small town Purity League composed of the town's leading merchants and citizens who want to abolish ice cream sodas along with other reforms, but sneak off to the city for a party with the chorus girl from their own home town. These two situations comprise the most important angles of the story with much fine incidental comedy.

The development is especially effective and Baggot succeeds in increasing the interest as he goes along and finally reaching the climax in which the chorus girl "shows up" the puritan citizens, the picture comes to a great finish with the puritan gentlemen narrowly escaping the wrath of their wives by having their secret parties exposed. There are many laughs in the picture and it is thoroughly satisfying in every respect.

Gladys Walton can always be relied upon to put over a role of this type. She doesn't fail in this one and her admirers are going to like her better all the time if they keep giving her the right stories. So far she's been fortunate in securing effective material. A word of praise can be said for the players representing the town's best citizens. They are all fine types and do very good work. Edward Hearne hasn't a very big part as the hero of the story.

Will Bear Out Your Promises and Can Be Effectively Exploited

Box Office Analysis for the Exhibitor

Here is a right pleasing number that your folks should be well pleased with. Where the star is popular you can make extra promises for it, telling them it is even better than her last two or three pictures. They'll be delighted with her work in this. Use plenty of stills of her in the lobby showing her in her chorus girl regalia. With regard to the story tell them she plays the part of a chorus girl who is refused a job by the men of her town but that later she has them all at her mercy. Invite them in to see how she does it.

The title is particularly good and will stand exploitation. Distribute throw-aways with the line "Have you heard 'The Town Scandal,'" and follow them up with others, "Learn about 'The Town Scandal' at the blank theater." You can promise a thoroughly enjoyable, wholesome comedy for this latest Universal release is that.
A First Rate Thrill in Climax But Otherwise An Average Picture

"THE BROKEN VIOLIN"

Arrow—State Rights

DIRECTOR ....................... Jack Dillon

AUTHOR ........................ George R. Rogan

SCENARIO BY ...................... L. Case Russell

CAMERAMAN ....................... George Peters

AS A WHOLE...... An average picture both in story and production; has a fine thrill in climax but no other high lights

STORY...... Conventional theme that has not been given a particularly good continuity; rather incoherent at times

DIRECTION...... May have been held to a certain production figure although material hardly merited a more expensive production

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

LIGHTINGS .......................... All right

PLAYERS...... Warren Cooke a good looking hero and capable; Dorothy Mackaill pleasing but hasn't enough to do; Zena Keefe has even less to do; others Gladden James, Joseph Blake, Henry Sedley and Rita Rogan

EXTERIORS .......................... Appropriate

INTERIORS .......................... Suitable

DETAIL ............................... Fair

CHARACTER OF STORY...... Crook claiming right to rich man's estate is later exposed by the rightful heir

LENGTH OF PRODUCTION ...... 5,700 feet

"The Broken Violin" is the sort of an offering that you are inclined to consider in the light of "not bad and not good." It is one of those in-betweens which in the end measures up to the average with a few good points in its favor and some against it. In this case there is a first rate thrill in the climax and a generally satisfying ending in its favor, and also the fact that the picture is not too long. On the other hand there is a fairly conventional plot, and a not too coherent continuity.

Jack Dillon is capable of much better direction than he has accorded this one, and his introductory sequence is especially weak and does not establish a satisfactory premise. The action jumps from the city to Canada and back again, with the characters first one place and then another. Of course this is all very probable but not quite convincing, nor is the part of the plot which is concerned with the crooks' plan to secure the fortune left by a rich old man to the nephew he had never seen. That such a thing would ever occur in reality the way it does here is very unlikely. Heirs to fortunes don't just present themselves as such and such a person and collect. Anyone knows just how difficult it is.

But excusing the improbabilities, "The Broken Violin" offers an average entertainment with a good cast and a good thrill in the last reel that should send them out fairly well satisfied. There is a pursuit in which the rightful heir chases one of the crooks who has made off with his little sister. Hero goes after his man via airplane and shots of the plane following up the speeding motor boat, the drop from the machine to the boat, and the fight in the boat are all very good and supply some first rate excitement.

Warren Cooke is a regular college type hero who will undoubtedly please the feminine members of the audience. Dorothy Mackaill is thoroughly pleasing, although she has very little to do and has not always been properly lighted. Zena Keefe has even less to do than Miss Mackaill, which puts the feminine members of the cast rather well in the background, leaving Warren Cooke the most important role with little Rita Rogan next. Gladden James is the villain.

Story: Jeremy Ellsworth sends for the children of the son he disinherited. Knowing Ellsworth has never seen them, his secretary, Gault, plans with Phil Carter to have the latter represent himself as the grandson. How the plan is frustrated by the appearance of the real grandson is followed by his marriage to the girl whose life he saved in Canada.

Should Give Medium Satisfaction Without Your Making Promises

Box Office Analysis for the Exhibitor

You will probably be able to satisfy enough of your patrons with "The Broken Violin" to get it over. It isn't a picture that you can make any big promises for, so it would be best to play it up with announcements of the usual order, poster displays, stills in the lobby and give the title prominence, although it does not seem to have any particular drawing power and has no great bearing upon the story.

It will be all right to talk about the thrill in the climax in which hero rescues his little sister. Very likely stills of this episode would serve to get them interested. There are no names to use unless those of Zena Keefe and Dorothy Mackaill who should be remembered if they saw her in "Mighty Lak' a Rose." You might mention Warren Cooke for the good work he does in this.
CURRENT RELEASES

AMERICAN RELEASING CORP.
The Marriage Chance ........................................ 5,840 1-21-23
The Challenge (Dorothy Cassinelli) ...................... 6,857 12-3-22
What Fools Men Are ........................................ 5,219 12-3-22
The Super Sex ............................................ 5,800 12-17-22
As a Man Lives ............................................ 6,000 12-31-22
Solomon in Society (Wm. H. Straus) ................... 6,057 12-31-22
Mildy .................................................. 6,123 1-28-23
That Woman ............................................... 5,326 2-4-23
One Million in Jewels ..................................... 6,114 2-11-23
The Bohemian Girl ......................................... 3,183 3-18-23
The Grube-Stage (Nell Shipman) .......................... 6,393 4-12-23
Quickstand ................................................ 6,541 1-21-23
Modern Marriage (Bushman-Bayne) ....................... 6,331

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathé)

Footage Reviewed

Playgoers Pictures, Inc.
The Pauker Millionaire ....................................... 5,000 2-4-23

FAMOUS PLAYERS-LASKY CORP.

Feb. 4 When Knighthood Was in Flower (M. Davies) 10,800 9-17-22
4 Dark Secrets (Dorothy Dalton) ........................ 3,337 1-28-23
11 My American Wife (Gloria Swanson) ................. 6,061 1-7-23
18 Drum of Fate (Mary Miles Minter) .................... 5,718 3-25-23
25 Nobody's Money (Jack Holt) .......................... 5,584 2-4-23
25 Java Head (Melford Prod.) .............................. 7,685 2-11-23
Mar. 4 The White Flower (Betty Compson) .............. 5,731 3-4-23
11 Adam and Eva (Marion Davies) ....................... 7,153 2-18-23
11 Racing Hearts (Agnes Ayres) ......................... 5,691 2-23-23
18 Mr. Billinge Spends His Dime (Walter Hiers) ...... 5,385 3-11-23
18 The Ninth Commandment ................................ 7,339 2-23-23
23 Glimpses of the Moon (Hebe Daniels) ............... 6,502
25 The Leopardess (Alice Brady) ........................ 5,621 3-4-23
Spec. 1 Adam's Rib (Cecil DeMille) ..................... 9,526 2-4-23
Apr. 1 Bella Donna (Pola Negri) .......................... 7,903
2 Grumpy (Wm. DeMille Prod.) ........................... 6,591
3 The Go-Getter (Cosmopolitan) ......................... 7,771
15 Prodigal Daughters (Gloria Swanson) ............... 6,859
15 The Trail of the Lonesome Pine (Mister Moreno) ........................................
22 The Tiger's Claw (Jack Holt) .......................... 5,297 3-23-23
22 The Ne'er Do Well (Tous. Meighan) ................. 5,307
29 The Snow Bride (Alice Brady) ........................ 5,621
29 You Can't Fool Your Wife (Melford Prod.) ......... 6,060
29 The Covered Wagon (Jas. Cruze Prod.) .............. 5,487

FOX FILM CORP.

Footage Reviewed

Tom Mix Series
Catch My Smoke ............................................ 4,070 12-31-21
Romance Land ............................................. 3,975 2-11-23
William Farnum
Brass Commandments ....................................... 5,000
Dustin Farnum
Three Who Paid ............................................ 4,859 12-24-22
Shirley Mason Series
Paw Ticket 210 ............................................. 4,871 1-28-23
William Russell
Man's Size ................................................. 4,316 12-17-22
Good-Bye Girls ........................................... 4,746 3-11-23
Charles Jones
The Footlight Ranger ...................................... 4,729 1-21-23
John Gilbert
A California Romance ..................................... 3,992 12-10-22
Trustin King ............................................... 5,413 2-4-23
Special
The Town That Forgot God ................................ 10,613 12-10-22
Face on the Barranco Floor .............................. 4,675 1-7-23
A Friendly Husband ........................................ 4,527 1-14-23
The Custard Cup (Mary Carr) ............................ 4,166 1-21-23

FIRST NATIONAL

Footage Reviewed

Omar the Tentmaker (Guy Bates Post) 8,000 12-3-22
Minnie (Nellie Prod.) ...................................... 6,969 12-3-22
Lorna Doone ................................................ 6,200 12-10-22
The Hottentot ............................................. 5,953 12-17-22
Money, Money, Money (Katherine MacDonald) ....... 5,955 12-17-22
What a Wife Learned ....................................... 6,228 1-28-23
Fury (Richard Barthelmess) ............................... 8,739 2-4-23
The Dangerous Age (Stahl Prod.) ....................... 7,204
The Voice From the Minaret (Norma Talmadge) ....... 6,885 2-11-23
Mighty Lak a Rose (Carewe Prod.) ........................ 8,260 2-11-23
Bell Boy 13 (Douglas MacLean) .......................... 3,940 2-11-23
The Woman Conquers (Katharine Mac Donald) ......... 6,100 2-23-23
Daddy (Jackie Coogan) .................................... 5,768 3-11-23
Scars of Jealousy (Ince) .................................. 6,246 3-11-23
The Isle of Lost Ships (Tournier) ....................... 7,425 3-18-23

GOLDWYN PICTURES

Footage Reviewed

Hungry Hearts .............................................. 6,517 12-3-22
A Blind Bargain ............................................ 4,500 12-10-22
Broken Chains .............................................. 6,190 12-19-22
The Stranger's Banquet (Marshall Neilson) .......... 5,153 1-7-23
Gimme (Rupert Hughes) .................................... 5,760 1-21-23
The Christian (Tournier Prod.) ........................... 8,500 1-22-23
Mad Love (Pola Negri) .................................... 5,518 3-11-23
Lost and Found ............................................ 6,353
Souls for Sale (Rupert Hughes) ........................... 7,864 4-1-23

W. W. HODKINSON CORP.

Footage Reviewed

Maurice Tourneur Prod.
While Paris Sleeps ......................................... 4,850 1-21-23
Victer Schertzinger Prod.
Dollar Devils .............................................. 5,480 1-28-23
Tuttle-Waller Prod.
Second Fiddle (Glenn Hunter) ............................. 5,810 1-14-23
Producers Security
The Kingdom Within ....................................... 6,063 12-24-24
The Lion's Mouse .......................................... 5,000 3-25-23
Whaling Film Corp.
Down to the Sea in Ships (Rimer Clifton Prod.) ....... 8,000 2-18-23
G. S. Haskins Prod.
Just Like a Woman ....................................... 4,900 2-18-23
Ernest Shipman
The Man From Glenarry .................................. 5,800 1-18-23

METRO PICTURES CORP.

Footage Reviewed

The Toll of the Sea ....................................... 6,400 12-3-22
Quincy Adams Sawyer ...................................... 7,308 12-5-22
Peg O'My Heart (Loretta Young) ......................... 8,600 19-17-22
Hearts Afire .............................................. 3,100 1-21-23
All the Brothers Were Valiant ............................ 5,265 1-21-23
Cinotlone and Romance (Viola Dana) .................... 4,000 1-25-23
Jazzmania (Mac Murphy) .................................. 5,100 2-18-23
Success ................................................... 6,700 2-21-23
The Famous Mrs. Fair .................................... 8,000 3-11-23
Where the Pavement Ends (Rex Ingram) ............... 7,706 3-11-23
Your Friend and Mine ..................................... 5,730 3-18-23
The Woman of Bronze (Clara Kimball Young) ......... 5,572 4-1-23

PATHE EXCHANGE, INC.

Footage Reviewed

Dr. Jack (Harold Lloyd) ................................... 6,000 12-31-22
Safety Last (Harold Lloyd) ................................ 6,114

PREFERRED PICTURES—AL LICHTMAN

Footage Reviewed

The Hero ................................................ 6,800 1-14-23
Poor Men's Wives ........................................ 6,943 2-4-23
Are You a Failure ........................................ 5,790 3-18-23

FILM BOOKING OFFICES OF AMERICA (R-C)

Footage Reviewed

When Love Comes ......................................... 4,880 12-10-22
Capt. Fly-By-Night ....................................... 6,000 12-24-22
The Third Alarm .......................................... 6,257 1-14-23
Canyon of the Foals (Harry Carey) ..................... 6,000 1-24-23
Stormswept ............................................... 5,800 2-18-23
Case a Woman Love Twice (Ethel Clayton) ............. 4,700 3-3-23
The Fourth Musketeer (Jannie Walker) .................. 6,210 3-23-23
Crashin' Thru (Harry Carey) ................................ 6,000 4-1-23
Poor Story And Production Pulls This Down Below The Average

Marjorie Payne in
"BEWARE OF THE LAW"
Jawitz Pictures—State Rights

DIRECTOR .................... W. A. S. Douglas
AUTHOR ........................ Frank S. Beresford
SCENARIO BY ................. Frank Zukor and Seymour Spiegel
CAMERAMEN... Frank Zukor and Seymour Spiegel
AS A WHOLE......Below the average from story and production standpoint; no action and no suspense

STORY......A moral for bootleggers; weak material and a choppy continuity that makes for poor picture

DIRECTION......Ordinary and amateurish in the handling of the players; secured one thrill, the feature's only good bit

PHOTOGRAPHY ...................... Fair
LIGHTINGS ........................ Fair
PLAYERS......No one known to picture patrons nor likely to from what they do in this

EXTERIORS ......................... Suitable
INTERIORS.....Three, always shot from the same angle

DETAIL ......................... Fair
CHARACTER OF STORY..............Girl saves life of prohibition officer who later saves her father from arrest and marries her

LENGTH OF PRODUCTION...........4,600 feet

This state rights offering is considerably below the average for entertainment and both in story and production lacks the necessary qualities to make it even fairly interesting. The theme is of a more or less popular order in which bootleggers and revenue officers play the principal parts with romance woven in and not too carefully. At the outset there is a satisfactory thrill in an automobile going off the road and down the embankment but the action starts and ends with this one incident. The remainder of the picture is a slow moving uninteresting bootleg plot with nothing more exciting than an old man stealing a bottle of whisky every now and then from the cave where it is hidden or the would-be mysterious movements of the bootleggers themselves.

The director has failed to inject any suspense in connection with the situations and although the plot, at best is a weak one, it might have served to slightly better purpose than it has under such poor direction.

No effort is made to arouse the spectator's interest in the outcome of the bootleggers' maneuvers and their final capture comes along in the same easy-going unconcerned fashion as the rest of the story.

Production is way below the average. Exteriors are adequate but the interiors are poor and the photography throughout hardly gets above fair. The picture looks as though it had been done hurriedly and production costs didn't amount to much.

The cast is a mediocre one and contains no players who are known to picture audiences. Marjorie Payne, who is starred, and Ann Deering, who plays the part of her flirtatious sister, are always camera conscious. The male members of the cast are slightly more at ease but there is nothing in the way of real acting to talk about.

Story: Rose LeBarbe nurses MacRae, a revenue officer, back to health when he is injured while on the trail of bootleggers. Rose's father has found the hiding place of the whisky and has been helping himself. When this is discovered the bootleggers decide to put the local dry agent out of the way. This they manage through Rose's sister, Jean, who is "keeping company" with the dry agent to make her real sweetheart jealous. Later MacRae rounds up the bootleggers when they come to get Rose's father for stealing their whisky. MacRae releases Rose's father because he loves her and she saved his life.

May Get By With Another Good Feature Or Good Short Reels

Box Office Analysis for the Exhibitor

Unless this can be worked in with a double feature program or used in conjunction with a strong short reel line up it is difficult to offer any suggestions for getting it over. Should you be in a position to use it under such circumstances, you might possibly get it by otherwise there is little possibility of showing it without having them kick.

The title is about the only thing you have to work with or the shot showing the automobile going over the cliff. But this latter bit will indicate a picture of action and thrills and "Beware of the Law" doesn't come under this as the auto spill is the only action bit or thrill they'll see. There are no players names to use. Catchlines will let them know the story has to do with bootleggers if you think that might interest them.
Short Stuff

"Haunted Valley"—Ruth Roland Serials, Inc.—Pathe
Type of production..........................15 episode serial

There are thrills aplenty in Ruth Roland’s latest serial, “Haunted Valley,” and the story while not plausible at all times has been built with the idea of keeping the audience keenly interested always, and giving them a thrill every little while. Of the three episodes that were reviewed, each one built up to a very exciting climax, and ended with a thrill; the first episode ending with a mystery-murder, the second with the hero and heroine falling into an underground whirlpool; and the third with the girl climbing from a speeding motor boat to an airplane overhead by means of a rope ladder.

The locale of the story is in the West, and the girl is the president of a company of construction engineers. There is the usual intrigue and counter-plot incident to all serials, but the interest in this one is really sustained and serial lovers will be well pleased with the results.

There is a large supporting cast which includes many names well-known to serial fans, among them being Jack Daugherty as the hero, Larry Steers, Estelle Jenson, William Ryno, Francis Ford and Edouard Trebeal. George Marshall has directed from the story and scenario by Frank Leon Smith.

A brief idea of the plot is as follows: Ruth Ranger owner of “Haunted Valley,” a desolate tract containing no water, is called to a directors meeting of the firm of Ranger, Inc. of which she is the president. She is informed that there is not enough money to complete the construction work on the Lost River Dam. She borrows one million dollars from Henry Mallison with the agreement that if it is not returned in three months, Haunted Valley will revert to him and that she must marry him. The rest of the action deals in the main with Mallison’s efforts to keep Ranger, Inc. from finishing the different projects under course of construction and thus obtaining funds and also to keep Ruth from learning the real value of “Haunted Valley.”

"Tense Moments from Famous Plays and Great Authors"—Artclass—State Rights
Type of production .........................1 reel tabloid dramas

Weiss Brothers are releasing for the State Right market a series of one reel dramas which give, as the main title indicates, the “tense moments” from famous classics. If one keeps in mind the fact that some of the tense moments are being brought out and at the same time, a sketch of the whole theme given in one short reel, many of the shortcomings may be understood. It is naturally difficult to give the plot and at the same time preserve the beauty and dignity of the classic being filmed, in one reel. However, the result obtained is extremely interesting and where the feature picture being used is a comedy, one of these tabloid dramas may prove a welcome addition to the program.

The four reels reviewed are “The Hunchback of Notre Dame,” “The Merchant of Venice” and “East Lynne,” all of which have been made in England and reconstructed and edited by Charles Gaskill and George Merrick. The photography throughout is clear and the lighting good. The pictures have not been given very costly production but the sets are in keeping with the stories and at times artistic. Naturally in the Shakesperian dramas almost all of the beauty of line is lost, the well-known speeches being necessarily cut to sub-title length.

"Peanuts"—Universal
Type of production .........................1 reel comedy

There is no particular kick to this Lewis Sargent one reeler although it will probably be liked where Sargent is a favorite. The humor is mainly derived from Sargent’s efforts to retain a twenty-five cent piece dated 1893. He has seen a sign in a store window offering to pay fifty dollars for a quarter of that date, but when after many trials and mishaps me finally regains the quarter, he finds that the clerk has made a mistake and that the coin wanted is dated 1863.

$1,000,000 TO LOAN
Against Completed Motion Picture Negatives

RELEASE PRINTS FINANCED

Commercial Traders Cinema Corp., 128 West 52nd St., New York
INDEPENDENT FEATURES

ANCHOR FILMS
The Man Alone (Hobart Bosworth) 6,000 2-25-23

ARROW FILM CORP.
Another Man's Boots (Francis Ford) 5,000 11-5-22
Unconquered (Maciste) 6,500 11-5-22
Night Life in Hollywood 6,000 3-4-23
The Law Rulers (Wm. Fairbanks) 4,900 3-18-23
The Broken Violin 5,700

L. LAWRENCE WEBER & BOBBY NORTH
Notoriety 7,000 10-8-22

ROBERT BRUCE
While the Pot Rolls 5,000 3-25-23

B. B. PRODUCTIONS
The Darling of the Rich (Betty Blythe) 6,000 1-14-23

B. N. BLUMENTHAL
The Queen of Sin 8,000 4-1-23

BURR-NICKLE PRODUCTIONS
Tanny 5,116
Sunken Rocks 4,140
Bargains 5,143

C. B. C. FILM SALES CORP.
Only a Shop Girl 6,400 12-24-22
The Passionate Friend 5,200 1-14-23
The Lamp in the Desert 4,900 3-18-23
Temptation 6,000
Her Accidental Husband 6,000

EXPORT AND IMPORT
Othello 6,385 2-25-23

PHIL GOLDSSTONE
The Speed King (Richard Talmadge) 5,000 2-11-23

HOWELLS SALES CO.
Her Royal Love 6,297 1-7-23
Sold For a Million 5,000 3-25-23
Count Cagliostro 6,422
A Daughter of Eve 5,000

INDEPENDENT PICTURES CORP.
The Devil's Partner 5,000
The Valley of Lost Souls 5,000
Flame of Passion 5,000 1-14-23
The Flower, Divine 5,000
The Way of the Tramper 5,000
A Child of the Gods 5,000
The Mine Looter 5,000

JAWITZ PICTURES
Beware of the Law (Marjorie Payne) 4,600

MASTODON FILMS, INC.
The Last Hour (Edw. Seaman) 6,929 1-7-23
You are Guilty 5,000 3-25-23
Luck (Johnny Huo) 6,422

PRINCIPAL PICTURES
Environment 5,792 12-24-22
The World's a Stage (Dorothy Phillips) 5,977 1-24-23
The Spider and the Rose 7,200 3-25-23

SANFORD PRODUCTIONS
The Soul Harvester 6,800

WM. STEINER
Table Top Ranch 5,000 11-12-22

MALCOLM STRAUSS
Salome 5,811

TRI-STAR PICTURES CO.
Fruits of Passion (Alice Mann & Donald Hall) 5,000
Water Lily (Alice Mann & Donald Hall) 5,000
Dazzling Miss Davidson (Marjorie Rambeau) 5,000
How a Woman Loves (Marjorie Rambeau) 5,000
She Paid (Marjorie Rambeau) 5,000

TRUART FILM CORP.
Empty Cradle 6,600
Women Men Marry 5,600
Page 6,500
Are the Children to Blame 5,900
Series of four 5-reel Western dramas.

SHORT REELS—STATE RIGHTS

ARROW FILM CORP.
Tex Detective Series
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River,
In the Desert, Three Men on the North, A Knight of the Pines,
The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul,
Beloved Brute, Quickands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her
Husband's Flat, Ille Wise Jimmy.
Ardath XNXT Comedies (2 reels): Wild Women and Tame Men, The
Village Grocer, Homer Joins the Force.
Serials: Thunderbiff Jack (Jack Hoxie), 13 episodes.

AYWON FILM CORP.
Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helm Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES
Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boy Comedies (2 reels every month).
Sunbeam Comedies (Hilly West) (2 reels).
Cap'n Kidd (Eddie Polo) serial.

EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Elmore Field), 15 episodes.

FEDERATED FILM EXCHANGE
Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge,
A Bedroom Scandal, Where Is My Wife? His First Honey, Goddess,
Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish,
Circus Heroes.
Ford Weekly Serial: Miracles of the Jungle, 15 episodes.

HERALD PRODUCTIONS, INC.
Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See
America First.

HORIZON PICTURES, INC.
Norma Talmadge Reissues (fourteen) (each 2 reels).

INDEPENDENT PICTURES CORP.
Nick Carter Series (2 reels—1 a month).
Favorite Star Series (2 reel dramas—1 a month).

JOAN FILM SALES CO.
Invisible Ray Series: Ruth Clifford and Jack Sherill (15 episodes) 31,000
feet) (2 reels); Sweethearts, Service Stripes, He's In Again,
The Conquering Hero.

LEE & BRADFORD
Squirrel Comedies
Canadian Travagles

PINNACLE COMEDIES
(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's
Dream, Shimmy Isle.

PACIFIC FILM COMPANY
White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).

PRODUCERS SECURITY CORPORATION
Irving Cummings Series
Cissy Fitzgerald

SACRED FILMS, INC.
Sacred Films (1 reel)

STOREY PICTURES, INC.
Shadowland Screen Review (1 reel a week).
Federated Screen Review (1 reel every 2 weeks).
Burrusc Photography (2 reels a month).
Shadowstraps (1 reel every 2 weeks).
Kidcomedies (1 a month).
Al Haynes Comedies (1 reel every 2 weeks)
Premier Productions, Inc., Einstein Relativity Film (2 and 4 reels).
"The Friendly Circle"

We Never Disappoint

The

Barnes Printing Company INC.

229 West 28th Street Phone Watkins 1416-17
You Can’t Build China
In Hollywood!

MOVIE FANS WISE, SAYS PRODUCER

Can’t Put Up a Hollywood Set and Expect Them to Believe It Is China.

To be thoroughly modern a motion picture producer must be prepared to make his plays anywhere on the globe called for by the scenario, and to utilize the best professional talent from whatever nation it can be drawn. This is the opinion and the working principle of Fred Leroy Granville, an American film man, who has completed a picture in Libya, Africa, and who is about to return abroad for the making of five features within the current year.

Mr. Granville, who has circled the earth several times, started in motion picture work by sweeping out the dark room at the old Selig studio. He gave up a good berth as curator of a museum of natural history in order to get a foothold in pictures. He became a “still” photographer and eventually was taken on at a motion picture camera room at Universal City. For several years he photographed features for various producing companies and then launched into producing in the Old World.

PICTURE FANS WISE.

“The motion picture public,” said Mr. Granville, “today, in the offices of Luxor Pictures, with which organization he is affiliated, “is a very wise. You can’t put up a set in Hollywood. You can’t put up a set in Hollywood and expect the fans to believe it is the Great Wall of China. I recently saw a feature, of which the locale was India. I dare say there was not a person in that theater who for a moment believed that the photog- play was made in India.

“The time has come when producers must go anywhere on earth called for by the script. Cosmopolitan Productions sent an entire company to Paris and Monte Carlo for ‘Enemies of Women’ and deserves the highest praise for its ambition and achievement.

FITNESS REQUISITE.

“The actors should be chosen with regard to their fitness for the roles and with no regard as to their nationality. For ‘Shifting Sands’ I engaged Peggy Hyland, who is my wife, Louis Willoughby and Gibson Gowland, all Americans by birth, marriage or naturalization, but in addition I also had some English players. In the succeeding pictures I may employ American and European ladies and sensibly the supporting company where that can be done most satisfactorily.”

SAMUEL J. BARRON, Pres.
347 Madison Avenue
NEW YORK CITY
Tel. Vanderbilt 5074
New "V" Studio
Vitagraph to Sell Brooklyn Plant and Build on Coast—20 Specials for Next Year
(Special to THE FILM DAILY)
Los Angeles—Albert E. Smith of Vitagraph said on Saturday that his company intended building a new studio here on the site of the present plant. The company also plans a theater in the downtown section of Los Angeles.

Negotiations are under way for the sale of the Brooklyn studio to a laundry company and when the sale is completed, production activities will be centered in Los Angeles.

Smith said that Vitagraph would have about 20 special productions for next year. J. Stuart Blackton will head one unit; Smith will personally manage a second, while two other directors will shortly be signed and the studio units thus rounded out to four. Tom Terriss, now in England, but a former Vitagraph director, will make one picture, "Hidden House."

Eastbound
(Special to THE FILM DAILY)
Los Angeles—The following film men have left for the East: Sol Wurtzel and John Zantf of Fox; Jack Cosmon of Agra; Joseph M. Schenck, Sol Lesser and Mike Gore.

Film Men Arrive
The Aquitania docked early Saturday morning. The film men included Al Lichtman, Gus Schlesinger, foreign manager of Warner Bros., Thomas B. Walsh, the director and Holmes C. Walton, foreign manager of American Releasing.

Finis Loew Finances O. K.
Martin Golden in the current issue of the magazine of Wall Street discussed low priced stocks, and in a special list cites Loew's, Inc. He says there are 1,060,780 shares of common outstanding; senior securities are placed at $3,506,500; 1920 earnings, $1.70 and 1921 earnings, $2.14; market price $20; working capital $3,500,000; and ratio of current assets to current liabilities, 35%. He then adds this comment:

Earnings since the close of the last fiscal year in August, 1922, have been running at an unusually high level, and this fact, combined with the strong financial position, the elimination of most of the floating indebtedness, the announced declaration to halt the expansion program for the time being, and the proven strength of the business in times of bad business, make the stock look attractive at 20, with a dividend within next few months highly probable.

Outside Product
Whether or Not First National Exchanges to Handle This to be Discussed at Coming Meeting
It is understood that one of the major matters to come up for settlement at the coming annual meeting of First National at Atlantic City will be whether the First National exchanges shall handle any product other than First National releases after Jan. 1, 1924.

For some time there has been considerable discussion among the more important members of the executive committee relative to this matter, but as much as from time to time the release of some "independent" pictures by the exchanges has caused comment and annoyance, even to producers distributing through the First National exchanges.

In the old days when the franchise holders operated the exchanges independent of each other the sale of individual productions other than

(Continued on Page 4)

Hugo Lunch Wednesday
Francis M. Hugo will be formally introduced to the industry on Wednesday when he will be the guest of honor at a lunch at the Biltmore. A number of club women will talk.

Fox Buys 300 Acres
(Special to THE FILM DAILY)
Los Angeles—Fox is reported to have purchased 300 acres of land in Culver City. It is understood this will be the site of the new $2,000,000 studio.

Hunter After Exteriors
As reported exclusively in these columns, T. Hayes Hunter is again becoming active in production. He has left for Miami to shoot exteriors for his first picture since "Earthbound." The story was written by Basil King. The producing company is Pilgrim Pictures, Inc.

" Dwelling Place for Shorts"
The financial editor the Evening Post says: "Famous Players" is suggested by some as the temporary dwelling place of a sizable portion of the short account and many market observers have been of the opinion for some time that a nice short interest has been established and carefully nursed along in this stock. The corporation's failure to improve its balance sheet position, in spite of several years of high earnings, brought an explanation to-day in the theory that $13,000,000 inventories more than $12,000,000 represents contracts sold in 1922 which can be collected as the corporation desires, so that liquid assets are really much larger than appears from a superficial examination of the annual statement."

Where Are They?
The coming stars. The coming directors. The coming leads.
No problem is so acute in production circles. It leads to endless discussion which seems to run in circles. There was a time—and not so long ago—when there developed from the "comedy lots" stars and leads. But with the crazy desire for "names" in production the development of material from this source seems blocked. Temporarily at least.

The search for coming directors is quite difficult. A number of producers are watching this with interest. Famous Players particularly. Cameramen are being developed wherever the indication points to even possible success. Hal Roach turned over his Jack London story to Fred Jackman, a former cameraman. And there are others. But there must come further development. And the question is—who are they coming from? Some think the authors themselves will develop into directors. Others that the scenario department will present them. On the Coast you can still hear how June Mathis worked with Ingram.
It's a mighty interesting question.

FINDING NEW FACES
Lots of talk about it. But how much is being done in that direction. Occasionally a new one breaks through. But this is
(Continued on Page 2)
Where Are They?

(Continued from Page 1)

unusual. Yet everyone knows that new faces, new personalities really make this business what it is. There are hundreds of bright girls and young men in Hollywood who never get a chance. Not because the producers do not want them—but just because they cannot break through the system. Ingram has a new girl playing in "Scaramouche." Saw her in a New York cafe. Figured she was ideal for the part. But this is again the unusual.

SURPRISE FOR ZUKOR

Coming. When the head of Famous Players arrives from abroad he will see "The Covered Wagon" for the first time. And incidentally see the finest and best picture ever turned out from his own organization. Which may give him much to think about. In view of what deMille is supposed to do.

LOEW'S IDEA

Talking to Marcus Loew. About the length of features. "Of course there should be shorter features." Says he. But the exhibitor is to blame for the long feature. You try to take a lot of money away from any exhibitor with a five reel picture—just try and do it. I'm not talking about any of the accepted tremendous box office attractions. They are different. But you give Mr. Average Exhibitor a fine picture in five reels and try to get a decent price for it and he balks. He has made the producer feel that it can't be a 'special' unless it's seven reels or more.

May be something to it, boys. Think it over.

ROMANCING AGAIN

Weekly fan publication has it again that Anita Stewart's husband—Prince Miguel de Gragnienza is dead. And that Anita was at his bedside with her three children. Just what Anita has done with her husband Rudolph Cameron; and where she has smuggled the children all this time is interesting. And how she could be at his bedside while he was dying and be making pictures for Cosmopolitan in California at the same time—it's sure puzzling. More romancing.

JUST FOR ONCE

The shoe seems to pinch someone else. The Oil Weekly runs a lot of space. To a yarn. To show that movie stars have larger incomes than oil chiefs. Lovely. But who in this business has the income of young Rockefeller?

FANNIE HURST PLEASE WRITE

Charles G. Norris. Author of "Brass." Writes Harry Rapf, of Warner's a fulsome letter. Congratulating him on the picturization of his novel. Well, well!

CLEM'S OPPORTUNITIES


Incidentally Clem will soon leave his Western home for the East. Coming to the Big City. To attend the Naked Truth Dinner. Wonder if Clem is to make a speech?

(Continued on Page 4)
The Biggest Publicity Ever Received by Any Picture!

Listed below are only a few of the national magazines and news syndicates that only too eagerly printed reams of free, unpaid publicity in the way of stories and pictures of this amazing African adventure picture. Think what it means to have the millions who read these articles waiting impatiently to see the picture! Get busy at once!

JUDGE       FILM FUN   6 pages
JUDGE       1 page by Heywood Broun
LITERARY DIGEST  2½ pages
THE NEW REPUBLIC  1 page by Robt. Littell
TRAVEL MONTHLY  8 pages by Robt. McBride
FIELD & STREAM (Feb.)  5½ pages
OUTING       4 pages
MOTOR        2½ pages
THE SPUR      ½ page
THE INDEPENDENT  2 pages
SCRIPPS McRae  40 newspapers, newspaper syndicate ½ page each
MOVIE WEEKLY  2½ pages
JEWELERS’ CIRCULAR 1½ pages
WORLD SUNDAY MAGAZINE  1 page
TIMES SUNDAY MAGAZINE  1½ pages
TRIBUNE SUNDAY MAGAZINE  1½ pages
ATLANTA JOURNAL ½ page roto.

Illustrations and Articles in Hundreds of Newspapers throughout the Country. Read by Millions.

Carl Laemmle presents

H. A. SNOW’S

Hunting Big Game in Africa

with Gun and Camera

UNIVERSAL PICTURES
On Broadway

This Week:

Broadway—"Hunting Big Game in Africa."
Brooklyn Strand—"The Miracle Woman."
Cameo—"Down To The Sea In Ships."
Capitol—"Souls For Sale."
Central—"Enemies of Women."
Criterion—"The Covered Wagon."
Loew's New York—"Today—Brass."
Tuesday—"Your Friend and Mine."
Wednesday—"Strongheart" and "Brawn of the North."
Thursday—"Can A Woman Love Twice."
Friday—"Dollar Devils" and "Trimmed in Scarlet."
Saturday—"The Truth About Wives."
Sunday—"Glimpses of the Moon."
Lyric—"Queen of Sin."
Rialto—"The Go-Getter."
Rivoli—"The Ninth Commandment."
Strand—"Safety Last."

Next Week:

Broadway—Not yet determined.
Brooklyn Strand—"Safety Last."
Cameo—"Down To The Sea In Ships."
Capitol—"Souls For Sale."
Central—"Enemies of Women."
Criterion—"The Covered Wagon."
Lyric—"Queen of Sin."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—"What A Wife Learned."

New Chain For New Orleans
(Special to THE FILM DAILY)

New Orleans—With the incorporation of Central Enter-prises, Inc., comes the announcement that the company plans to develop a theater chain. Several prominent local residents are in back of the project which will establish a number of houses throughout the suburbs.

Where Are They?

(Continued from Page 2)

POLITICS AND CENSORS

Looks like the existing New York censorship law will not be repealed. Despite that Governor Smith favors it. Indications are that the matter has become a straight party measure. And the Republican Assembly blocks it.

That's the curse of getting mixed up politically. You're in a tough spot. No matter which way the break comes.

Incidentally looks like the Hays organization has done some good work. In the various fights around the country. In 15 states the idea of censors has been smashed.

CONTRACT VALUES

The present wave of production in Hollywood is fine. Fine for everybody. But here's a thought for producers: don't get sewed up with long term contracts with a lot of people. Because when the slump comes—as it always has—somebody is going to be hurt.

SPRING'S HERE

And as usual. It brings mutterings of possible happenings in the national exhibitor body. Lots of state conventions. Lots of speeches. Lots of hope. And lots of ideas. All to formulate in something definite next month in Chicago.

Meanwhile they do say that Al Steffes has his eye on the presidency and that Sydney Cohen's friends insist that he run again. This, despite his reiterated expressions that he has had enough.

In a few weeks all eyes will be on Chicago. At the national gathering. Of course the little old paper will be printed right on the ground. As usual. To give you all the news as quickly as it happens. First. As always.

SORRY

Messed things up. In talking of coming productions. In recent article. Said that Universal would have 12 for the coming season. Meant 12 big dots. Universal will have 52 regular weekly releases. As usual.

DANNY.

Outside Product

(Continued from Page 1)

those on the First National progr mattered little, but when the changes were grouped for oper purposes by the franchise holders brought about a much different st of affairs. Up to that time it been quite common for the long exchanges to take on "independent product."

Should it be decided to allow exchanges to handle no other prod but company releases a interest question would arise as to what a position could, or would be made, the product on hand.

Writing Seastrom Script

Paul Bern, formerly editor in of Goldwyn, has been engaged prepare the continuity for its urization of "The Master of M which will be Victor Seastrom's production for Goldwyn.
Porter Series or Hodkinson Release—First is "Michael O'Halloran," Already Finished—Tie-Ups Planned

It is understood that Hodkinson is close to a deal for the distribution of a series of five Gene Stratton Porter novels, the first one to be "Michael O'Halloran." All of the pictures will be made under the direction of the author.

"Michael O'Halloran" has been completed. Production is centered in the coast where James Leo Meehan is directing with Mrs. Porter's daughter, Jeannette Helen Porter, as assistant. The Hodkinson office is understood to have a number of plans under way for national tie-ups on the series which will not be released until fall. It is a great sales to the Porter novels will prove a definite aid in establishing a bloc demand for the productions.

Howes in "The Broken Violin"—Hodkinson Releases "The Broken Violin," Arrow release, and Warren Cooke, as noted in the current issue of "Features." Cooke plays a character part. But the error is particularly regrettable in view of this the first leading opportunity Howes has had in pictures.

Announce Lloyd Contract

First National yesterday officially announced that Frank Lloyd will be the director for the company. The contract was stated in the columns of "Variety" some time ago.

First National has placed Sylvia Keys, Andre Lafayette and Virginia Brown Faire under contract. The three are next year's releases will be "Heavens," "Her Temporary Husband" and "Lord of the Thunder," which have just been purchased. The three are now in the hands of comedy writers. "The Bad Man" and "The Man" were last year's sad-ducks.

Capitol Does $13,677 in One Day

The Capitol reached a new high yesterday for one day's gross on Sunday. "Sons of the Soil" drew $13,677, in paid admissions. Standing room only was all to be had from 2 o'clock show until closing and the house was packed. At one time, the line extended from the box office to the 51st side of the house and almost to the 8th Avenue. A Sunday crowd surpassed any other by over $1,000, an unusual figure for a Sunday. It is believed that "The Sinners," "Foolish Wives" and "Robin Hood" played the theater.

Lichtman Back

ays English Exhibitors Show Signs of Awakening on Exploitation—Some Big Houses in Provinces

At Lichtman who returned Saturday from a trip abroad said yesterday that his visit was "picture perfect." He added that he was tremendously pleased at the manner in which English exhibitors were reacting and it was "picture perfect."

"I did not stay in London," said Lichtman, "but visited all the English provinces. They were good enough to give me dinners or lunches in London, Liverpool, Leeds, Birmingham, and Cardiff, Wales. I met over 300 exhibitors. And I was impressed at the progress the English exhibitor is making in getting exploitation ideas over. They put on their picture "Shadows" in Liverpool (Continued on Page 8)

Godsol Leaves Today

F. J. Godsol leaves for the West Coast today.

Roach Returns

Hal Roach, who came East several weeks ago to hold important conferences with officials of Pathe Exchange, is on his way back to the West Coast. His conferences proved very satisfactory. As a result it is understood that the relations between Roach and the Pathe organization are extremely satisfactory.

E. K. Profts $17,502,554

The national profit reports of the Eastman Kodak Co. for last year show net profits of $17,502,554, which after allowing for preferred dividends, leaves a balance equal to $8,672 a share on the 2,016,350 shares of common stock outstanding. In 1911 the company reported a balance equal to $8,672 a share on the 2,016,350 shares of common stock outstanding at the close of that year.

Speakers Lined Up

Hearst, Hylan, Walker and Hays to Speak at T. O. C. C. Installation Dinner at Ritz, Thursday

Charles L. O'Reilly, the new president of the newly elected officers of the T. O. C. C. will be installed at the installation dinner and dance at the Ritz on Thursday.

The speakers will include William Randolph Hearst, Mayor Hylan, State Senator James J. Walker, President Grant, and Willy Hays. Will Rogers will install the new elected officers. Bernard Edelheitz will preside as toastmaster. Among some of the more important guests will be Fire

(Continued on Page 4)

Golfers' Attention

Sign this and forward to any of the committee:

Here is my entry for the Spring Film Golf Tournament.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is

THE COMMITTEE:


Barber Expected from Coast

Marice Barber of the Cinema Finance Corp., Los Angeles, is due today at the Chatham from the coast.

1st Nat'l Confab the 17th

The First National annual meeting opens at the Ritz-Carlton, Atlantic City, on the 17th.
In the Courts

In the suit of Arthur Brilant against Mack Sennett Comedies Corp. Inc., the verdict obtained by Brilant was reversed not because of lack of weight of evidence but because of a technical flaw in the judge's charge to the jury. This is according to a statement made by Brilant's attorney.

An attachment for $11,500 against the property of the U.S. Moving Pictures Corp., a breach of contract, has been granted in the Supreme Court in a suit of George A. Hopkins for a balance due on legal services for which he claims the defendant agreed to pay $20,000. He alleges that he was engaged July 12, 1922, as general counsel, and that he investigated the status of the corporation to ascertain the alleged misconduct of certain officers and directors in order to take whatever steps were necessary for their removal and defended actions against the corporation.

An answer has been filed in the Supreme Court by Sherlock Holmes, Inc., in a suit by Stoll Film Co., Ltd., for breach of contract to take a second series of "The Further Adventures of Sherlock Holmes." The defendant alleges that it took the first series of 12 films and paid $60,000 all that was due, and was willing to take the second series of fifteen. It is alleged that the plaintiff broke the contract by selling the first series to the Alexander Film Corp., causing the defendant $40,000 damages. The defendant claims $15,000 more, or a total of $115,000 because the Stoll corporation did nothing to oppose the injunction suit brought by William Gillette and Charles Frohman, Inc., to restrain the use of the name "Sherlock Holmes" in films with the result that the defendant had to bear the burden of the suit and won it.

In the suit of Frank M. Booth against the National Playhouse Corp., which intended to build a string of houses throughout the country, recovery from the corporation and various officers, including Arlin W. Johnson, the president, sums paid by a number of persons for stock, the plaintiff asked Supreme Court Justice O'Malley for an order to take the testimony of Alexander Pantages in Los Angeles by deposition. The defendants are alleged to have represented that Pantages was to have general charge of the management and booking of the corporation, but Pantages was asserted in court to have told B. Rush Stoddard, counsel for the plaintiff, that the representations were false, and that he cut in space ads in the newspapers stating that he was not connected with the venture. Because of the fact that the case is nearing trial, Justice O'Malley decided that the trial judge should rule on the question of getting the testimony of Pantages by deposition.

Jesse Weil has been appointed director of publicity for the Edward Small Co.
The Crowning Achievement!

It has taken 25 years—ever since the birth of motion pictures—to produce a production with the magnetic power that could attract the tremendous crowds that marked the opening presentation of

**Souls for Sale**

in the largest theatre in the world, New York's Capitol, with a seating capacity of 5300.—Think of it—

From 1 P.M. until midnight the standing room capacity was taxed to the limit! Extra police were called to prevent the crowds from blocking traffic!

Every Attendance Record was Smashed!
Every Money Record Shattered!

Danny was right!—

“If you let your competitor get this picture you’ll be sorry.”

Goldwyn is doing Big Things!
Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Wilfred Buckland, who is now preparing sets for “Trilby,” has introduced a system of planning miniature, quickly constructed model settings which it is said will save time and prove very economical.

Tom Wilson has been signed on a long-term contract by Robertson Cole.

Frank Brandow has been promoted to assistant director at the Lasky studio.

Harry Carey has started production on “The Miracle Baby,” by Frank Pierce.

Fred Spencer has finished “Step On It,” his first starring vehicle for Century.

Viola Dana’s next production, “Rouged Lips,” will be directed by Harold Shaw.

William Duncan and Edith Johnson have started production on their first Universal serial.

Alf Godling is back on the Century lot directing Baby Peggy in “The Orphan.”

Robert McKim, Hobart Bosworth, William V. Mong and Aileen Pringle, will have parts.

It is understood that Monte Katterjohn has renewed his contract with Louis B. Mayer.

Doris May has completed her part as William Farnum’s leading lady in “The Gun Man.”

Walter Hiers is in Pleasanton in Northern California for opening scenes in “Fair Week.”

Mary O’Hara, former title writer for Rex Ingram will write the titles for “Merry-Go-Round.”

David Butler has returned from San Francisco, where he had been working in “The Fog.”

Peggy Shaw and Alma Bennett support Dustin Farnam in “The Grill,” just completed.

Bradley King has completed an adaptation of Talbot Mundy’s latest novel for an Ince special.

Al Santelle has been signed by P. A. Powers to direct a new series of Winner stories for F. B. O.

Milton Sills has been engaged by Universal to play the leading male role in “A Lady of Quality.”

Archie Mayo will direct the first of the series in which the Gorham offes will appear for Century.

Richard Dix has transported his makeup and other studio paraphernalia from Goldwyn’s to Lasky’s.

Claire Adams will play the leading role in “The White Slaver” with the story being produced by Warners.

After finishing the “Fighting Blood” series with George O’Hara, Mal St. Clair may do a feature for F. B. O.

“Salome’s Fane,” will have a cast including Louise Dresser, Jacqueline Logan, Maurice Flynn and William Davidson.

Work on “La Rubia.” Clara Kimball Young’s new picture for Metro, under direction of Thomas Helfron has started.

Gene Sarazen, golf champion, has completed the series of six reelers on the history of golf for Warners.

Edwin Bibby is the new studio manager at the Coogan lot. Bibby has formerly worked with Mack Sennett and Charlie Chaplin.

John Ralston will appear in several more Century Comedies while awaiting a part in Baby Peggy’s first full length feature.

Otto Matiesen plays the part of Philippe de Villeneuve in “Scarabonche,” having been signed for this role by Rex Ingram.

Camera work on “Judgment of the Storm,” formerly called “Out of the Night,” the first Palmer production, has been completed.

Blanche Sweet is to play in “In the Palace of the King.” This picture will be Emmett Flynn’s first production for Goldwyn.

Elwin Field is appearing in two Universal pictures at the same time. These are “Blinky” and the third of the Leather Pusher series.

Joe Roberts, it is reported, is conferring with financial interests, regarding the formation of a company in which he will be starred.


Frank Brandow has been promoted to assistant director on the Lasky lot. He is working with Jerome Strong on “Children of Jazz.”

The American Society of Cinematographers turned mariners last Wednesday night, when they embarked on the “Cinematographers’ Cruise” on the Ship Civic, Venice, which they chartered for the occasion.

Coast Golf Tourney a Success

(Special to THE FILM DAILY)

Los Angeles—The Motion Picture Golf Ass’n tournament, held on Sunday at the California Country Club in Culver City, was a success. About 68 competed.

John Muscall won the Larry Semion trophy with the low gross of 84. The contest for the M. P. News trophy was tied between Mike Farley and Howard Hawke, with a score of 87. The President’s Cup for the low net went to S. Hardy. William Farnum won the Warner Bros. cup for the second low net with 68. Lunch broke up the battle and in the afternoon the scrap was on again. The whole affair was nicely handled by Nat Deverich, president of the association and J. Jessen, secretary.

Here’s Fair Warning

Nat G. Rothstein and Joe Schnitzer are down at French Lick vacationing. Rothstein is having a good time. This is how the weather affects him in his own words:

“Oh, boy, is the weather here great and how Joe Schnitzer and I are knocking the little ball all over the beautiful meadows! And oh, boy, how this water here tastes and smells, oh! Joe and I expect to grab the first and second prizes in the Spring FILM DAILY Golf Tournament Tell the gang to get a lotta practice and quick, too.

“A few days here and you can jump right over the hotel, but nobody jumps.”

Speakers Lined Up

(Continued from Page 1)


In addition, practically every film star in town will be guests. Among them are Mrs. Mary Carr, Edward Earle, Lew Cody, Nita Naldi, Jules and Nellie Nadel, Montagu Love, Ann Forest, Tom Moore, Marion Davies, Glenn Hunter, Dorothy Mackaill and Martha Mansfield.

Bebe Daniels, Antonio Moreno, Mahlon Hamilton and Agnes Ayer may be back from Palm Beach in time to attend.

The entire company of Lew Leisle’s “Midnight Frolic” from the Broadway will put on a number at the show. The entire “Gingham Girl” company will also be guests and appear in the gingham costumes the wear in the show. Other stage star who will be present will be Eddie Dowling of “Sally, Irene and Mary,” Louise Brown of the same show and Janet Scott of “Lady Butterfly.”


For faithful reproduction of delicate detail

EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout by the words “Eastman” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
-and it will play a second week—the first time in the history of McVicker’s Theatre any picture has played more than one week.
Newspaper Opinions

"Souls for Sale"—Goldwyn Capitol

AMERICAN—"The Go-Getter" is really amusing and you have a chance in the midst of adventure. It is delightfully vulgar and an infinite amount of fun. Be a go-getter, and go get your money's worth of frolicsome entertainment at the Capitol. It's a genuine picture, and you'll have a good time.

EVENING JOURNAL—Mr. Griffith in directing "The Go-Getter" has put a last clip and has had every eye for every motion picture producer. The characters are trite, but the story is quite amusing in spots, but the action might be a bit more rapid.

TRIBUNE—We must say that we think trying to make a picture out of "The Nth Commandment" is the most absurd idea any time ever conceived. There is no screen material there.

The story, however, is rather well done, with a certain moving pathos that has the interest for the most part, although, at times it drags distinctly.

The whole idea, however, is that it's well worth seeing, although the cast is exceptionally good. Colleen Moore is perfectly wonderful as Sara.

WORLD—One of the most delicately played cinema characters of recent months is that by little Miss Colleen Moore in Miss Hurst's sentimental yarn of love among the youngsters of the working classes. We liked this picture quite a lot.

Hopes for "Klimg Eye" Cure (Special to THE FILM DAILY)

Los Angeles—Maurice Tourneur thinks he has a cure for "Klimg eyes," which are caused by the throwing off of ultra-violet rays from the fl. ops. Tourneur's experiments involve a special colored glass picture or the opening of the arc lamp, which eliminates the ultra-violet ray to a point where it is harmless to the naked eye. This is based on the principle of the colored eye-glasses worn in bright sunshine. There is also involved a special photographic film for which the ultra-violet ray matter which has been subdued by the filter in front of the lamp.

"The Nth Commandment"—F. P. L. Rivoli

AMERICAN—The work of Colleen Moore was exceptionally fine, and it even amounts to a "crepe dechine soul" and even to that whose soul is mere, insincerity-ness.

EVENING JOURNAL—The touching charm of Miss Hurst has been sympathetically caught and developed by Frank Borzage, who directed the picture.

EVENING WORLD—It is a sort of chore at best and leaves one with a lot of interpretation points, but if you like the sort of stuff on your screen "The Nth Commandment" will appeal to everyone with a "crepe dechine soul" and even to that whose soul is mere, insincerity-ness.

Herald—* * * written originally by Fannie Hurst, but we can't believe that she is responsible for the finished product. In fact, we have no doubt that she feels quite ashamed of it.

The picture was directed by Frank Borzage, and it must be admitted that he has done a good job, whenever possible. He gives us many scenes of genuine beauty, which are enveloped in themselves and we forget for the moment what it is all about.
If it Thrilled Akeley
It’ll Thrill Anybody!

“The elephant pictures recall vividly the most thrilling experiences of my life. I shall not blame you in the least if, when the final stampede of the elephants comes on the screen, you feel inclined to run.

“It is the most thrilling picture I have ever seen.”

Carl E. Akeley, America’s greatest authority on big game, especially African big game, so wrote after seeing

MR. AND MRS. MARTIN JOHNSON’S
TRAILING AFRICAN WILD ANIMALS

And Mr. Akeley, in the course of his work for the American Museum of Natural History, has come to be at home in the jungle. It thrilled him.

How much more must it thrill your patrons, when elephants bigger than a moving van stampede into the very lens of the camera;

When Mrs. Johnson herself—she weighs but 110 pounds—stops a rhinoceros charging, his thick sharp horns lowered to rip and toss her.

Never before have the hunters been seen in the picture with the jungle beasts.

Metro courts comparison of
MR. AND MRS. MARTIN JOHNSON’S
TRAILING AFRICAN WILD ANIMALS
with any other jungle picture.

If you see it, you’ll show it.
Decide Against "T"
Appellate Division Directs Judgment for $89,235 Against Charles and Adam Kessel

The Appellate Division of the Supreme Court has directed a judgment for $89,235 against Triangle Film in a suit by Charles and Adam Kessel, Jr., on a previous judgment obtained in Virginia where the defendant corporation was organized, for the sale to it of $89,158 shares of stock. The Appellate Division reversed a decision of the lower court which denied the plaintiff's motion for judgment and failed to strike out the defenses and counterclaim of Triangle. The decision is unanimous, and unless Triangle can get permission to go to the Court of Appeals and win a reversal there, it will have to pay.

The Appellate Division opinion states that in the Virginia action the defendant set up the plea that the contract was not ratified by the directors, that the suit should have been brought in New York, where the contract was made and the variances were domiciled, and that Triangle had no excess profits which could be used for the purchase of stock.

Cohen Back
Sydney S. Cohen has returned from the Middle West where he attended a number of exhibitor conventions.

Selling Stock
(Special to THE FILM DAILY)
Boston—The Maritame Co., Roxbury, is offering stock for sale for the purpose of producing a picture of the Bible Life of Christ. The same concern is sponsoring a movement to finance an organization to breed dogs, cats, rabbits, etc. on Long Island.

Finds Conditions Good
E. G. Patterson, sales manager of the Standard Film Laboratories, is in town after making a trip across country. Patterson says he found conditions good and is optimistic over producing conditions on the East Coast. He will return probably some time this week.

C. K. Young to Rest
(Special to THE FILM DAILY)
Los Angeles—Clara Kimball Young plans a long rest after finishing her present and last picture for Metro. She will probably resume work in September under Harry Garson's wing. Garson is understood to have her under contract for a long period.

Hayes Heads Community Trust
Ralph Hayes, former assistant of Will H. Hayes, has been selected as director of the New York Community Trust which maintains contacts with various financial institutions acting as trustees, and which purposes to pool bequests through the trustees for the present and future education and research. Hayes assumes his duties following a vacation in Europe which starts today.

Boosting Hollywood
"Can Anything Good Come Out of Hollywood," is the title of a most interesting little volume by Laurence L. Hill and Silas E. Synder, and published in Hollywood. It is, without doubt, the best answer to just what Hollywood really is that has ever been printed.

The Hay organization, or some big producing company, could find it really worth while to see to it that a copy of this little book was forwarded to every editor in this country. It's mighty fine stuff.

DANNY.

Minnesota Meets Today
(Special to THE FILM DAILY)
Minneapolis—The annual convention of the Minnesota M. P. T. O., opens today. It will be a three day affair.

Mayer Leaves for East
(Special to THE FILM DAILY)
Los Angeles—Louis B. Mayer is on his way East, via Vancouver and Banff, to visit Reginald Barker's unit which is making "The Law Bringers." He will meet Paul Mooney in Vancouver.

Talk of Organizing
A number of firms dealing in the non-theatrical field held a meeting yesterday in the offices of National Non-Theatrical M. P. I., to discuss a plan to organize the non-theatrical field, particularly regarding distribution. Francis M. Hugo presided.

There were no definite decisions reached but merely a general talk which touched upon the major problems in that particular field. Another conference is scheduled for April 23.

Going to Orient?
(Special to THE FILM DAILY)
Los Angeles—It is reported here that Leah Baird is going to the Orient after making one more picture for Associated Exhibitors. This will be in the Fall.

Guest in Austin
(Special to THE FILM DAILY)
Austin, Tex.—Leah Baird was the guest of Governor Neff while here on Saturday. A number of local clubs received her upon her arrival.

Dinner for Judge
Horace Judge's associates at First National will give him a farewell dinner at the Actor tomorrow night. Judge is to assume charge of British advertising and publicity for First National.

Flaherty Dinner Tonight
Asia Magazine will tender a dinner to Robert J. Flaherty tonight prior to his leaving for Samoa where he will take for educational films for Famous Players, Lloyd Grissom, Will Hayes and Robert T. Kane will be among the speakers.

Lichtman Back
(Continued from Page 1)
better than I saw it presented in any American city. It was wonderful. I was also surprised to find large theaters throughout England. In Leeds a fine house which cost over a million dollars seats 2800, and in Cardiff the fine new house seats over 3,000.

"American pictures have the call in England, and a good picture here is a good picture there. It works that way. The exhibitors are suffering at the moment from over-taxation but when this is removed it will open the way to better business. But even so rentals are good at present."

Lichtman visited Paris and several other points but confined the bulk of his trip to England.
Series Widely Sold

Gus Schlesinger Disposes of Warner Pictures in Many Foreign Countries—Away Six Months

Gus Schlesinger, foreign manager of Warner Bros., who returned on Saturday from Europe, was successful in closing a number of deals for the Warner product. He was gone six months, during which period he spent his time between London and Paris. Schlesinger came back with a firm conviction that in England especially there is a decided demand for good pictures. He said English exchanges are willing to pay good prices for good pictures.

(Continued on Page 6)

Lesser Due Soon

Sol Lesser and Mike Gorce are due in from the coast the end of the week.

Laemmle Back

Carl Laemmle returned from Los Angeles yesterday, Fred McConnell, general sales manager came East with him.

Schenck in Frem Coast

Joseph M. Schenck is in town from the coast. He came East to attend the First National convention in Atlantic City next week.

Campbell to Direct

Webster Campbell has been engaged by Bennie Ziedman to direct "The Brigit Lights of New York," which will be made at the Burr studio in Glendale, L. A. Production starts on the 20th. Edmund Goulding supervised the scenario which was written by Gerald C. Duffy.

Sheehan and Fox Officials Back

Winfield R. Sheehan, Sol. Wurtzel, John Zanitt and Vivian M. Moses of the Fox organization are in from the coast. Wurtzel who is in charge of studio activities in the West will be here for only a few days. Upon his return, the fall schedule will be placed in work.

The new studio planned for the coast will probably not be completed for 12 or 18 months. Several sites are under consideration but no deal has been made. The present plant will, of course, be used until that time. Moses stepped off at a number of exchange points on his way East where he found business on the boom. The Fox organization has inaugurated its regular Spring sale drive to clean up this year's product before the new season starts in.

Loew Profits Up $406,653

Corporation Shows Gains Despite Decreased Income—Cost of Theater Operation Cut from $6,507,593 in 1921-1922 Period to $5,055,424 This Year—Metro Cost Company More

The financial statement of Loew's, Inc., from Sept. 1, 1922, to March 1, 1923, shows a net operating profit of $1,556,554, or $406,653 more than the net profits for the same period in 1921-1922 when the total was $1,149,901.

The statement indicates that the organization is in fine shape financially. This seems apparent in view of the fact that the gross income, according to the current statement, is $11,202,329, or $410,544 less than that in the same period of the previous year. The cost of operating the theaters and office buildings owned by the company is placed at $5,055,424, or $1,552,169 less than the expense during 1921-1922, when the figure reached $6,507,593.

(Continued on Page 4)

Not For State Rights

Mae Murray Denies Reported Plan of Distribution—Four More for Metro

The following wire was received yesterday from Mae Murray, who is now in California:

"I wish to deny immediately an article published in your paper to the effect that my pictures will be state righted after my Metro contract terminates. M. H. Hoffinan has no right to make any statements regarding me or my future plans. My contract with Tiffany terminates at the same time as the last picture is delivered to Metro and my future plans are not ready for publication. This is definite. My pictures will not be state righted."

(Continued on Page 2)

Loew Back

Marcus Loew has returned from Atlantic City, where he had gone to recover from an illness.

Baum Returns

Lou Baum of Equity returned yesterday from a sales trip. He intends calling for Europe next month.

Goulding May Direct

Edmund Goulding may direct "Broadway After Dark" for Warner Bros. He is preparing the script. It is probable that Marie Prevost will be starred.

Hoffman Buys "Super Five"

M. H. Hoffman, who operates the Renown Exchange in the Godfrey Bldg., has purchased the New York, State and Northern Jersey franchise for the "Super Five" of Principal Pictures.

Films of Life

Told of at Flaherty Dinner—Realism Without Theatricals Urged by Notables

A new epoch in motion pictures which will have a profound influence in developing a broader American international viewpoint, was talked of at a dinner given at the Waldorf last night by the editor and publisher of Asia for Robert J. Flaherty, who leaves tomorrow for Savaii, in the Samoan Islands, where he will make for Famous Players, a picture that will do for the South Sea Islanders what he did for the Eskimo in "Nanook." More than 100 representative people attended.

The belief was expressed that there is need for a school of motion pictures telling the story of various

(Continued on Page 6)
Charges U. A. With "Fancy" Prices

John Marlow, who operates the Hippodrome and Liberty in Murphysboro, Ill., and the Hippodrome and Annex in Herrin, Ill., has forwarded this office a copy of a letter sent to the United Artists exchange in St. Louis. He blames the company with charging "fancy" prices for its product and requests his name be taken off their lists because he "will not be in position to use any of your pictures."

Marlow concedes that the company is releasing good pictures, but blames it for its "rigid" ideas, which he claims is the reason why "United Artists' pictures are not used today outside of the large cities, as they should be." He then says:

"To the best of my recollections we paid you $1,100 rental on 'The Three Musketeers' for Murphysboro and Herrin, and according to our records and what other productions of the same standard are selling for, we only paid you $1,000 too much."

A copy of Marlow's letter was forwarded to United Artists for comment, but none was forthcoming.

Not For State Rights
(Continued from Page 1)

When Hoffman, general manager of Tiffany, returned from the coast recently he stated that Miss Murray's pictures would be state righted after the completion of the Metro contract. There remain four more pictures to be delivered to Metro, including "The French Doll," which is completed. When Hoffman was asked to comment on the above wire, he said yesterday:

"The statement that Miss Murray's pictures would be state righted was a premature announcement. Her Metro contract calls for four more pictures which will take about a year or a year and a half to complete and deliver. That length of time in this business brings a lot of changes."

Hugo Lunch Today

Francis M. Hugo will be the guest of honor today at a luncheon to be given at the Biltmore. Hugo is now affiliated with Nat'l Non-Theatrical M. P. Inc.

Quotations

High Low Close Sales
East Kod. 1135¢ 1125¢ 113 800
P. P. L. 87¢ 87¢ 87¢ 1,200
do fpd. 97¢ 96¢ 96¢ 0
Goldwyn 6¢ 6 6 6,700
Griffith Not quoted
Lowe's 26¢ 25 26 2,000
*World Not quoted

*Cents

Incorporations

Olympia, Wash.—Reelboard System, Seattle. Capital $20,000.


BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION

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Phone Bryant 7835

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THE CLINGING VINE
By Zola Sears
JUST MARRIED
By Nellie Nicoll & Addielee Matthews
Renee
By Emil Zola
This Way Out,
By Frederick S. Isham
The Show Down,
By Grace L. Purcell
In the Hollow of the Hills,
By Bret Harte
All on Account of Eliza,
By Leo Ditrichstein

Scott Heads Camera Force
(Special to THE FILM DAILY)

Los Angeles—Homer Scott, one appointed chief cameraman on the Sennett lot, has just completed work on three Warner pictures.

Lund Mack—Color Film

Oscar Land is producing "The Tale of the Falcon," Boccaccio's story in Prizma colors. He is working at the Peerless studio in Jersey City and has in the cast, Henry Hull, "aur McAllister, Artur D. Waldron and Irm Harrisson.

Walter Bauman Ill
(Special to THE FILM DAILY)

Milwaukee—Walter F. Bauman, executive director of the Wisconsin M. P. T. O., has been confined to his home with the grippe.

Brookline Selectmen “Pass the Buck”
(Special to THE FILM DAILY)

Brookline, Mass.—The Board of Selectmen, after much deliberation, have finally decided to submit the question of whether or not theater licenses should be granted in the town, to referendum at a special election to be held April 24th.

Scherzinger To Direct Jackie
(Special to THE FILM DAILY)

Los Angeles—Victor Schertzinger will direct "Long Live The King". Jackie Coogan’s first picture for Metro.

La Voy Has South Sea Films
(Special to THE FILM DAILY)

London—Capt. Merl La Voy, an American explorer, has reached London after completing a year and a half in the South Seas, where he secured a considerable amount of film, shot in the Solomon Islands and Tasmania.

SELECTED MATERIAL—
"Golden Youth"
"The House on the Hill"
"The Haves and the Have Not"
You are the Man"
By Philip Bartholomae
Author of "Very Good Eddie," and co-author of "Tangerine" and "Bar
num Was Right."
"The House on the Sands"
"The Revelation"
"Golden Days"
"The Dancing Master"
"The Belle of Richmond"
By Sidney Toler
Author of "The Exile," now playing at the George M. Cohan Theatre.

Mabel Bardine & II. H. Westworth
723 Seventh Ave., N. Y., Bryant 3660

Just Out in Book Form

SABATINI’S SEA HAWK

"Fifteen men on dead man’s chest Yo-ho-ho! and a bottle of rum!"

BRANDT & KIRKPATRICK
Bryant 2564 35 West 45th St.

My Story

"THE LOVE TRAP"
will catch both ways.
Watch for the book!

HOEY LAWLOR
Room 317 Candler Bldg.
Times Square

A fast moving, modern story with racing atmosphere entitled

“NORTH STAR”
For sale for picture production
Apply Box A-5—Film Daily

Holah With United Artists
(Special to THE FILM DAILY)

Cleveland—Art Holah is associated with United Artists. Recently he was with Famous Players in Cincinnati.

Roxbury, Boston, Sold
(Special to THE FILM DAILY)

Boston—A. Markell, owner of the Strand in Pittsfield, and Phillip Smith, who controls the National have taken over a controlling interest in the Roxbury. Both theater owners are at present negotiating for two other local houses.

The DON’T LET THE OTHER FELLOW BEAT YOU ORDER TO THIS ONE: "THE POWER BEHIND THE THRONE"

Theodore Kramer’s
Great Stage Classic
A WINNER FOR 20 YEARS

1000 PLAYS AND BOOKS
All Types—All Prices

CENTURY PLAY CO. — Earl Carroll Theatre Bldg.
"The House of Plays that Pay"
Call W. H. Leahy, Circle 6740

CELEBRATED AUTHORS SOCIETY, Ltd.
723 Seventh Ave., Bryant 1511
New York City

Owners of
All the Laura Jean Libby Stories
All "Arsene Lupine" stories, by Maurice Le Blanc
"To the Highest Bidder," by Anthony Paul Kelly
All "Raffles" stories, by E. W. Hornung
"The Little Girl God Forgot,
by Edward E. Rose
"The Little Pauper," by Howard P. Taylor

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and numerous other famous Authors and Dramatists.

Mr. Sanders can probably give you any information you require regarding ENGLISH AUTHORS and PLAYS. For several years he was in charge of our London office. If he cannot assist you, he will be glad to advise you who can.

Wednesday, April 11, 1923

The Film Daily
Loew Profits Up
(Continued from Page 1)

While the operating cost along these lines was decreased, the
disturbing end of Metro involved a greater expenditure. This
year Metro distribution cost $1,257,849 to operate, while last
year the figure was $650,292. The complete statement follows:

ASSETS

Current and working:
Cash
Receivables:
Accounts receivable
Notes receivable
Due from affiliated corporations (less than 100% owned)
Federal income taxes (claim)

$1,628,425.18
$710,930.56
63,571.41
1,123,649.44
37,632.50
1,061,657.52

Inventories:
Film productions in process, completed and released (after amortization)
Film advertising accessories
Theater and studio supplies

$2,431,224.03
304,036.28
94,136.83

Advances:
To producers, secured by productions
To artists and employees
Mortgage and interest payments

$1,135,250.07
10,768.29
107,249.99
1,273,268.35

Total current and working assets

$7,294,575.08

LIABILITIES

Current:
Accounts payable
Notes payable
Theater admission taxes
Advances from affiliated corporations

$83,266.70
3,399,329.67
3,399,329.67

Total current liabilities

$1,408,778.50

Bonds and mortgages:
Being obligations of subsidiary corporations
Deferred credits:
Securities from tenants
Film rentals received in advance
Reserve for theater overhead

7,029,000.00
$109,631.29
310,251.33
263,094.35

Recover for estimated Federal and State taxes current period

903,176.97
211,755.84

Capital stock and surplus:
Capital stock outstanding
Loans to employees (secured)

$650,292.07
35,873.61
37,632.50

Operating statement
Sept. 1, 1922, to March 11, 1923

Gross income:
Theater receipts, rentals and sales of films and accessories

$11,202,329.33

Expenses:
Theaters and office buildings
Film service
Amortization of films

$5,055,424.62
1,257,849.98
1,256,965.66

Producers’ share of film receipts

145,426.82
1,479,046.96

Operating profit before depreciation and income taxes

$2,209,303.47

Operating profit after depreciation and income taxes

$2,057,613.35

Net operating profit Sept. 1, 1922, to March 11, 1923, after depreciation and estimated taxes

$1,556,554.04

Boston—George M. Fecke has returned from a trip to the key cities
which took him as far West as the coast. He closed a number of deals
on the trip for "Yankie Doodle, Jr.", including the following:
Greiner Prod., Chicago, for Ill. and Ind.; Standard Film Service, Cleveland,
for Ohio, Mich., and Ky.; Vimy Film, Pittsburgh, for Western Penn., and
V. W. D. Losse, Philadelphia for Eastern Penn. and So. New Jer.
sey; World Films, New York, for N. Y. State and No. N. J.; Liberty Films, Omaha,
for Neb. and Iowa; Sol Lesser for entire West Coast; F & R Film Co., Minneapolis,
for Minn., North, and South Dak.; Liberty Films for Colo., New Mex., and Wyo.; Motion
Picture Corp., Boston for the entire New England States.
These sales comprise about 80% of the territory.

New Public
PROJECTION ROOM
8th Floor
130 W. 46th St.
GODFREY H. BOGER
Bryant 5526

This will serve to announce that the firm of Farina & Ogle has
been dissolved by mutual consent. Mr. Ogle Sr., and Mr.
Ogle Jr., have assumed the work of the firm at the present
address, 430 Claremont Park.
way. Mr. Farina will have no connection whatever in the
future with firm.

Signed OGLE & OGLE,
Titlemen.

Rothacker Prints
Cheapest in the Long Run

Experienced Circuit and House Manager wants to connect with Live wire enterprise. Sales and
Exchange Manager experience. Go anywhere. Box B-444
c/o The Film Daily

C. L. CADWALLADER
Art Director Eastern Studios Famous Players-Lasky Corp.
Current Releases
"Glimpses of the Moon"
"Java Head"

WHEN MONEY TALKS—

Will You Be Ready to Say the Word?

Reputable Film Propositions Financed in Any Amount
Confidential Service for DISTRIBUTORS LABORATORIES PRODUCERS
Consultations Invited

CHROMOS TRADING CO.
1123 Broadway
Suite 1207-8 'Phone Chelsea 8284

"Flames of Passion," starring Mae
Marsh will be renamed "A Woman’s Secret" before release by Allied.

STUDIO FOR RENT
Double equipment, two stages, two new sets of lights with every modern device. Size of building 80 x 160.
Aubrey Mittenthal,
1400 Broadway

5 Real Negative for Sale to Liquidate Debts!
Original, sweet, appealing story. Prominent Star and Director.
Suitable for State Rights. Will accept reasonable cash payment if buyer can show integrity.
Reply W-6, Film Daily
"MASTERS OF MEN"

by MORGAN ROBERTSON

The greatest story of the sea ever screened!

A thrilling story of he-men, men who wear hair on their chests, whose veins run hot with red fighting blood!

A blunt, vigorous yarn of a boy's fight upward against overwhelming odds, where fight means a hard fist and prime muscle, high courage and a ready wallop!

Shanghaied! Drugged by crimps and flung insensible into the hell hole forward, where sweating, brow-beaten men live like beasts scourged to their tasks with curses and belaying pin.

The sea! The flavor of salt in the nostrils; the odor of pitch in the air, the snapping of wind-swept canvas crackling like a machine gun; the creaking, singing wood straining as she rides the high waves!

All the magic and lure of adventure, the Spanish Main and sailormen!

Love! A timid boy's unspoken dream of his heart's desire; a girl too old fashioned to offer love unbidden; a lad's sacrifice of youth's dearest possession—honor—to protect her from the shame of another's crime; the confusion of bitter misunderstandings that threaten life-long broken hearts!

Uncle Sam's bluejackets! The fighting men of the greatest nation in the world, and what they think and how they live; their loyalty and cheer and youth, eternal, living, fighting youth! The careless devil-may-care "gob," incorrigible, loyal; impudent and loveable!

Romance! The sea spells romance. Red sunsets turn green waves to crashing mountains of blood; noon suns spread gold upon the bosom of the sea, gold that beckons and calls to youth to gather its riches; never-ending mirages of golden bowls at rainbows' ends. And, the sea gives no riches; only character and manhood, bitterly squeezed out of its cold, hard business.

Wholesome, clean, healthy! A boy's life of adventure, free from tawdry conflicts and sex illusions, based on fact gathered by one who served among men, who loved men, who admired men and who wished young America to so live that he might become a man! The trash of silly, social temptations has no place in this story of a boy who became the master of the man.

The Yankee ever has been master of the sea! Decatur, John Paul Jones—history has written the feats of great American seamen into all time. Here is a story of the making of such men; men who acted and argued later; men out of whom Dewey and Schley and Sampson and "Fighting Bob" Evans were chosen, each for his day's work for the Stars and Stripes. Shifty-footed men, with a right and left punch and a keen eye and a high sense of honor and guts to go the limit!

Dick Halpin is the lad you wanted to be; and I wanted to be! He's the fellow we dreamed of, whose fighting courage we envied. He's the boy that assumed another's petty crime and ran away to sea to live it down, that the girl he loved might not be shamed and humiliated by the revelation of her brother's weakness. He's the fellow you and I used to talk about; that lad of strength and honor we built with boyish imaginations up in the haymow, or while idling with a home-made fishin' rod down by the creek. He's your kind and my kind and because we had fathers and mothers to make our way easier we never managed to be him; but we wanted to and we'll live our dreams again with Dick Halpin in this vivid, living story, "Masters of Men."

A master of men wrote this great sea tale. A man whose life was as hard as the diamonds he cut and who never wrote a line until he had lived beyond an average man's age; a man who took a beating at the hands of a brutal second mate with a smile, and who administered a beating with equal cheerfulness; a man who knew the sea and a sailorman's life; who criticized rightfully Kipling and who wrote his first sea tale to prove that a man who knew the sea could write a better story of the sea; a man who earned little by his pen and who starved while he wrote; the greatest writer of sea stories in all literature.

Morgan Robertson, a master of men, wrote the last word in thrilling sea stories when he wrote "MASTERS OF MEN."

VITAGRAPH

ALBERT E. SMITH PRESIDENT
Films of Life
(Continued from Page 1)
rates of the world from the realities of their daily lives, in such dramatic fashion that they will be equally popular with the present studio-made film and possibly more so.

Later in speaking of this type of picture, Louis D. Froelick, editor of Asia said that he and Flaherty believed that a picture should be based on reality of life which they both considered much more dramatic than fiction, out of the hands of the professional director andenable Flaherty to build a great series of films around the primitive races of the world. He told of how Jesse L. Lasky entered an agreement, from which Flaherty to finance such expeditions. When Robert T. Kane spoke he said the Samoan expedition was the first of a series planned by the company. Those present included: Lloyd C. Grisco, Dr. John H. Finley, Genera J. G. Harbord, Mary Garrett Hay, Will H. Haas, Otto H. Kahn, Charles R. Crane, Norman H. Davis, Norman de Whitehouse, Philip Marshall Brown and Roland Clark.

Day Leaves For Brazil
John L. Day, South American representative of Famous Players, will sail on April 14 on his annual trip to Brazil.

Green Goes to Coast
Alfred E. Green, who recently completed "The Ne'er-Do-Well," has returned to the West Coast where he will produce his next picture, understood to be "The Ladies." Green will return East after this production and will again direct Tom Meighan.

New Exchange Occupied
The New York and New Jersey Paramount exchanges are now located in their new building at 331-37 W. 44th St. There are 16,000 square feet of floor space, the ground floor being given over entirely to the storage vaults, store rooms and show rooms.

Paramount's new standardized building now being erected by the company in Memphis, will be ready about July 1. This is located at Front and Linden Streets.

At Broadway Theater
Capitol
The overture at this house is impressive of 
"Alida," played by the Capitol Grand Orchestra and assisted by the ballet company and the Capitol ensemble. The news magazine is next, and then comes a three-act theme to the feature, "Souls for Sale." Other selections are listed.

Rialto

Rivoli
The Rivoli Picture is screened between two musical numbers, the first is, the, "Dance," a selection from "I Pagliacci," the third unit, "Calling Me Home To You" sung by Joe Smith, soprano and Laurel, baritone. The Nib Commanders likewise a Cosmopolitan Production, first feature, "Exceptional." The fifth unit, "An Extraordinary," by Marie Ham and Sette.

At Other Houses
"Down to the Sea in Ships" is still featured at the Cameo, while "Essence Women" plays at the Central. The "Wed Wagon" continues at the Criterion, and the Lyric. "The Queen of Sin" will immediately and "Safety Last" is a look at the Strand.

Series Widely Sold
(Continued from Page 1)
"There is a decided improvement," he said, "in the English ideas of showmanship, The Little Church Around the Corner" and "The Bitterest Man To Look Forward"

Schlesinger intends returning here for a few months and then, following a projected trip of Harry Warner to the coast, together they will go to England to dispose of the contemplated 18 pictures for next year. While abroad, Schlesinger closed the following deals, including not only Warner pictures, but outside product they control for the foreign market.


The six pictures to L. Gassmont, Barcelona for Spain and Portugal; to Nederlandse Bioscoop for Holland to John Olsen and Co., Copenhagen for Norway, Sweden and Denmark; to Gassmont, Paris for France, Scandinavian and Belgium; 1 am the Law" to Nederlandse Bioscoop for Holland; also Hollywood and "Bom Raes to Riders" to 12 Mondo Frank comedies. Films Erika of Paris bought 21 Hawks cartoons for France; Switzerland, Belgium, Italy, Spain and Portugal. Pauley, London bought 36 Felix cartoons for England. Inkwell and Felix series to Olsen for Scandinavia.

Films of Life
(Continued from Page 1)

Capital Increases
(Special to the Film DAILY)
Albany—Sept. Cinema Camera Distributors, of New York, have filed an increase of capital of from $300,000 to $300,000.

Indianapolis—The Film Grove Amusement Co., of Terre Haute, has filed an increase of capital of from $10,000 to $30,000.

Regarding "Luck"
The following communication has been received from Maxgold Films, distributors of "Luck." Editor, Film Daily.

"This is just to assure you that the scenes you ordered last in 'Gold' have been eliminated from this latest Johnny Hines release and, as a matter of fact, were cut and do not appear in any of the prints that have been sent out for public presentation.

"I can positively assure you that not one scene that, by any possible stretch of imagination could be termed objectionable, is a part of any of the prints now in the various exchanges.

Tobd Browning—A Goldwyn Director
Goldwyn is doing Big Things

Don't do another thing until you've booked—Emory Johnson's Giant Epic of the Screen

Westbound Limited

Presented by
P. A. Powers
Starring
RALPH LEWIS
Staged by
Emile Johnson

You can't afford to waste a minute in obtaining this tremendous attraction. Act NOW—THIS MINUTE! To-morrow may be just one day too late to get the colossal box-office smash made by the man who never fails—Emory Johnson, the box-office genius who gave you "The Third Alarm."

WRITE, WIRE OR PHONE YOUR NEAREST FILM BOOKING OFFICES EXCHANGE NOW! ! !
Woody Out

Selig Reorganization Completed
But He Does Not Figure in it—Doolittle is President

The Selznick reorganization has been put into effect and with the consummation of that plan comes word that W. J. Doolittle, head of the reorganization committee, has been elected president of the new unit, known as Selznick Distributing Corp., while John S. Woody, vice-president and general manager, has resigned.

Woody's withdrawal comes as somewhat of a surprise in view of the fact that he was allotted the job of whipping the sales force into line and reviving operations as a selling unit. It is understood that he has been prompted to leave Selznick because of another opportunity which he feels is a better one. Thus, it is understood, involves the merging of several distributing units into one large organization with Woody in charge.

(Continued on Page 2)

Rothacker Here

Watterson R. Rothacker arrived from the coast yesterday to attend the First National annual meeting next week.

Zukor and Kent in Tomorrow

Adolph Zukor and Sidney R. Kent are due in from Europe on the Mauretania which docks sometime tomorrow.

Sherman Signed

Bennie Zeidman has signed Lowell Sherman for the heavy in "The Bright Lights of Broadway." A deal is understood to be on for Doris Kenyon.

The Loew Statement

In the report of the financial statement of Loew's, Inc., appearing in yesterday's issue, the caption in part said "cost of theater operation cut from $6,307,593 in 1921-1922 period to $5,055,424 this year."

While this would appear that the cost of theater operations had been reduced over a million and a half, and thus lead to the belief that the theaters were being operated in a manner to bring about this saving, the facts are that during the years covered by the statement, in the neighborhood of 20 houses, all or some of them operating at a loss were closed, and this brought about the reduction noted. Operating costs of Loew theaters are higher today than during last year.
Woody Out
(Continued from Page 1)

Doddittle, the new president, is also vice-president of the First National Bank of Trenton. He has been here for some time working on the reorganization plan. Other officers are Myron Selznick, vice-president, who will pass judgment on the quality of product offered the company for distribution; Ralph B. Itleson, vice-president, who is a member of the law firm of San, Itleson and Van Voorhis; Walter Jerome Green, secretary and treasurer, who is vice-president of the Utica National Bank of Utica; and Charles E. Pain, chairman of the board of directors, who is a Chicago attorney. The directors are the officers, Mark Hyman of New York and M. C. Levee of the United studio, Los Angeles. Lewis J. Selznick will have no hand in the management of the company but will act in an advisory capacity.

Selznick Distributing does not intend producing, but will handle the product of outstanding producers. The first purchase is “Will H. Conquer Dempsey,” a two reeler, which shows Louis Firpo, the pugilist, in training.

A $500 Company (Special to THE FILM DAILY)

Albany, N. Y. — Selznick Dist. has been formed here with the nominal capital of $500.

Three Days’ Record Smashed

“Souls for Sale” has broken all previous records at the Capitol for Sunday, Monday and Tuesday. It will play a second week.

Hopper to Make Five

E. Mason Hopper, who is now directing “The Love Picker” for Cosmopolitan, will make a series of five pictures for that organization.

Madge Bellamy Here Today

Madge Bellamy is due in today from the coast bearing letters inviting the mayors of important cities to the exposition planned for Los Angeles in July.

Dowlan with Tully

(Special to THE FILM DAILY)

Los Angeles—William C. Dowlan, who has directed a number of features, has joined the Tully producing unit as head of the reading department.

Judge Leaves Saturday

Horace Judge sails on Saturday to assume charge of publicity and advertising for First National in England. He was the guest of honor at a dinner given him at the Astor last night by his first N-tional associates.

Smith May Direct

(Special to THE FILM DAILY)

Los Angeles—Albert E. Smith, president of Vitagraph, may personally direct pictures for his company. The deal for the disposal of the Brooklyn studio will probably be completed in a few weeks.
THE WORLD'S BIGGEST SHOW!

AN OVERNIGHT SENSATION

IN PHILADELPHIA

READ WHAT THE CRITICS SAID

OF THIS AMAZING PICTURE AT THE FORREST THEATRE

PHILA.

INTREPID HUNTERS IN WILDS OF AFRICA

ADVENTURES AMONG WILD ANIMALS SHOWN STRONGLY IN PICTURE OF FORREST.

Mae Desmond's Revival

Continuation of Engagement of "The Mountebank," "The Monster" and Other Plays.

AT THE FORREST last evening there was presented the 'Hunting Big Game,' a three reel picture in which the most unusual experiences of a big game adventure in the African wild life are exhibited. The picture is told in a story of two men, two dogs and a car which are out hunting. They go into the wilds of Africa and are attacked by wild beasts. The picture is well made and the acting is good. The picture is well made and the acting is good.

HUNTING BIG GAME IS STIRRING PICTURE

AFRICAN EXPEDITION BACK IN NATURAL SCENES.

NATIONAL EXPEDITION. Back on earth after a year spent as an accompaniment on the famous international African expedition. The picture is made up of scenes of the most unusual adventures of an African adventure in the wild life which are exhibited.

FORREST

'Hunting Big Game,' a Remarkable Film of African Wild Life

'The North American'

This is the Picture that ran 3 months at the Lyric Theatre, N.Y.City

HUNTING BIG GAME IN AFRICA

MORE EXCITING THAN FICTION AND EDUCATIONAL AS WELL

This picture, "Hunting Big Game in Africa," is more exciting than fiction and educational as well. The film is made up of scenes of the most unusual adventures of an African adventure in the wild life which are exhibited.

Hunting Big Game in Africa

The picture is well made and the acting is good. The picture is well made and the acting is good.

HUNTING BIG GAME IN AFRICA

MORE EXCITING THAN FICTION AND EDUCATIONAL AS WELL

This picture, "Hunting Big Game in Africa," is more exciting than fiction and educational as well. The film is made up of scenes of the most unusual adventures of an African adventure in the wild life which are exhibited.
The skill of the camera man must not be sacrificed in printing. Eastman Positive Film carries in printing—Eastman Positive Film through to the screen.

For faithful reproduction of delicate detail.

EASTMAN
POSITIVE FILM

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
**The Stupendous Facts**

Concerning the Feature Production

THE MYSTERY OF

KING TUT-ANKH-AMEN'S EIGHTH WIFE

1. The whole population of the United States—from New York to California—are waiting NOW to see the story of King Tut-Ankh-Amen ON THE SCREEN. If you don't believe it, ask the first man, woman or child you meet on the street!

2. In all the history of Motion Pictures, THIS is the TIMELIEST Production ever made!

3. It is the Colossal Clean-Up of the Year—the Mightiest Money-Making Mint ever presented to Wide-Awake Film Men looking for Big, Clean, Novel, Audience-Pleasing SENSATIONS. This Picture will do for the Picture Theatres what Rubber Heels do for Shoes—annihilate hard-going!

4. It is a picture worthy of being played in the Best Theatres in the country—aside from its even GREATER VALUE AS A TIMELY GOLD-MINE!

NOTE: When the Picture was Written and Made there was no notion entertained that it would almost be a perfect parallel, in its main episodes, with the recent tragic news from Egypt concerning the death of a splendid man and renowned explorer, with the old legends of poisoned tombs—but the fact IS the story of THE MYSTERY OF KING TUT-ANKH-AMEN'S EIGHTH WIFE contains so much matter that parallels the unfortunate tragedy of Lord Carnarvon, the prophesy of Marie Corelli and the mystic explanations of Conan Doyle, that it would seem the Producer and Director and Author were all three gifted with Clairvoyance and the power of prophets.

This Picture is the Film Man's GREAT DOLLAR GO-GETTER!

TO GET IT, YOU MUST GO AFTER IT QUICK!

MAX COHEN

LONGACRE BUILDING

NEW YORK CITY

PHONE BRYANT 4416
“What has he done?” —Napoleon
“By your deeds are ye known.” —The Bible

If every director in this industry realized with what importance the Director's issue—out June 6th—was read by important executives—the men who say "yes" and "no"; if every director would understand what it means in dollar insurance to tell what he is doing; what he has done, what he plans to do, the Director's issue would be overcrowded with advertising.

The great misfortune is that many directors think the world knows all about them, and will never forget. In reality it is just the reverse. This is a swift moving period. And people forget only too quickly.

This is the director's opportunity. He can tell his own story; in his own way, knowing that the men he should have contact with will read everything printed in this issue. And this particular issue will be filed away—for reference purposes—make no mistake about that.

71 W. 44th Street, New York - 6411 Hollywood Boul., Hollywood

In the Courts

A summons in a suit for $16,000 has been filed in the Supreme Court by Edward B. Levy, a lawyer, against the Adeline Amusement Co.

The Appellate Term of the Supreme Court has affirmed a judgment for $720 obtained by Capt. Floyd C. Nims against Leon Wagner for the alleged conversion of a Pathé camera.

In a suit in the City Court by Hollander & Bernheimer against Malcolm Strauss for $1,500 for legal services the defendant consented that a judgment for $750 be entered against him.

A verdict for $1,502 was returned against Pathé Exchange, Inc., by a jury in the City Court in a suit of Jacob Landy in behalf of the stockholders of the Western Photoplays, Inc. The plaintiff alleged that Pathé invaded the American rights to "The Great Gamble," and that the defendant collected $62,547, of which the sum sued for remained due. The defendant counterclaimed for the same amount for film sold to Western Photoplays.

A judgment for $63,557 was entered in the Supreme Court in a suit of Raymond Guedes Coghlan against Charles Francis Jenkins and the Graphoscope Co., under an agreement made in 1917, by which he was to get a commission for selling the Graphoscope Co. He sold it to Clark D. Eaton for $30,000 and sued for $48,333 as the balance of $50,000 which he claimed to be due. The judgment includes interest since 1917 and costs.

Supreme Court Justice M. O'Malley has granted an application by William Gillette and Charles Frohman, Inc., to take the testimony of Sir A. Conan Doyle in their suit against Stoll Films and Educational Exchanges over the use of "Sherlock Holmes" in films, and set the examination for April 14th. While the plaintiffs asked for it, defendants said they wanted the testimony also for use at the trial, because they hope to prove that while Doyle gave Stoll permission to use his stories for the films in 1920, he never gave any film rights to the plaintiffs.

Frank G. Hall, has applied in the Supreme Court for an injunction restraining the Penn Export & Import Co., from prosecuting a suit against him for $167,500 on his endorsement of notes for that sum made by Hall Mark Pictures. He alleges that he agreed to settle for $15,000 by the payment of $2,000 in cash and $250 a week from his salary payable by the State Theaters Corp., until $15,000 was paid, and that the last payment was made Dec. 21. He has demanded that the suit be dropped and the notes cancelled, but says that the Penn company has retained a new attorney and is threatening to enter judgment against him by default for the full amount sued for.
A BOX-OFFICE SENSATION

Harry A. Kaufman
FEATURING FILM ATMOTIVATIONS
MAYOR STREET
Albee Bldg.
MONTREAL, P. Q.

April 2nd, 1923.

Resolute Films Sales Corp.,
1493 Broadway, New York City.

Gentlemen:

I am very pleased to inform you that "The Greatest Menace" opened on Friday night at the St-Denis Theatre, Montreal, to a record business. It was necessary for us to have six policemen in front of the House to protect the front of the Theatre. On Sunday, the third day of the showing, all records for the St-Denis Theatre were broken; thousands were turned away, although this Theatre seats 3,000.

I have every reason to believe that "The Greatest Menace" will hang up a new high record for box office receipts in Montreal.

I am leaving for Toronto tonight, and will send the picture to the Ontario Board on my arrival in Toronto, and will let you know the results for Ontario as soon as possible.

With kindest regards,

I am,
Sincerely yours,

HARRY A. KAUFMAN.

J. G. MAYER'S
Dramatic Expose of the Drug Evil

"THE GREATEST MENACE"
NOW Available At the Following Exchanges

<table>
<thead>
<tr>
<th>Moscow Film Exchange</th>
<th>De Luxe Film Co. Philadelphia for Eastern Pennsylvania So. New Jersey Maryland, D. C., Delaware and Virginia</th>
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<tbody>
<tr>
<td>De Luxe Feature Film Co.</td>
<td>Lande Film Corp. Pittsburgh, Pa. for Western Pennsylvania West Virginia</td>
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<td>Chicago, Ill. for Illinois, Iowa Nebraska Minnesota North Dakota South Dakota</td>
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<tr>
<th>Exclusive Film Exchange</th>
<th>Harry Kaufman Montreal, Can. for Dominion of Canada</th>
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<td>Detroit, Mich. for Michigan</td>
<td>Leiber Company Indianapolis for Indiana</td>
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<td>Quality Film Corp. Cincinnati for Ohio, Kentucky</td>
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<tr>
<td>Mayer and Quinn Los Angeles, Cal. for California</td>
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</tbody>
</table>

A FEW TERRITORIES STILL OPEN

COMMUNICATE WITH

MAYER & QUINN
1493 BROADWAY
BRYANT 2389
Among The Independents

Bray Makes Science Series

Bray Prod., has made a series of 12 reels, with the general head of "The Science of Life," under supervision of the Surgeon General of the U. S. Government Health Service. This series will be shown at the Rialto two reels a week, at special morning performances; one weekly exclusively and the next week for women.

Second Nat'l Buys Mines Film

(Special to THE FILM DAILY)

Chicago—Second National Pictures of Illinois, have closed contacts for the territorial rights on "Luck!"

Two Directors for Drug Film

(Special to THE FILM DAILY)

Los Angeles—John Griffith Wray will have Rexes Factory as assistant in making "Human Wreckage," the Reid anti-drug film.

Giegerich With American

Charles J. Giegerich, recently with F. B. O., has joined American Releasing as special representative of Francis X. Bushman and Beverly Bayne on their tour in conjunction with "Modern Marriage."

"Superstition" The First

Joe Forster and Harry Kaplan, composing the Manhattan Film Exchange, announce their first release will be "Superstition," to be followed by "The Call of the Hills."

Selig Plans Production

(Special to THE FILM DAILY)

Los Angeles—Col. William N. Selig plans to resume active production with a series of 12 two reel animal pictures.

10 in Langdon Series

(Special to THE FILM DAILY)

Los Angeles—Production on the Harry Langdon comedy series for Principal will start in June. There will be 10 pictures all told in the group.

Foreign Deals Closed By Christie

With the signing of a contract between Christie and Gaumont of London, the latter company gets the entire Christie product for Great Britain for the seventh consecutive year. Other foreign territories closed recently include a renewal with Australasian Films, Ltd., for Australia, covering the present series of twenty. Famous Players has secured the second series for Japan, and Cinematograph Harry for France. In Holland, the series has been sold to Ralph Minzien, of M. J. E. Minzien Agency; for Spain and Portugal to S. A. Sellecine and South America, to Max Glucksman.

Australasian has also acquired the first series for Dutch East Indies, Siam, Federated Malay States and Straits Settlement.

"Temptation" Premiere

C. B. C. announced yesterday that "Temptation" will have its world premiere Sunday at the Carlton theater in Philadelphia.

Merit Buffalo Office Moves

(Special to THE FILM DAILY)

Buffalo—The local office of Merit Films is now located at 257 Franklin Street.

Progress Opens in Cincinnati

(Special to THE FILM DAILY)

Cincinnati—Progress Pictures Co. of Ohio has opened a branch office here, with N. C. Vibbard as manager.

Buys Westerns for 8 States

(Special to THE FILM DAILY)

Seattle—Greater Features, Inc., has purchased a series of eight Dick Hatton, Westerns picture for the eight Pacific Northwest states.

Garson to Direct a Special

(Special to THE FILM DAILY)

Los Angeles—Harry Garson, as indicated some days ago, will direct a special for Universal. Anna Q. Nilsson, J. Warren Kerrigan and Moutain Love will appear in it.

ethical Salesmen Under Ban

(Special to THE FILM DAILY)

St. Louis—The Film Salesmen’s Club has promised to co-operate with the Board of Trade in eliminating salesmen guilty of unethical practices.

Testimonial for Nirdinger

(Special to THE FILM DAILY)

Philadelphia—Elaborate preparations are being made for a testimonial dinner to be given Fred Nixon-Nirdinger and Thomas M. Love by their associates, at the Bellevue-Stratford on April 24th.

Cast Completed for "Tut"

(Special to THE FILM DAILY)

Los Angeles—W. P. S. Earle has rounded his cast for "Tutankhamen." It will include Carmel Myers, Malcolm McGregor, June Elviede, Bertram Grassby, and Same De Grasse.

Renco Plans "After the Ball"

(Special to THE FILM DAILY)

Los Angeles—Renco Film, which produced "Lavender and Old Lace," will produce "After the Ball," at Universal City. The picture, which will be directed by Dallas M. Fitzgerald, will be based on the old song, and will have Gaston Conover, Edna Murphy and Kenneth Harlan in the cast.

Action Taken on Film Abuse

(Special to THE FILM DAILY)

Philadelphia—The Film Board of Trade has inaugurated a movement to eliminate an annual film loss of $100,000 from the books of the local exchanges, which is caused by the carelessness of operators in handling films and defective machines.

New Exchange for Primrose

Primrose Pictures have opened an exchange in the Mecca Bldg.

40 in New Post Series

The new series of Post Travel Features, forty all told, will be shown at the Riesenberg theaters by virtue of a contract just closed.

"Commonwealth Month"

Sam Zierler, head of Commonwealth Pictures, has announced that April 16-May 12 will be celebrated as "Commonwealth Month."

Goldburg Closes Two Deals

Jesse J. Goldburg, president of the Goldburg Pictures Corp., has signed a series of 12 five-reel semi-Weterns to Enterprise Dist. Corp., Georgia, Florida, Alabama, Tennessee, the Carolinas, Eastern 5 sour, Southern Illinois, Missouri, Mississippi, Texas, Arkansas, Oklahoma and to Strand Film vice of Washington for the District of Maryland, Delaware and Virginia.

IN PRODUCTION

TUT-ANKH-AME

A Wm. P. S. Earle Clan

ROUSE AUTO SERVICE

$2 Per Hour by Day

109 W. 31st St.

Circle

JUANITA HANSEN

JACK RICHARDSON

ED. SOUTHERLAND

In a sure-fire 5 reel production combining romantic drama, stirring heart-interest and hilarious laughter,

NOW IN PREPARATION

Entitled

"THE GIRL FROM THE WEST"

Story by Carter De Haven.
For State Rights Apply To

AYWON FILM CORP.

Nathan Hirsh, Pres.

729 7th Ave., N. Y.
No better proof of the quality of a comedy is needed than its ability to satisfy the most discriminating picture audience in the world—the patrons of the Rialto Theatre, New York. Proof that Plum Center Comedies are doing exactly that is found in the fact that Dr. Reisenfeld has just booked another Plum Center for the Rialto—"Pop Tuttle, Detekatif." It's a known fact that

**Every Plum Center Makes Profit "Pie"**

and the exhibitor who gives his patrons Plum Centers is feeding them the finest film dessert on the market. The wise showman spends most of his time choosing features. He signs up for short stuff which he knows is consistently good. That’s why so many exhibitors have placed their faith in Plum Center Comedies. It’s YOUR turn NOW!

Newest Release

"Pop Tuttle’s Lost Control"

Directed by ROBERT EDDY

Starring DAN MASON

Presented by Gerson Pictures Corp.

Distributed by B.O. Booking Offices Inc.

723 SEVENTH AVE., NEW YORK CITY

EXCHANGES EVERYWHERE

Sales Office United Kingdom

K.C. Pictures Corporation

26-27 D’Arblay Street, Wardour St., London, W. I., England
HAM AND EGG YEARLY

Wednesday, April 11, 1923—8:30 A. M. West Hotel, Minneapolis

The Menu

"HAM AND EGGS"

Featuring

Virginia Corn Cakes

DIRECTOR ........................................ J. F. Cubberley
AUTHOR ....................................... Ima Cook
SCENARIO BY ..................................... Della K. Tessen
CAMERAMAN ................................... Will U. Eat

(Slow Motions)

AS A WHOLE.............. Will be excellent if you get enough hungry

STORY.............A tale of gormandizing. Ought to please those

DIRECTION...........Excellent. Forks and knives furnish speed

and thrills

PHOTOGRAPHY...........Good work on part of hens. Everything

fresh

LIGHTINGS.............. Very good. Ham sunsets predominating

PLAYERS..............Al bunch of Northwest Exhibitors

EXTERIORS..............All yellow and very greasy

INTERIORS..............Exceedingly difficult to fill. Big capacity

DETAIL..............Most scenes well done by hungry mob. Action

a little fast

CHARACTER OF STORY.............. Mad fight for self preservation

LENGTH OF PRODUCTION Depends entirely upon the

capacity of the players and the endurance of the waiters

BOX OFFICE ANALYSIS.........Ought to make money for the

hotel, but tough on the director

Reproduced without the permission of THE FILM DAILY

Dinner Tonight

(Continued from Page 1)

The music tax situation in Minnesota is still an irritating one. It is hoped to develop a definite plan of action to relieve this situation. In all likelihood, a new arbitrating board will be appointed, similar to the one employed in New York where exhibitors and exchanges have an equal representation.

Sydney S. Cohen is not present. Likewise, there is no representative of the Hays organization here. A good deal of enjoyment was had yesterday morning when J. F. Cubberley led his "ham and egg" breakfast at the West Hotel. In this connection, "Cubby" prepared a special booklet in which he took occasion to inform the Northwest exhibitors not only of the product and k. Film is handling, but also ran thumbnail sketches of well-known exhibitors with a few lines about their histories. He also imitated the review style used in THE FILM DAILY for the breakfast. This appears elsewhere on this page.

Wash. Suburban House Ready

(Special to THE FILM DAILY)

Washington—The Takoma, located in Takoma Park, in the suburbs, will be completed and opened about Decoration Day. The seating capacity is 750, all on main floor. The total cost $150,000. John J. Zink is architect; owners and operators being the Takoma Theater Corp., W. G. Platt, president.

Shubert Majestic Changes Hands

(Special to THE FILM DAILY)

Providence—The Emery Amusement Co. has acquired the Shubert Majestic from the Shubert Majestic Theater Co. and Col. Felix R. Wendel, charger. They will convert the old "log" house into a picture theater. Preparatory to the opening several thousand dollars is being spent on remodeling the house and a new $50,000 organ installed.

"Enemies" Booked into Roosevelt

(Special to THE FILM DAILY)

Chicago—"Enemies of Women" has been booked into the Roosevelt for a run of six or seven weeks.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Emile Chautard has completed "Daytime Wives.

Lloyd Hamilton is finishing work on "F. O. B.

Nedly Edwards has a new director in Lloyd Bacon.

Al Christie has signed Lincoln Plumer for one year.

Jane Murfin will produce "The Sign," at the luce studio.

Shirley Mason's "Balance Due" will be released as "Lovebound.

William Desmond has started work on "McGuire of the Big Snows.

Leatrice Joy has purchased a house, 1275 Sweetser Ave., in West Hollywood.

Marie Prevost and Robert Ellis have been engaged by John M. Stahl for a new picture.

Capt. Alfred Barton has been appointed assistant to Paul Ribbe, Cecil De Mille's art director.

Bernard McConville has been engaged by Louis B. Mayer to write the script for "Cape Cod Folks.

"A Gentleman of Leisure" will serve as a vehicle for Jack Holt, Joseph Henabery will direct.

In "The Silent Partner," Owen Moore and Robert Edeson will be featured with Leatrice Joy.

Lloyd Bacon, son of the late Frank Bacon, is now directing comedies at Universal City.

Noah Young, who has been appearing in all of Harold Lloyd's recent pictures has signed a three year contract with Hal Roach.

Jay Marchand and Frank Messenger, formerly assistant directors, have been assigned the job of directing "Daniel Boone," one of the new Universal historical serials.

Walter Anthony of Principal Pictures has gone to Tucson to confer with Harold Bell Wright regarding "The Winning of Barbara Worth," which Principal will produce.

WALTER R. GREENE

More Changes in Canada

(Special to THE FILM DAILY)

Ottawa—Following the resignation of H. M. Thomas as theater supervisor of Famous Players, seven changes have been made. Thomas was resident manager of the Capitol and Harry Dahn has been appointed his successor. Stewart P. Dunne, former assistant manager at the Capitol, has been appointed manager of the St. Denis and William Spence, appointed assistant manager of the Capitol.

Different Title for England

(Special to THE FILM DAILY)

London—"The Masquerader" being released by First National as "John Chilcote, M. P."

MARY HAS ARRIVED

SEE THE BACK PAGE

WHEN MONEY TALKS—

Will You Be Ready to Say the Word?

Reputable Film Propositions Financed in Any Amount

Confidential Service for DISTRIBUTORS LABORATORIES PRODUCERS

Consultations Invited

CHROMOS TRADING CO

1123 Broadway

Suite 1207-8 "Phone Chelsea 8284"

King Vidor—A Goldwyn Director

Goldwyn

is doing Big Things
Has Everything That Goes For a Sure-Fire Box Office Number and Then Some

David Smith Prod.
"MASTERS OF MEN"
Vitagraph

DIRECTOR .................. David Smith
AUTHOR .................. Morgan Robertson
SCENARIO BY ................. C. Graham Baker
CAMERAMAN ................. Steve Smith, Jr.
AS A WHOLE ................. Fine live entertainment with punch in its action, sure-fire patriotic atmosphere and all that goes for a good picture

STORY ........... A romance of the Spanish War period with action, thrills and plenty of genuine audience appeal

DIRECTION ................. Splendid; succeeds in making story realistic and atmosphere is great; development very good

PHOTOGRAPHY ................. Excellent

LIGHTINGS ................. Very good

PLAYERS ................. Cullen Landis at his best in role that he handles in fine style; Alice Calhoun and Wanda Hawley attractive maids of '98 and Earle Williams suitable; others all good types

EXTERIORS .................. Good
INTERIORS .................. Good

DETAIL .................. First rate

CHARACTER OF STORY ........ A character development showing the rise of an American lad from boyhood to manhood

LENGTH OF PRODUCTION ........ 6,800 feet

Here is one with a genuine wallop for American audiences and if the patriotic atmosphere in this doesn't send them out with their blood tingling and their fervor for the stars and stripes increased a hundred fold, then the guess is all wrong. "Masters of Men," David Smith's production of Morgan Robertson's novel, is an out and out American picture for Americans and it contains an unlimited supply of real audience appeal—the sort that starts them talking about the picture and brings others in.

Much of the credit for the success of the picture belongs to Director Smith for the very worth while and capable way in which he has handled the material and to C. Graham Baker, who prepared the scenario. Added to this there is the splendid performance of Cullen Landis in the role of a sailor of the U.S. Navy, as well as a uniformly well suited and capable cast.

Better Get Your Order In and Then Get to Work On It

Box Office Analysis for the Exhibitor

Vitagraph's latest production looks like a sure thing for the box office. It has all the requisites of a box office attraction and they are all fully satisfying from an audience viewpoint. "Masters of Men" has been done in a big way and should do a big business. You can safely make promises for it and rest assured your crowd will vote it a winner, unless, of course, you happen to be catering to a foreign clientele. In that case they may not be carried away with the spirit of enthusiasm that the picture is almost certain to create with American audiences.

To start with, Morgan Robertson's novel contains splendid material for the screen and in retaining the author's method of development, Baker has gotten the most out of it and Director Smith has been able to tell the story smoothly, consistently and cover the ground in much less footage than he might have been able to proceed in the usual fashion. This chapter style of telling the story is wholly pleasing and satisfying and eliminates considerable unnecessary detail. And at the same time the sequences dovetail nicely and there are no gaps in the continuity.

The first two chapters are concerned with the early boyhood of the hero and his subsequent entrance into the Navy followed by the entrance of the United States into war with Spain. This leads up to some mighty fine business and includes a variety of thrills and action with sure-fire punch. It all registers and is flavoured with such definite patriotic atmosphere that it is even more impressive than ordinarily. It is distinctly the treatment given the story and the wealth of realism and excellent detail that makes the piece absorbing. For a climax you have the destruction of the famous battleship Maine and the fight in Santiago Harbor.

Cullen Landis works like a real trooper and his portrayal in this is easily one of the best things he has ever done. They are going to get a real thrill out of his many scrapes. Alice Calhoun and Wanda Hawley are both charming in their '98 costumes. Picture patrons all over will "love" the romance of Alice Calhoun and Landis, and Wanda Hawley and Earle Williams. Director Smith had fine cooperation from the whole company.

Story: Dick Halpin is accused of theft by the brother of Mabel Arthur, whom he loves. To save Mabel from humiliation Dick accepts the blame, runs away and joins the U. S. Navy. It isn't until Dick and his lieutenant, Breen, have been shanghaied aboard a sailing vessel, that Dick learns Mabel knows the truth, but before there can be a reconciliation Dick and Breen return to their ship and are pitched into active service at Santiago Harbor. Dick is transferred to work under young Arthur, now an ensign, and is with him when he dies. After it is all over Dick and Breen return to the home town, Dick to claim Mabel, and Breen to claim Bessie, Mabel's chum.

There is a trailer available which you would do well to secure and use well in advance of the showing. Be sure and tell them of the historic episode and of the blowing up of the battleship Maine. There will be those of your patrons to whom the incident will still be current history and they'll be especially interested. Tell them about the excellent work of Cullen Landis, of the action and thrills. The picture really deserves your best exploitation efforts with the receipts proving it well worth your while. You have something to talk about. Do it.
ANNOUNCING
THE BIGGEST
BOX-OFFICE CLEANUP
OF THE SEASON!

BIG STARS
In a production that
will SMASH every
tbox-office record.

The greatest sensation
ever offered—a dramatic
story teeming with
thrills, pathos, comedy.

MARY OF
THE MOVIES
REVEALING THE HEART OF HOLLYWOOD
**Steffes Boom On**

Northwest for Him — Minnesota Leader Launches Attack on Cohen
(Special to THE FILM DAILY)

Minneapolis—"Al Steffes for presiden-
ty is the cry in the Northwest to-
day." A definite Steffes bo.m for the
F. T. O. presidency was launched
here today on Tuesday, it was reported
Tuesday. The popular president of the
M. P. T. O., apparently has the
Northwest in back of him.

The boom was started on Tuesday
by Tom E. Stanley, a member of
the Wisconsin board of directors,
and has been taken up by the 154
exhibitors in attendance. Steffes
not yet expressed his willingness
to run, but that is considered, a mere
futility. The fact that sentiment
is growing in his favor is hig-
ghough reason for him to find an ex-
perience. The Northwest leaders have been instructed to at-
test the Chicago convention with
Siles as their candidate.

At the Wednesday session, $10,000
raised in cash to finance the
Minnesota unit. J. F. Cubberley's
(Continued on Page 7)

**Theater Deal Practically Set**

With the arrival of Adolph Zukor
in Europe today, it is expected that
he will make an appearance in
Los Angeles by Famous Players
and All-Star Motion Pictures Co.
and screen to a syndicate con-
aped by A. C. Blumenthal of that
city, will be closed quickly. Ralph
Cohn is now on the coast handling
matters for Famous.

Many at T. O. C. C. Dinner

There were many prominent figures
in the industry at the installation
dinner of the T. O. C. C. at the Ritz
last night. Unlike the previous in-
itation dinners, last night’s gather-
ing included a number of profession-
els in addition to the exhibitors.
A meeting was held there, with the result that
a number of important figures
decided to enter the organization.

Everyone there considered
it a real success.

**Non-Theatrical Get-together**

Fifty-five non-theatrical organi-
izations formed the Council of
Legislation of the Motion Picture
Industry. A meeting was held
in Chicago, where Sidney
Cohn, head of the social and edu-
cational division of the Masonic
Lodge was chairman. Discus-
sion will be discussed at a later
date.

**Peace for Repeal**

Assembly Effectively Blocking Mea-
sure in Albany — Legislature Adj-
ourns April 27
(Special to THE FILM DAILY)

Albany — The Legislature adjourns
April 27th. It is quite generally
agreed here that there is no hope for
the repeal of the censorship law be-
tween now and this term of the law-making
body.

It is doubtful whether the measure
will ever see the light outside of the
Assembly Ways and Means
Committee. Chairman Joseph A. Mc-
Ginnies, of the committee, is a Repub-
lican. He dominates it and is
apparently determined not to permit
it to be reported out. There may be
a motion to discharge the committee
(Continued on Page 2)

**Here From Coast**

Sol Lesser and Mike Gore arrived
from the coast yesterday and register-
ed at the Astor. Joseph M. Schenck is also stopping
there.

**New Color Process**

Claimed by P. D. Brewster, $5,000,000
Company Formed in Delaware to Market It
(Special to THE FILM DAILY)

Dover, Del.— The Brewster Color
Pictures Corp. of New York has been
formed here with a capitalization of
$5,000,000.

P. D. Brewster, an engineer and
inventor claims to have perfected a
new process for color photography.
Brewster’s invention was used for
special scenes in “Way Down East”
and “Dream Street.”

A special camera is employed, using
separate negatives but a single lens.
The light is split and two simultane-
ous pictures are taken through color
filters: one with yellow-red color
(Continued on Page 2)

**Lunch for Madge Bellamy**

Madge Bellamy will be tendered
a lunch today in the College Room
of the Astor. She is official representa-
tive of the American Historical Re-
view and M. P. Exposition.
New Color Process
(Continued from Page 1)
values, the other with blue-green color values. These are registered by a device which is part of the mechanism of the camera and works in synchronism with the shutter.
The negatives then go to the developer, which is operated by machine, and the developing is done automatically.
After the development is completed and the negatives dried, they go to the patented printer; the negatives with the yellow-green values being printed on one side of a positive film coated on both sides, and the negative with the blue-green values on the other side.
The same kind of registering device is used here as is used in the camera so that the two pictures are superimposed. This registering device is said to insure 100% accuracy. The positive then goes out to a finishing machine, automatically develops, fixes, washes and carries it to a patent bleach which changes silver so that the emulsion becomes absorbent to a group of dyes. There film is treated selectively, first on one side with an organo-red color, then on the other side with a blue-green color. From the dyeing machine it is carried to the dryer and when dry is ready to be projected in the ordinary projector, same as black and white, without any alteration.

Clifton Signs with Fox
Elmer Clifton, producer of "Down to the Sea in Ships," which has been signed to direct for Fox. His first picture will probably be "Six Cylinder Love."

McDermott Resigns
T. R. McDermott has resigned as special representative for Topics of the Day and Aesop's Fables, after three years with those organizations.

"Phonofilm" at Rivoli
The first public showing of "Photofilm," the new invention of Dr. Lee de Forest will be given at the Rivoli beginning Sunday.

Brady Heads Loew Club
Col. J. E. Brady has been elected president of the Loew-Metro Club. Other officers are David Loew, vice-president; Rose Quimby, recording secretary; David Blum, financial secretary and Charles Quick, treasurer.

Showing for the President
President Harding will see "The Covered Wagon" tomorrow night at the White House. Cabinet members will attend. Fannus is sending 25 musicians from the Criterion for the showing.

Indefinite Run in Philadelphia
(Special to THE FILM DAILY)
Philadelphia—"Hunting Big Game in Africa" is booked for an indefinite run at the Forrest here. The picture opened on Monday night with a number of socially prominent people in attendance.

Praises "Bright Shawl" Ad
Frederick W. Geis, vice-president of the Mechanics and Metals National Bank who is also in charge of the bank's advertising addressed the A. M. P. A. yesterday and cited the full page advertisement of "The Bright Shawl" that appears in the current issue of the Saturday Evening Post as the sort of copy that banks should follow because of its dignity and simplicity. The advertisement is a full page with a large pencil sketch of Richard Barthelmess as he appears in "The Bright Shawl," while below is a boxed arrangement containing the actual copy, with a limited amount of wording.

Griffith Signs Hamilton
D. W. Griffith has signed Neil Hamilton, who appears in "The White Rose."

Edwards Back
J. Gordon Edwards has returned from Panama where he secured exteriors for a naval picture he is making. Next week, Charles Horan starts a new picture for Fox at the local studio.

-Britton Makes Firpo Film
Leon Britton stated yesterday he has completed a two-reeler with Luis Firpo titled "A Champion in the Making." The picture will be one of the most exciting to come before the public, according to Britton, scenes showing Firpo arriving from South America, in training and actually engaged in the recent fight with Brennan.

No Hope for Repeal
(Continued from Page 1)
No further consideration and they had since undergone for the repeal bill before the upper house for a vote, but this is considered to be the final vote as it appears that all the spokesmen opposing to be opposed to the passage of the repeal bill. Joseph Levenson, secretary of the commission, has completed his term, but Governor Smith has not named a successor, apparently because he is waiting to learn the attitude of the Legislature toward the censorship situation.

The Committee on General Law of the Senate is considering a measure which would give the laborator a lien on positive prints at the negative until the owner of the picture pays for the work contracted for.

Another measure introduced in Albany has for its purpose the regulation of the admittance of children to theaters.

Joseph Levenson's term as secretary of the M. P. Commission expires at the end of the year. He is still in the offices of the commission in vie of the fact that a successor has not been named.

Edward Lammle Here
Edward Lammle is at the Astor for about a week.

Use ANSCO Positive Film
When you buy ANSCO film you deal direct with the ANSCO Company, through its personal representatives, insuring prompt, courteous treatment, and the immediate delivery of fresh, clean, sparkling raw stock.

ANSCO film excels in projection value, for either long or short throw, stereoscopic roundness, brilliant highlights, and deep, but transparent, blacks.

It Excels! And it wears longer in the projection machine, with its consequent saving of dollars and business.

**ANSCO COMPANY**
Binghamton, New York
YOU have no doubt noted the wide variety of stories in which Norma Talmadge has appeared, beginning with "Smilin' Through," which was the first of her new series for distribution through Associated First National.

Following the national ballot conducted by theatres all over America in which Miss Talmadge was named by an overwhelming vote the greatest of all feminine screen stars, Joseph M. Schenck decided to present her only in vehicles and roles which would give her recognized genius the widest scope and fullest play.

In "Smilin' Through" her art brought happy tears; in "The Eternal Flame" she sounded the heights and depths of a woman's heart; in "The Voice from the Minaret" she searched the soul of a wife whose heart renounced the bonds imposed by her wedding ring. In each picture in turn she inspired with dramatic realism a different character, time and country. The charm and magnificence of these pictures, the ripening and fruition of a great actress' art, have been applauded throughout the world.

In choosing "Within the Law" it was decided to give the screen a de luxe interpretation of a great American play—the first American story of her new series. As the innocent and beautiful shop girl driven to a life of crime within the law, Miss Talmadge has very great and entirely different acting opportunities. The role is unique and distinctive because it gives her her first chance to portray the fire and passion and revenge of a woman scorned and persecuted. Never has she been more superb.

And the finish and artistry of the production itself has been made possible through the directorial genius of Frank Lloyd, who has directed all but one of Miss Talmadge's new series. Mr. Lloyd's fine understanding of character and of dramatic force, together with Miss Talmadge's great art of interpreting the human heart, has made this what we consider one of First National's very finest productions.

Joseph M. Schenck presents

NORMA TALMADGE

in

"Within the Law"

Personally directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller
Photographed by Antonio Gaudio and Norbert Brodin
Stills photographed by Shirley Vance Martin
TO PRODUCERS

ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors
for Distinguished Product

We have high-powered exchanges everywhere.
We know no seasons. As an example, we cite
"Reported Missing," which we released in the
summer and on which we collected approximately
$300,000 in the hot months alone.
We afford absolute protection to producers, for—
We shall open a special account for every production we
handle. All producer's monies shall be deposited there-
in, and handled as INVOLABLE TRUST RECEIPTS,
subject only to the PRODUCER'S withdrawal.
We count ourselves able and independent; and
as stable as Gibraltar.

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Executive Committee

W. C. J. DOOLITTLE
CHARLES E. PAIN
MARK HYMAN

RALPH B. ITTELSON
TO EXHIBITORS

ANNOUNCING THE

Selznick Distributing Corporation

Independent and NON-PRODUCING Distributors
for Distinguished Product

We invite the attention of exhibitors to our product and our progress.

We shall not produce pictures—but we shall handle the best product of the world's independent creative minds. We believe that our stability, and our policies,—particularly our TRUST RECEIPTS policy—will enable us to secure the very best.

Our exchanges are ready to give you splendid service. Our Sales and Distribution staff wants to sell and to serve you.

Selznick Distributing Corporation

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W. C. J. DOOLITTLE, President
RALPH B. ITTELSON, Vice-President
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WALTER JEROME GREEN, Sec. & Treas.
Vice-President Utica City National Bank, Utica, N. Y.
President Utica Investment Company, Utica, N. Y.
MRS. WALLACE REID

announces that world distribution rights to her great picture exposing the drug menace—

HUMAN WRECKAGE

will be awarded to the distributing agency offering the largest guarantee—

This stupendous production will be ready for pre-release about June 1—

No picture ever produced has received during production such a volume of publicity as “Human Wreckage.”—

No picture ever produced has been so well “sold” in advance to the public and the trade— The world awaits “Human Wreckage”—

Propositions for distribution must be submitted before April 24 to

MRS. WALLACE REID
Hollywood, California
Steffes Boom On
(Continued from Page 1)

“Ham and egg breakfast” was a great success and following it, Steffes in his report touched on the music tax situation. He said that the law must be observed, but recommended that those exhibitors who insist on fighting it, should get legal aid.

Steffes took a slam at Sydney S. Cohen for the latter’s “unauthorized” severance of relations with Will H. Hays over the uniform contract. Steffes declared he was being arranged for alleged intimacy with Hays and charges that poison propaganda which “can only emanate from one source” was being circulated about him in Minnesota and elsewhere. He reviewed Minnesota’s action of last year in forwarding a questionnaire to Hays, asking the latter specifically what his duties in the business were to be.

“Thus,” he said, “in New York I was welcomed with open arms and Minnesota praised to the skies. Now, however, I am being accused as if I were a traitor, for being constructive and trying to accomplish something through round table discussions rather than playing politics and continuously fighting.

Reciting the history of his dealings with Hays, he said:

“I have been accused of being a Hays man, also a Zukor man, and now a Finkelman and Cohen man. They say I am subsidized. If working for the interests of exhibitors and myself is being subsidized, I am. Fighting without cause cannot accomplish anything. Round table discussions are what is needed, not the quarrel with anyone. I will fight Hays, producers, or anyone else who is working contrary to the exhibitors’ best interests. I will fight every republication of forms, but will work for the benefit of the masses.”

Steffes outlined a plan he has in mind to reduce the cost of insurance. He condemned the tax that has existed so far as the taxation situation is concerned and urged a non-buying attitude until the excessive length of features is eliminated.

Steffes refused to make any comment on the exhibitor distributing plan other than to remind exhibitors that it is separate and distinct from the M. P. T. O., and should be treated as such. He made an interesting statement when he said that some exhibitors could not be blamed for refusing to make concessions when they were being threatened with competition.

“It isn’t rather inconsistent to ask a favor of a man on the one hand and give him a dagger in the other?” he suggested.

High production costs were condemned and a definite hint given as to the possible state-wide booking circuit of the Michigan M. P. T. O. was also there. He outlined the organization work of his unit and explained there re-financing plan evolved at the recent Chicago meeting. This will, in all likelihood, it was endorsed.

Before final approval of the uniform contract, the uniform contract will probably be endorsed. Many South and North Dakota exhibitors are seeking membership in the Minnesota unit which has succeeded in burying a number of the old-line grievances in exhibitor circles.

Plans under consideration would place Minnesota in the front of a fight to oppose future wars through the use of trailers and with the co-operation of the League to Enforce Peace.

Minnesota is also expected to insist that the convention at Chicago be an open one.

Sydney S. Cohen was asked to comment on those portions of the Steffes address referring to him. He said, in part:

“We are in thorough accord with Mr. Steffes in working for the interests of exhibitors. Steffes himself voted with other members of the board of directors of the M. P. T. O. to reject the Hays contract and asked us to register him accordingly. If that is the break with Hays that Mr. Steffes has referred to, then he was party to the break.

“As to Mr. Steffes’ criticism of the current issue of Exhibitors Bulletin as an example of camouflaged mudslinging, we have only this to say. The Bulletin is an honest discussion of exhibitor problems in the light of present day events in New York City and other large centers, based on information received from state and regional gatherings from exhibitors in all parts of the United States.

“The attitude assumed by Mr. Steffes in regard to the Hays contract may or may not reflect the opinion of his fellow exhibitors in Minnesota, and after all, matters of that kind must stand or fall on the question of fact.

“There never was a time when Mr. Steffes or any other officer of the national organization of the M. P. T. O. or any exhibitor in the United States was not entirely welcomed at national headquarters, particularly when constructive thought helpful to the independent theater owners of the Country was the result from same. It is idle for Mr. Steffes to assume he is not now welcome at the headquarters. On the occasion of his last visit to National Headquarters, there was no other indication shown than that of extreme cordiality.

Holubar Starts Soon
(Special to THE FILM DAILY)

Hollywood—Allen Holubar is about ready to start his first picture under the Metro banner.

Off for the South Seas
(Special to THE FILM DAILY)

San Francisco—This week Narwhal, a three-masted bark, has sailed for the New Caledonia and Solomon Islands to secure motion pictures of the primitive tribes there. Capt Charles Arrey is in command.

Sunday Opening Up to Voters
(Special to THE FILM DAILY)

Cleveland—As a result of the House Judiciary Committee, which is preparing to hold a public hearing on the proposal of Ranney Bill, which provides for the closing of theaters on Sunday, Sam Bullock, of the state M. P. O., declares that his organization intends carrying their campaign for legalizing Sunday movies to the voters.

REPEATING ITS
SENSATIONAL N.Y. SUCCESS
IN PHILADELPHIA

H.A. SHOWS
HUNTING
BIG IN
PHILADELPHIA

OPENED
with a SMASH
GROWING BIGGER
EVERY PERFORMANCE

WATCH
THE WORLD’S
GREATEST
SHOW
SWEET
THE
WHOLE
U.S.A.

A SENSATION AT THE LYRIC THEATRE, NEW YORK, for three months, this amazing African adventure picture is duplicating its astounding success by playing to capacity at every performance at the Forrest Theatre in Philadelphia.

It has received remarkable reviews, is getting record-breaking crowds, and in every way is proving that there’s

NOTHING LIKE IT ON EARTH!

UNIVERSAL PICTURES
Putting It Over

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

Engraved Announcement Card Used

For the showing of “The Christian” at B. F. Keith’s 61st St. N. Y., Edward Lewis, the manager, prepared engraved announcements in the form of an invitation, mailing them to a select list. The cards had a personal touch and consisted of four pages, three of which were blank, the fourth page bearing an announcement of the opening date.

Heavy Snow Fall Helps

Freeport, Ill.—Walter Nealand, local goodwill worker, who recently stopped out here on a tour of the key cities, used heavy snow fall to advantage, to put-over “The Christian.” Nealand got 100 double-laced block cards, tacked them on long pointed sticks, and stuck them in the snow banks along the main thoroughfares.

Omaha Dailies Help

Omaha—N. N. Fridenstein, director of publicity for the World Realty Co., used the Omaha newspapers for the “Mad Love,” snowing at the sun.

Fridenstein obtained four large portraits of John Dry, which occupied the upper half of the Daily News “Rectangular Pink section, underneath” printed an effective business setting caption ting-up with the picture. Other pictures were used in the same manner in the other Omaha dailies.

Baltimore—A comprehensive campaign touching various angles was conducted recently by Eugene Daly of the New theater, in connection with “The Town That Forgot God.” A week before opening, one-sheet teasers were posted on 500 boards throughout the city. They read: “Where is the town that forgot God?” 55 twenty-four sheets were also used. Invitations were extended to the leading clergymen to attend the opening night performances and many used the story of the picture as the theme for their daily Lenten services.

In the lobby a large streamer, bearing the name of the picture, was dropped from the roof of the theater extending over the front of the house. Cut-outs were used in the entrance and on the marquee. The newspaper advertising began a week prior to the opening and was increased daily until Sunday, when a quarter page display was used.

A tieup with a local deep store resulted in carrying “Town That Forgot God” on 25 delivery wagons. Special folder heralds were made, and 11,000 distributed among residences, hotels and stations, a prologue featuring the big storm in the picture was also a part of the program.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—Noah Bloomer, owner of the Gayety, Freeburg, Ill., has opened the New Dreamland, Belleville, Ill.

G. E. W. Griffith plans to open a summer theater at Centralia, Ill., about May 15th.

United Artists and Allied Producers have taken quarters in the Select exchange at 3332 Olive St.

Work will start soon on Freund Brothers’ $100,000 theater at Gravois Avenue and Kingshighway St.

The Fairy theater has changed hands for the third time within a few weeks. Morris Reichman is the new owner, having purchased from Sam Hurwitz.

James D. Drake and I P. Cohen have opened the Temple, Alton, Ill., as a combination house. Drake manages the Lyric and Avenue, East St. Louis, for Cohen.

Carthage Free from Reformers

(Special to THE FILM DAILY)

Carthage, Mo.—Carthage shook off the reform element on April 3rd, defeating all the candidates for the five aldermanic positions who had the endorsement of the Christian Council, composed of the church-blue law crowd.

Daylight Saving April 29

(Special to THE FILM DAILY)

Albany—Daylight saving will start again in this state April 29th.

Daylight Saving in Newark

(Special to THE FILM DAILY)

Newark, N. J.—Daylight saving becomes effective in Newark on the last Sunday in April and will run through September.

Exhibitors Fight Daylight Saving

(Special to THE FILM DAILY)

Milwaukee—A strenuous fight against a daylight saving ordinance is being conducted by exhibitors, aided by the M. P. T. O.

Prohibits Daylight Saving

(Special to THE FILM DAILY)

Harrisburg, Pa.—A bill has just been passed in the Senate prohibiting the passage of daylight saving measure in any section of the state.

Daylight Saving in Bay State

(Special to THE FILM DAILY)

Boston—Daylight saving in Massachusetts this summer is assured since the House has refused further to consider repeal of the present statute.

Daylight Saving Defeated

(Special to THE FILM DAILY)

Milwaukee—The Standard Time League, comprising of local theater owners, have won their fight against the measure. The vote favoring the repeal was 34,610, while 24,510 were against.

Every Director

Every producer; every cameraman. And all others concerned in production will be tremendously interested in the forthcoming DIRECTOR’S ISSUE which will be replete with interesting articles of definite value and importance to this branch of the industry.

Among the special articles will be:

“Harmony and the Creative Mind,” by June Mathis (whose collaborative work with famous directors is historical).

“Pictures Appeal to Dream Mind,” by Allan Dwan.


Biographies of important directors; and many other interesting articles.

Every photoplay editor of importance in this country will receive a copy of this issue, which should prove an unusually worth while “buy” to the director. Every important executive will read this issue with interest.

Don’t forget the date—May 6. Advertising forms close a week in advance.
In the Courts
(Special to THE FILM DAILY)
Los Angeles—Harry Y. Romany, juror of the Romany Super C. C., who was held on what the grand larceny and embezzlement, has been exonerated. The charges at out of a disagreement among trustees of the Clifton Trav. Co., over the alleged purchase of film from Romany, who was a director of Cinema Distributing.

Philadelphia—The recent organized in, Federation of Projectionists—has been granted a temporary injunction to prevent the screening of films in the city, the Federation is composed of form members of Local 307, but is not affiliated with the American Federation of Labor.

Los Angeles—David A. Epstein, who has been in charge of serial and street scenarios at Universal, has filed suit against Universal for $1,000, which he says is due him under complaints which he made in writing, and which were acted upon and produced. Epstein there is reported to have leased both the Grand and State at Salem.

Wants 15 Seattle Censors
(Special to THE FILM DAILY)
Seattle—Mayor Brown wants 15 censors on the board, with at least seven from the boys. He also thinks one man should be a theater owner. The board is present composed of nine members. A bill for this provision was introduced in the city council and has been referred to the public safety committee.

Mid-West Notes
(Special to THE FILM DAILY)
Milwaukee—Sam Miller has been added to the staff of the Universal office.

Chicago—F. B. Swanson is again one of the F. O. S. sales staff. He will cover No. Illinois.

St. Louis—Morris Reichman is the new owner of the Fairy. He bought it from Sam Horowitz.

Hoopstown, III.—The election to be held April 17 will tell whether or not the town will have Sunday films.

Milwaukee—J. H. Silman, owner of the Downer, Murray, Miramar and Astor, has added the Jackson to his chain.

Carlinville, Ill.—The Marvel and Landale have been consolidated by Mrs. John Paul. She books for both houses.

Litchfield, Ill.—The Ministers’ Assoc, and several other church organizations are agitating to close the theaters on Sundays.

Rockford, Ill.—The Midway has been taken over by the newly formed Rockford Theaters Co., of which W. D. Burford is president.

Centralia, Ill.—G. W. E. Griffin plans to open a new airmate tent here on or about May 15. It will be known as the Broadway and have accommodations for 1,500.

Chicago—C. S. Trowbridge, of United Artists who recently returned from London, is here for the next three of four weeks getting in touch with local situations.

In London—Kine Weekly, issue of which 15 says in its column of “Longings”:

There’s still another German miner of Chaplin, who quite unhappily, calls himself ‘Jolly Bill.’ The man Chaplin. His first film is ‘The Poised.’ There’s many a word * * *.

Rowland Lee Better
(Special to THE FILM DAILY)
Hollywood—Rowland V. Lee, who has been laid up with the “flu,” is at Catalina Island to recuperate.

Kansas M. T. O. Moves
(Special to THE FILM DAILY)
Kansas City—The state exhibitor unit has been moved from the Hodgkinson exchange to the second floor of the Snover Bidg.

First Nat’l Exchange Opens
(Special to THE FILM DAILY)
Wilkes-Barre, Pa.—The First National exchange has opened new offices in the new exchange building erected by the Comerford Amusement Co.

Milwaukee Ban Still On
(Special to THE FILM DAILY)
Milwaukee—Despite requests of exhibitors to lift the order which keeps 12 year old children out of the theaters, the restrictions will be kept on for at least two more weeks.

Leases New Houses
(Special to THE FILM DAILY)
Cleveland—Sam Lichter, who has been associated with the Angella and Nemo Theaters here, is reported to have leased both the Grand and State at Salem.

Billboard Tax Withdrawn
(Special to THE FILM DAILY)
Harrisburg—Representative Edmonson has withdrawn his bill providing for a 5% tax on every square foot of billboard advertising. The House Ways and Means Committee now considering a similar measure presented by Rep. Baldi, which provides for a 3% tax.

H. J. Schad Re-elected
(Special to THE FILM DAILY)
Reading, Pa.—At the annual meeting of stockholders of Carr & Schad, Inc., the old executive staff was re-elected. H. J. Schad was re-elected president, C. H. Schlegel, vice-president and Mrs. Robert N. W., secretary and treasurer of the organization. In addition, the following were elected to the board of directors: H. D. Kern and W. S. Essick.

Operator Goes to Jail
(Special to THE FILM DAILY)
Council Bluffs, Ia.—Mayo W. Parsons, president of the operators union of Omaha, has been found guilty of an attempt to violate the injunction granted to exhibitors here and has been sentenced to a three-year term at Fort Madison. The trial developed out of the alleged throwing of a “stink” bomb in the Majestic theater.

WHEN MONEY TALKS—
Will You Be Ready to Say the Word?

Reputable Film Propositions Financed in Any Amount

Confidential Service for
DISTRIBUTORS LABORATORIES PRODUCERS

Consultations Invited

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Will You Be Ready to Say the Word?

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STUDIO FOR RENT
Double equipment, two stages, new sets of lights with every modern device. Size of building 80 x 165.
Aubrey Mintthall, 1400 Broadway

Cameraman at Liberty.
Ten years with one company. Own complete Debrice Latest equipment.
Have finest of references. Address Camera c/o The Film Daily.

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With Vault Space
Suitable for Film Exchange or State Right Distributor
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ARE MADE WITH AS MUCH CARE AS THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL...
You can obtain FILMACK Production Trailers on All Features for

6' FOOT TINTING FREE
& 24 Hour Service Presentation Trailers
The Three Biggest Hits on Broadway This Week Are COSMOPOLITAN PRODUCTIONS

ENEMIES of WOMEN
By Vicente Blasco Ibanez
with LIONEL BARRYMORE and Alma Rubens
Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

NOW playing Central Theatre, Broadway, at Two Dollar Top. First week did $12,440. This is $527 over capacity of house, with no passes. The most sensational success of the season.

THE Nth COMMANDMENT
By Fannie Hurst
Directed by Frank Borzage
Scenario by Frances Marion

Opened at Rivoli Sunday to $5,612. The best Sunday at this house in many weeks.
With Colleen Moore, James Morrison, Eddie Phillips and George Cooper.

The GO-GETTER
By Peter B. Kyne
Directed by E. H. Griffith
Scenario by John Lynch

Opened at Rialto Sunday to $5,136. The best Sunday in many weeks at this house also.
With T. Roy Barnes, Seena Owen, William Norris, Tom Lewis, Louis Wolheim, Fred Santley and Walter Miller.

This is the first time in history that THREE productions of one company have dominated Broadway.

That's how good Cosmopolitan Productions are!
Paper Film

Being Developed by Dayton Company—Expected to Add Impetus to Use in the Home

According to the New York Herald, the Dayton Photoproducals Co., Dayton, O., has established a $1,000 factory for the purpose of manufacturing a film made of paper. The Herald describes the process in a following manner:

"In the new device the strip of film is the same width as the ordinary celluloid film. It is used in movie theaters and can be wound on similar reels. It is treated by a special process so that it will receive a photographic imprint similar to that on an ordinary film. The claim is made that at a series of pictures has been shot on one side of the strip the film can be turned over and a further series printed on the other side. The process is said to be such that each picture nearest the light can be projected through the strip without being fogged by the picture on the other side.

(Continued on Page 2)

Sam Katz Here

Sam Katz, of Balaban and Katz, Chicago, is here en route to the first national meeting in Atlantic City this week.

Roach Back on Coast
(Special to THE FILM DAILY)

Los Angeles—Hal E. Roach has returned from New York.

Brady May Produce

William A. Brady may produce picture this summer. The plan is under consideration, but no definite decision has been made.

O'Reilly Group Meets


Zukor and Kent Return

Adolph Zukor and Sidney R. Kent, who have been in New York on the MAURELLA, yesterday from a two-months' business and pleasure tour of Europe, return this week aboard the SS. MAURELLA, which will dock at about three o'clock and a large number of Paramount starlets and employees will be here on hand at the pier to welcome chief executives, while others met at the pier earlier in the day at quartine. Both Zukor and Kent declare they had the time of their lives.

Peggy Hyland, Gibson Gowland, Lewis Willoughby, Richard Atwood, Delia Vallia and Fred Leroy Granville—notables that contribute to "Shifting Sands," a value of PERFORMANCE equal to that of NAMSES LUXOR—Advt.

In Politics

Talk of Pettijohn of Hays Organization as Secretary of Democratic National Committee

(F,Special to THE FILM DAILY)

French Lick Springs, Ind.—Following the election in Chicago, a number of important Democratic leaders came to French Lick for a little golf, and a good deal of talk about the political situation. All told there were about 60 men here, more or less prominent in the activities of the Democratic machine.

In the party was Charles C. Pettijohn, general counsel of the Hays organization, who came from Chicago. The pouting of the little pill continued as did the unofficial discussions. One result is the mention made of Pettijohn as the new chief of the Democratic National Committee.

Pettijohn returned from French Lick yesterday accompanied by Lloyd D. Willis. When asked about the report, he confirmed that he had played golf, but would not commit himself. However, he entered no denial.

Making "Vincennes"

Chronicles of America Co. on Fourth Production—Edwin L. Hollywood Directing

The Chronicles of America Pictures Corp., the producing company financially backed and supported by the Yale University Press, is now working on "Vincennes" the fourth picture of the series designed to trace the history since the days of Columbus.

Edwin L. Hollywood is now at work on the picture, the exteriors for which were constructed on a 35 acre plot taken over by the company at Whitestone, Long Island. Hollywood has made all of the pictures to date, "Columbus," in five reels;

(Continued on Page 2)

Set Aside $5,000

Producers to Aid Educators in Studying Pedagogical Film Problem—Plan Re-editing

Five thousand dollars were pledged by producers and accepted by educators yesterday to study the pedagogical film problem.

Prominent producers who are members of the Hays organization and a committee of educators held a meeting yesterday. The money was volunteered by the producers so that active work in this connection could be launched. The first step will be a systematic exploration of the value of the large producers in order to ascertain what existing material can be utilized for this work. It is expected that some of this film can be used, but a good deal of re-editing will be the actual production of one class-room film along agreed lines with careful observation made of the preparation and will probably be necessary. The next

(Continued on Page 3)

Leew Goes to Chicago

Marcus Leew leaves for Chicago today to attend the 25th anniversary of Adolph Linke's wedding. From there he will go to St. Louis.

Flaherty Starts Long Trip
(Special to THE FILM DAILY)

Chicago—Robert J. Flaherty was here yesterday en route to the coast and Samoa. He was the guest at a luncheon at which John S. Flinn, of Famous Players toastmaster.

Seeks Exhibitor Executive

In an advertising announcement, J. D. Williams states he is seeking "the best exhibitor in America" to be associated with him in Ritz-Carlton Pictures, Inc. Williams promises 12 releases a year and gives as his reason for enlisting the aid of a high-caliber exhibitor the fact that he needs him for "organization, pictures and exhibitor's problems."

Made Bellamy Luncheon

Pretty little Madge Bellamy, the new Thomas H. Ferne star, was the guest of honor at a luncheon tendered yesterday at the Astor. Miss Bellamy is here after having invited Governor Smith and Mayor Hylan to attend the movie exhibition in Los Angeles the last week. She will present this presentation to the greats all over the country before returning to Hollywood. She made a brief address thanking all the newspaper men and critics for their helpfulness.
Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Spring Film Golf Tournament.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players.

My average round is 

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News.


Felix Feist, Jos. Schenck Prod., State Theater Bldg.

G. W. Gallup, Hodkinson Corp., 465 5th Ave.

Abe Warner, Warner Bros., 1600 Broadway.

Danny, The Film Daily, 71 W. 44th St.

Making “Vincennes”

(Continued from Page 1)

“Jamestown,” in four reels; The Pilgrims launch four ships and one “Vincennes” the length of which has not been determined. The next of the series will be “The Gateway to the West” which will be made here.

The series will have two releases, theatrically and non-theatrically. A considerable amount of research has been done to make the costumes and settings historically correct. Dorothy Cassinelli appears as Queen Isobell in “Columbus” and as Pocahontas in “Jamestown.”

Lloyd Starrs in July

(Special to THE FILM DAILY)

Los Angeles—Frank Lloyd expects to start work on his first picture for First National in July.

Mayer Plans Two Specials

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer has made plans for the production of two specials, one to be “The Span of Life,” which W. S. Van Dyke will direct. The other story and director have not been announced.

Granville Sails Today

Fred Leroy Granville, director of “Shifting Sands,” sails for London today to start work on his next production for Luvor. It is understood an American star will play the lead in it.

Moran and Gillstrom Here

Lee Moran and Arthur Gillstrom are in from the coast, bringing with them a print of “The Busher,” the first of the Ring Lardner stories, in which there are a number of scenes of big leaguers in action.

“Backbone at the Capitol

“Backbone,” the first of the distinctive releases, goes into the Capital the week of April 29th.

The “Steadfast Heart” company has returned from Fredericksburg Md., where exteriors were shot.

Charles Brabin directing Elinor Glyn’s “Six Days”

Goldwyn is doing Big Things

In the Courts

The Ritchey Litho. Corp. has filed a default judgment for $666 in the Supreme Court against the Charles E. Bartlett Prod. of Gloversville, N.Y., for work done.

Supreme Court Justice Erlanger has signed a judgment dismissing the suit of Thorne Baker, a streetcar bankrupt for the National Dram Corp., organized in Delaware to make films, against Thomas Dixon where, as treasurer, treasurer of the company at various times between 1915 and 1921 to recover moneys alleged to have been paid improperly by the corporation to Dixon. The plaintiff has appealed.

The judgment states that during the period of time the court says was proper. The corporation paid him $10,000 in 1920 for fifth terest “A Man of the People,” and $10,000 in 1918 for a “Spanish” which he was told was an incorrect account, and in every home. They had the reels themselves developed to the required point six months ago. The company was prepared to put out the invention last October, when it was suddenly decided to recall the product because of an improvement in the projection machine, which would make the cheaper. They have since been striving to gain a projection machine which could be bought for about $50.

On Saturday, April 14, 1923
Set Aside $5,000
(Continued from Page 1)
results. It was agreed that distribution would be necessary to enter the discussion at a later date, but this was not touched upon in any detail yesterday. One point talked about was the ideal manner of presentation: whether the lecture should be first given in the classroom and the subject shown in animated form, whether the film should be shown first or the film re-created and the subject discussed simultaneously.

The educators who were at the meeting will attend the luncheon today of the Visual Educational Ass'n at the Astor.

400 to Attend A. M. P. A. Dinner
Everything indicates that the A. M. P. A. "Naked Truths" dinner, to be given at the Biltmore on April 28, will be the most successful of the three annual events to date. With a seating capacity limited to 400 and applications coming in daily, the outlook is that every seat will be reserved at the time that the Prize Bloomer, which is being kept as a surprise, points the way to the dining hall.

Among the events calculated to stir the emotions of every one familiar with the industry will be the hanging of the immortals, the official installation of Clem Deniker, the laying of a pipe line from 729 7th Ave. to the incinerator, a welcome to W. Hays, and satires on well known pictures that have been successful or otherwise.

Tom Davies Here
Tom Davies, of the Western Import Co., Ltd., of Great Britain, arrived at the Waldorf on Thursday.

"Enemies" Does $12,440 1st Week
Cosmopolitan reports that "Enemies of Women" grossed $12,440 in the first week of its run at the Central.

Vuffs in New Company
Harman Vuffs, who operates the Majestic theater in the Heights has formed the Heights Theaters Inc., with a capitalization of $200,000.

Wisconsin Exhibitor Dead
(Especial to THE FILM DAILY)
Eagle River, Wis. — Joe Gorski, who operated the Eagle theater, is dead. His son is now running the house.

Lyric, Cincinnati Sold
(Special to THE FILM DAILY)
Cincinnati—John Harris, Dale Libson and the Keith interests have jointly purchased the Lyric theater here for a price placed at $1,000,000.

Carolina Meets June 28-29
(Special to THE FILM DAILY)
Lexington, N. C. — The annual meeting of the North Carolina M. P. T. O. will be held as usual at Wrightsville Beach, June 28-29. The unit was organized 10 years. This year, the South Carolina organization has been invited and in all likelihood, will accept.

Every Director

Every producer; every cameraman. And all others concerned in production will be tremendously interested in the forthcoming

DIRECTOR'S ISSUE

which will be replete with interesting articles of definite value and importance to this branch of the industry.

Among the special articles will be:

"Harmony and the Creative Mind," by June Mathis (whose collaborative work with famous directors is historical).

"Pictures Appeal to Dream Mind," by Allan Dwan.


Biographies of important directors; and many other interesting articles.

Every play editor of importance in this country will receive a copy of this issue, which should prove an unusually worth while "buy" to the director. Every important executive will read this issue with interest.

Don't forget the date—May 6. Advertising forms close a week in advance.
Putting It Over

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

Telescope Shows Moon

Atlanta—O. A. Kantner exploiter, and H. E. Kingsmore, manager of the Howard, enlisted the services of a timeworn and the local distributor for Indiana trucks in putting across a street ballyhoo for "Glimpses of the Moon." The timer made a 15 ft. telescope mounted on a tripod. It was then placed on the truck and sent through the streets of the city. Banners tied up the picture and the telescope.

"Omar" Goes Sight-Seeing

Scheneectady—An old street ballyhoo with an ingenious twist was worked recently, during the run of "Omar the Tentmaker" at the Strand, "Omar," or his painted and turbaned 20th century namesake, toured the city streets in a car. It was called "Omar's Scheneectady Sightseeing Tour." This furnished the opportunity for a newspaper story on sights to see in Scheneectady.

Serving a Double Purpose

Shortly before the release date of "Are You a Failure?" the Al Lichtenstein Corp., stimulated the interest of exhibitors by a teaser mailing campaign containing a set of four postcards sent out separately from the exchanges. The teasers served a double purpose, of telling the picture to the exhibitor, and at the same time, suggesting to him an effective manner of selling it to his own patrons.

A Good Investment

Lowell, Mass.—Olmstead of the Missouri bought 100 copies of the photoplay edition of "Bella Donna" at 65 cents each and gave them to the Times as a premium for subscriptions. The Times printed a ¼ page ad announcing that every six-month subscription taken between July 1 and April 1, a book would be awarded, giving big display to the picture, and mentioning the fact that it is the first made by Pala Negri in America. This ad ran for ten days prior to the showing.

Lost and Found

The New York showin of "Lost and Found," at the Capitol, was exploited by Eddie Bonis, assisted by W. R. Fenning. A long herald, resembling a circus herald, printed on straw-colored paper, was used freely as well as a small leaflet and the ad was inserted in the "Lost" columns of the daily newspapers asking the finder to return the pearl and the keys to the manager of the theater and to retain the tickets as a reward.

Special Movie Edition

A co-operative tie up has been made by Hodkinson with Grosset & Dunlap, publishers for the "Man From Glengarry," by Ralph Connor. A special edition of the book will be published, in which illustrations from the film will be used. A special jacket will also be used on the film version.

Grosset & Dunlap have arranged for the printing of a special window card which will be sent out to all book dealers and jobbers.

Elaborate Teaser Campaign

Dayton—J. H. Lichtenstein, manager of the State conducted an elaborate teaser campaign in connection with the recent engagement of "The Town That Forgot God."

For weeks prior to the opening, Lichtenstein plastered Dayton with 7 x 11 cards printed in red and blue asking such questions as "Is Paris the Town That Forgot God?" Coming soon to the State Theater!" Giving no date and by substituting the names of other cities in the place of "Paris," the teaser became an effective salesman. Later, 10,000 additional cards were printed, the opening date.

"Barney" Puts This Over

Joe Weil, "U" exploiter, brought Barney Google and Spark Plug to actual life when "The Kentucky Derby" played at the Belmont last week.

Well obtained permission from the King Features Syndicate, which controls the cartoons, and used the team in conjunction with the racing feature. A decrepit looking horse was obtained and also a little man dressed up to look like the sign on the horse's back read: "Barney Google and Spark Plug" entered in the Kentucky Derby at the Belmont Theater today.

The man led the horse through the neighborhood streets for two days preceding the showing.

Using the Navy

Wilkes Barre, Pa.—Manager Ted Kelly and Vernon Gray, the Paramount exploiter, recently arranged for a very effective tie up with the navy recruiting officer for the Savoy during the showing of "Java Head.

Reilly and Gray sold the idea of tying up with the Chinese atmosphere of the picture. This got the A-Boards owned by the Navy and Marine Corps. On one side was yellow Chinese-like lettering urging men to see the wonders of China by joining the Navy, and the Navy and China was like paying a visit to Java Head.

The other side of the board contained stock publicity scenes from China issued by the Navy Dept.

Kicks Against Long Features

L. J. Jacobs, manager of the Strand, Escanaba, Mich. and secretary of Delhi Theaters, Inc., in a letter to THE FILM DAILY says:

"Wont you kindly use the influence of your publication, in such a way, as to impress upon the producer, the hardships that are being worked upon the exhibitor, by excess length of pictures?

"Present day picture lengths are going to do one of two things; either compel the exhibitor to show a night, or compel him to eliminate films, and this last mentioned is going to hurt the business, as I find my patrons do not care to watch nothing but a feature, and on the other hand, I don't consider it good business."

"Many of these seven, eight and nine thousand foot attractions could be cut to six, and greatly improved in so doing."

McCarthy Goes to Washingon

Charles E. McCarthy went to Washington yesterday afternoon to arrange for the showing of "The Covered Wagon" before President Harding, the Cabinet and diplomatic corps tonight.

Fox Suing F. & R.

(Mostly to THE FILM DAILY)

Minneapolis—Fox has filed a suit against the Twin City Amusement Estate, operated by Finkelsstein & Ruben, asking $25,000 damages. Fox alleges that last year the theater company failed to live up to a contract to play a series of pictures.

Cuts And Flashes

"Daddy" plays the Strand the week of April 22nd.

Universal has purchased "The Magician," by Somerset Maugham.

Ferdinand Luporini has purchased six "Big Boy" Williams westerns to Argentine.

Harry T. Morey has been signed for Distinctive for "The Green God," through Charles Walton.

Bebe Raniels, Antonio Moreno and "The Exciters" company have returned from a five weeks stay in Miami.

"Tumbleweed," by Hal G. Evans, has been sold to R. H. Macray of Los Angeles, by Brandt & Kirkpatrick.

Edward Small's office has placed Jack O'Brien in the cast of "Under the Red Robe," now in production by Cosmopolitan.

At the regular meetin of the A. M. P. A., yesterday, Horace Judge was presented with a folding desk clock.

Oscar C. Buchheister, who produced the art titles for "Enemies of Women," has completed titles for "The Bright Shawl," and is now engaged on titles for "Little Old New York."
The Truest and Most Sensational Thrills Ever Screened!
The Great Elephant Charge!

Carl Laemmle offers to exhibitors
H.A. Snow's
HUNTING BIG GAME
IN AFRICA
WITH GUN and CAMERA
The History-making Sensation of New York

UNIVERSAL PICTURES
The Director's Issue

OF THE

OUT MAY 6

Full of Interesting, Important Data for the Director, Producer and All Others Interested in the Making of Pictures
Features Reviewed

THE ABYSMAL BRUTE
Jewel—Universal .................................. Page 3

W. H. Clifford Prod............THE SOUL HARVEST
Sanford Prod.—State Rights........ Page 6

EAST SIDE WEST SIDE
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Dustin Farnum in.........BUCKING THE BARRIER
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John Gilbert in............THE MADNESS OF YOUTH
Fox ........................................... Page 13

Chas. R. Seeling Prod...........THE PURPLE DAWN
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Short Reels ...................................... Page 19

Cosmopolitan Corp. presents.........THE GO-GETTER
Paramount .................................. Page 20

News of the Week
in Headlines

Monday
First National to decide at annual meeting whether exchanges will handle outside product.

Vitagraph to sell Eastern studio and concentrate in West. Four production units planned and 20 specials for next year.

Tuesday
Al Lichtman, back from Europe, says English exhibitors show signs of awakening to value of exploitation.

Gene Stratton Porter series to go through Hodkinson. First National signs Frank Lloyd.

Wednesday
Mac Murray denies she will state right pictures after completion of Metro contract.

Gus Schlesinger, Warner Bros.' foreign manager, back.

Reports sale of product for many countries.

Loew's, Inc., shows profits of $1,556,554 for 1922 or $406,653 more than 1921.

Robert J. Flaherty honor guest at dinner prior to Samoan trip. Films of real life without theatricals urged by notables.

Thursday

W. H. Fuller, chief counsel for Federal Trade Commission, to personally try Famous Players case.

Francis M. Hugo plans to develop non-theatrical field and arrange adequate distribution.

Many at Minnesota convention. J. F. Cubberley's "ham and egg" breakfast a hit.

Friday
Educators to meet Hays members to develop plan for production of pedagogical films.

Northwest starts boom for Al Steffes to head M. P. T. O. Steffes slams Sydney Cohen for break with Hays, but Cohen says Steffes was party to act.

No hope held out for repeal of New York State censorship.

P. D. Brewster claims perfection of new color process. Forms $5,000.00 to develop it.

Saturday
Producers set aside $5,000 to launch inquiries into pedagogical film situation.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Ten Reasons Why You Should Book This Picture

1. It is an unusual and different picture with an entirely new kind of a story.
2. It has everything in it to make it a box office attraction, a breaker of house records. It will make them laugh and cry and send them out of the theatre talking.
3. It is a picture of emotional realism, replete with heart throbs and human interest; full of sensational, thrilling entertainment.
4. It has more exploitation angles than five ordinary features that can be put over with small cost.
5. It is the kind of a picture that you can advertise big in the assurance that your audience will not be disappointed.
6. The title and the theme furnish a wealth of opportunity for the right kind of publicity.
7. From the first crank of the camera this picture was made with the box office in mind. It is the kind of a picture the public likes.
8. It has been ably and consistently produced with an all star cast. The photography is soft yet clear and the settings in harmony with the demands of the story.
9. It is a picture made especially for the exhibitors of America, a picture they can make a clean up with.
10. Above all it is

A Showman's Picture for Showmen.

RUBICAN PICTURES

BRYANT 3907 723 7TH AVE. N.Y.
Reginald Denny in Jack London Story That Should Go Very Big

"THE ABYSMAL BRUTE"
Jewel—Universal

DIRECTOR ...................... Hobart Henley
AUTHOR .......................... Jack London
SCENARIO BY .................... A. P. Younger
CAMERAMAN .................. Charles Stumar

AS A WHOLE......Thoroughly enjoyable picture that contains sure-fire entertainment and will please everyone

STORY......Contains fine audience appeal and has been splendidly handled; a lot of interesting detail

DIRECTION......First rate; puts the material to good use and plays to the audience at all times

PHOTOGRAPHY ............... Very good

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

PLAYERS........Reginald Denny an ideal type and does excellent work; Mabel Julienne Scott appears to try too obviously to impress; a well suited cast on the whole

EXTERIORS .............. Few, but they are attractive
INTERIORS .................. Appropriate
DETAIL ...................... Good

CHARACTER OF STORY......Society girl breaks engagement when she learns fiancé is a prize-fighter, but he wins her back in spite of herself

LENGTH OF PRODUCTION ....... 7,373 feet

In view of the cordial reception "The Leather Pushers" series received, it was a piece of fine judgment for Universal to select Jack London's novel, "The Abysmal Brute," as a vehicle for Reginald Denny, who is just the right type for the role of Pat Glendon and entirely capable of the part. The London novel certainly provides first rate screen material and has a far-reaching audience appeal in that it will prove interesting to the men folks from the prize-fight angle and to the women from the standpoint of romance.

And the two ideas have been splendidly blended together by A. P. Younger, who prepared the novel for the screen. But it remained for Hobart Henley to use the scenario to good advantage and he has done so almost without exception. "The Abysmal Brute" is completely satisfying to the exclusion of three more or less unimportant faults, two of which may be easily removed. And they are: first, the picture is a little too long and can still be cut to advantage; second, Henley has exaggerated some of his otherwise effective detail, such, for instance, as the sequence in which the mountaineer-fighter appears at the home of the rich girl and amuses her snobbish family by his lack of table manners—here Henley goes a little to the extreme, but this can also be toned down by cutting; third, Mabel Julienne Scott does not seem quite equal to the role of Marion Sangster.

While Miss Scott seems very sincere and is pleasing she is inclined to give the impression that she is working too hard to get the part over. Insufficient poise is what she lacks most. This is no handicap for the picture, however, and to the majority of picture patrons Miss Scott will probably prove thoroughly pleasing and satisfying. Then with the splendid performance of Reginald Denny, as the fighter-lover, there is surely enough for the picture to be enjoyable. The fight scenes are well staged and contain some fine thrills.

Henley sustains the interest very well all the way and intermittent comedy bits are first rate. At the outset there are some laughs that are great. When the young mountaineer's manager plans a fight with a husky Jewish boy, the latter's little shrimp of a brother protests (in Yiddish titles) that Jakey musn't fight with a "ham and egger." The comedy strain here is going to get laughs and later on some equally effective pathos may get tears—where the fighter-hero returns home to bury his father.

Fine Audience Appeal and Has Plenty of Exploitation Angles

Box Office Analysis for the Exhibitor

A slight synopsis of "The Abysmal Brute" could hardly do it justice because it is not the mere outline of the theme that makes the picture, it is the wealth of splendid detail injected by Hobart Henley and the excellent performance of Reginald Denny that makes it an A1 entertainment. And it should have a universal appeal because you can make promises for both your men and women patrons.

Be sure to let your men folks know about the several fights staged in the picture and for their benefit play "The Abysmal Brute" up as a story of the prize ring, naming Jack London as the author. If you played Reginald Denny in "The Leather Pushers" series, your folks will surely want to see him in this. For your women folks promise the romance of a prize fighter and a society girl. You can rest assured your feminine clientele will "love" Denny, whose "fan" mail is likely to show a big increase after they see him in this. Universal exchanges will supply you with a very complete book of exploitation suggestions.
WHEN AN AUTHOR, SEVEREST OF ALL CRITICS, PRAISES
THE PICTURIZED VERSION OF HIS OWN NOVEL, YOU CAN
GAMBLE ON THE BIGNESS OF THAT PRODUCTION.

CHARLES G. NORRIS

DECLARES THAT IN ITS TRANSITION FROM BOOK TO
SCREEN THE STORY HAS LOST NONE OF ITS CHARM.

MONTE BLUE and MARIE PREVOST
SUPPORTED BY HARRY MYERS, IRENE RICH, FRANK KEENAN,
MISS DUPONT, PAT O'MALLEY, HELEN FERGUSON and OTHERS.

DIRECTED BY
SIDNEY FRANKLIN
PRODUCED BY HARRY RAPF

Coming, Warner Bros. 18 “Classics of the Screen”
Mr. Harry Rapf,
Warner Brothers Studio,
5842 Sunset Boulevard,
Los Angeles, Calif.

March 15, 1923.

My dear Mr. Rapf:-

I reached New York on Tuesday and the first thing I did was to go and see "BRASS." I confess I went with some trepidation; I had no idea how I should like my "child" in other clothes. But I confess I was pleasantly surprised. The spirit of the book - its raison d'être - is all there, and what more has an author a right to ask?

The conscientious effort that has been exerted to make the screen version of the story a first class film is all too obvious, and for this my thanks and due appreciation. In places it is a beautiful picture, in spots it has moments of bigness - never less is bad. Let me say here that I am a harsh critic, particularly where my own work has been altered or edited, and so what I have said of the photoplay you have made of "BRASS" is high praise from me.

I am sure that you will appreciate it when I say that for an author to see his puppets that have originated in his mind and lived there, strutting about on the screen, is a hard, tough, and - may I say - at best an unpalatable experience. I came to the Strand, therefore, prepared to curse; I came away pleased and marveling a bit. In many ways you have accomplished the impossible: you have transferred the spirit, the lesson, the purpose of the book onto the screen, and - still more difficult - you have put Mrs. G. in the picture! That is a real achievement.

Miss Irene Rich does as fine an impersonation of a character as I have ever seen on the screen. She is great. I think much of the picture's success is due to her splendid work. Please congratulate her for me. There is much evidence, too, of fine directing in the picture. I admired particularly some of the quick transitions and the fine judgement displayed in the omissions. On the whole, I think you have made "BRASS" a big picture and I congratulate you.

With all good wishes, I am

Very sincerely yours,

Charles S. Dorris

Coming, Warner Bros. 18 "Classics of the Screen"
Of The "Miracle Man" Type, Not Distinctive And Much Too Long

W. H. Clifford Prod.
"THE SOUL HARVEST"
Sanford Prod.—State Rights

DIRECTOR ..................... W. H. Clifford
AUTHOR ....................... W. H. Clifford
SCENARIO BY .................. Not credited
CAMERAMAN .................... Lynn Darling

AS A WHOLE.......... Unoriginal and slow-moving picture that is much too hackneyed

STORY........ Crook regeneration theme on the order of "The Miracle Man," given a satisfying production

DIRECTION ........ Average; injects fair suspense but excess footage makes story drag at times

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

LIGHTINGS .................... Satisfactory

PLAYERS........ An adequate company with Pat O'Malley the crook-hero, Cleo Madison, "the" girl, and others Otto Lederer, Frank Hayes, Leon Artigue, Peter Howard, Gene Crosby and Eugene Gilbert

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

INTERIORS ..................... Few

DETAIL .................. Fair; too much of it at times

CHARACTER OF STORY........ Crook is cured of amnesia and regenerated through healing power of mountain man

LENGTH OF PRODUCTION ........ 6,800 feet

Like the majority of pictures of the present time, "The Soul Harvest" is much too long and this added to a story that lacks originality and some other elements requisite for a good entertainment, certainly doesn't make this latest Sanford production a satisfying attraction. When directors and producers finally get to the place where they realize the handicap of excess footage, there are going to be a lot better pictures on the market than there are now. At least half of the pictures put out suffer from over footage and in most cases it has more to do with spoiling the feature's chances as entertainment than even a weak story.

With "The Soul Harvest" the story itself is far from new. It is "The Miracle Man" with a variation but there is not a sufficiently strong or original twist to make it distinctive. You have the conventional crook situation in which there is a band, a master mind at the head of it, and the usual hero and heroine crooks who want to reform. Then comes the healer who brings about the regeneration of the whole band.

Of course there is incidental business that includes a robbery, romantic touch, and comedy. This latter quality, however, is conspicuously weak and even Frank Hayes' funny face close-ups hardly serve to bring laughs. Clifford starts the picture off at a good speed but it gradually slackens until after the fifth reel it just drags along to the ending with only the final regeneration sequence and the reunion of hero and heroine to be settled and it hasn't been done in a way to accumulate any particularly effective suspense.

The picture presents a healer which a special title introduces as "Peter the Healer," a character from life who lives in the mountains of California and claims to have a God-given power to heal. Pat O'Malley is a first rate hero and others in the cast fulfill requirements easily.
They'll Have To Be Mighty Fond Of Crook Stories To Like It

Box Office Analysis for the Exhibitor

W. H. Clifford Prod.
"THE SOUL HARVEST"
Sanford Prod.—State Rights

There have been so many crook stories and so many of them similar to each other that it is hard to say just what drawing power another will have. If, however, you have not given your folks a crook picture lately you might get "The Soul Harvest" over satisfactorily. Of course where they like this type of picture and you know a repetition won't annoy them, you can still afford to play with it.

If you wanted to play the picture up on the theory of auto-suggestion, there is a possibility of interesting your folks from that angle. Catchlines will do to let them know it is a crook regeneration theme. The title may be a drawing card but it may lead them to expect a picture entirely different from what it is.

---

STUDIO FOR RENT

Modern up-to-date plant within 30 minutes of the film district. Electrical equipment of the best. Address Box 300, care of Film Daily.

---

Film Daily Binders - $3.00

Invaluable for reference purposes.
Nothing New In The Story But Has Good Appeal For Right Audience

“EAST SIDE WEST SIDE”
Principal Pictures—State Rights
DIRECTOR .................... Irving Cummings
AUTHOR ............... Leighton Osman and Hery Hull
SCENARIO BY ............. Hope Loring and Louis Duryea Lighton
CAMERAMAN ................. Arthur Martinelli
AS A WHOLE .............. A good "class" picture with first rate appeal for the right audience; will hardly be favored by a critical clientele
STORY ............. Of a very familiar order with no new twists to give it distinction; at times quite slow-moving
DIRECTION .............. Average; does well enough for the material and supplies adequate production
PHOTOGRAPHY ............. All right
LIGHTINGS ................. Standard
PLAYERS ............ Eileen Percy suitable as the "good" girl; Kenneth Harlan pleasing except when he demonstrates a case of nerves; others Wally Van, Lucille Hutton, Maxine Elliot Hicks
EXTERIORS ................. Not many
INTERIORS ................. Ample
DETAIL ...................... Some bad cutting
CHARACTER OF STORY ...... Girl who vows to keep "straight" is rewarded by love of rich man and inherits fortune of girl she befriended
LENGTH OF PRODUCTION ...... About 6,000 feet

This latest Principal Pictures release is what might be termed a "class" picture in that it will undoubtedly get over satisfactorily with certain audiences while it will not be very favorably received by others. It is decidedly the uneritical and more easily pleased patronage that will accept the offering in the light of entertainment. The theme is of the variety that appeals chiefly to the so-called down town trade where the struggles of the poor girl who tries to keep "straight" and the weakness of her pal who "gets herself a rich broker" is all very interesting.

But with the right audience you can probably do a thoroughly good business with the picture and Irving Cummings has handled the material in a way that makes the situations fairly absorbing. He establishes a fine sympathy for the heroine who strives against temptation and finally wins happiness for herself, and they'll be delighted with her good luck in securing a secretaryship at three hundred a month, as well as with her subsequent romance with her employer. It is all very good business of its kind and the development, for the most part, includes an accumulative interest in the girl and her efforts.

There is one sequence that is noticeably slow, however, where the girl becomes secretary to the young man who writes about psychology and whose servant frequently feeds him milk of magnesia for his nerves. The reason for these temperamental outbursts on the part of Kenneth Harlan is not quite apparent and the motions that Harlan goes through are rather silly. Production values are up to standard. Occasionally the cutting is bad, such, for instance, as the scene showing the girl, her sick pal and a doctor entering an automobile with the succeeding shot showing the doctor in the home of hero's mother. It may be that a title has been omitted here.

The theme at best is a familiar one and usually obvious to the extent that you know pretty well in advance what the outcome will be. Eileen Percy will be well liked as the "good" girl and Kenneth Harlan is the right type for the hero role. Harlan also does good work and the cast throughout is capable and well suited.

Story: Lory James becomes the secretary of young Duncan Van Norman while her pal Eunice goes off with a broker. Duncan is ready to marry Lory when his mother intervenes and just when there is about to be a reconciliation, with Duncan cut off from his inheritance, Lory inherits a fortune belonging to a little white plague victim she had befriended and once more the wedding is off. How Lory brings about the wedding is a good romantic touch.

Be Sure You Have The Right Crowd For This And Then It Should Be Easy
Box Office Analysis for the Exhibitor

You know best what type of entertainment goes best with your particular clientele and you will be the only judge for this one. It is decidedly a good number for the right house and will do a very satisfactory business if you have the audience for it. The picture will not please everyone so it is a matter of showing it where it will be favorably received.

The story is essentially one for a less critical crowd inasmuch as it does not contain any especially new or strong situations. They have been used in one form or another numerous times before. Just whether or not the theme will do for a family trade is a question. The situation including the decision of one of the girls to accept the apartment on Central Park West which her broker friend is to provide and some of the subtitles may make it unsuitable for such patronage. The title should prove attractive and should also be easy to exploit.
The EMPTY CRADLE
(CHEATING WIVES)

Released through Independent Exchanges
An epic of all womankind

"THE EMPTY CRADLE"

adapted from the novel
CHEATING WIVES

by LEOTA MORGAN

featuring
MARY ALDEN & HARRY T. MOREY

Direction
BURTON KING.

Presented by TRUART FILM CORPORATION
1540 BROADWAY, NEW YORK
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GEN. MGR.
Whosoever hath not

For whosoever hath, to him shall be given... But whosoever hath not, from him shall be taken.
Whosoever hath

The "EMPTY CRADLE"
(CHEATING WIVES)

Released through Independent Exchanges
Weak In Dramatic Situations And Not Very Carefully Directed

Dustin Farnum in
"BUCKING THE BARRIER"
Fox

DIRECTOR ................... Colin Campbell
AUTHOR ..................... George Goodchild
SCENARIO BY ............... Jack Strumwasser
CAMERAMAN ................ Lucien Andriot

AS A WHOLE.....Fair dramatic feature; situations lack force and conviction and there are too many climaxes

STORY.........Poorly constructed; may appeal to star's admirers who like him in this sort of picture

DIRECTION ......Average; didn't improve upon a choppy continuity and allows one or two very bad bits

PHOTOGRAPHY ............. All right
LIGHTINGS .................. Good
STAR ...................... Gives his usual performance
SUPPORT ..............Adequate; includes Arline Pretty, Leon Barry, Colrin Chase, Haford Hobbs and Sidney Dalbrook

EXTERIORS ..............Suitable
INTERIORS ................. All right
DETAIL ...................... Fair
CHARACTER OF STORY......Miner plans revenge upon pal's step-brothers when they plot against him to secure brother's estate willed to him

LENGTH OF PRODUCTION ......... 4,566 feet

George Goodchild's story may have been a much better one than it appears to be in the production provided by Colin Campbell. The scenario evidently wasn't prepared with care and the direction does not improve upon it to a very great extent. The development is choppy and there are too many near-climaxes in the telling. The result is an episodic feature with the interest dragging badly after each anti-climax. There is a lot of arbitrary business in this that is bound to prove annoying. Just as you expect things to straighten out nicely and get running smoothly, something occurs to blast your hopes, usually in the way of some improbable twist that the director has not succeeded in making convincing.

The picture opens with a death-bed scene—not the most pleasant way to begin a story. The locale immediately switches from the Klondike to England with the miner-hero turning from his boots and breeches to evening clothes and society. While this seems a bit far-fetched, it does lead to some rather interesting complications in which hero plans to have revenge upon the step-brothers of his dead pal who have tried to kill him in order to secure the estate willed to him by his pal. This promises to get exciting but the minute the girl appears on the scene, you know, long before the sub-title tells you, that hero will not have the heart to carry out his scheme when the brothers have such a charming sister.

Events following this are improbable and almost entirely lacking in conviction. You are given a series of would-be dramatic moments such as the shooting of hero by the girl when he refuses to carry out his threat to marry her by force. Next comes a jump back to the Klondike again with hero trying to forget and the step-brothers and their sister also in the Klondike with no satisfactory explanation as to their presence.

The chief fault of the picture is poor construction and through a not over careful direction the story suffers considerably and loses most of the entertainment value that it might have. It is possible that it will appeal to Dustin Farnum's admirers who will be satisfied with what he has to do. His performance is quite satisfactory although the role does not require anything unusual of him. Arline Pretty photographs badly in this.

May Do Adequately For Star's Admirers But Don't Make Promises

Box Office Analysis for the Exhibitor

With "Bucking the Barrier" you might first consider whether or not the star is a drawing card at your box office. If he is you might book this one and satisfy your folks with it. While it isn't particularly strong in any way, the star's performance and the typical hero role he has may be enough to put it over.

However, do not make promises for the strength of the picture from a dramatic standpoint. Rather use the star's name and the title with catchlines such as: "What would you do if you planned revenge upon the person who attempted to take your life and then found yourself in love with his sister? It happens in 'Bucking the Barrier,' Dustin Farnum's latest Fox production at the blank theater.'
Hal Roach present

HAROLD

Pathécomedy

TRADE MARK

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BEWARE OF FILM PIRATES

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"SAFETY LAST!"

There is no need for an orchestra with "Safety Last."

The music won't be heard!

Pathécomedy
Plenty of Thrills and Meller Action in "Bavu"

"BAVU"
Jewel—Universal

DIRECTOR ..................... Stuart Paton
AUTHOR .......................... Earl Carroll
SCENARIO BY........ Raymond L. Schrock and Albert G. Kenyon
CAMERAMAN ..................... Allen Davey
AS A WHOLE........ At the start it looks like serious theme of Russian Revolution, but develops into exciting blood-and-thunder meller
STORY...........Melodramatic; has been given good production
DIRECTION......Gets off to a good strong start; provides satisfactory atmosphere and plenty of thrills
PHOTOGRAPHY .................... Good
LIGHTINGS ......................... Satisfactory
PLAYERS.....Wallace Beery gives fine performance in title role; strong cast includes Estelle Taylor, Forrest Stanley, Josef Swickard, Sylvia Breamer, Martha Mattox and others
EXTERIORS......Very good usually. Final shot back drop unsatisfactory
INTERIORS ......................... Very good
DETAIL ............................ Well handled
CHARACTER OF STORY.......Commissioner of licenses rescues Russian Princess during revolution
LENGTH OF PRODUCTION ........... 6,968 feet
Universal's latest offering, "Bavu," has been adapted from the stage play and makes, in its adaptation to the screen, the sort of picture that affords plenty of excitement and thrills that will satisfy those who like their entertainment to take this form, and in addition has been given a splendid cast with many well known names.

There is a colorful background of Russia right after the overthrow of the Czar. The opening scenes showing the meeting of the leaders of the new revolutionary government and the mass meeting of the rabble in the streets of the city, in the pouring rain, are very good and lead one to expect a serious and forceful drama of the new republic.

With Mischka's visit to Bavu's attic accompanied by the Princess, however, the picture develops along the lines of straight melodrama. Particularly noticeable in this scene is the use made of the revolving door at the entrance to the attic, one character going out while another comes in, again and again. However, the thrills are there all right, and the suspense is particularly well held in the bit in which Bavu plunges a sword into the basket in which Mischka has been hiding, the audience not being sure whether or not she is in the basket. The sequence in which Olga is walled up in the treasure vault is a bit gruesome, particularly the shot showing the dead hand. This whole sequence and the following ones could be tightened and the ending could also be cut to good advantage.

Wallace Beery gives a fine characterization as Bavu, the revolutionist, and has been given an excellent supporting cast. Forrest Stanley provides a good contrast in type to him as the lover and both Sylvia Breamer and Estelle Taylor are seen to good advantage. Martha Mattox also gets over a good bit as the grasping servant.

Story: Bavu, a greedy revolutionist, incites the people to burn the city. Princess Markoff is rescued by Mischka, a former servant, but now commissioner of licenses, who is in love with her. Wishing to take her out of the country, it is necessary to have the passport sealed with Bavu's ring. They go to Bavu's attic and a bitter fight ensues, ending in the death of Olga, Bavu's sweetheart, and the escape of the lovers. Bavu follows, but in a race over the snows is drowned.

Good Names and Action That Will Please Excitement Lovers

Box Office Analysis for the Exhibitor

You can safely promise them plenty of thrills and a change from the average picture in "Bavu." The offering has been given plenty of exploitation and you can follow the same catchline—"Sh-h-h Bavu"—"Ever-lasting-ingly Exciting."

The names in the cast will bring them in without any trouble. Everyone who saw Wallace Beery in "Robin Hood" will want to see him in this. Forrest Stanley was the leading man in "Knighthood," and the others are all well known. The fact that it is a story of the Russian revolution is enough to interest plenty of people, but you had better let them know that it is not historically correct.

You can also talk about production values which, on the whole, are very worth while.

While the title may not be as strong as you might want, still you can attract with it by using the suggestion that a mystery and love story is told. This should help.
A Good Story And Nicely Produced But Ending Is Disappointing

John Gilbert in
"THE MADNESS OF YOUTH"
Fox

DIRECTOR .................... Jerome Storm
AUTHOR ....................... George F. Worts
SCENARIO BY ............. Joseph Franklin Poland
CAMERAMAN ................... Joseph August
AS A WHOLE...... Picture that promises to be unusual and thoroughly interesting at the outset but develops into the conventional

STORY...... Crook regeneration theme given quite an elaborate presentation that doesn't disguise it any

DIRECTION ...... Builds up first rate suspense but it is rather spoiled by the climax which contains no surprise

PHOTOGRAPHY ............... Very good
LIGHTINGS ................. Good
STAR........... Does satisfactory work and screens splendidly but role is one that eventually becomes silly and unconvincing

SUPPORT....... Billie Dove the star's leading lady: others Donald Hatswell, Geo. K. Arthur, Wilton Taylor, Ruth Boyd and Julianne Johnston

EXTERIORS .................. Few
INTERIORS .................... Appropriate
CHARACTER OF STORY ...... Crook, pretending to have power to bring happiness to the soul, is regenerated by his own preaching

LENGTH OF PRODUCTION ........ 4,719 feet

There is a very sad disillusion in store for those who see John Gilbert's latest picture, "The Madness of Youth," because the first few reels of the picture promise an altogether original and interesting crook story and Jerome Storm in his direction has built up a splendid and mystifying suspense that is greatly shattered by the denouement reached in the climax. After so much that is interesting in the way of mysterious events and twists that distract you from every solution that you figure out, the spectator will certainly be disappointed in the time worn crook regeneration idea of "The Miracle Man" order. But this much can be said for Storm—he fooled his audience thoroughly in the early reels by keeping them ignorant of the exact nature of the theme. Or perhaps the credit—or blame—belongs to Joseph Franklin Poland who wrote the scenario.

The story has been rather elaborately mounted with the home of a millionaire as a playground for his frivolous children contributing a good deal in the way of trimmings for the story. There is a masque ball that has been done on a large scale with the house made into a snow palace with the usual side entertainments in the way of dancers and some "wild goings on"—to the extent that the heroine remarks via a sub-title "The party's getting rough," to which the audience will readily agree.

For the first three reels the identity of hero John Gilbert is pretty well concealed and you don't know just what to think—whether he is really a crook hired by the rich man to reform his ultra-modern son and daughter through mysticism. To this point the interest is splendidly sustained but once the regeneration business commences and Gilbert cannot bring himself to commit the robbery which took him three years to plan because "something happened inside of him," the interest begins to wane and the ending is quite flat.

The star does first rate work and until he succumbs to his faked soul-saving theories he makes the role of Javalie convincing and interesting. Billie Dove is good to look at as the girl he falls in love with.

Story: A stranger wins his way into the home of the wealthy Theo, Banning, whom he plans to rob. By pretending to have a spiritual influence he wins over Banning and his family but when it is time to rob the safe, Javalie is prevented by an unseen force and Banning gives him the chance to make good and start life over again, with his daughter's love for Javalie making it still easier.

Will Be All Right For The Average Audience And Star's Admirers

Box Office Analysis for the Exhibitor

If you don't think they'll be annoyed by the way director Storm fools them with this one you can give it to them but it is disappointing to sit through three and a half reels of what promises to be a story different from the others and then to have it turn out to be the old crook regeneration theme. At any rate the suspense up to the point of the denouement is first rate and if they aren't too critical probably they won't be so terribly disappointed.

Where the star is popular you can appeal to his admirers with catchlines such as: "He planned three coats to commit a robbery and then couldn't go through with it. Find the reason in 'The Madness of Youth.' John Gilbert's latest Fox production." The title may stand exploitation but it isn't especially pertinent.
A picture that will
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PRODUCTION STAFF ~ THOMAS A. RUDDY ~ JOSEPH HAYDEN
Oriental Drama That Will Be Good For Some Box Offices

Chas. R. Seeling Prod.
"THE PURPLE DAWN"
Aywon—State Rights

DIRECTOR .................. Charles R. Seeling
AUTHOR .................... Charles R. Seeling
SCENARIO ................... Not credited
CAMERAMAN ................ Vernon Walker
AS A WHOLE.............. Drama with conventional situations and Oriental atmosphere that is fairly familiar; theme may be subject to individual state censorship

STORY............. Deals with dope smugglers and the love of a Chinese girl for a white man; one or two sequences need toning down

DIRECTION............Injects good atmosphere and plenty of realism but is a trifle too strong on the latter occasionally

PHOTOGRAPHY ............. All right
LIGHTINGS .............. Usually good
PLAYERS ................... Bessie Love a pleasing little Oriental; Bert Sprotte, a sea captain and dope smuggler, and Edward Peil, a tong leader, both convincingly brutal; Wm. E. Aldrich takes an awful beating as the hero; others suitable are James B. Leong, J. P. Ogden and Priscilla Bonner

EXTERIORS ............. Appropriate
INTERIORS ............. All right
DETAIL .................. Ample

CHARACTER OF STORY......Chinese girl saves white man she loves from death at hands of dope peddlers, only to learn he loves another

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

At one time there was a run on these Oriental dramas in which pretty young Lotus Blossom, or whatever the Chinese heroine's name happened to be, fell in love with a white hero, with some obstacle eventually causing the dainty Oriental maid much sorrow and blasted romance. There haven't been many pictures of this kind recently so probably "The Purple Dawn" will not prove as conventional as an outline of the story might sound. But, on the whole, there is little in Charles R. Seeling's story that has not been used before.

The picture has been adequately produced and the material used to good advantage in most instances. Seeling has injected plenty of attractive atmosphere and a good deal of realism with his efforts in the latter direction just a trifle too strenuous. It is more than likely that the picture will have to be cut before it secures the approval of the New York censorship board, or if not it will surely be subject to eliminations in certain states where they are rigid. And for the general benefit of the picture as entertainment there are certain scenes that should come out before the offering is released.

The brutal attack of the sea captain upon the hero, where he beats him and then horse-whips him is greatly overdone and far too brutal to please the eye or even to be sincere realism. Later on the sequence in the river shack needs toning down. The stabbing of the Chinaman and the shots showing the captain's Chinese accomplice starting to strangle the hero with a queue are far too gruesome.

The plot is nicely developed and the interest very well sustained. Seeling secures a sympathy for the little Chinese heroine and has used good judgment in not adding another tragedy in the death of the girl when she learns that her white lover belongs to another. Instead of drowning herself, as it appears she will for moment, a title informs you that she will go back to her promised husband and strive to be a faithful wife.

Bessie Love is pleasing as the little Chinese girl and Wm. E. Aldrich suitable as the hero. Edward Peil, always capable of portraying a villainous Chinese character convincingly, is very good as Wong Chong, the tong leader who distributes the dope smuggled in by Bert Sprotte, as "Red" Carson, the sea captain.

Say It Deals With The Love Of A Chinese Girl For A White Man

Box Office Analysis for the Exhibitor

There are always a goodly number who can be interested with promises of a story with Oriental atmosphere so you might make a special point of this in your announcements if you show "The Purple Dawn." The title can be played up with catchlines and with suggestions of an Oriental romance in which a little Chinese girl saves the life of the white man she loves only to find that he belongs to a white girl.

Your romance lovers will be satisfied with the picture. You might make sure that some of the gruesome touches have been toned down if you cater to a family trade or those who object to such grim realities as some of those shown. If you think the dope smuggling angle of the story will get it over, you might play up that side of it although this will be essentially for those looking for more sensational pictures. Bessie Love's name can be used. Others in the cast are not as well known.
"When Fighting’s Necessary"—Range Rider—Pathe
Type of production ........................................ 2 reel western
This one of the Range Rider series contains some excellent situations and a nicely handled bit of romance which will no doubt be found satisfying entertainment for audiences which look favorably on this particular kind of short reel. As is the case with the majority of this series, "When Fighting’s Necessary" has been written and directed by Ford Beebe and Leo Maloney, with Pauline Curley playing opposite the featured player. The drama uses a little unnecessary footage getting started, but after that moves at a fast clip until the last fade-out. Maloney and Buck Neville are both in love with the little school teacher from the East. Buck is the head of a gang of rustlers and after warning Maloney's brother, a Ranger, take refuge in a cache. Maloney by a ruse winds them up and heads them toward the town as a posse, headed by the girl comes p.

"The Dude"—Cameo—Educational
Type of production ................................. 1 reel comedy
Where they like "hick" comedies this may get over all right but Jimmy Adams, the featured player, has been seen recently to much better advantage, although this may be due to a great extent to the story. The humor in "The Dude" is chiefly of the slap-stick variety, and quite a few barnyard animals are used to get laughs, the stunt of having a hen drop an egg down a lady's back during a barndance being used again. Jimmie, a country lad, has gone to the city to become a singer but failing returns to marry the farmer's daughter, Virginia Vance. Jimmie turns out to be a better dancer than a singer or farm hand and distinguishes himself at a barndance.

Al St. John in "The Author"—Fox
Type of production ...................................... 2 reel comedy
It's too bad they couldn't keep up the starting pace of this latest Al St. John comedy. directed by St. John, because it certainly gets off at a fine clip with a big thrill in which the comedian, as an author, is sitting on the edge of a cliff waiting for an inspiration for a story, and the cliff gives way with him. This is followed by a wind storm with the gale carrying St. John through the tree tops and in all directions in such amusing fashion that it is a pity there wasn't more of it. The remainder of the two reels consist of a series of knock-outs with St. John cleaning out a whole kingdom to save the fair heroine. The comedy has its laughs but there aren't enough of them.

"Algeria"—Fox Educational
Type of production ................................. 1 reel educational
The current edition of Fox educational contains a series of views of Algeria, an apparently unprogressive place, judging from the pictures included in this offering. The reel shows the making of olive oil, the chief industry of the country. There are a lot of people who may take a sudden dislike to olive oil when they see the way it is made, especially where a native is shown crushing the fruit with her feet. Other scenes show how the Algerian family eats out of the one bowl, how the shops are conducted on the "open market" plan—in the street, as well as others that should prove interesting where they like to know "how the other half of the world lives."

"Easy Terms"—Universal
Type of production ..................................... 1 reel comedy
Neely Edwards and Bert Roach, the two tramp comedians, are seen to fairly good advantage in this one reel. They are a good team and should please the average picture-goer with their stuff.
This time they are captured by two escaped convicts and made to change clothes. Of course the prison guards chase them but by a trick the tramps get the guards' clothes, surrendering however, when they meet the warden's daughter who explains that unless the convicts are caught before the governor arrives, her father will lose his job. Nervy Ned marries the girl and takes his sentence for life.

Pathe Review No. 16
Type of production ..................................... 1 reel magazine
Exceedingly interesting are the scenes in Pathcolor showing the habitations of the first Americans in New Mexico in this issue of Pathe Review. A new trick subject is introduced under the title of "Picture Scraps" which shows bits of landscape that finally fit together and become a motion picture. The folks will wonder how it's done. A subject that will interest the ladies particularly is the manner in which Japanese women have their hair "built," so that it will stay combed for three or four weeks.

"School Days in Japan"—Fox Educational
Type of production ..................................... ½ reel educational
A very definite idea of the progressiveness of the Japanese may be gleaned from this latest Fox Educational picture which includes many interesting views of the people who have come to be known as the "Yankees of the East" because of their industry and commercial prowess. The subject contains numerous scenes showing the educating of the nation's children. Those of the schools showing the youngsters learning to do arithmetic both in their own figures and Arabic at the same time are especially interesting as are those showing the students at work in chemistry laboratories, cooking classes, etc. The number is thoroughly interesting and a worth while educational entertainment.

"The Big Show"—Our Gang Comedies—Pathe
Type of production ..................................... 2 reel comedy
This latest of the Our Gang Comedies is a sure enough delightful kid picture that is going to please them young and old, and then some. The grown-ups will experience a thrill at the recollection of the "cutting up" of the gang this time when Sunshine Sammy and his white pals stage a circus. The biggest laugh in the two reels is the merry-go-round that the kids rig up. They have a cat in a box suspended from one of the seats with a dog tied to the next one in back. The idea is to have Miss Pussy invite Mr. Dog to a chase and thereby provide the motion for the merry-go-round. This stunt got a bigger laugh at the Capitol than the funniest thing in the feature. The menagerie consisting of domestic animals painted up to represent wild ones and with certain ready-made alterations in the case of a pig made to represent a rhinoceros, etc., is another good laugh, but there are a lot of them equally as good. "The Big Show" is one comedy that you want to mark down on your book right way.
Has Many Good Laughs With Quite A Few More Spoiled By Too Much Footage

Cosmopolitan Corp. presents
"THE GO-GETTER"
Paramount

DIRECTOR ............................... E. H. Griffith
AUTHOR ................................ Peter B. Kyne
SCENARIO BY ............................ John Lynch
CAMERAMAN ......................... Harold Wenstrom
AS A WHOLE... Another first rate picture with
many amusing situations pretty well smothered
with excess footage

STORY...... Contains good comedy sequences that
will get laughs in between the long dull
stretches

DIRECTION...... Uses just about three reels too
many and thereby spoils considerable that would
have been interesting and amusing

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

PLAYERS...... T. Roy Barnes in a type of role that
he does very well and Seena Owen a fair heroine
though not important; others well cast include
Tom Lewis, Louis Wolheim, Fred Huntly,
Frank Carr; William Norris rather miscast

EXTERIORS .............................. Few
INTERIORS ............................. Adequate

DETAIL ................................. Far too much

CHARACTER OF STORY....... Ex-service man
makes his goal each time in spite of all obstacles

LENGTH OF PRODUCTION ........... 7,771 feet

Why, oh why, do directors continue to spoil good
stories by making their pictures yards too long? There
doesn't seem to be any answer to it and they keep
right on doing it. Peter B. Kyne's "The Go-Getter"
is a thoroughly amusing and interesting comedy piece
that contains first rate situations and enough laughs
to satisfy anyone but E. H. Griffith, while he does
bring out the humor and satisfactorily registers the
laughs, smothers them so completely with a lot of ex-
cess footage that their effect is soon lost and forgotten.

In five, or possibly six, reels, "The Go-Getter" could
have been made continuously funny, and a pleasing
feature but in nearly eight reels—all but a couple of
hundred feet—it loses weight right along and the
comedy business goes flat for the want of speeding up.
The sequence, for instance, in which hero goes hunt-
ing for a blue vase—the ruse of his boss to find out
what he is made of—is the chief offender in long dis-
tance footage. The spectator gets so tired waiting
for something to actually happen that even the cork-
ging fine fight that is finally arrived at, fails to go over
the way it should.

There are other equally worth comedy bits that fail
to get the laughs they should merely because it has
taken too long to get to them. The early reels are not
as conspicuously at fault in this direction as the latter
and the humorous business in connection with hero's
effort to land a job is of the right order, bringing the
right, spontaneous sort of comedy stunts. Griffith
overcomes his desire for over-footage toward the close
and the climax is first rate, with some fair thrills along
with laughs, bringing the story to an agreeable con-
clusion with the inevitable ending.

T. Roy Barnes is very much at home in this kind of
fictional role where no obstacle is too great for him to
overcome, no boss too stern to be won over and no girl
capable of of saying "no" to his "will you?" He has
some mighty interesting ways of doing things especial-
ly by way of getting himself a job with a certain con-
cern by first having cards printed and presenting one
to his anticipated employer with the explanation that
he wanted to be ready in case he was hired. The same
trick applies to his proposal to the girl. He shows
her the wedding announcement and hopes she'll ac-
ccept. Seena Owen fills the bill as the girl.

Needs Cutting Badly And Then It Will Stand A Better Chance Of Pleasing

Box Office Analysis for the Exhibitor

There are good comedy moments, some first rate
laughs and good amusement at times in "The Go-
Getter" and your folks will probably enjoy the pic-
ture's good bits but they'll also not enjoy the long dull
stretches without any laughs. All this could be avoid-
ed by a re-editing of the picture and if they wanted to
take the trouble to do it, the picture would be improved
about a hundred per cent.

Exhibitors who don't think the length of the feature
will be any draw-back can easily make promises for
it and among the things to talk about are the cast, the
comedy, a few thrills and the airplane-train chase in the
climax. Use the author's name for the benefit of
those familiar with his writings and who will be inter-
ested to see a picturization of his "The Go-Getter." The
theme and title suggests stunt exploitation that
should attract.
has been printed by us since the first issue
Think it over!

The Barnes Printing Company INC.
229 West 28th Street Phone Watkins 1416-1417
An Unfinished Ad—

This ad is being written by the Exhibitors who are making money with Preferred Pictures

RICH MEN’S WIVES—“Wonderful production. Beautiful in all respects. One we are proud to highly recommend. Finely colored art titles lend quality to perfect story. Good business two days at 20 and 10 cents.”—Orpheum, Glasgow, Mont.

RICH MEN’S WIVES—“Well deserving title of special. Dramatic but all there. Pleased our crowd. Work of House Peters, Claire Windsor and Richard Headrick worthy of special mention.”—Auditorium, Slater, Mo.

RICH MEN’S WIVES with a special cast.
“One of the finest pictures we have run for a year. Satisfied 100 per cent. Everybody said it was great. Did a fine business three nights. A good money-maker.”—A. J. Paul, Royal Theatre, Galion, Ohio.

SHADOWS—Lon Chaney’s masterpiece. Will live up to all the exploitation you can give it. Played up story. Newspapers boosted it as best picture of the year. Only theatre in Cleveland that had S. R. O. on Monday all day. Opposition, ‘When Knighthood Was in Flower’ and ‘Thirty Days’. Capacity 4,100.”—Reade’s Hippodrome, Cleveland, Ohio.

SHADOWS—“One of the real pictures of 1922.”—Grand Theatre, Anamosa, Ia.

THORNS AND ORANGE BLOSSOMS—“Worthy of any exhibitor’s notice. Far above the average program picture. Good enough to stand advance in prices. Can’t go wrong on it. Good price.”—Strand Theatre, Lamonte, Ia.

THORNS AND ORANGE BLOSSOMS—“This picture stood up in the coldest weather we had known in years. Good picture from well known book and play.”—Merrill, Milwaukee.

THE HERO—“Business better than for many weeks.”—Queen, Dallas.

THE HERO, with a special cast.—“This picture did a good week’s business and won the approval of patrons.”—David Harding, Liberty Theatre, Kansas City, Mo.

THE HERO—“Good business. Will hold over for the second week.”—Miller’s, Los Angeles.

POOR MEN’S WIVES—“Business especially good.”—Melba, Dallas.

LICHTMAN PRODUCTIONS—“These are good.”—J. A. Emory, Star Theatre, Bar Harbor, Maine.

Wait till you read their reports on

“ARE YOU A FAILURE?”

“THE GIRL WHO CAME BACK”

“DAUGHTERS OF THE RICH”

Produced by
PREFERRED PICTURES INC.

Distributed by
AL-LICHTMAN CORPORATION
Deal For 18 Films

Schnick Negotiating for Series With
Outside Producer—Trust Fund

Planned

It is understood that the Selznick
Corp. has practically closed a
contract for the production of 18 features.

These pictures are expected to form
very important part of the releasing
program of that organization.

In a few days, a deal relative to
“Nanook’ of the North,” and the
“Company of Heroes” will be terminated.

Schnick officials have unofficially
leaked on several occasions that they
will release these two pictures
which were shown to First National
United Artists on the coast, and
which both companies entered
into

Important foreign buyers have
been looking at these two pictures in
the last few days.

In connection with the new

of Trust, plan, has been decided to
raise a trust fund covering the

renewed income from each picture
so that the organization will not be

affected.

Abrams Returns

Hiram Abrams returned on Satur-
day from a trip through the Middle
"east.

Ku Klux in Films?
The World reported on Saturday
that the Ku Klux sympathizers had formed
the Cavalier M. P. Co., a $10,000-
dollar company, to produce
pictures for the first to be "A Portrait
of the Life of Abraham Lincoln."

To Berlin for ’Chu’

Robert Wilcox Engages Ea Studio—
Friedman Talks of Trade

Doings in England

By EUGENE W. FREEDMAN

The Film Review and M. P. News, London
(Special to THE FILM DAILY)

London—Robert Wilcox has left
his production company "Chu
Chow" at the Ea Studios in

Berlin. Betty Blythe, who is starring
this picture will arrive in Berlin
early, and will start for Berlin to enact
the principal role.

It is reported that Jane Novak has
engaged by Graham Cuts to

play in his next picture, "Woman to
omane."

Considerable agitation has occurred
over the act of Irish freepres
imposing a tax of ld. per foot on
stages and 5d on negatives going

Meets Tomorrow

First National Group to Hold Ses-
sions at Atlantic City—Head-
quartes at the Ritz

The annual meeting of First Na-
tional stockholders takes place at the
Ritz-Carlyon. Atlantic City, beginning
tomorrow. A large delegation leaves
in the morning.

Gerald Winther, secretary of the
executive committee is going down
today to complete arrangements for
the group. One of the important
matters to be discussed will be the
future of the various exchanges
toward the handling of outside pro-
duct. Many of the branches are
handling state right releases in addi-
tion to the regular First National out-
put, but this policy has been
discussed of late with the possibility of a
change being made.

(Continued on Page 2)

Trial in Engineer’s Club

The “Federal Trade Commission
has secured one of the conference
rooms at the Engineer’s Club, 32
West 40th St., to conduct the
trial against Famous Players.

Seek Reforms in 10 States

The Lord’s Day Alliance intends
concentrating their reform energies on
10 states this year, according to Rev.
L. Bowdrow. These are to be Illinois,
Arkansas, Tennessee, Alabama,
Indiana, Wisconsin, New York, New
Jersey, California and Oregon. In
some cases, new legislation will be
introduced and in others changes made
in the existing statutes.

Dinners

And dinners. Made very active week. Lots of them. All
more or less different. All more or less interesting. Started
last Tuesday. When, in conjunction with "Asia"—a magazine
—Famous tendered a dinner to Robert J. Flaherty. Who made
"Nanook" and who is en route to Sawi—an island in the
Samoan group. Where he will work a year. Making a picture of
these people. Just as he did of the Esquimaux.

Great gathering. Important literary people. And financial
folk. Like Otto Kahn. Fine atmosphere. Splendid propaganda
material. And it worked like magic. Incidentally Robert T.
Kane of Famous. Proved a great talker. And boosted "The
Covered Wagon." And pictures of this type. To a fare-yewell.
Hays also spoke. Got great ovation. Usual speech. Uplift
stuff. "Attain and maintain the highest standards." You know.
But he got a great send off. Eugene Zukor there.
Wanted to
get away from the dinner table. Not a chance to have a lot of fun.
Like Harold Franklin and John Flinn.

FAREWELL TO HORACE

Next night. Came the farewell to Horace. Not the one
who held the bridge. But Judge. Of First National. Who
sailed Saturday. To spread the gospel of First National. Or
Feist National. In dear ole Lunnon. Horace was all pumped
up with emotion. So emoteful he couldn’t emote. But Felix

(Continued on Page 5)

Hope For Europe

Both Zukor and Kent Optimistic
Over Foreign Market—See Def-
inite Benefits Far Off

Adolph Zukor and Sydney R. Kent
both agree that there are signs on
the European film horizon that the
future will be more rosy for every-
body concerned.

They feel that the definite, concrete
results to be obtained from the Euro-
pean market are inconsequential at
the moment, but that a consistent
process of building goodwill, the
enterprising American film man will
eventually reap his harvest in that
field. Kent, particularly, feels that
more up-to-date theaters are needed
in Europe. He said on Saturday that
the present rate of exchange in itself
worked hardships because no mat-
ter what the American valuation of
foreign currency is, a French national
or a German national considers the
franc or the mark as his standard
and it is on that basis that he wants
to do business.
To Berlin For "Chu"
(Continued from Page 1)

into the country. The effect of this will be that exhibitors in Ireland will have to pay a largely increased duty on pictures. A deputation waited upon the High Commissioner, and it is hoped that the difficulty will be removed. The unfair part of this tax is that American pictures coming to England will have to pay a duty, and upon going into Ireland another duty. Id. per foot, which practically means that hardly any film will be sent to the Irish Free State.

"Robin Hood" has finished its run at the London Pavilion, where it has achieved success. It will be followed by "The Christian." This opens today. " Peg O'My Heart" is going strong at the Palace and has had a fine reception from the critics.

Tom Terriss is making headway with his picture in Egypt. This is entitled "Fires of Pa'ife" and features Wanda Hawley, Nigel Barrie, and Peter Cordova.

Denison Clift has finished "This Freedom," which will be presented at one of the theaters in the near future.

Walter Wanger has just returned from an extensive tour of the Continent, having visited Paris, Stockholm, Copenhagen and several other big cities. His law suit with Provincial Cinematograph Theatres is expected to be heard in about six weeks.

"Hollywood" on Stage
(Special to THE FILM DAILY)

Los Angeles—Frank Condon and Tom Geraghty have written a stage version of "Hollywood," which James Cruze is now directing for Paramount. The stage play will be given here on April 27-28.

Theater War in Dallas
(Special to THE FILM DAILY)

Dallas — With Southern Enterprises on one side and independent houses on the other, a war for business is waxing between the theaters of this city.

Old Staff With Flynn
(Special to THE FILM DAILY)

Los Angeles—Emmett J. Flynn has engaged his old technical staff to aid him in making his Goldwyn pictures. His brother, Ray Flynn, assumes his post as assistant director, and Lucien Andriot returns as chief cameraman. The first picture on which they will work is "In the Palace of the King."

Sees Death for Censors
(Special to THE FILM DAILY)

Hollywood—In the Hollywood Hills, Carl Miller states the following relative to the censorship situation:

"Sometime in the future, censorship will vanish, and instead, a classification board will take its place. This board will classify films the same way all Victrola records are classified and they won't do any censoring at all."

Meet World
(Continued from Page 1)

It is also quite likely that the distribution of Samuel Goldwyn's product will come up at the meeting. While that deal is understood to be set, no announcement has been made. The following are expected to leave on an early train tomorrow: Robert Lieber, H. O. Schwartz, Richard A. Rowland, E. B. Johnson, Sam Spring, S. Pinkerton, San Katz, A. H. Blank, Moe Mark, W. P. De Wees, Jacob Fabian, N. H. Gordon, J. M. Scheneck, E. M. Asher, Tom Boland. J. B. Clark, Harry Crandall, R. D. Craver, Frank Ferrandini, Moe Finkelstein, Robert Fleer, Sol Lesser, Fred Levey, Mike Gore, John H. Kuusky, Fred Levy, John McGuirk, E. Mandelbaum, Harry Nolan, I. H. Ruben, Charles and Spyros Skouras, George W. Trendle, Irving Lesser, W. C. Calloway, H. A. Bandy, R. C. Seery, Earl W. Hammons, J. Robert Rubin, and Louis M. Mayer.

Others Going to Seashore

There will be many important film men who will leave for their Atlantic City this week. Aside from the First National stockholders and others who are interested in the company by virtue of its producing alliances, the following are scheduled to go to the seashore: Will H. Hays, James R. Grainger and probably, J. D. Williams.

Kansas M. P. T. O. Will Incorporate

(Special to THE FILM DAILY)

Wichita—Sam Handv a'to new for the state exhibitor unit, is preparing incorporation papers for the organization. They will be presented for approval at the convention April 16-17.

Seys U. S. Films Gain Abroad

Edward J. Bowes. who returned last week from a two months' trip to Europe reports that American films are gaining in the English and Continental markets and that American producers have nothing to fear from productions made abroad.

Terriss Overworked

Mrs. Tom Terriss stated on Saturday that, contrary to newspaper reports, she believed her husband, Tom Terriss, was suffering merely from overwork and not a severe illness. He is now in London, but while in Egypt met with adverse weather conditions that placed hardships on the entire company.

Victor Seastrom directing Sf Hall Cain

"Master of Man"

Goldwyn is doing Big Things

$3,500,000 for L. A. Show

(Special to THE FILM DAILY)

Los Angeles—An admission to theaters for March reached a total of $288,364.81, an increase of over March, 1922. This indicates paid and nontax attendance of 15,000,000 at various places of amusement, and shows that the approximately $3,500,000 amusements during the moment March.
This is the Picture

THAT SCORED A RECORD RUN OF THREE SENSATIONAL MONTHS at the Lyric Theatre, New York City, at $1.65 top and was hailed by critics and public as the most amazing African adventure picture of all time.

This is the Picture

THAT PROVED ITSELF AN OVERNIGHT SENSATION IN PHILADELPHIA where it opened with a smash last Monday at the Forrest Theatre and is growing bigger and bigger at every performance.

This is the Picture

OF WHICH THE PHILADELPHIA NORTH AMERICAN SAID: "If anything more could be crowded into this picture, one wonders just what it could possibly be." And the Public Ledger wrote "Remarkable; something more than splendid."

This is the Picture

WHEREIN YOU WILL SEE THE DEVASTATING STAMPEDE OF trumpeting wild African elephants, charging into the eye of the camera; a ferocious leopard hurl itself at the dauntless picture hunters; a hundred and one thrills you've never seen before and never will see again.

This is the Picture

OF WHICH CHARLES DANA GIBSON, FAMOUS ARTIST, SAID: "The best motion picture I ever saw"; Roy Waldo Miner, Curator of the American Museum of Natural History, said: "Remarkably fine; certain features extraordinary"; Eltinge F. Warner, publisher "Field & Stream"; "Greatest picture that has ever come out of Africa."

Monday, April 16, 1923

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Florence Vidor has gone to Honolulu for a rest.

Marshall Neilan has finished "The Eternal Three" for Goldwyn.

A number of improvements have been made in the Universal property department.

Charles Ray is now cutting his latest production, "Courtship of Miles Standish."

Bessie Love has been signed for "The Magic Skin" which George D. Baker will direct.

Lorimer Johnston completed "The Cricket on the Hearth" for Paul Gerson Prod. of San Francisco.

Richard Thomas who has completed "The Silent Accuser" has started work on "Other Men's Money."

Hal Roach has re-engaged Tom McNamara to direct, alternately with Bob McGowan, the "Our Gang" Comedies.

Bernie H. Hyman, formerly associated with Universal as assistant to Irving Thalberg, is now assistant to Phil Goldstone.

Phil Goldstone has completed "His Last Race" which will be released via state rights. The cast includes Pauline Starke, Robert McKim, Noah Beery, Tully Marshall, William Scott, Dick Sutherland, Alec B. Francis, Gladys Brockwell, and Snowy Baker. Direction was by Howard Mitchell and Reeves Eason.

WALTER R. GREENE

Ralph Ince Starts "Leah Kleschna"

Ralph Ince has begun production on "Leah Kleschna," starring Dorothy Dalton.

New One for Lee-Bradford

Lee-Bradford will state-right "The Hooded Mob," produced by George L. Clarke and directed by John W. Noble. It is a five-reel feature.

Calvert Returns to Films

(Special to THE FILM DAILY)

Los Angeles—E. H. Calvert who was prominent in pictures about five years ago is returning to films in "The Silent Partner" for Paramount.

May Make Features

Ruth Roland will arrive in New York sometime next week. She is understood to be considering a number of stories for features and in all likelihood will not appear in serials any longer.

Paramount Studios Active

The Lasky office announced yesterday that the Paramount studios are now at the height of production activity. At present nine companies are at work out on the coast, three in Long Island City and one in Florida.
This is the Picture!

Carl Laemmle presents

H.A. Snow's Hunting Big Game in Africa

With Gun and Camera

Universal Pictures

2 Years of Adventure Squeezed Into 2 Hours of Thrills

On Broadway

Broadway—"The Abysmal Brute."
Brooklyn Strand—"Safety Last."
Cameo—"Down To The Sea In Ships."
Central—"Enemies of Women."
Criterion—"The Covered Wagon."
Loew's New York—Today "Glimpses of the Moon."
Tuesday—"Crashing Through" and "The Honeymoon."
Wednesday—"Fury."
Thursday—"A Noise In Newboro."
Friday—"The Town Scandal" and "Has The World Gone Mad?"
Saturday—"The Little Church Around The Corner."
Sunday—"Where The Pavement Ends."
Lyric—"Queen of Sin."
Rialto—"Prodigal Daughters."
Rivoli—"Bella Donna."
Strand—"Daddy."

Next Week

Broadway—Not yet determined
Brooklyn Strand—"Daddy."
Cameo—"Down To The Sea In Ships."
Capitol—"The Famous Mrs. Fair."
Central—"Enemies of Women."
Criterion—"The Covered Wagon."
Lyric—"Queen of Sin."
Rialto—Not yet determined
Rivoli—Not yet determined.
Strand—Not yet determined.

New House for Saenger

(Particular to THE FILM DAILY)

Pine Bluff, Ark.—The Saenger Amusement Co. will build a $100,000 theater here.

Lichtman Corp. Changes Name

(Particular to THE FILM DAILY)

Albany—The name of the Al Lichtman Distributing Corp., of New York, has been changed to the Al Lichtman Corp.

Brooklyn Theater Merger

(Particular to THE FILM DAILY)

Albany—The Atlantic Amusement Co., of Brooklyn, and the Tilyou Realty Co., of Brooklyn, have merged.

New Penna. Bill Affects Operators

(Particular to THE FILM DAILY)

Harrisburg, Pa.—John E. Kunkele has presented a measure before the Lower House, which provides for the licensing of operators and the installation of a projection room in theaters.

Fisher Prod. in Hollywood

(Particular to THE FILM DAILY)

Los Angeles—Fisher Prod., a San Francisco company, has leased space at the Hollywood studio, to produce "Youth Triumphant," in which Mary Anderson will appear. Victor Lee Fisher and Lillian Ducey will co-direct.

Brouse Loses His Sight

(Particular to THE FILM DAILY)

Ottawa—Harry Brouse, owner of the Imperial and franchise holder for Eastern Canada in the First National, has lost his sight through the bursting of a small blood vessel. He has been confined to his home in Ottawa for the past week.
Dinners

(Continued from Page 1)

Feast did it for him. All First National folk. Except the trade press there. All happy. Schwab's wasn't there to see the money being spent. So he had a good time in Philadelphia.

O'Reilly's Fine Party

Then came O'Reilly's induction to office. At the Ritz, Thursday. Big party. Except for the folks who came from the trade papers. Had a punk table position. Up in the gallery.

And walked out on the party. Properly. (If you can't take care of your guests. Don't invite them. If you do. Take care of them. This is Rule 1. Of Etiquette and Courtesy.) However, be that as it may. Many important folk. Charley O'Reilly, of course. First. But, as Harry Reichenbach said. So many kindly words said for Hays. Was a question whether it was Hays' dinner.

Incidentally Harry was the best speaker. As usual. Pulled some great stuff. Said he never expected to live long enough to see anyone named O'Reilly head a New York exhibitor organization.

Charley Pettijohn started things. Said he would like to call by name the people who had "four-flushed" during the past year. And added it was best to forget some things that have happened. (Wonder. If by chance. He had in mind Sydney Cohen?) Then went on to talk of how 115 bills had been presented in various states. All affecting exhibitors. And how the Hays organization had the situation under control. Added the lay had gone by when apologizing for the industry was necessary. Paid big tribute to Hays. Who never smiled a smile.

Jimmy Walker sent a wire saying only the presence of four doctors at his bed prevented him from attending. Hiram Abrams sent a long wire of regrets. For his absence. Nary an applaud. Very awkward moment. Saved by Hays starting his speech. Complimented O'Reilly. And the TOCC. Insisted confidence and co-operation were necessary. All through the industry. And in the end it would come. Suggested sending Walker a wire of sympathy. Everybody cheered. Wire was sent. But bellboy didn't know who was going to pay for it.

Twinkling Stars

Flock of stars then introduced. Martha Mansfield, Nita Naldi, Ann Forrest, Hope Hampton, Allan Dwan. (Granlund wanted to know how Dwan 'broke' into the party). Betty Blythe, Claire Windsor, "Roxy"—just how he was figured as a "star" still is to be explained—even if he is a star at presentation. Greatest showman in this country. Conrad Nagle, Marion Davies, Monty Love, Texas Guinan and cute little Madge Bellamy. Then came the riot. Mary Carr—the mother of the screen. Mary got more applause than any other star. And she had to make a speech. Said she couldn't talk because she didn't have her children with her. Got a great hand. Lew Cody said he thought superlative advertising wasn't so good; thought all would be better off without it.

Marcus as an Arbitrator

Then Granny unexpectedly called on Marcus Loew. Who was all fussed up. And started a big laugh. When he said somebody (meaning Granny) was "going to get hell tomorrow." Praised Hays. Said he hoped he would lead the producers organization forever. Then told of being an arbitrator. Between Laemmle and Selznick. When they had a row over the Broadway Theater. "At the end of five months I had lost the friendship of both of them," he said. "That was my first taste of arbitrating. And my last."

Among Those Present

Besides all the important local exhibitors: Jules Michaels. And the up state crowd. Including Charley Hayman. And the (Continued on Page 6)

Hurray! The Lucky Strike!

We've struck it rich! A picture? Yes, More! A Gold Mine! And the whole country's goin' wild! Lucky?

Oh, Man! Lucky for every exhibitor booking

Edwin Carewe's Stupendous Production

Of David Belasco's Masterpiece—The Epic of the Forty Miners!

A First National Picture

The Girl of the Golden West
Dinners
(Continued from Page 5)

Missus. Harry Warner and big brud Abe, Oscar Price, Harry Goetz, Eddie Saunders, of Metro; Jimmy Grainger, Goldwyn; "Buxx" of Famous; Sam Zierler, Isaac E. Chadwick and many other exchange men and salesmen. It was a great party. Particularly when Granlund started his show in the Crystal Room.

MADGE BELLAMY'S PARTY

Was a nice affair at lunch on Friday. The new Tom Ince star is very pretty and stopped here en route on a tour through the country to invite the Governors and Mayors of all the cities and states to visit the Monroe Exposition in Hollywood next July. She made a sweet little speech and was on her way.

Friday night there were two more parties. But these were private. But Joe Schenck and Sol and Irving Lesser attended one and Ben Schulberg and Jack Bachmann the other.

PREPAREDNESS

Is a belief. Of Joe Plunkett's. Who made every usher at the Strand. Carry smelling salts last week. To help revive those nervous individuals. Who gave way under the strain of Harold Lloyd's antics in "Safety Last." That's service.

RIESENFELD'S TRIUMPH

The "Doctor" was a whale of a hit. At the Palace. With his combined Rialto-Rivoli orchestra. Doing his classical jazz. Incidentally made some other Broadway impressarios envious. Anxious to get their orchestras in the Palace. Talking about musicians. Understand Hearst will pay Victor Herbert $75,000 a year for conducting the orchestra at his house—the Park—on the Circle. Beginning in the Fall.

GOLF HUMOR

Entering the coming Spring tournament Cheeroi Garrett sends his check. And answering the request for his "average round" says: "The sky's the limit." Cheeroi hasn't yet discovered the difference between golf and stud.

Watch for Garrett's British golf costume on June 6. At Belleclair. All new. It's a treat. If he goes round in less than 145 blame it on the clothes.

By the way entries could come in faster. What's holding them up? DANNY.

OTTAWA'S LAST "LOGIC" REVETS

(Continued from THE FILM DAILY)

Ottawa—The Russell theater, the only legitimate theater left here has reverted to pictures.

TO AUCTION MILWAUKEE THEATER

(Continued from THE FILM DAILY)

Milwaukee—The Shubert theater will be sold at auction on May 7th to satisfy a judgment.

WILL MAKE CHICAGO "BLUE"

(Continued from THE FILM DAILY)

Springfield, III.—All commercialized amusements in Chicago would be closed, if not the law before the Legislature is passed.

BRAY HAS RADIO SERIES

(Continued from THE FILM DAILY)

Bray Prod. has made 8 series of radio films showing the workings of the invention. When the Rialto showed one of them, "The Mystery Box," the film was preceded by an actual demonstration with a receiving set on the stage.

TROUBLE IN COUNCIL BLUFFS

(Continued from THE FILM DAILY)

Council Bluffs—Exhibitors here are afraid that operators will start trouble again. Despite the fact that M. W. Paden was convicted last week for throwing a stink bomb, the same thing was repeated at the Liberty. A bill designed to punish such acts has been introduced in the Legislature.

PRAVER MAKES BRIBE CHARGE

(Continued from THE FILM DAILY)

Omaha—A. R. Praver, head of the M. F. T. O. of Nebraska and Iowa, charged that the exhibitor unit was approached by a man who offered to kill the Sunday closing bill for a sum varying between $2,000 and $3,000. Praver, who would not divulge the individual's name, refused to consider the offer.

LITTLE ADS WITH BIG THOUGHTS

BAER
A truthful advertising and publicity service at a reasonable cost.
FRED E. BAER Advertising
Laurie Block, 1540 Broadway

Barnes Printing Company
229 W. 28th St., New York City

MOTION PICTURE COLORING
JOHN DUES SCOTT
106 West 52nd Street
New York City
Telephone Circle 7872

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

EXHIBITORS!
Let us do your printing. We print everything for the theatre.
Compare these prices
1,000 Programs 3 colors $4.00
100 Show Cards 2 colors $5.00

Look us up
UNIVERSAL PRESS
Room 811 729 7th Ave.
Bryant 3377 New York

ROUSE AUTO SERVICE
$2 Per Hour by Day
109 W. 51st St.
Circle 0446
May Produce
Jackson M. P. Corp. Gets Bronx Plant From Hearst in August—
Reports Link Shuberts
It is understood that the Jackson M. P. Studio Co. is planning to enter production in the fall upon the expiration of the studio lease held by William Randolph Hearst.
Commission Prods. have occupied the studio for some time, but in August the lease expires. At that time Jackson of which W. H. Weissinger is president, expects to operate the plant and make from six to ten pictures a year. It is reported that the Shuberts and Joseph L. Rabin are interested with Jackson. The studio is at Westchester, Forrest and Jackson Aves. in the Bronx. Parts of "Knighthood," "Enemies of Women," and "Little Old New York" were made in it.

Grey Due Monday
Albert L. Grey of the Griffith organization is due back from Europe on Monday.

Pettjohn on Top
Charles C. Pettjohn of the Hays office left last night for a short trip. Upon his return he plans a longer one to the coast.

Montagne With 1st Nat'l
Los Angeles—Earl J. Hudson has used Edward J. Montagne, scenario writer, to do a series of adaptations of books and plays for First National. The first assignment will be "The Swamp Angel."

Cohen Off on Trip
Sydney S. Cohen and the board of directors of the M. P. T. O. left last night to attend the Western Pennsylvania M. P. T. O. meeting. From there, they will go to Chicago where a meeting will be held on Friday. One of the subjects to be discussed will be the Michigan financing plan.

Graham Here for "Expo"
Garrett Graham, advertising manager of the Standard Film Laboratories of Hollywood, arrived here yesterday in his capacity of special correspondent for the American Historical Revue and M. P. Exposition. He was part of a large delegation from the coast, Ruth Roland was also in the party, bearing invitations to various mayors and governors. She will cover cities not included in Madge Bellamy's itinerary.
In the Courts

Suit has been filed in the Supreme Court by William Matthews against the Whaling Film Corp., for $9,900 alleged to be due for legal services, and application for an attachment was asked because the defendant is a Massachusetts corporation. Matthews said that after the Motion Picture Commission of New York had refused to grant a license to "Down to the Sea in Ships" unless the defendant eliminated some of the scenes he was engaged to ask a rehearing on the ground that the picture had cost $200,000 and an offer of $500,000, had been received for it, and its value would depend on the reception it received in New York. The plaintiff says he induced the commission to reverse its ruling, and because of the importance of that action, he believes the services were worth what he charges.

Back From French Lick

Joe Schnitzer and Nat Rothstein of F. B. O. returned from French Lick yesterday.

Cody Signs With Goldwyn

Lew Cody has signed a contract with Goldwyn. It becomes effective after his arrangement with Famous Players terminates.

Mildred Harris Here

Mildred Harris is here from the coast to appear in Daniel Carson Goodman's next picture which Kenneth Webb will direct.

Beth Brown with Chester

Beth Brown, former editor of the Chester productions is in New York from Los Angeles. She will make a series of scences and comedies.

N. Y. First National Meets

The New York State force of First National held a sales meeting on Sunday, followed by a banquet at the Astor in the evening. Neil Lesser and Irving Lesser were present.

"Phonofilm" at Rivoli

"Phonofilm," Dr. Lee de Forest's invention which synchronizes music and motion pictures, is at the Rivoli this week. The Times, in commenting on it stated yesterday:

"The first picture was called 'The Gavotte' and showed a man and woman dancing to old-time music. The sound, which synchronized with the movements of the dancers, was somewhat scratchy, and it seemed surprising, that while one could hear the instruments being played for the dancers, one could not hear the slightest sound of a footfall. Hence it seemed as if the dancers were performing in rubber shoes. One could expect to hear the sound of the silver tines of the woman, but all that issued from were the strains of musical instruments.

In another picture, called 'The Serenade,' there were four musicians playing on cymbals, cornet, and string instruments. Dr. de Forest does prove that he can reproduce sound, just as good as that from an old phonograph, and it is impressive because it keeps time with what the musicians are obviously doing in the picture. Possibly the most interesting feature in this respect of the evening was an Egyptian dance, the tones from the phonofilms keeping perfect time with the graceful movements of the dancing girl on the screen."
Reginald Denny in Jack London Story That Should Go Very Big

"THE ABYSMAL BRUTE"
Jewel—Universal

DIRECTOR ...................... Hobart Henley
AUTHOR ........................ Jack London
SCENARIO BY .................... A. P. Younger
CAMERAMAN ...................... Charles Stumar
A S A WHOLE...Thoroughly enjoyable picture
that contains sure-fire entertainment and will
please everyone

STORY...Contains fine audience appeal and has
been splendidly handled; a lot of interesting
detail

DIRECTION...First rate; puts the material to
good use and plays to the audience at all times

PHOTOGRAPHY ................ Very good
LIGHTINGS ...................... Good

PLAYERS ........................ Reginald Denny an ideal type and
does excellent work; Mabel Julienne Scott ap-
ppears to try too obviously to impress; a well
suited cast on the whole

EXTERIORS ............... Few, but they are attractive
INTERIORS ................. Appropriate

DETAIL ......................... Good

CHARACTER OF STORY...Society girl breaks
engagement when she learns fiance is a prize-
fighter, but he wins her back in spite of herself

LENGTH OF PRODUCTION ........ 7,373 feet

In view of the cordial reception “The Leather Push-
ers” series received, it was a piece of fine judgment for
Universal to select Jack London’s novel, “The Abysmal
Brute,” as a vehicle for Reginald Denny, who is just
the right type for the role of Pat Glendon and entirely
capable of the part. The London novel certainly pro-
vides first rate screen material and has a far-reaching
audience appeal in that it will prove interesting to the
men folks from the prize-fight angle and to the women
from the standpoint of romance.

And the two ideas have been splendidly blended
together by A. P. Younger, who prepared the novel
for the screen. But it remained for Hobart Henley
to use the scenario to good advantage and he has done
so almost without exception. “The Abysmal brute”
is completely satisfying to the exclusion of three more
or less unimportant faults, two of which may be easily
removed. And they are: first, the picture is a little
too long and can still be cut to advantage; second,
Henley has exaggerated some of his otherwise effect-
ive detail, such, for instance, as the sequence in which
the mountaineer-fighter appears at the home of the
rich girl and amuses her snobbish family by his lack
of table manners—here Henley goes a little to the ex-
treme, but this can also be toned down by cutting;
third, Mabel Julienne Scott does not seem quite equal
to the role of Marion Sangster.

While Miss Scott seems very sincere and is pleas-
ing she is inclined to give the impression that she is
working too hard to get the part over. Insufficient
poise is what she lacks most. This is no handicap for
the picture, however, and to the majority of picture
patrons Miss Scott will probably prove thoroughly
pleasing and satisfying. Then with the splendid per-
formance of Reginald Denny, as the fighter-lover, there
is surely enough for the picture to be enjoyable. The
fight scenes are well staged and contain some fine
thrills.

Henley sustains the interest very well all the way
and intermittent comedy bits are first rate. At the
outset there are some laughs that are great. When the
young mountaineer’s manager plans a fight with a
husky Jewish boy, the latter’s little shrimp of a brother
protests (in Yiddish titles) that Jerry mustn’t fight
with a “ham and egger.” The comedy strain here is
going to get laughs and later on some equally effective
pathos may get tears—where the fighter-hero returns
home to bury his father.

Fine Audience Appeal and Has Plenty of Exploitation Angles

Box Office Analysis for the Exhibitor

A slight synopsis of “The Abysmal Brute” could
hardly do it justice because it is not the mere outline
of the theme that makes the picture, it is the wealth
of splendid detail injected by Hobart Henley and the
excellent performance of Reginald Denny that makes
it an A1 entertainment. And it should have a uni-
versal appeal because you can make promises for both
your men and women patrons.

Be sure to let your men folks know about the se-
veral fights staged in the picture and for their benefit
play “The Abysmal Brute”.up as a story of the prize
ring, naming Jack London as the author. If you play-
ed Reginald Denny in “The Leather Pushers” series,
your folks will surely want to see him in this. For
your women folks promise the romance of a prize
fighter and a society girl. You can rest assured your
feminine clientele will “love” Denny, whose “fan”
mail is likely to show a big increase after they see
him in this. Universal exchanges will supply you with
a very complete book of exploitation suggestions.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Hope Loring and Louis Lighton will write continuities for B. P. Fineman.

Tom Mix is now working on "The Journey of Death."

William Russell will appear in "Alias the Night Wind" for Fox.

"The Meanest Man in the World" is in its fourth week of production at United.

Virginia Brown Faire's contract to appear in Richard Walton Tully features, is for five years.

Frank E. Dazey, Warner's new scenario editor, has arrived from New York and will start work immediately at the Studio.

"Merry Go Round" has been cut to ten reels, the length with which it will be shown to the public. It will be released this fall as a Jewel.

Wesley Barry has returned to the coast after six months of personal appearances. His next picture will be "The Printer's Devil."

WALTER R. GREENE.

Coast Writers Plan Big Revue
(Special to THE FILM DAILY)

Los Angeles—The Screen Writers Revue, slated for the 27th and 28th at the Philharmonic Auditorium, intends staging "Hollywood," which James Cruze is now doing in pictures.

Charles Ray, Patsy Ruth Miller, Jacqueline Logan, Clara Kimball Young, Virginia Brown Faire, Lois Wilson, Priscilla Dean and Mrs. Bryant Washburn have already been given roles.

"Frisco Capitol Behind Fisher
(Special to THE FILM DAILY)

Los Angeles—San Francisco interests are backing Victor B. Fisher, who recently formed Fisher Prod. Aaron L. Jaffe, a manufacturer, is president; S. L. Blake, at one time with the Anglo-California Trust Co., secretary, and Victor B. Fisher treasurer. The latter was formerly with Associated Photoplays. Work is to be begun at once on "Youth Triumphant." Negotiations are under way for a child star.

Kunsky Lease Expires Soon
(Special to THE FILM DAILY)

Detroit—John H. Kunsky's lease on the Linwood-La Salle theater expires Aug. 1, and will not be renewed. His lease on the Liberty also expires; some time around May 1, although the house has already been taken over. This gives Kunsky the Alhambra, De Luxe and Strand in the neighborhood sections, and the Adams, Madison, Capitol and Columbia downtown.

The Madison and Adams will be completely redecorated and remodeled during the summer.

Weiss Bros. will shortly take over larger quarters in the Loew Bldg.

Indispensable!

Film Daily, New York City.

Gentlemen:

Herewith enclosed please find check for one year's subscription. It is needless to say that your Daily is absolutely indispensable.

Yours very truly,
Kraus Manufacturing Co.
By: M. A. Kraus.

Furthmann With "U"
(Special to THE FILM DAILY)

Los Angeles—Charles Furthmann has signed as associate editor of Universal scenario department.

In New Quarters
(Special to THE FILM DAILY)

Milwaukee—Celebrated Players have moved into new quarters at 713 Wells St.

Robinson With A. E., Des Moines
(Special to THE FILM DAILY)

Des Moines—U. H. Robinson is the latest addition to the sales force of the local Assoc. Exhibitors' office.

Buys Seastrom Picture
(Special to THE FILM DAILY)

Minneapolis—Elliott Film has purchased "A Man There Was," starring Victor Seastrom for the Dakotas and Minnesota.

Mae Busch Selected
(Special to THE FILM DAILY)

Los Angeles—Mae Busch is to have one of the three leading roles in "The Master of Man," which Victor Seastrom will direct.

Detroit "Change Wins Prize"
(Special to THE FILM DAILY)

Detroit—The local exchange of F. B. O., has won first place in the Anniversary Drive which ended April 1. Art Elliot is manager of the office.

Monster Set Built!
(Special to THE FILM DAILY)

Los Angeles—The "Ashes of Vengeance" company is now at work on the big ballroom set at the United plant. It is one of the largest interiors ever constructed.

Rob Theater of $6,000
(Special to THE FILM DAILY)

Kansas City—Robbers entered the office of the Main Street theater, and overpowered the cashier with drawn revolvers. The safe was looted of about $6,000 in money.

Grauman Plans Alterations
(Special to THE FILM DAILY)

Los Angeles—Sid Grauman plans to remodel the Rialto at a cost of more than $35,000. The walls on the front will be made over with the interior completely renovated, fitted with new carpets, a new stage and the installation of approximately 100 additional seats. Rest rooms, offices and the lobby will be rearranged with new marble floors.

RESULTS!

MAX COHEN.
LONG ACRE BUILDING
NEW YORK CITY

Advertising Manager,
The Film Daily

It's all your fault and you've got to help me get out of the quandry I'm in.

You sold me the space I used in your paper on the feature production, THE MYSTERY OF KING TUT-ANKH-AMEN'S EIGHTH WIFE.

Since the introduction of the 'AD' I have been swamped with calls, telephones, telegrams and letters from distributing organizations and state right exchanges.

Both mean quick money. What'll I do?

Sincerely,
Signed MAX COHEN
Big Teaser Campaign at Capitol

Conducted by Howard Dietz and Eddie Bonus, Goldwyn launched an extensive teaser campaign for the "Souls for Sale" showing at the Capitol. The campaign was started by posting the subways and elevated stations with three-sheet teasers two weeks in advance of the opening. The cards read: "Is Your Soul For Sale?" Later one and two sheet placards were substituted giving the name of the theater and the date.

A tie-up with A. L. Burt & Co., publisher who published a special edition of the book, resulted in 22 window displays in book stores and in Liggett drug stores. Arrangements have been made with the publishers to use this tie-up in all the large cities throughout the country.

Kidnaps are being reported to the police, who are handling the case.

Throwaways, etc.

Characters from Story a Hit

Baltimore—Although street stunts, throwaways, posters and photographs were used for the run of "Trifling Women" at the New Theater, the stunt that caused the most comment held up traffic on Lacrosse Ave. for an hour. Zareda, the vampire in the story, and a character representing Ramon Navarro, appeared on the thoroughfare in an automobile, visiting department stores, hotels and the Masonic Circus.

"The Hero" in Yonkers

Yonkers—Proctor's theater put over "The Hero" with the aid of some stunts. Two men dressed in soldiers' uniforms acted as sentries in front of the theater attracting a great deal of attention and causing much comment from passers-by. Special advertising and posters were also used for the engagement. A prelude which featured "My Hero," the song from "The Chocolate Soldier," helped greatly.

Casting "Magic Skin"

Los Angeles—Bessie Love and Carmel Myers will play two of the important roles in "The Magic Skin." Miss Love has just completed work in "The Eternal Three."

William Farnum's new picture is "The Gun Fighters," with Doris May as leading lady.

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Part of my office, about 500 sq. feet, including use of projection room, cutting room and vault.

L. H. ALLEN
130 West 46th St. Bryant 4279

My Fourth Year—
as a film editor and title writer.

(freelance)

Author and adaptor of

"The Fair Cheat"

WILLIAM BARBARIN LAUB
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The Super-Special

"THE RIGHT OF THE STRONGEST"

Starring

E. K. LINCOLN

and a great cast

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AGAINST COMPLETED

MOTION PICTURE NEGATIVES.

RELEASE PRINTS FINANCED.

COMMERCIAL TRADERS-CINEMA CORP.
128 WEST 52nd ST., NEW YORK ——
**NEWSPAPER OPINIONS**

*Bella Donna*—F. P.-L. Rivoli

**DAILY NEWS**—Pola Negri's first American picture is a pronounced vindication of the superiority of American light and camera work, but does not speak as well for the taste of the public in its choice of first vehicles in which the foreign star was to appear in this country. *Bella Donna* is just "Bella Donna," a rather trashy story.

The picture has been entirely mounted and photographed, but its only significance is the promise it gives of future work in this country.

**EVENING WORLD**—We can honestly say that this film is a disgrace since the duchess, Miss Negri came into screen view we have actually consumed less of her presence. Of course, we always admired her art honestly, but now particularly regret to see her own talents; she has shown herself to be a characteristic and one that is as good as being a star of the world. *Bella Donna* is a lamentable production.

**GLOBE**—At last "Bella Donna" comes to town, and from the looks of the crowds that pressed upon the Rivoli Theatre yesterday afternoon and evening, it will be in town and out there for some time to come.

"Bella Donna" is a stock play that can make the role theatrical and artistic. This play appears to be thoroughly

**Herald**—Miss Negri was scheduled for a distinguished role in the physiological picture, but that is all that amounts to it. She is a star of the world.

*Bella Donna* is a fine character, and it is a creditable production from the standpoint of the film industry.

The story of the picture is a remarkable proper impression of a world star. Negri's character is a profound one, and the story of the picture is based on the personality of Negri. The picture has been directed skillfully by G. B. H. Roper. It looks as though the picture may be a success, and as we doubt its success, it is a credit to Negri and her work in the industry.

**MORNING TELEGRAPH**—The extra-ordinary talent of Pola Negri is the power to project through the cinema a personality so fascinating that one might have thought it necessary for her to present herself corporeally in order to manifest the full value of her animal magnetism. Pola Negri is not she never ceased. She is all her own, always brilliant, in any situation whatsoever.

**MAIL**—Many motion picture actors might pride in so small manner if they had heard from Jackie Coogan. *Bella Donna* is the story of a world star. Negri's character is a profound one, and the story of the picture is based on the personality of Negri. The picture has been directed skillfully by G. B. H. Roper. It looks as though the picture may be a success, and as we doubt its success, it is a credit to Negri and her work in the industry.

**Tribune**—This picture is one of the finest ever made for Paramount, but even one who has seen the production itself is the acting of Pola Negri.

**Times**—Pola Negri's most whole-hearted into the part of the conscientious flirt with such art and such animal magnetism as the film and story are entirely swamped by the character of Miss Negri that she creates.

**Tribune**—For some reason "Bella Donna" seems to have 100 per cent better entertainment than when we saw it in its home studio, for Pola Negri is once more our favorite actress. Negri's character is a profound one, and the story of the picture is based on the personality of Negri. The picture has been directed skillfully by G. B. H. Roper. It looks as though the picture may be a success, and as we doubt its success, it is a credit to Negri and her work in the industry.

**World**—Pola Negri had everything in her favor when she undertook the role of "Bella Donna." The result is eminently satisfactory. Pola Negri even succeeds in the most distinguished dominoes in cinema, her character of "Bella Donna" is just as she creates. The direction and the photography are excellent.

**AMERICAN**—There is a period of three minutes in this film into which Jackie Coogan crowds enough action to carry the entire picture into its climax of success. This is one of those films which covers that Old Gallo, the street peddler, who has befriended him, in dramatic performance is a revelation to the fanatics of this year's juvenile film. The skill of his work in his comic bit in the boy in tragedy. There are just three minutes of "Jacky C," and he can be a delightfully unforgettable. *Daddy* is a delightfully unforgettable picture because he is in it.

**EVENING JOURNAL**—It seemed as though a cheap, elemental and slightly obvious story had been laid into the hands of Jackie Coogan. After the final exposure of "Daddy," the movie pushed the little story back where it belonged, and hopefully thanked Sol Lesser for having accepted this script in spite of its imperfections. The reason for the gratitude is that "Daddy," just because of its short comings as a story, enables Jackie Coogan to prove beyond a doubt that he is a star.

**SEEN**—Jackie Coogan will always remain first in our heart as the most appealing little chap in all the films. His own tragedy could be seen in picture in competition with motion pictures will come when we see Miss Negri and see with you like the screen or not as a general rule, for all means see Jackie Coogan in "Daddy," it won't help any one but one.

**Globe**—Jackie Coogan completely establishes the fact that he is a rare, genuine, and very convincing star, and as the most exacting and expectent theatre-goer could ask. By it a most ordinary story is veritably lifted from mediocrity to something akin to greatness. The picture has been directed skillfully by G. B. H. Roper. It looks as though the picture may be a success, and as we doubt its success, it is a credit to Negri and her work in the industry.

**MORNING TELEGRAPH**—Jackie Coogan is fast developing into a truly remarkable actor. While "Daddy," the feature picture at the Strand Theatre, does not compete with his former vehicles as a story, his work in it is the best that he has done.

**SUN**—Little Jackie Coogan is a wonderful actor or to use the phrase a director who knows his business thoroughly. It's hard to say which is the case. But he doesn't make any real difference about the result. He is excellent, whoever is responsible. Jackie is really superb in "Daddy," the equally wonderful, the boy's picture is due entirely to the spontaneity of his actions—the fact that he 'd set any as a young one. We shall always remember how this remarkable young actor played in the scene of the death of his parents. The picture has been directed skillfully by G. B. H. Roper. It looks as though the picture may be a success, and as we doubt its success, it is a credit to Negri and her work in the industry.

**Tribune**—We put off the review of Jackie Coogan's latest picture, "Daddy," at the Strand until we had finished the other because to expect to become exceedingly interested in it that it bored us to death. *Daddy* is a true picture of children. Jackie is himself remarkable, but he does not impersonate a little boy; he impersonates a man.

**World**—He is extraordinarily effective. Although the theme of "Daddy" is as threadbare as the knees of Jackie's trousers, he makes much of it. *Daddy* is a true picture of children. Jackie is himself remarkable, but he does not impersonate a little boy; he impersonates a man.

**NEWSPAPER OPINIONS**

For faithful reproduction of delicate detail

**EASTMAN POSITIVE FILM**

The skill of the camera must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" or "Kodak" stenciled in black letters in the transparent margin.
To Discuss Values

Important Part of First Nat'l Confab to Hinge Around Drawing Power of Pictures—Meeting Starts

By DANNY D.

Atlantic City—A considerable portion of the First National deliberations will hinge around exhibition values as against percentage or with percentage. That topic has not yet been reached because the meeting yesterday was a brief one, lasting from 11 o'clock six.

The delegation from New York arrived at 1:20 and met at three. There was no special business taken up today, yet it is expected the discussions will center around to the important topics.

J. O. Williams is here talking to the First National franchise holders. One of the surprises at lunch yesterday was the fact that Williams spoke of exhibition values and touched on pictures that had less than a $1,000,000 value.

(Continued on Page 8)

Grainger Plans Coast Trip

James R. Grainger of Goldwyn expects to visit the coast studio again in June to look over productions for the fall.

Ince To Make "Anna Christie"

It was reported late yesterday that Thomas H. Ince would film "Anna Christie." The Ince office could not be reached for information.

Burr Signs Doris Kenyon

C. C. Burr has signed Doris Kenyon to a long time contract. Before starting work for Burr, Miss Kenyon will appear in "The Bright Lights of Broadway" for Benny Zeidman.

Schludrauf With Goldwyn

Joseph Schludrauf has signed with Goldwyn to appear in "The Master of Man," which Victor Seastrom will direct.

Edmund Lowe has also been signed by Goldwyn.

Tuske in Cleveland

(Special to THE FILM DAILY)

Cleveland—Film men are very much interested in the battle raging here between Universal and Metro over their respective animal pictures. "Hunting Big Game in Africa" opened at the Hippodrome on Monday and "Trailing Wild African Animals," the Metro release, at the Stillman the day before. Both pictures are being boosted with considerable display advertising in the Cleveland newspapers.

Normand Renews

New Long-Term Contract with Sennett—Making "The Extra Girl" FIrst.

(Special to THE FILM DAILY)

Los Angeles—Mabel Normand has signed a new long-term contract with Mack Sennett. She is now at work on "The Extra Girl," in which Phyllis Haver started.

About five days work had been done when a switch was decided upon because Miss Haver was not found exactly suitable for the part.

F. Richard Jones has been appointed director-general of the Sennett studio. No mention has been made of the site for the new plant.

The first time MARY OF THE MOVIES went to Hollywood she "waited on" Zasu Pitts, Carmel Myers, Marjorie Daw, and Bessie Love. But it wasn't long before she had them and dozens of other BIG STARS "waiting on" her. —Advt.

Compton Signs

Deal Closed by Victor Saville for Graham Count's—Two Pictures Included in Contract

(Special to THE FILM DAILY)

Los Angeles—Betty Compton has signed a contract with Victor Saville to appear in two features to be made in England under direction of Graham Cutts.

The deal was closed following a special trip made by Saville from New York to confer with Neill McCarthey, Miss Compton's attorney. The first picture will be "Woman to Woman."

Miss Compton is scheduled to sail for England on the Olympic on the 28th.

Graham Cutts directed "Paddy-the-Next-Best-Thing" and "A Woman's Secret," starring Mae Marsh and Allied will distribute them here.

Illinois Meets Today

(Special to THE FILM DAILY)

Chicago—The Illinois M. P. T. O. meets here today and tomorrow.
**Director's Number**

The Director's Number of THE FILM DAILY will appear on May 6. It will be replete with articles definitely of interest to directors and producers, and the production phase of this industry. Incidentally, it will contain a summary, illus- trated, of all directors of importance now working in this country.

**Special Showing Today**

(Special to THE FILM DAILY)

Philadelphia—"Night Life in Hollywood" will be given a special showing at the Belle Vue Stratford tonight.

**Regal Buys English Films**

(Special to THE FILM DAILY)

Towson—Canadian rights for the Welsh-Pearson productions have been acquired by Regal Films. Six features starring Betty Ballour are included in the deal.

**Rohlf's on Trip**

J. G. Rohlf, short subjects sales manager for Hodkinson, is visiting a number of seashore exchanges.

**At Broadway Theaters**

**Rialto**

The Rialto orchestra renders a selection from "Madame Butterfly" as the overture this week. This is followed by Riesenberg's Classical Jazz, a regular attraction.

**Pathé News**

No. 32

SPRING LOGGING IN THE WEST—Action full pictures of a log drive in Idaho.

A BEAUTY PARLOR FOR ANIMAL—Pathé News cameraman finds one in Pat Alto, Cal.

AWARDS OF ALL NATIONS IN INTERNATIONAL OLYMPIAD—Spectacular edition by women athletes at Monaco.

OTHER NEWS: From Porto Rico, Japan, New York, Paris, Mexico, Texas, etc.

**THE BEST NEWS FROM ALL OVER THE WORLD**

**DE FOREST PHONOFILMS, INC.**

is pleased to announce the opening of its Executive Offices on the Third Floor of the Candler Building, where it will maintain a Projection Room for showing PHONOFILMS.
MAX COHEN
1476 BROADWAY
NEW YORK CITY
PHONE BRYANT 4416

To the State Right Exchanges:

Your Deluge of Inquiries—WINS!

The Mystery of
KING TUT-ANKH-AMEN'S EIGHTH WIFE
Goes Out Via the Independent Market!

The Picture is Ready for Immediate Delivery!

That the picture is a GOLD-MINE—YOU KNOW!

That the picture is the TIMELIEST CLEAN-UP ever presented—YOU KNOW!

THAT'S ALL!
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Eve Unsell is writing the titles for Jackie Coogan's next release, "Toby Tyler." Mr. Unsell is also considering the scenario for "Long Live the King."

Pete Smith will handle the publicity for Fisher Prod.

Fred Niblo has started work on "Captain Appeljack" for Louis B. Mayer.

"La Rubia," Clara Kimball Young's current production will be released as "Old Madrid."

Finis Fox has completed his latest production at the Fine Arts Studio, and is now cutting and editing.

Virginia Lee Corbin, has been signed for Fisher Productions' initial picture, "Youth Triumphant."

The cast of "The Woman With Four Faces," has been augmented by Gladden James and Endale Jenson.

Jack Cooper plays the lead in the first of a series of new Century Folly Girls' comedies. It is titled "The Folly Girl."

The cast for "Trilby" includes An- neree Lafayette, Philo McColough, Brighton Hale, Wilfred Lucas and Arthur Edmund Carew.

Fred Jackman has finished shooting "The Call of the Wild." The picture is now in the course of cutting at the Roach studio.

King Baggot will direct the first "Theatricals with Baby Pe—" for Universal. It will be an original story by Ray Schrock and Baggot.

WALTER R. GREENE.

Lieber Buys Two
(Special to THE FILM DAILY)
Indianapolis—The H. Lieber Co. have purchased the territorial rights in Indiana, for "Lu-Lu," and "The Last Hour."

Lowe's (Toronto) Cut Losses
(Special to THE FILM DAILY)
Toronto—The financial statement of Lowe's Theaters, Ltd., which operate the Yonge Street and Uptown theater, shows that bank loans were reduced nearly $130,000 after providing $23,186 for 1922 and 1923 taxes, paying $18,118 on taxes for 1920 and 1921 and practically wiping out the operating deficit for 1921. Total revenue for 1922 from all sources, after paying operating expenses, amounted to $228,664, as against $187,226 during 1921. The earnings from the Uptown were $53,684. The operating deficit for 1921 has been reduced to $6,193, as against $13,278 in 1921. The balance sheet shows bank loans have been reduced from $206,337 to $73,785. Total assets are placed at $2,308,164, real estate, leaseholds, buildings and equipment, $1,484,686, as compared with $1,546,649 in the previous year. Goodwill and booking rights are valued at $750,000.

New N. W. Houses Planned
(Special to THE FILM DAILY)
Tacoma—John Hamrick will erect a Blue Mouse Junior, seating 500, at 20th and Proctor, while within a block Robert McKinnell is building a Paramount theater, seating about 400.

Columbia City, Ore.—J. J. McIntyre opens his Columbia, April 20th. It was named through a school children's contest.

Portland, Ore.—John Washoe will build a Victoria theater on the site of his present house, in suburban Portland. It will seat 650.

Exhibits Without Censor O. K.
(Special to THE FILM DAILY)
Seattle—What some believe an effort to put over Japanese propaganda, has been uncovered here in a recent discovery that a Japanese importer, S. Miyazaki, has been showing films imported from Hawaii without the Censor Board's knowledge, in Japanese Hall.

Do you know that some of the biggest titles of the following distinguished authors are still available for motion pictures?

Arnold Bennett
E. Phillips Oppenheim
Percival Gibson
Cynthia Stockley
Compton Mackenzie
Francis Brett Young
John Oxenham
H. B. Marriott Watson
St. John Ervine
A. S. M. Hutchinson
W. L. George
Akevitha Marshall
Joseph Conrad
Hugh Walpole
Stephen McKenna
Barry pain
Frank Swinnerton
H. C. Bailey

Mr. ERIC PINKER, their representative in London, has made an especial trip to America to put these works on the market. He will be here only two weeks.

Communicate with him at
BRANDT & KIRKPATRICK
Bryant 2564
35 West 45th St.

Every Director

Every producer; every cameraman. And all others concerned in production will be tremendously interested in the forthcoming

DIRECTOR'S ISSUE

which will be replete with interesting articles of definite value and importance to this branch of the industry.

Among the special articles will be:

"Harmony and the Creative Mind," by June Mathis (whose collaborative work with famous directors is historical).

"Pictures Appeal to Dream Mind," by Allan Dwan.


Biographies of important directors; and many other interesting articles.

Every photoplay editor of importance in this country will receive a copy of this issue, which should prove an unusually worth while "buy" to the director. Every important executive will read this issue with interest.

Don't forget the date—May 6. Advertising forms close a week in advance.
Five Points on “Bella Donna”

POINT 1—NEW YORK
“A remarkable interpretation of a passion which fires itself, feeds itself, and starves itself. A contribution to photoplay art.”—NEW YORK CALL.
“Pola Negri is once more our favorite screen actress. She is a vivid, magnetic, glorious person.”—Harriette Underhill in N. Y. TRIBUNE.

—AND THE RIVOLI IS TURNING THEM AWAY!

POINT 2—NEW HAVEN, CONN.
“Bella Donna” broke all records at Poli’s Bijou Theatre last week. The management played five shows the last Saturday and crowds stood in line waiting admission the whole day.
JOHN D. POWERS

POINT 3—CHAMPAIGN, ILL.
“Bella Donna” has established a new record for the Park Theatre. On the third day of the run it was necessary to call the police to handle the crowds. Our most sensational box office attraction and the 100% picture of the year.
G. H. MEYERS, Mgr.
Park Theatre

POINT 4—CHICAGO
“A production which will long be known as the best of 1923.”
—Chicago HERALD-EXAMINER
“A gorgeous, romantic, perfect movie.”
—Virginia Dale, JOURNAL

—AND McVICKER’S THEATRE FOR THE FIRST TIME IN HISTORY, HELD A PICTURE OVER A SECOND WEEK.

POINT 5—LOS ANGELES
“At last we have seen Pola Negri.”
—Edwin Schallert, TIMES
“Success Miss Negri scores has never been equalled.”
—Los Angeles HERALD
“BELLA DONNA” IS PLAYING TO RECORD BUSINESS AT GRAUMAN’S RIALTO THEATRE.

“Bella Donna” is a Sensational Coast-to-Coast Clean-up!

Adolph Zukor presents

POLA NEGRI

in a

George Fitzmaurice
production

“BELLA DONNA”

Supported by Conway Tearle, Conrad Nagel and Lois Wilson

Adapted by Ouida Bergere from Robert Hichens’ novel

A Paramount Picture
BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION

A MARKET PLACE FOR THE PRODUCER AND WRITER OF SCREEN MATERIALS

STORIES
Published and Unpublished by:
WORLD'S BEST AUTHORS
Whose Works Have Met With Unqualified Success Upon
The Screen

CARL G. MILLIGAN
Service for Authors, Inc.
33 West 42nd St. N. Y. C.
Longacre 2453

Morgan Robertson Stories
SINFUL PECK
THE WRECK OF THE TITON
THE STORY OF THE DOG etc.

Robert Simpson Stories
The Bite of Benin
Swampbreath
The Grey Charteris
The Legacy of Tears, etc.

Leonard Grover's Melodramas
The Wolves of New York.

M. V. WALL
801 Longacre Bldg. N. Y. C.
Phone Bryant 7855

MARY FORREST
220 West 42nd St.
Tc. 1944 Bryant
THE CLINING VIN.
By Zelma Seabrook
JUST MARRIED
By Nellie Nolert & Adaline Matthews
Rena
By Emili Zola
This Way Out
By Frederic S. Edson
The Show Down
By Grace L. Bude
In the Hallow of the Hills
By Bret Harte
All on Account of Eliza
By Leo Ditzscheln

Calvert Succeeds Don Woods
(Special to THE FILM DAILY).
Kansas City—J. H. "Curley"
Calvert has succeeded Don Woods as manager of the local American Releasing office.

Using Daylight Films
(Special to THE FILM DAILY).
Los Angeles—Wallace Wosley is using portable projector capable of showing daylight films, in connection with "The Hunchback." In this way he secures the "rushes" on the lot and finds he is saving a good deal of time on retakes.

Beaumont Houses Change Hands
(Special to THE FILM DAILY).
Beaumont, Tex.—The Jefferson Amusement Co. has taken over management of the Tivoli and Liberty.

More Product for Fine Arts
(Special to THE FILM DAILY).
St. Louis—Florence Patke of Mid-States Distributing has completed a deal with Walter Thimmig of Fine Arts whereby he takes over distribution of pictures controlled by her exchange. Thimmig will spend much of his time on the road.

Simmons Building Another
(Special to THE FILM DAILY).
Adrian, Mich.—Elwyn Simmons, owner of the Family, has completed plans for the erection of a new theater to seat over 600. The house will be ready Sept. 1.

Three Sales on Equity Picture
Equity Pictures has sold "Has The World Gone Mad?" to Creole Enterprises, New Orleans, for Louisiana, Mississippi and parts of Florida; True Film, Dallas, for Texas, Oklahoma and Arkansas, and Africa to International Variety Agency.

"FAR FINER STORY TOLD IN A FAR FINER WAY THAN 'BEN HUR':"

"THE HAUNTED KING"

Ella Wheeler Wilcox
said: "It is a Great Book that Holds
Absolute Certainties For Stages and Screen.
"Nothing As Powerful Has Been Published
in Recent Years."

1000 PLAYS AND BOOKS
All Types, All Prices

CENTURY PLAY CO.
"The House of Plays that Pay"

NOVELS
by Francis Lynde
CITY OF NUMBERED DAYS
THE FIRE BRINGERS
PIRATES' HOPE
(Twain Moving Stories)
Two Big Outdoor Stories
WHISPERING PINES
FOUR WINDS
HEARTS TRIUMPHANT
By Edith Sessions Tupper
A big story of Colonial Days for a
woman star.

JAY PACKARD
5221 Vanderbilt

"THE LAST WARNING"
Continues as the Season's Sensation

6 Books by EMERSON HOUGH
Author of
THE COVERED WAGON

SELECITED MATERIAL—
"Golden Youth"
"The House on the Hill"
"The Haven of Rest"
"You are the Man"

By Philip Bartholomae
Author of "Very Good Eddie," and co-author of "Tangerine" and "Barnum Was Right."

"The House on the Sands"
"The Revelation"
"Golden Days"
"The Dancing Master"
"The Belle of Richmond"

By Sidney Toler
Author of "The Exile," now playing at the George M. Cohen Theatre.

Mabel Bardin & H. H. Wentworth
723 Seventh Ave., N. Y., Bryant 3660

JOHN MOROSO
Author of
"The City of Silent Men"
Starring THOS. MEIGHAN
"Love in the Dark"
Starring VIOLA DANA
"Dice of Destiny"
Starring H. B. WARNER
has a new book out

THE STUMBLING HERD
BRANDT & KIRKPATRICK
Bryant 2564
35 West 45th St.

HUGHES MASSIE & CO.
(Sydney A. Sanders: Gen. Mgr.)
1531 Broadway, N. Y. C.
Bryant 10057

Sole Film Representatives For:
ELINOR GLYN
Her millions of readers and admirers have made her name the GREATEST BOX OFFICE ATTRACTION AVAILABLE. Act quickly for remaining novels and contracts for special stories.

Shaw, Chicago, Robbed
(Special to THE FILM DAILY).
Chicago—Burglars recently r$400 from the safe of the Shaw Edt. The house is owned by the Louis Amusement Co.

Com's Report on Films Favors
(Special to THE FILM DAILY).
Springfield, Mass.—The committee that was appointed by the Federation of Women's Clubs some time ago to study local conditions, has sub- mitted a favorable report on the cleanliness of films being shown in city.
While In Chicago

In passing through Chicago, visit Irving Mack, our representative there. He will be found at 738 S. Wabash Ave., and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.

Dipple Joins Hodkinson
(Special to THE FILM DAILY)
Calgary-W. C. Dipple has joined the Hodkinson exchange as special sales representative.

Exhibitor Elected Mayor
(Special to THE FILM DAILY)
Fargo, N. D.—R. C. Harper, who operates the Grand theater, at Enderlin, has been elected mayor there.

Ban Lifted in Milwaukee
(Special to THE FILM DAILY)
Milwaukee—The ban placed by the health department against the admittance of children to theaters under 12 years, has been temporarily lifted from 16 houses.

Refuse to Reject "The Pilgrim"
(Special to THE FILM DAILY)
Wenatchee, Wash.—Ministers have appealed to the censor board to bar "The Pilgrim" on the grounds that it was burlesquing the pulpit. After a special viewing, the board voted for the picture 100%.

Daylight Saving in Conn.
(Special to THE FILM DAILY)
Hartford—Efforts to defeat daylight saving have failed with the rejection of the Anti-Daylight Saving Bill by the Senate.

Passes in Philadelphia
(Special to THE FILM DAILY)
Philadelphia—The City Council has voted for daylight saving in May, June, July, August and September.

No Light Saving in Baltimore
(Special to THE FILM DAILY)
Baltimore—The State Attorney General has advised the City Council that there is no authority for placing the daylight saving question on the municipal ballot. For that reason the matter will not be voted on next month at election.

Hollywood—Erich von Stroheim has completed "Greed."

New Theaters

Helena, Mont.—Thomas Husband may build a theater on his newly acquired property near Kingston Corners.

Dodge City, Kan.—W. H. Harpole, operating the Cozy, will have another house here by Sept. The new theater will cost $40,000.

Achusnet, Mass.—The lot at Slo-cum and Fairhaven roads has been purchased by the Achusnet Amus. Co., which will erect a new house on the site.

Montgomery, Ala.—Harry Templeton, representing a local theatrical syndicate, has filed a petition to alter the city zoning ordinance for the erection of a theater on College Ave.

"Ham and Eggs" is the name of the latest Hallroom Boys Comedy.

Jesse D. Hampton is doing Rex Beach's "The Spoilers"

Goldwyn
is doing Big Things!

Sudden—swept with a very frenzy of love for him—calm again—listening—beat—beat—beat—like the thunder of her own heart were the hoof-beats coming closer. The posse to capture Ramarrez!

The Biggest
Box Office
Picture Yet!

Road-showed in every city, town and hamlet!

Edwin Carewe's Production
of David Belasco's Masterpiece
Tremendous in Spectacular Drama!

The GIRL of the GOLDEN WEST
To Discuss Values

(continued from Page 1)

"James R. ("Jimmy") Grainger is around and the Ritz passing the cleverest crowd. Jack Wood is also here but he is keeping silent about his future plans. Dr. Giannini is another visitor.

Reports in circulation here are still linking Williams with Harold Lloyd.


It was reported some weeks ago that J. D. Williams had made some sort of a deal with S. H. Lloyd. This was later denied by Lloyd's business manager who pointed out that the existing contact with Paley had some time to run.

Buys "Menace" for Michigan

(Detroit—Exclusive Films have secured Michigan rights to "The Greatest Menace.""

Exhibitor Killed

(Special to THE FILM DAILY)

Wortham, Tex.—Hershel I. Smith, owner of the Palace, Mayer, has been killed as a result of an automobile accident.

Cary Buys Evarts' Story

(Special to THE FILM DAILY)

Los Angeles—Harry Cary has acquired rights to the Hal G. Evarts story "Timbuktu," which has no plans at present for production.

Big House for Evanston

(Special to THE FILM DAILY)

Evanston, Ill.—Evanston is to have a new theater to seat 2,500. The Hoyhurst company has bought a frontage on Chico Ave., east from 132 feet of property for $8,000, and sometime next year contemplates erecting a big playhouse with entrances on both streets.

Third Fire for Ridgefield House

(Special to THE FILM DAILY)

Ridgefield, Conn.—Masons, for the third time within three years, Albert W. Salsbury's house has been completely wiped out by fire.

Watertown, S. D.—Theater Burns

(Special to THE FILM DAILY)

Watertown, S. D.—Fire wiped out two bloxks here and destroyed the Photo Play Theater.

Mrs. Drew To Make Comedies

(Special to THE FILM DAILY)

Omaha—It is reported here that Mrs. Sidney Drew, who has closed a vaudeville tour here, will go to New York where she proposes to produce comedies, similar to the old Drew series. Work is expected to start within two months.

Americanizing Sweden by Films

(Special to THE FILM DAILY)

Hollywood—Victor Seastrom, in a recent address, stated that Sweden is fast becoming Americanized by American motion pictures.

New Chicago Exchange

(Special to THE FILM DAILY)

Chicago—B. N. Jadell has organized the De Luxe Feature Film Co. The initial release will be the "Greatest Menace."

Receiver Discharged

(Special to THE FILM DAILY)

Indiana—Judge S. Miller of Supreme Court, has closed the receivership involving the Park theater on Washington Ave. Byron C. Young, the receiver, has been discharged.

Stockholders Reorganize

(Special to THE FILM DAILY)

Kansas City, Kan.—The stockholders of the old Ellie Theatre Enterprises have reorganized and formed a new company which will spend $70,000 on a theater to be erected on So. 28th St.

Liens Filed Against Four Houses

(Special to THE FILM DAILY)

Milwaukee—The internal revenue office has filed liens against the Whitehouse at Cudahy, and the Palace at Racine. A lien for $152 on a house in Kenosha has been filed against the Whitehouse and the officials seek $1,344 from the Racine.

Would Protect Travelers

The National Council of Travel Savings Associations is planned to suggest to the Interstate Commerce Commission an arrangement which will assce to users of interexchange mileage books the benefits of the 20% reduction in the spring that the railroad's fail to have the decision of the commission nullified.

Through Russell Clark

(Special to THE FILM DAILY)

St. Louis—The General Film Mfg. Co., which has leased space at Universal City, has two pictures in work through that outlet. One is now working on "The Toll" for the Producers Co-operative Syndicate and "The Love Power" for church officials. The Russell Clark Sales Syndicate of New York will distribute.

William Christy Cabanne, as noted, is also organizing a $250,000 company to produce his next picture. The Mid-West Prod. Corp., also formed in St. Louis, is making a picture in Southwest Missouri. Leon De La Mathie is directing.

Newspaper Opinions

* Predigal Daughters*—E. P. L. Rialto

AMERICAN—"Predigal Daughters" stars Gloria Swanson, should prove one of exceptional interest to every one, especially tokhers and flappers. * * * There is not a dull moment in" Predigal Daughters," and it is timely, dramatic and full of human interest.

GLOBE—It appears to be a compilation of all the so-called "sure-fire" stuff the director and continuity writer could place on the hands on. Some of it is not so sure-fire as it was.

MORNING TELEGRAM—The feature picture, "Predigal Daughters," starring Gloria Swanson, and which was to have been released under the title "Hudy's Fool," is no longer an Harold Lloyd film, because Gloria, being a lady, does not climb a clue screen.

EVENING WORLD—"Predigal Daughters" is a rather hectic story of the flapper variety which gives the four Gloria a chance to do all the smart dressing her heart desires.

TIME'S—* * * the production is drawn out to an absurd extent, and never is there the general state of confusion that has been created for the enthusiasm with which she changes her wardrobe.

TELEGRAPH—Gloria Swanson as a fascinating flapper of the ultra modern type in the production of "Predigal Daughters." * * *

TUMS—* the production is drawn out to an absurd extent, and never is there the general state of confusion that has been created for the enthusiasm with which she changes her wardrobe.

Mary Astor left for the coast on Saturday night to appear in a picture for Paramount.

Mary Astor left for the coast on Saturday night to appear in a picture for Paramount.

STUDIO FOR RENT

Double equipment, two stages, two new sets of lights with every modern device. Size of building 80 x 165.

Aubrey Mitenthal, 1400 Broadway

The Proof of the Pudding is in the Eating

Our financial service will prove a healthy, helpful aid to your business.

Convince Yourself

SIMPLE METHODS

REASONABLE RATES

QUICK ACTION

CHROMOS TRADING CO

1123 Broadway

Suite 1207-A "Phone Cleavel 8284"
Lieber to Stay

To remain as first na-

tion—discuss finances at

lead meeting today. It is expected

Lieber will remai-

and that there will be no

ard has expressed his desire to

the presidency. He has

ed to alter his intention be-

of the fact that the organization

oing so smoothly with his

n a general manager. The latter is

ally keeping in close touch with

ions matters.

The financial status of the

pany took up the greater portion

day’s deliberations. The organiza-

in shape and prospects for the

r encouraging. First

ill probably release up-

of 50 pictures next season.

Back From Atlantic City

less, Felix Feist, James R.

r, Nicolas Schenck and Dr.

i returned from Atlantic City

ternoon.

Green with Davies

d Green of Glasgow is in New

Two. Davies.

nback Through Selz

ick announced yesterday that

ent of Hustenau, will be dis-

through that organization. A

way theater is being sought for

he company. The announce-

made no mention of “The Com-

Law,” but it is understood Selz-

will also release that.

200 Units

uring Coasts, according Los

 Angeles chamber of commerce—

special to THE FILM DAILY)

 Angeles—according to Capt.

richards, who is active in

 Los Angeles chamber of commerce, there are 200 pro-

rt units active in and around

 Angeles, 52 studios in use and $100,000 spent annually in pro-

en. Here are some figures as-

by Fredricks, who in 1920, new studios worth $5,000 were constructed and costs about the same amount. Local

s, use 300,000,000 ft. of film

ally. The following charts have

(Continued on page 4)

No Release Until Fall

“the Virgin Queen” with Lady

ama Manners and “the Gypsy

air with Carpenter will probably

be released here until the fall.

Stuart Blackton, who made

while in England, stated yesterday

that definite releasing arrange-

had not been completed.

“White Moth” for Nazimova

Charles Bryant has purchased “The

White Moth” for Nazimova’s next

She leaves for the coast in

few days.

Buys Post Series

Acquired by Merit—I. E.

chwick to take over New Ex-

and make some pictures

I. E. Chadwick of Merit Film

has purchased the entire series of 40 Post

ites, taken by Claude El-

in recently in Europe. There are

three series, “Children of

lands,” “Cities of Other

ands,” and “Cities of Other

ands,” is understood they will be stateside.

Chadwick is understood to

an important deal on as a result of which

will acquire a local exchange that

is handling a number of state right

pictures. This deal will be closed

today or tomorrow and when com-

will give Merit one of

strongest line-ups of any independ-

ently operated exchange in New York

City. Chadwick has been strength-

ing his Albany and Buffalo ex-

changes with the acquisition of a

numeral Arrow releases, including

“Night Life in Hollywood” and “Lost

in a Big City.”

It is further understood that

he plans some production for next year.

He is considering from four to six

features and a comedy group. This

product is designed for state right

distribution.

Down by the Seashore

(Special to THE FILM DAILY)

Atlantic City—The congre-

ation of film men here has

been augmented by the

presence of Will Hays, Harry

Ichonbach, M. H. Hoffman of Tri-

art and Colin Brown of the Inco-

organization,

Gable Going to Coast

(Special to THE FILM DAILY)

Philadelphia—Gilbert F. Gable,

president of Achievement Films, Inc.,

is leaving for the coast tomorrow. The

company pictures “The Magic Skies” slated

for immediate production.

Harry C. Carr, associate editor of

Los Angeles Times, is vice-presi-

dent of Achievement.

Denner Coming

Film Daily

New York City

Am leaving Pneumonia next

week and returning to the same

route that the Pioneer Films

traveled many years ago when

people didn’t have to sit in

seats. We will see a two-

reel picture. The tales of hard-

ship I hear on all sides will

wring the heart of an exchange

manager. Tell the boys of the

A.M.P.A. I will be there in

time for the Naked Truth Dinn-

er. This is an epoch in Amer-

ican history. As I have no

expense account.

CLEM DENNER.

Booking Circuit Gets Name

This booking circuit which the

Loew organization plans to supply

theaters with artists will be known as

Loew’s Star Attractions Bureau.

It is understood the work of lining up

the houses which will use the service

has not been completed.

Marcus Loew and E. A. Schiller

are expected in New York for the coast

in a few weeks in this connection.

Small Town Boost

Free Shows Paid By Merchants to

Tide Theater Over Summer Slump

To Be Tried By Paramount

(Special to THE FILM DAILY)

Des Moines—The local Paramount

exchange has begun a Paramount

Community Club idea, designed to

save the business of the small-town

exhibitors over the summer.

The movement was begun under

direction of John E. Kennebeck, who

with the salesmen have come into
tuch with contract blanks, and

lined up the merchants to sub-

scribe a certain amount to keep the theater

running. In return the merchant

receives a pad of tickets which he uses as

an inducement for the farmers to
come into town certain days in the

week.

The work has been underway for

four days but Menlo and Dexter, la., have

already lined up. In Menlo 19 mer-

chants subscribed to pay $5, a week

which insures the exhibitor an in-

come of nearly a hundred dollars for

the three days a week that show is open.

Of course, the normal patron

(Continued on Page 4)

Schenck Leaves Today

Joseph M. Schenck returned

from Atlantic City yesterday and leaves for

the coast today.

15 From Hearst

For Goldwyn Release—Three Starring

Marion Davies and Three with

Bert Lytell

The complete list of Cosmopolitan releases through Goldwyn for next season was announced yesterday.

There will be fifteen all told, three starring Marion Davies and three with Bert Lytell.

"Enemies of Women," and "Little

Old New York" will be the first two releases. The others follow:

"The Daughter of Mother McGinn," with Colleen Moore, Forrest Stanley, Margaret Seddon and George Cooper; directed by Francis Martin and George Hill. "Unseeing Eyes," with Lionel Barrymore and Scena Owen; directed by E. H. Griffith. "Under the Red Robe," with Robert R. Mantell, John Charles Thomas and Alma Rubens; directed by Alan Crosland. Marion Davies in "Yo-


Godsil Re-elected

F. J. Godsil was re-elected presi-

tent of Goldwyn at a meeting held on

Tuesday night. There were no

changes in the personnel of officers.

Lapworth Here

Charles Lapworth is in from Eng-

land where he was identified with

Goldwyn Ltd., for some time. He

leaves for the studio in a few days.

Exchange Deal

Warner Bros. Expected to Relinquish

H. Y. Office—Morris Kohn the

Buyer

It is understood that a deal is under way whereby Warner Brothers will relinquish their New York exchange known as the W. B. Exchange to Morris Kohn, former president of Realart, who intends operating it in the future.

The transaction is now under way and it is understood conferences have reached the stage where the terms of the sale have been agreed upon. Harry M. Warner, however, is in Chicago and upon his return, the matter will probably be settled.

It one is not ready today, a statement will be reached for a statement yesterday. Morris Kohn was reported out of town by his office.
Many at Ball Game

Those film men whose business did not take them to Atlantic City were at the opening game of the ball season yesterday.

William de Mille Here

William de Mille is here from California to cut “Only 38.”

Jose in Nice

(Special to THE FILM DAILY)

Paris—Edward Jose is vacationing here.

Gardy Returns

Louis Gardy has returned to his post as director of publicity at the Riesenfeld theaters after a month’s vacation.

Davies Film Opens June 1

“Little Old New York,” the new Marion Davies film, opens at the Cosmopolitan theater, as the Park will be known, on June 1.

Deitrich Sails Next Week

Theodore C. Deitch and Mrs. Deitrich leave on Tuesday for a three months’ trip through Europe. They sail on the Bremen.

Hillyer Joins Fox

(Special to THE FILM DAILY)

Los Angeles—It is reported that Lambert Hillyer will join Fox as Tom Mix’s director. His entire staff is to go with him.

Celebrities at Coast Opening

(Special to THE FILM DAILY)

Los Angeles—A brilliant audience attended the premiere of “Enemies of Women” at the Rialto on Tuesday evening.

Young to Make “Ponjola”

(Special to THE FILM DAILY)

Los Angeles—Sam F. Rork has purchased Cynthia Stockley’s “Ponjola.” It will be directed by James Young with Anna Q. Nilsson in the leading role.

Re-editing Fairbanks Features

Tel-Isa Pictures have engaged John Emerson and Anita Loos to re-edit a number of Triangle features. They have finished “The Americano” and are at work on “The Good Bad Man,” to be followed by “The Half Breed,” all of them starring Douglas Fairbanks.

Burr Studio Sold

The studio occupied by Charles C. Burr at Glendale, L. L., has been purchased by the Manport Realty Co. for speculation. Affiliated Distributors, Inc. hold a lease until May, 1924.

Burr denied yesterday that he had placed Doris Kenyon under contract, as stated.

Nivelli Coming from Berlin

(Special to THE FILM DAILY)

Berlin—Max Nivelli, president of the British American Film Co., is leaving for New York shortly to arrange distribution of “Unchained Mankind.” He states he intends buying American films for the Central European countries.

Quotations

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Incorporations


Another Arrow Triumph!

“The Little Red Schoolhouse”

“A BOX-OFFICE WINNER”

Says “Tony” Luchese, the wisest showman in Philadelphia

TITLE—

Full of Exploitation Possibilities. It’s Sure Fire.

AUTHOR—

Hal Reid, Father of the late Wallace Reid, Author of many stage successes.

CAST—

One of the Finest Ever Assembled—Martha Mansfield, E. K. Lincoln, Sheldon Lewis, Edmund Breese, etc.

“We feel ‘The Little Red Schoolhouse’ will be a spectacular success,” say Progress Pictures—Pittsburgh

Arrow Film Corporation

220 W. 42nd St., New York

Distributors for United Kingdom:

Inter-Ocean Photoplays Ltd., 162 Wardour St., London
ALL THESE STARS

PLAY AN IMPORTANT PART IN THE LIFE OF

"MARY OF THE MOVIES"

REVEALING THE HEART OF HOLLYWOOD

Just wait until you see the list of stars in this Record-Smashing Production!
Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is.

THE COMMITTEE:
E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. W. Gallup, Hodkinson Corp., 465 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway.
Danny, The Film Daily, 71 W. 44th St.

Small Town Boost
(Continued from Page 1)

age will add to his revenue. Jack Crawford, one of the salesmen, sold 27 merchants in Dexter for the same amount. So far no difficulty has been experienced with the merchants who figure that if they can offer the farmers a day of shopping capped with a free picture show entertainment, it will mean a big return for a free dol-

Kennebeck says that something like this is necessary because most of the small-town shows simply close their doors, and the merchants practically fold up their tents during the “dog-
days.” A similar idea was tried in one town last year to last through two months of abnormal business depression. It kept the theater open and the merchants said it brought enough trade into town to warrant their subscriptions.

The theater also agrees to show free of charge on the screen any slide or film advertising the merchants want shown. The number of passes is unlimited.

Booth in Cincinnati
(Special to THE FILM DAILY)
Cincinnati—E. W. Booth has been appointed F. R. O. manager here.

To Aid Salvation Army Drive
Will H. Hays has accepted the chairmanship of a film committee to help the forthcoming Salvation Army drive.

F. & R. Sell St. Paul House
(Special to THE FILM DAILY)
St. Paul—Finkelstein & Ruben have disposed of one of their important theaters here to the Orpheum interes-

Has New French Camera
Francois W. Kurtz, exporter, has re-
turned from France with the Ameri-
can agency for a new camera, recently placed on the market there, Kurtz says the new machine is a small one with a 200 ft. magazine and aluminum finished throughout.

200 Units
(Continued from Page 1)

Motion Picture Producing

<table>
<thead>
<tr>
<th>Number of units</th>
<th>200</th>
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<tbody>
<tr>
<td>Capital invested</td>
<td>$15,000,000</td>
</tr>
<tr>
<td>Number employees</td>
<td>15,000</td>
</tr>
<tr>
<td>Annual payroll</td>
<td>$25,000,000</td>
</tr>
<tr>
<td>Annual production</td>
<td>$150,000,000</td>
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<tr>
<td>Camera and Photo Supplies</td>
<td></td>
</tr>
<tr>
<td>Capital invested</td>
<td>$150,000</td>
</tr>
<tr>
<td>Annual payroll</td>
<td>$15,000,000</td>
</tr>
<tr>
<td>Annual production</td>
<td>$25,000,000</td>
</tr>
<tr>
<td>Property Houses, Costumes, Supplies, Etc.</td>
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<tr>
<td>Capital invested</td>
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<tr>
<td>Annual payroll</td>
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<tr>
<td>Annual production</td>
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<td>There are varied lines whose business depends largely although not entirely upon the picture companies whose figures would swell these very materially.</td>
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<tr>
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<td>Totals Including the Picture Industry</td>
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<tr>
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</table>

Hartford Expected
David M. Hartford, director, is due in New York from the coast shortly.

Arden Alleged Bankrupt
A petition in bankruptcy has been filed against Arden Photoplays, Inc., of 1493 Broadway by the following creditors: Commercial Debenture Corp., $1,250; Warren Cook, $67; and Zona Keefe, $41.55.

Grey Conferring With Lasky
(Special to THE FILM DAILY)
Los Angeles—Zane Grey is confer-

Coast Brevities
(Special to THE FILM DAILY)

Tom Santachi will play the heavy in “Honor,” which Harry Garson will direct.

Helen Ferguson will appear in “The Unknown Purple,” which Roland West will direct.

Estelle Taylor, Rod La Roque and Kathryn McGuire will appear in “Other Men’s Money” which Richard Thomas will produce at the Hollywood studio.

WALTER R. GREENE.

“Covered Wagon” Burlesque
(Special to THE FILM DAILY)
Los Angeles—“Bull” Montana will appear in “The Uncovered Wagon,” a burlesque on “The Covered Wagon,”

Murray in One
It is understood Charles Murray is now at work on “Covered Wagon” burlesque for Hodkinson release.

Indianapolis Theater Assured
(Special to THE FILM DAILY)
Indianapolis—Sam Dowden, a local attorney representing Famous Players has informed tenants of the Hotel English property that they will have to vacate. The company’s long contemplated plan to construct a theater on the site will be carried out.

Lavish Plans for DeMille Film
(Special to THE FILM DAILY)
Los Angeles— Cecil DeMille ex-

June Mathis, Greatest Editor in the World

Goldwyn is doing Big Things

Truant Film Corporation announces that it has in preparation a photoplay to be known as

“LIVE, LOVE AND LEARN”

Title and all other rights being fully protected

TRUART FILM CORP.
M. H. HOFFMAN
Vice, Pres., & Genl. Mgr.
1540 Broadway
New York

Exchange Space for Rent

Ample space to accommodate large film exchange—vault, poster room, shipping department, in centrally located film building. Long lease if desired.

XYZ, care Film Daily
Cuts And Flashes

Joseph Carl Brihl will write the score for "The White Rose."

Within the Law" will be shown at Sing prison next Wednesday.

The Master of Woman" is the re-titled "The Law Bringers," ch. Reginald Barker is directing.

Thomas Meighan has returned to New York from White Sulphur Springs, where he has been on a vacation.

Ir Novello is leaving for England shortly. He will return in the summer to appear in a new Griffith picture.

Harry Berman, wife of the manager of F. B. O., is managing a benefit performance to be given at the Gotham theater, May 5, on all of the John Jasper Public School No. 9 Milk Fund.

DO YOU WANT TO SELL YOUR PICTURES IN ENGLAND AND ON THE CONTINENT?

Can do it—if your pictures are right. Ten years' thorough experience in the motion picture business in England and other countries of Europe; wide acquaintance with buyers; an established connection; a reputation for character and ability—these are things that interest you. British born, I'm visiting this country for a few weeks. I would like first class product to offer my foreign clients.

K 19, care The Film Daily

STUDIO FOR RENT

double equipment, two stages, two new sets of lights with very modern device. Size of building 80 x 165.

Aubrey Mittenthal, 1400 Broadway

IN PRODUCTION

UT-ANKH-AMEN
Wm. P. S. Earle Classic

OFFICE FOR RENT

With Vault Space suitable for Film Exchange or State Right Distributor Room 901—130 W. 46th St. Phone Bryant 6436

Exchange-Exhibitor War
(Special to THE FILM DAILY)

Buffalo—Considerable agitation has been aroused here among exhibitors as a result of exchanges catering too much to churches, schools, clubs and private institutions. At a recent meeting of the Western New York exhibitor unit and the Buffalo Managers' Assn., the organizations pledged themselves to "lay-off" exchanges doing business with non-theatrical exhibitors.

New Aywon Release

Aywon is state righting "The Girl from the West," in which Juanita Hansen and Jack Richardson appear.

Building Completed
(Special to THE FILM DAILY)

Los Angeles—The new executive building at the Warner studio has been completed.

Sale on "Empty Cradle"

Truart has sold "The Empty Cradle" to 20th Century-Film of Philadelphia for Eastern Pennsylvania and Southern New Jersey.

Oldfield Quits Fox, Chicago
(Special to THE FILM DAILY)

Chicago—George Oldfield has resigned as non-theatrical salesman for Fox. He has left for the coast to go into business for himself.

Rialto's Seventh Anniversary

The Rialto theater will celebrate its seventh anniversary next week. "You Can't Fool Your Wife" will be the feature. "Bella Donna" remains at the Rivoli for another week.

Thomas Joy Back With Metro
(Special to THE FILM DAILY)

Buffalo—Thomas L. Loeb, who has been managing the Strand and Hippodrome at Carthage, is back on the selling staff of the local Metro office.

Shea Will Remain in Canada
(Special to THE FILM DAILY)

Toronto—Contrary to reports, Michael Shea announced that he is still actively interested in the Shea Theater and Hippodrome here, although the Nathanson interests have been pooled with the Shea houses.

Jupiter Buys Arrow Serial

D. J. Mountain has sold "The Fighting Skipper" to Jupiter Films Corp. for Spain, Portugal, Latin America, including Mexico, Central America, British, Dutch and West Indies, British, Dutch and French Guianas, Colombia, Venezuela, Brazil, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

Riesenfeld Books Science Series

Hugo Riesenfeld has booked "The Science of Life," a series of 12 one-reelers made by Bray Prod., Inc., under direction of the surgeon-general of the U. S. Public Health Service. Morning performances are being given at 1:30 o'clock. Well-known authorities, such as Dr. Klemm, Prof. Galloway and Walter Clark will make addresses before the showings.

MABEL BALLIN
recently completed engagement in the following productions under direction of

HUGO BALLIN

Released by Hodkinson:

"Pagan Love"
"East Lynne"
"Journey's End"
"Jane Eyre"
"Other Men's Clothes"
"Married People"

Released by Goldwyn:

"VANITY FAIR"

Permanent Address
Hollywood Hotel
Hollywood Calif.
"Business Booming," Says Baum

Louis Baum, vice-president of Equity, has returned from a six weeks' sales trip, in which he covered practically every important film center. He spent considerable time in a survey of conditions, which he declares have greatly improved during the last six months. Baum says:

"Business is booming in almost every state in the Union, especially in the Pennsylvania steel territory, the coal mining sections of Illinois, Indiana and Kentucky, and in the farming districts of Minnesota, Kansas and Missouri. Optimism has taken the place of pessimism, with signs of better times coming, and bigger business as the year progresses. Exchange in most every part of the country report a heavy demand for better pictures, and an entire neglect on the part of exhibitors for films of the mediocre class."

"U" Buys Boyle Story

(Special to THE FILM DAILY)

Los Angeles—Universal has purchased "The Daughter of Crooked Alley" by Jack Boyle. It is a "Boston Blackie" story.

In the Courts

Alma Fell has sued the International Film Service for $3,583, alleging that she was engaged Dec. 27 last for eight weeks at $500 a week and after working a week and three days and drawing $410 she was not permitted to continue.

The testimony given by Sir A. Conan Doyle in the suit of William Gillette, Charles Frohman, Inc., and the Aelet Enterprises to restrain the Stoll Film Co. and Educational Exchanges from producing and distributing "Sherlock Holmes" films in this country, has been filed in the Supreme Court. He admitted that Gillette got permission from him to revamp his play, "Sherlock Holmes," for the films, but said he did not give Gillette the exclusive right to produce films of the Doyle fictional characters.

Doyle said that Gillette wired him for permission to make changes in the original theme in order to "work in a romance," and that Gillette cabled, "May I marry Sherlock Holmes?"

Doyle replied, "Marry him, murder him, or do anything you like with him."

The author said he saw the film version in which John Barrymore appeared, and stated that there was an entire act which was not authorized nor in accordance with his plots. "That was the act in which Sherlock Holmes goes to college," said Doyle.

The witness also stated that when he gave Stoll the right to make film versions of his stories he warned him not to use the name "Sherlock Holmes" because he was under the impression that the right to use that belonged to Gillette.

Show "Westbound Limited" Today

The New York exchange of F. B. O., will give a special showing of "Westbound Limited" in the ballroom of the Hotel Astor at 2 o'clock today.

J. J. Cohn Returns

(Special to THE FILM DAILY)

Los Angeles—J. J. Cohn is back from a two months' trip to Europe. He says he found foreign production at a low ebb.

Walthall in "Unknown Purple"

(Special to THE FILM DAILY)

Los Angeles—Roland West has secured Henry Walthall to appear in "The Unknown Purple."

Rallying Against Bill

(Special to THE FILM DAILY)

Chicago—Opponents of the proposed "blue law," which would forbid Sunday amusements, baseball and golf, are rallying to fight the measure. A lobby may be sent to Springfield.

Schine Invades Western N. Y.

(Special to THE FILM DAILY)

Lockport, N. Y.—J. M. Schine, who controls a number of houses through the central part of the state, has taken over the Temple from H. F. Thurston. Reports current here have it that Schine is after several other theaters in the section.

“Couldn’t Get Along Without It”

How often do you use this expression, and how often have you heard someone say it regarding

True enough. But if it is so important to you, what about your branch offices? What about the managers in your exchanges and theaters?

It's just "good business" to have them as well posted as yourself. And the surest, most certain way of bringing this about is to see to it that they get it every day. Just as you do.

$10 a year and worth a lot more
EVERY day new thousands of fans are added to the millions of Harry Carey's admirers. That's why you read in the trade papers regularly boosts like "Carey has a big following"—Hess & Rau, Metropolitan Theatre, Watertown, S. D. "Carey very good drawing card"—H. E. Swan, Crescent, Kearney, Neb., "Carey well liked"—Bonton Theatre, Jackson, Mich. "Carey always good"—Wheeler Bros., Montrose, S. D.

Cash in on Carey—NOW!

A REMARKABLY good Western," says Harrison's Reports. "It never for an instant fails to hold the attention. A spectacular touch is added by the showing of a stampede of horses down a hillside—should go well anywhere."

BOOK IT—BOOST IT—PROFIT!

DISTRIBUTED BY
FILM BOOKING OFFICES of America, Inc.
723 Seventh Avenue, New York City

Presented by P. A. POWERS
Filmed from the Blue Book Magazine
Story by Elizabeth Dejeans
Putting It Over

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

Portraits of Norma Used
Los Angeles—When the Kinema played "The Voice from the Minaret," 11 x 14 hand painted portraits of Norma Talmadge were placed in 100 local windows. The effect of the stunt was so good that the management now budgets $150 each week for portraits.

Kahn Runs an Essay Contest
New Haven, Conn.— When "Poor Men's Wives" played the Bijou, Phil Kahn exploiter for the Lichtman exchange, sold the editor of the Times-Leader the idea of an essay contest.

Five days before the opening, the paper announced $25 in gold as prizes for the best thoughts on the questions: "Should Poor Men's Wives Be Pirated? Can They be Happy?" The limit placed on the answers was eight days from the date of the announcement covering the entire run of the picture. For six days the paper carried reports on the progress of the contest, and the suggestion that contestants get their angles on the questions by attending "Poor Men's Wives" emphasized throughout.

Fake Wire Makes Front Page
Erie, Pa.—The Columbia solved problem of buying space for "Glimpses of the Moon" on the front page of the local daily at the cost of $10. Eric is trying to raise a fund for a stadium and the theather thought it better patriotism to contribute $10. With the aid of A-Mike Vogel, exploiter, liberaly was turned into publicity.

Vogel framed it with a correspondent in the South to have a wire sent from Miami, Fla., where Miss Daniels is known to be, making the contribution and working the title and the theater into the telegraph. The paper fell and brought a 2-column cut of the star with a story on the front page.

Robin Hood" in a Small Town
San Jose, Calif.—Herbert Hersken, manager of the Liberty, now the following campaign for "Robin Hood" when the production was booked for the house:

Teasers on 21 street cars reading: "Warning: Robin Hood is Coming!
Posts later were placed on the cars announcing the theater and opening date. Four street cars on main lines were painted on both sides "Robin Hood." Seven Robin Hood "Chap- alry" boys on street corners in miniature castle towers distributing Robin Hood leaflets. Six window displays "Robin Hood" body formation contest in public schools. This contest was announced in advance in every school in every school. The children dressed at their homes and then went to their respective schools where they took part in a contest for spelling out the words "Robin Hood" in body formation. An extensive campaign concluded.

Cinderella Stunt for Adam's Rib
Franklin, Ind.—The Cinderella stunt applied to "Adam's Rib" out did the film for the Opera House. Manager Donnarce tied up with a shoe store which offered pairs of 2-a-shippers to persons who could write them. The display consisted of the Curtiss art stills and photos, which tied up with the pre-historic foot- wear seen in the picture.

Telegrams from Pola Negri
Worcester, Mass.—"Buddy" Stuart and Manager Curtis of the Plaza put over "Mad Love" by using 500 fake telegrams signed Pola Negri, telling a Los Angeles date open. The telegram read: "I trust that you will be able to see my newest picture, "Mad Love," coming to Worcester next week." (Signed) Pola Negri. Banners were used in the lobby in advance of the showing, as well as a cut-out of Pola Negri with drapes on each side, giving a very attractive effect.

For faithful reproduction of delicate detail!

EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
est Runs For “Ashes”

impressive Showings of New Norma Talmadge Film, Show Exhibitors Its Drawing Power

“Ashes of Vengeance,” the new Norma Talmadge picture, is scheduled for a pre-release run in a number of eastern theaters throughout the country at a top price of $2.50. In New York, the premiere will take place in September. It will be re-released that the Talmadges, with Fairbanks, Mary Pickford, Harry Chaplin, Pola Negri and others formed what they referred to as the Protective association to safeguard their production investments in larger theaters through more adequate returns or form of rentals. That plan prevailed, if necessary, the construction of leasing of theaters aside from studio houses.

(Continued on Page 3)

Off for the Coast

The following left for the coast yesterday: Joseph M. Schenck, B. P. de Molenberg and Arthur W. Stebbins, all the latter of Reuben Samuels, Inc.

Sell “Counterfeit Love”

Charles R. Rogers of Resolute Film Sales, Inc., has placed “Coun-

The BRADSTREET DAILY

THE BRADSTREET

The Recognized Authority

Vol. XXIV No. 20

Friday, April 20, 1923

Price 5 Cents

Coming for Dinner

Film Daily
New York City.

I start next Tuesday O. K. I come by the Union Pacific as far as Malad, where I branch off to the first car occupied by Daniel Boone, the full grown boy scout. It was here that the Indians led by a maverick man hid in the Mississippi Mountains and slew the advance man for V. L. S. E. I will be there in time for the Naked Truth dinner at the Biltmore, but it’s hard to tear myself away from these hysterical old spots.

CLEM DENEKER.

Coast Production

Planned by David Selznick—Move to Be Independent of Distributing Company

David Selznick is understood to have a series of pictures planned with production activities centered on the coast. Just how far the plan has progressed could not be determined yesterday in view of the fact that Selznick and his father, L. J., are in Atlantic City until Monday. Reports from Los Angeles indicate, however, that studio space at one of the larger plants has already been secured. If the plan goes through, it will have

(Continued on Page 2)

Deal With First Nat’l

Sam Goldwyn Contract Signed—Bar-

nard, Carr and Vera Gordon in

“Potash and Perlmutter”

First Nationally announced yesterday what was stated in THE FILM DAILY some days ago, that the George Fitzmaurice Prod., and “Potash and Perlmutter” would be released through that organization. As noted, the first Fitzmaurice picture will be “The Mother’s secret.

To Make “Harbor Bar” for Allied

(Special to THE FILM DAILY)

Los Angeles—The second picture to be made by Associated Authors, Inc., will be “Harbor Bar,” a Peter B. Kyne story. It will be a Thompson Buchanan production, and goes into work as soon as “Richard the Lion Hearted” is finished. Allied Prod. and Dist. Corp. will release.

English Offer to Nazimova

It is understood that Stoll of England has made an offer to Nazimova to appear in “Aphrodite” which would be made there. Charles Bryant could not be reached yesterday for a statement.

White and Allen Here

Jack White, producer of Educational-Mermaid Comedies, accompanied by E. H. Allen, general manager, is in New York conferring with E. W. Hammons, of Educational regarding 1923-24 product.

Graf Buys “Grain of Dust”

(Special to THE FILM DAILY)

San Francisco—Graf Prod. announce they have purchased film rights to David Graham Phillips’ “The Grain of Dust.” Metro will distribute.

“The Grain of Dust” has already been made in pictures. Crest Pictures, a state righter, released it in January, 1918. The first version starred Lilian Walker, and was directed by Harry Revier.
Plan Stock Issue
(Continued from Page 1)
received. Hays stressed the importance of the relations of the producers to the general public. This morning Edwin Carewe will screen "The Girl of the Golden West" in another number of the series here including M. H. Hoffman, Bert Adler, Charles C. Burr, Hiram Abrams, Lewis J. and David Selznick, Robert Robin, Louis B. Mayer and Sam Goldwyn. Jules Mastbaum was expected last night. Madge Bellamy was here and is now going to New York. Most of the New Yorkers will remain over the week-end.

"Polly Preferred" in Films?
The World stated yesterday that Edward Van Sloan, who portrays the director in "Polly Preferred," will direct a screen version of the play.

Schulz Goes to Coast
John D. Schulze, well-known as an art director, has left for the coast. He will probably make permanent headquarters there.

New Fox House Opens Soon
(Special to THE FILM DAILY)
Lybrook, N. Y.—William Fox will open his new Lybrook theater the early part of next month.

Graf Finishes "The Fog"
(Special to THE FILM DAILY)
San Francisco—Max Graf Prod. has completed work on "The Fog" at San Mateo. Graf intends going East in May on a regular semi-annual visit.

Mary Alden on Coast
(Special to THE FILM DAILY)
Los Angeles—Mary Alden is back from the East. She may appear in "The Eagle's Feather" which is to be Edward Sloman's first picture for Metro.

Censors Orders "Bella Donna" Cut
(Special to THE FILM DAILY)
Houston—After a lengthy discussion, attended by the Mayor, the city censors heard and a number of other notables, the board of censors ordered five eliminations in "Bella Donna."

Distinctive Buys "Jungle Law"
Distinctive has purchased "The Jungle Law" by J. A. R. Wylie through Brandt and Kirkpatrick. Alfred Lunt and Mimi Palmeri will appear in it. They have just returned from the Western Pennsylvania M. P. T. O. meeting held in Pittsburgh.

Clements to Direct
(Special to THE FILM DAILY)
Los Angeles—Rex Clements will direct the 10 episode serial which Hal Roach will produce for Pathé. Upon his return from the East, Roach told the Times that exhibitors no longer want long features, and that six or seven reelers are all they will stand. He says the demand for comedies is greater now than at any time since the close of the war.

Coast Production
(Continued from Page 1)
no connection with the Selznick Dist. Corp., in view of the fact that David and L. J. are no longer actively interested in the affairs of the company. Incidentally, Selznick or the re-organized Select holds a contract with Theda Bara to make one picture. The "Easiest Way" has been under consideration for her, but in view of the company's announced intention of eliminating production activities, disposition of the Bara contract and the play have yet to be made.

Laemmle in Washington
(Special to THE FILM DAILY)
Washington—Carl Laemmle was here yesterday.

Mooney in Los Angeles
(Special to THE FILM DAILY)
Los Angeles—Paul C. Mooney, sales manager of the Louis B. Mayer Product, is here for a few days.

Takes Over Eddy Contract
(Special to THE FILM DAILY)
Los Angeles—J. L. Frothingham has taken over from Ray Carroll a contract with Helen Jerome Eddy. The former plans to star Miss Eddy.

Albany Unit Not to Attend
(Special to THE FILM DAILY)
Albany—George Roberts, head of the Albany exhibitor body, announces that his organization will not be represented at the State convention, some time next month, inasmuch as the unit is no longer a part of the State organization.

15 First Nat's Sold

Bert Roach is starring in a series of one reelers for Universal.

Ready for Nixon Dinner
(Special to THE FILM DAILY)
Philadelphia—Plans have been completed for the testimonial dinner to be given Fred Nixon-Nirdlinger a Thomas Love, by their associates, the Bellevue-Stratford, April 24. Politically important film man this session will attend, as well as many of the civil authorities.

Harry Garson's special for Universal will be "Havoc."

THE PROOF OF THE PUDDING IS IN THE EATING
Our financial service will prove a healthy, helpful aid to your business.

Convince Yourself
SIMPLE METHODS REASONABLE RATES
QUICK ACTION

CHROMOS TRADING CO.
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Suite 1207-8
Phones Chelsea 8284

L. M. LEVY
ART TILES
CRAFTSMEN FILM LAMPS
251 West 19th Street
Jenkins 7620-7641

OFFICE FOR RENT
With Vault Space
Suitable for Film Exchange or State Right Distributor
Room 90—130 W. 46th St.
Phone Bryant 6436

June Matthis, Greatest Editor in the World

Goldwyn is doing Big Things
Putting It Over

Here is how a brother exhibitor put his show over.

Send along your ideas. Let the other fellow know how you cleaned up.

Robin Hood" in London

London—When "Robin Hood" was being exhibited it's first showing was at the Castlereagh. Charles Cochrane covered the theater with billboards and posters. Sign 100 feet in length covered the facade. The letters were from 10 to 20 feet high.

Iron Shriners Help Akron, O.—The Shriners recently conducted an indoor circus at the Annie. The use of their parade in putting over the picture. A banner carrying the title of "The Christian" with the writer and date of showing was used on each side of the elephants during the parade. Twenty busses were decorated with "Christian" banners. These busses later operated the main streets of the city.

Jungle Contest on Cane Novels

Calgary, Alberta.—The management of the Palace conceived the idea of puzzle contest for the showing of "The Christian." The co-operation of the Daily Herald was secured which ran the contest during the run of the picture. Passes to the Palace were the prizes.

To win the prize, the readers of the herald were to turn the number of fixed letters in each announcement of the newspaper and from these form the title of one of Sir Hall's novels.

Fast Bakery Helps

San Diego, Cal.—The Franco Superior Bakery, tied up with the Pickwick theater for the showing of "The Rangers' Banquet." The bakery company put out colored window cards with the use in stores sending their Superior Queen Bread. In the cards were reproduced in color a still from the picture, while the advertising matter read: "A free ticket to Marshall Neilan's "The Rangers' Banquet" this week in every lucky loaf of Queen Bread." A free ticket was placed by the theater every 25th loaf.

Balloon Stunt

Faribault, Minn.—The following stunt was used for the Grand theater when "Glimpses of the Moon" was played for the house. Manager N. Gaiser and Jack Heilman, the local Paramount exploiter, tied up with the Buick dealer and the local contractor for an announcement of a stunt similar to the one with which the picture was played. The stunt was to send up a balloon with the Buick suspended. Of course, the balloon came off to a successful ending and they withdrew. The paper then announced at the "balloon stunt can be watched with safety on the screen of the Grand."

Test Runs for "Ashes"

(Continued from Page 1)

The plan for "Ashes of Vengeance" is understood to be not a move in the picture, but merely a test of the drawing power of the picture. The production will cost about $65,000. The Schenck interests feel that before exhibitors can be expected to pay the high rentals necessary for the producer to see a profit, a definite demonstration should be given of the drawing power of the picture. That is the reason why the legitimate showings are planned. The regular first-runs will follow.

Dyget Joins Rowland & Clark

(Special to THE FILM DAILY)

Pittsburgh—Warren B. Dyget, Jr., well known in the advertising field in this city, has joined Rowland & Clark as publicity manager.

Reorganize Coast Publicity

(Special to THE FILM DAILY)

Los Angeles—The coast publicity department of First National has been reorganized under the management of Jack Nevill now in charge of studio activities.

Date Set for Daylight Saving

(Special to THE FILM DAILY)

Boston—April 29 is the date set for the beginning of daylight saving in this state. Daylight saving begins in New York the same date.

Engineers Meet May 7-10

(Special to THE FILM DAILY)

Atlantic City—The Saving convention of the Society of Motion Picture Engineers will be held here at the Hotel Traymore, May 7-10.

New $1,000,000 House Opens

(Special to THE FILM DAILY)

New Bedford, Mass.—Harry Zeitz has been appointed manager of the New Zeillian which recently opened. The house seats over 2,000 and cost $1,000,000.

New England Operators Meet Soon

(Special to THE FILM DAILY)

Boston—The I. A. T. S. E. and M. P. T. O., will meet here April 29. This comprises all local unions in Maine, New Hampshire, Vermont, Connecticut, Rhode Island and Massachusetts.

$18,785 in 11 Shows

(Special to THE FILM DAILY)

Los Angeles—Sid Grauman states that "The Covered Wagon" grossed $18,785 at the Egyptian theater in the first 11 performances starting with the premiere on 7 o'clock and closing on Saturday night. Grauman expects the picture to run eight more houses.

Exhibitor Interests Incorporate

(Special to THE FILM DAILY)

Frankfort, Ky.—The Rainbow Gardens Co., Inc., of Louisville, has been incorporated with a capital of $30,000 by Joe Steinle, A. Reulinger and I. and W. Davidson, all connected with the Walnut Amusement Co., operating the Walnut. They also control the Fourth Avenue theater and the Broadway Amusement Enterprises.

Keith To Produce

(Continued from Page 1)

"The combination of motion picture and vaudeville has been found to be an ideal one. Needless to say, a theater showing six acts of vaudeville and a motion picture will have a trifle the better of it when it comes to competing with another showing only pictures.

"The old-line film firms are in for a period of stiff opposition. As it has always been claimed in this department, this will prove beneficial to the public. Better pictures at lower prices is the result.

"The Shubert interests are also planning a ring at the films and they are most assuredly to be reckoned with, as they control theaters in every important city throughout the country."

Mark Luecher at the Keith offices did not enter a flat denial of the report when asked concerning it, but merely replied that there was nothing to say at this time.

French Exhibitors Pay 25%

(Special to THE FILM DAILY)

Washington—The Department of Commerce recently received a report from the American attaché at Paris, in which he states that the French theatrical industry on the high taxes paid by theatrical owners. The average tax on motion picture exhibitors is 25% of the total receipts.

"The Bright Shallows" will be the feature at the Strand next week.
A Woman in the Wilderness

Throughout the hazardous expedition which trudged and hacked its way through a thousand miles of hitherto untrod African jungle country, Mrs. Martin Johnson was there.

You see her, on the screen, within twenty yards of a charging rhinoceros as he thunders, horns down and murder in his little eyes, upon her.

You see her cranking the camera as the giant African elephants crash in their stampede toward her, trampling down saplings as a dog tramples grass.

You see her in the open, facing a herd of lions, finally bringing one down when he had charged to within a few score steps of her.

A 110-pound woman defying elephants that couldn't squeeze inside a box-car, rhinoceri that attack like a forty-miles-an-hour steam roller!

No wonder that Mr. and Mrs. Martin Johnson's Trailing African Wild Animals is the thriller of all jungle thrillers!
A Few of the Theatres Now Playing

MR. AND MRS. MARTIN JOHNSON’S
TRAILING AFRICAN WILD ANIMALS

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And We Have Only Been Selling the Picture for 10 Days
Some New Ones from "U"  
(Special to THE FILM DAILY)
Los Angeles—Herbert Rawlinson's next picture for Universal will be "Thicker Than Water." Later he will make "The Victor" and "Small Town Stuff." Hoot Gibson has finished "Pure Grit" and will next make "Out of Luck," to be followed by "Red Lock" and "The Rambling Kid."

Jack Hoxie will appear in "Overland Red" at a future date. Herbert Blaché will direct Gladys Walton in "The Untamable." Future Walton vehicles will be an original by Marion Orth and then "The Near Lady." William Desmond has completed "Maguire of the Mounted" and will next appear in "The Skyline of Spruce." Robert F. Hill will direct Roy Stewart has finished "Burning Words" and is preparing for " Forced to Fight." Edmund Mortimer will direct "The Six Fifty" and Richard Stanton "Spice." This does not include serial and comedy productions.

Colleen Moore and Canon Signed  
First National has signed Colleen Moore and Maurice Canon.

Satire on the West  
(Special to THE FILM DAILY)
Los Angeles—Universal will produce "Where Is This West?" a satire on Western pictures as they are made today. Jack Hoxie will be starred.

La Rose Goes to Chicago  
Joseph LaRose, production manager of the Rivoli, Rialto and Criterion, leaves for Chicago today to arrange the premiere of "The Covered Wagon" at the Woods there.

Thall Heads T & D Publicity  
(Special to THE FILM DAILY)
San Francisco—Charlie Thall, formerly publicity director for First Nat'l in this city, succeeds W. J. Murphy as publicity head of the Turner & Dahmen chain.

Canter on Trip  

Debate on "Mrs. Fair"  
"The Famous Mrs. Fair" will be the feature at the Capitol next week. This morning the picture will be shown at the Town Hall, following which there will be a debate arranged under auspices of the General Federation of Women's Clubs.

High Rating for American Films  
(Special to THE FILM DAILY)
Washington—Reports received from the Rio de Janeiro censor board state that American films are rated higher than films of any other country. Only 3½% of American pictures imported are cut, while 15% is German and 11½% French.

Victor B. Fisher has signed Joseph J. Dowling, Mary Anderson, Raymond Hatton and George Seigmann for "Youth Triumphant."

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INSURANCE

"What has he done?"—Napoleon  
"By your deeds are ye known."—The Bible

If every director in this industry realized with what importance the Director’s issue—out June 6th—was read by important executives—the men who say “yes” and “no”; if every director would understand what it means in dollar insurance to tell what he is doing; what he has done, what he plans to do, the Director’s issue would be overcrowded with advertising.

The great misfortune is that many directors think the world knows all about them, and will never forget. In reality it is just the reverse. This is a swift moving period. And people forget only too quickly.

This is the director’s opportunity. He can tell his own story; in his own way, knowing that the men he should have contact with will read everything printed in this issue. And this particular issue will be filed away—for reference purposes—make no mistake about that.

---

71 W. 44th Street, New York - 6411 Hollywood Boul., Hollywood
Settle III. Suit
Warner Bros. Reach Amicable Adjustment with Balaban and Katz on Mid-West Distribution

The litigation pending between Warner Bros. and Second National of Illinois, which is controlled by Balaban and Katz of Chicago, has been amicably adjusted out of court. As a result, Second National will control the distribution of Warner Classics in Illinois as heretofore.

The trouble originally arose over the slighting of "The Beautiful and Damned," according to Warner Bros., who state the picture did not secure what they considered an adequate first run in Chicago. Suit was then filed in the U.S. District Court for damages and the cancellation of the contract. Earlier in the week Harry M. Warner went to Chicago, ostensibly in this connection.

Rosson Engaged
(Special to THE FILM DAILY)
Los Angeles—Warner Bros. have engaged Arthur Rosson to direct Johnny Hines in "Little Johnny Jones."

Turned Over to Bondholders
(Special to THE FILM DAILY)
Cleveland—Acting as trustees for the bondholders, the Cleveland Trust Co. acquired the Circle theater on Euclid Ave, at a sheriff's sale. The house brought $192,107 and is one of the most prosperous in the city.

Yearsley Recovering
C. L. ("Bill") Yearsley, advertising and publicity head of First National, is in the Washington Square Hospital recovering from a slight operation performed last week. He will be away from the office for about two weeks to come.

The Porter Series
(Special to THE FILM DAILY)
Los Angeles—The Gene Stratton Porter series, as stated, will be released through Hodgkinson, the first to be "Michael O'Halloran." Others contemplated include "A Girl of the Limberlost," "Laddie," "The Harvester" and "Her Father's Daughter."

Anti-Dope Film To F. B. O.
It is understood that "Human Wreckage," the anti-dope picture now being produced by Thos. H. Ince, will be released through F. B. O. While admitting that a deal is under way, both F. B. O. and the local Ince office yesterday disclaimed any knowledge of its consumption. First National was dickering for the film.

Clem Is Excited
Film Daily.
New York City.

Am all ready to leave Tues-

day. Mrs. Deneker will accom-
pany me as far as Exzema, where we are having trouble with the Plutes who insist on staying in the theater from Tuesday until the next night we are open, which is Sat-

day. Just think, forty years ago, the first original scenario was written where my train will be at two o'clock Friday. And to think it is all being used by most of the writers at Los Angeles. I can well imagine the thrill the Pioneers got when the pulled into Exzema with the long trail of covered wagons. Don't forget to hold the seat for me at the Naked Truth dinner. That's all I'm coming for.

CLEM DENEKER.

To Sue Cohen
Twenty Infringements of Music Copyright Alleged—Cohn Talks of "Oppression"

According to J. C. Rosenthal, general manager of the American Society of Authors, Composers and Publishers, twenty separate actions for alleged infringements of the copyright law as it affects the rendition of musical compositions employed in films will be filed against Sydney H. Cohen, president of the M. P. T. O. A.

Cohen has been advised of the alleged infringements in several letters from Rosenthal, who states that the violation he observed was at the following theaters owned by Cohen: the Bronx Strand, Westchester Ave., and First Avenue Empire, 1212 St. and Westchester Ave. Fay's, Boston Road and 169th St., Tremont, Westchester Ave. and 178th St. and the Northland Av. and 104th St., on April 14, 15, 16, 17.

Under date of April 12, Cohen wrote the society terminating his agreement with its membership. Cohen stated that when he made the arrangement, on a license basis, it was "under duress" and "compelled by your threats of oppression." He added that "the monopolistic control of which you now boast as the justification for the extension of your society's footprint and carried the intimidation of all fair thinking people but will soon reap its just reward in suitable legislation which will prevent in the future any repetition of your methods of oppression, supplemented by your system of espionage."

Under date of the 16th, Rosenthal replied to Cohen denying the charges of "duress" and "oppression," and pointing out that when Cohen accepted a license he knew just what obligations were involved. He pointed out that Cohen had paid the society's fees for years "voluntarily and of his own free will and have made an answer to your attack upon us through the Federal Trade Commission and Attorney General's office, we have conceded paid the checks tendered us in payment of your license fees, you did not tell the exhibitors who you were leading, and I have spoken to you before, that you were paying license fees."

It was following this interchange of letters and the notice served on Cohen that his theaters could be subjected to the society inspection for violations, that, according to Rosenthal, the twenty infringements which form the basis of the proposed actions were discovered.
Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is.

THE COMMITTEE:
E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. W. Gallup, Hodkinson Corp., 465 Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

Savoy, Hamilton Closes
(Special to THE FILM DAILY)
Hamilton, Can.—The Savoy, a Paramount house, has closed and will probably remain dark for six weeks.

Buffalo M. P. Corp. Bankrupt
(Special to THE FILM DAILY)
Buffalo—The Buffalo M. P. Corp. is bankrupt. James M. Peterson, referee in bankruptcy, has called a meeting of the creditors for April 30.

Upstate Business Good
(Special to THE FILM DAILY)
Albany—Business in Troy, Schenectady, Colobus, and here on the upgrade. Practically every exhibitor in this section is reporting waiting lines.

Griffin Will Represent Coast
(Special to THE FILM DAILY)
Oakland, Cal.—C. C. Griffin, of the filmboard, has been appointed official delegate to represent the Northern California exhibitors at the national convention in Chicago.

Amer. Releasing in Texas
(Special to THE FILM DAILY)
Amer.—Releasing papers have been issued to the American Releasing Corp. of Texas, with headquarters in Dallas. Capital is $5,000 and J. C. Shannam, J. C. Francis and J. W. Wilfingham are the incorporators.

Louis A. De Hoff Better
(Special to THE FILM DAILY)
Baltimore—Louis A. De Hoff, booker, manager of the combined Whitehurst interests, who has been seriously ill with sleeping sickness for several weeks, is on the road to recovery.

Theater Attendance Better
(Special to THE FILM DAILY)
Edmonton, Alberta—The annual report of the Province of Alberta, for the year 1922, shows an increase in theater attendance in the Province of over 2,000,000, and for the first time in the history of the Province, Edmonton leads Calgary by 100,000.

Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Mary Philbin will appear in “A Lady of Quality” for Universal.

WARNERS will place “Lucretia Lord” in production about May 1st.

Neal Burnis and Vera Steadman will appear together in the next Chris- tic comedy.

Having finished a part in Mary Pickford’s new film, Carmelita Geraghty has returned to Goldwyn.

Lois Wilson and Priscilla Dean are the latest to be added to the cast of the Writer’s Revue of 1923.

Tom Forman has completed “The Broken Wing.” Gasnier has finished “Daughters of the Rich.”

WALTER R. GREENE
Ontario Lotteries 44 Films
(Special to THE FILM DAILY)
Ontario—Durang 1922, the Ontario Board of Censors condemned 44 films, according to the annual report, while over 31% required cutting of some kind before they were allowed to be shown. The board passed over 11,000,000 ft. of film during the year, representing approximately 11,000 reels.

now

Liggett Heads Kansas M. P. T.
(Special to THE FILM DAILY)
Wichita—R. G. Liggett is president of the Kansas M. P. T. This is his second term in office.

Other officers are R. B. Bieele, Kansas City, first vice-president; Harry McClure, Emporia, second vice-president; I. E. Runyon, Kansas City, third vice-president; A. D. Johnson, Neodesha, fourth vice-president; C. N. Smith, Kansas City, secretary; and Fred Mein, Kansas City, treasurer.

Five thousand dollars have been raised to bolster the treasury.

Respite Granted S. C. Exhibitor
(Special to THE FILM DAILY)
Columbia, S. C.—Governor J. Leed has granted exhibitors of the state a temporary respite from a 10% admission tax imposed at the closing of the recent Assem- bly. The bill was passed and enacted into law with 30 hours as an emergency, and was to become effective May 1st, unless exhibitors petitioned the Gov- ernor so forcefully that he granted a temporary respite until Jan., 1924.

Atlanta Office Moves
(Special to THE FILM DAILY)
Atlanta—M. J. Sparks, manager of the local American Releasing exchange, has moved the offices 151 Walton St.

Manshall Neilan is producing for Goldwyn
Theater Changes

Miami, Fla.—The Biltmore has been leased to Mr. Du Pont, owner of several Nassau theaters.

Mamaroneck, L. I.—A corporation, headed by Irvin Wheeler, who owns the Auditorium, have purchased the Lynn theater, now in the course of construction.

Troy, N. Y.—The Astor, on Third St., has reopened under new management. The theater was closed for remodeling.

Disney, O.—Stanley Ryan, owner of the Mall Theater Bldg., is the new owner of the theater, having purchased it from Mrs. C. Saunders and I. J. Speckman.

Johnson City, Tenn.—W. H. Youngblood is the new manager of the De Luxe.

Pittsfield, Mass.—The Spa theater has reopened under the management of William F. Curtin.

Jonesville, Wis.—The Apollo is about to reopen, after extensive remodeling and redecorating.

Marshall, Tex.—Claud Dorough is now the sole owner of the Queen. Will Roth sold out.

Lake Worth, Fla.—The Liberty has reverted to W. R. Witherell and William Shamo, Jr.

Pantages' Plans

(Special to THE FILM DAILY)

San Francisco—Alexander Pantages, head of the theater circuit bearing his name, will erect a new theater in this city. Preparations are also underway to shift the Pantages' headquarters to San Francisco, the main offices now being in Los Angeles.

Oakland, Cal.—Alex. Pantages is negotiating for a site here to erect a new house.

“Roxy” Shows ‘Em How

Last night, after the regular Capitol show had closed, S. L. Rothafel gave a special lighting rehearsal of next week’s show, at which were present a number of lighting engineers and others interested in stage electrical effects. Engineering students from Columbia and Polytechnic Institute of Brooklyn attended.

Epidemic in Sebago Lake

(Special to THE FILM DAILY)

Sebago Lake, Me.—Picture theaters, schools and churches here have been closed because of an epidemic of smallpox.

Dodds Managing Four Houses

(Special to THE FILM DAILY)

Corning, N. Y.—Elmer Dodds, who formerly managed the Buffalo Educational Exchange, is now general manager of the Associated Theaters, Inc., interest. The company controls the State, Liberty, Princess and Regent here.

While In Chicago

In passing through Chicago, visit Irving Mack, our representative there. He will be found at 738 S. Wabash Ave., and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.

Re-Opens Today

(Special to THE FILM DAILY)

Hartford, Conn.—The Grand will reopen today.

May Return to Pictures

(Special to THE FILM DAILY)

Albany—Following a season of burlesque, the Majestic here may return to pictures.

Governor Opposes Censors

(Special to THE FILM DAILY)

Indianapolis—Gov. W. W. McGee at the recent meeting of the Indiana, Indiana’s Photoplays, declared himself against “specific regulation” of motion pictures.

Plan North Calif. Chain

(Special to THE FILM DAILY)

San Francisco—The National Theaters Syndicate of Calif., headed by L. R. Crook, is planning to build a chain of picture houses. Offices are in the Loew Bldg.

2,000 Seat House in S. F.

(Special to THE FILM DAILY)

San Francisco—The new Alexandria is being constructed here. It will be of Egyptian design and will seat about 2,000. It is being built by Ace Levin.

Work has commenced on the erection of a 1,800 seat house at Buchanan and Union for S. H. Levin.

Increase Directorate to 27

(Special to THE FILM DAILY)

Chicago—The board of directors of the Illinois M. P. T. O. has been increased to 27 members, of which 10 are elected from the state at large and 11 from Cook County.

B. B. Prod. Inc., have changed the title of the fourth Betty Blythe picture from “The Girl Who Got Everything” to “Why Men Marry.”

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A Fast Moving COMEDY for Male Star Can Be Purchased Very Reasonably

Address R-3

c/o The Film Daily

"You shall not touch him," she cried with the fury of a Tigress.

"I don't care if he is a thief — a bandit. He is mine, I tell you, mine. I love him and you can't take him from me."

A Stirring Scene in the Pulsating Heart Drama!

Edwin Carewe's stupendous production of

David Belasco's masterpiece

A First National Picture

"The GIRL of the GOLDEN WEST"
New Theaters
Five Points, Tex.—T. M. Hervey is building a theater here.

Ware, Mass.—Residents from Palmer have again visited the town with a view to erect a new theater.

Attleboro, Vt.—The Bates Theater Co. have purchased property on Union St. where they will build a theater.

Laurel, Del.—T. J. Waller has opened a new house here to replace the old Waller, destroyed by fire a year ago.

East Syracuse, N. Y.—Excavation of old buildings has been started by William Steele who will build a new theater on the site.

Muscatine, la.—W. W. Holliday has completed plans for the erection of a theater at East Third St., adjoining the City Hall.

Boulder, Colo.—A $100,000 theater will be erected here by Boulder Theater Co. The project is already financed, and plans have been drawn.

Norfolk, Conn.—H. F. Blanchard has been awarded the building contract for the new Mosely Bros. house. Construction will start some time this month.

Boston—Wreckers have already started to tear down the old buildings on the Tremont block, to make room for a new theater to be built by the Olympia Theater Co.

Beaver Dam, Wis.—F. C. Gross, owner of the Garrick theater, Second St., Milwaukee, and Jack Yeo of Beaver Dam, will erect a theater here to cost $150,000 with a seating capacity of 1,200.

Hermosa Beach, Cal.—A new theater is being erected here by R. E. Matteson and G. C. Thatcher of the First Bank of Hermosa Beach. It will be leased by the Venice Amusement Co.

Boosting Charles O'Reilly
(Special to THE FILM DAILY)
Atlanta—"Why Not Charles L. O'Reilly For President?" is the caption of an editorial in the Weekly Film Review, dealing with the M. P. T. O. situation. In part, it reads:
"No candidate has yet come forward, but there is in the City of New York a man eminently capable of filling this high office: Charles L. O'Reilly. Charlie O'Reilly is best known to exhibitors throughout the country for his brilliant leadership of the unit that nominated Sydney S. Cohen for president three years ago at Cleveland. No one who sat in the great convention hall during those four trying days when the M. P. T. O. of A. came into being, can forget the mighty influence he exerted when as Sydney Cohen's most powerful ally he met every emergency, arose to every exigency and finally, through masterly generalship carried the day for Mr. Cohen."

Beach Titling "Ne'er-do-Well"
Kex Beach, author of "The Ne'er-do-Well" is titling the film version of the story which Al Green made with Thomas Meighan as star.

Majestic, Tulsa, Robbed
(Special to THE FILM DAILY)
Tulsa, Okla.—Robbers secured $5,100 from the safe of the Majestic in a recent hold-up.

Coast Company Incorporates
(Special to THE FILM DAILY)
Sacramento, Cal.—The Pacific Theatrical Enterprises, of San Francisco, has been incorporated here with a capital of $500,000. The incorporators are: E. R. Hough, H. Loughe and R. M. Salmonson.

New Orchestra for Stanley Theater
(Special to THE FILM DAILY)
Philadelphia—Jostel A. Pasternak, conductor of the Philharmonic Society, will organize and conduct an orchestra in the Stanley. He has also been appointed musical head of all the Stanley houses.

New Cincinnati Colored House
(Special to THE FILM DAILY)
Cincinnati—A group of Cincinnati, Washington and New York capitalists are backing a new $125,000 theater to be erected for colored people, as a remembrance to Laurence Dunbar, colored, a poet. The house will seat 1,000.

New Name for Canadian Bureau
(Special to THE FILM DAILY)
Ottawa—The name of the Government's production studio has been changed from Exhibits & Propoganda Bureau, Dept. of Trade & Commerce, Canada, to The Canadian Government Bureau. The department will continue to do photograpic work as well as production.

Operators' New Rule Argued
(Special to THE FILM DAILY)
Edmonton, Can.—Local theater managers and operators are battling to reach an agreement over the new law recently passed by the operators, that no operator shall be eligible for employment unless he has resided in the province one year.

Every Director
Every producer; every cameraman. And all others concerned in production will be tremendously interested in the forthcoming

DIRECTOR'S ISSUE

which will be replete with interesting articles of definite value and importance to this branch of the industry.

Among the special articles will be:

"Harmony and the Creative Mind," by June Mathis (whose collaborative work with famous directors is historical).

"Pictures Appeal to Dream Mind," by Allan Dwan.


Biographies of important directors; and many other interesting articles.

Every photoplay editor of importance in this country will receive a copy of this issue, which should prove an unusually worth while "buy" to the director. Every important executive will read this issue with interest.

Don't forget the date—May 6. Advertising forms close a week in advance.
May Ask Refund

Percentage

How long will it be coming? How long before it is here? Really in earnest? And how many cuss words; how many sour expressions will be heard before then?

Playing pictures on percentage means a "break" for all concerned in its production, distribution and exhibition. It is the only legitimate method of handling this business. It is the only definite, certain way by which this business shall cleanse itself of the distrust and lack of understanding which keeps it from the high level to which it honestly belongs. And the only question, therefore, is: when is percentage coming?

THEN AND NOW

There was a time a few years ago when nearly everyone agreed that playing pictures on percentage was the only sane answer to the increased cost of production. Then the stories began to be quoted about that the distributing and producing companies wanted to buy theaters and drive the little exhibitors out of business. When distributors' representatives wanted to see the books of exhibitors, to determine on what basis the picture could be played, rarely an exhibitor could be found who would agree to such a proposition. And at that time he was right. Editors, writers, in the trade press warned exhibitors against showing their books. And they were right. Was in the band wagon myself.

But that time has gone. And with its passing has developed the fuller and broader understanding of the percentage plan of showing pictures. Which is as it should be. Talking with some of the most important first run exhibitors of this country. Down at Atlantic City. With the First National meeting. Practically all agree. That percentage booking is the only answer to the problem.

WHERE THE DOCTORS DISAGREE

Is on the question of just what basis the percentage booking should be played. The rub is there and will be. Until the real solution is found. But that will come. Just as certain as all problems have been worked out. Pictures must be graded; stars graded, and the basis of the rating once set the rest will be easy. Then all this poker playing between buyer and seller will have passed. Then all the gypping will be ended—in this branch of the business, anyway. And the figures show this is in sight. There are more pictures playing percentage today than ever in history. There will be more of them next season. Each succeeding season will find more—and after awhile the percentage idea will have worked out satisfactorily.

SOME THINGS NEEDED

These include a central bureau. Which, in effect, will be a realy a credit bureau. In one sense of the word. To this central bureau will come information regarding production, as well as exhibition. There will be no guess work. There will be no advance necessary on the part of the exhibitor. His house will be rated by past performance. In turn the star or director, or

(Continued on Page 4)
Monday, April 23, 1923

Porten Leaves Ufa
(Special to THE FILM DAILY)

Berlin—Henney Porten, who played Anne Boley in "Deception," left Gloria Film, a producing unit of the Ufa and has joined the Deen firm.

Mr. Exhibitor:
"Ask Your Film Company for the "THEMATICAL MUSIC CUE SHEET"
(Pat. Applied For)
It means more to you than other accessory. It is the cue sheet that insures a musically perfect picture presentation.

WANTED

Bell & Howell Camera, complete. Must be in A-1 Condition.
S. SEDRAN
3rd floor, 1600 Broadway

See Our Exhibit of
COLORED MOTION PICTURE FILM
at the
Photographic Exposition
Grand Central Palace
This Week

JOHN DUCOTT SCOTT
106 West 52nd St.

Goldwyn is Doing "Ben Hur"

Goldwyn is doing Big Things

THE FILM DAILY

Vol. XXV No. 23 Monday, April 23, 1923 Price 5 Cents

Copyright 1923, Wdig's Film and Film Folks, Inc., Published Daily in New York, N. Y., by WDIG'S FILMS AND FILM FOLKS, INC.
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Clem Ready

Film Daily, New York.

Tomorrow is a big day for me. I hit the trail east on the U. P. special. Am bringing a society film with me, made at Malady, Nevada, during a big charity drive. Can hardly wait till I get there for the Naked Truth dinner at the Biltmore, Saturday night. Find out for me if we have to pay for our own food, if so, tell the A. M. P. A. not to order for me till I tell them what I like to eat. Is Will Hays going to be there at the dinner room? I am at the spot now where the first Western was made. The landlady is still kicking that the east went to bed with their spurs on, tearing the only sheets in the place. Bon Voyage to me on my long trek east.

CLEM DENEKER

Taylor With 1st Nat'l Matt Taylor, formerly with F. B. O., is now with First National, where he is handling trade paper publicity. Lynda Denig is supervising general publicity.

Show Science Reel Again

At the request of the Board of Health of New York, the free showings of the film on personal and social hygiene at the Rialto exclusively for women, will be repeated this week. The results of "The Science of Life" series.

Irish Impose Import Duty

(Special to THE FILM DAILY)

London—The trade is astonished at the import duty levied by the Irish Free State. It is the same as that imposed by the Imperial Government on its pence per foot on positive prints and five pence on negatives.

Wilmington Theater Deal

(Special to THE FILM DAILY)

Wilmington, N. C.—The Howard-Wells Amusement Co. has purchased the Grand and Victor theater properties from J. M. Solley for about $175,000. The company has been operating these two theaters for some time, in conjunction with the Royal and Bijou here. The Grand will be converted into a commercial structure.

Start "The Sign" Soon

(Special to THE FILM DAILY)

Los Angeles—Jane Murfin will start work in a few days at the Ince studio on "The Sign." May Allison, Jeanne Crain, Edward Everett Horton and Harry Mestayer, will be in the cast. Justine H. McCloud is the co-direct with Mrs. Murfin. The production staff includes King Gray, cameraman, Allen Boone, production manager, Fred McVan, technical director and Homer Hobson, art director.

Trial Opens Today

(Continued from Page 1)

Henderson, Liptonw & S. J. Gersdorf, and appearing for Adolph Zuko and Jesse L. Lasky will be Joseph W. Folk, former Governor of Missouri. For the Stanley interests, Morris Wolf of Philadelphia will appear. For Southern Enterprises, Inc., Alfred F. Barnard of Atlanta will be the attorney. Charles Rosen and S. L. Herold will represent the Sanger Amusement Co., Inc. W. H. Fuller, chief counsel of the Federal Trade Commission, will prosecute for the Government, assisted by Marvin Farrington and Gaylord R. Hawkins.

Schlagel a Vice-President

Sig Schlagel has been elected a vice-president of Luxor Pictures.

Ban on German Films

(Special to THE FILM DAILY)

Sydney—New Zealand has banned all German-made pictures.

League of Pen. Women Meets

(Special to THE FILM DAILY)

Washington—Mrs. Harriet Hawley Lochen, director of the public service and educational department of the Ctrandall Theaters, was on the committee which arranged the breakfast given by the League of American Pen Women at the Willard on Saturday.

A Correction

Due to a typographical error on the part of the advertising department at Metro, an advertising announcement in "Hunting Wild African Animals," when it should have read the Columbia. The Rialto is showing the Universal picture, "Hunting Big Game."

Diggins to Enter Production

(Special to THE FILM DAILY)

Hoboken, N. J.—Harry P. Diggins, former publicity director of the State Theater Corp., will become the production manager of a concern said to be backed by a number of Jersey City business men.

There will be two corporations, according to Diggins. One for the studio unit and one for three producing units. He says an office will probably be located in the Knickerbocker Theater building in New York, and another office in Jersey City. The studio will be located at the northern end of the county. Production starts in the summer.

Quotations

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Incorporations

Dover, Del.—Presque Isle Amusement Co., Wilmington. Capital $10,000.

ADVERTISE YOUR SHORT SUBJECTS
MATS FOR THIS "FRE" AT YOUR
Educational Exchange.

GREAT AS GRASS
Christie Comedy
JIMMIE ADAMS

COMMERCIAL DEVELOPING AND PRINTING
ROTHACKER FILM MFG. CO.
1518 S. WABASH AVENUE - CHICAGO, ILL.
If it doesn’t bear H.A. SNOW’S NAME — it isn’t HUNTING BIG GAME IN AFRICA With Gun and Camera

If it isn’t H. A. SNOW’S PICTURE — it isn’t the HUNTING BIG GAME IN AFRICA With Gun and Camera

—if that packed them in twice a day for three solid months at The Lyric Theatre, New York, at $1.65 top!

If it isn’t H. A. SNOW’S PICTURE— it isn’t the HUNTING BIG GAME IN AFRICA With Gun and Camera

—which was given the remarkable publicity in scores of America’s leading national publications—publicity that money could not buy, and which was seen and read by millions! Publicity which will fill theatres all over the country with audiences eager to see these amazing African adventure pictures.

Booked By 250 Theatres in Last Two Weeks!

If a picture can pack a 3500-seat house twice a day for a solid week—IT’S SOME PICTURE!

And that’s just what this remarkable attraction did at the beautiful Branford Theatre, Newark. Its tremendous drawing power at that theatre caused the Fabian Circuit to book it for a second week at their other Newark theatre, the Goodwin! This is just a sample of the enormous business this wonderful picture is doing! Get after it NOW—don’t wait—bill it like a circus, there’s nothing like it on earth!

UNIVERSAL PICTURES
Presented by CARL LAEMMLE
Producer, will be rated accordingly. And the system must be sufficiently elastic to provide for the newcomers. For instance—is there an exhibitor in this broad land who expects to ever buy another Jimmy Cruze production at the former scale of Cruze values? After making "The Covered Wagon"? There's just one answer to this guess. And you know what that answer is.

And that is only good business for Famous. Or whoever has Cruze productions. He has earned it. Just as Ingram did. As all the others did.

STOP PAYING FOR UNCERTAINTIES

And paying "through the nose." Why the guarantee demanded today for certain pictures is more than the distributor expects to get. In many instances. And if there is anything coming over and beyond the guarantee it is often a surprise. There is no reason in the world why you, as an exhibitor, producer or distributor, should take the gamble all the way through. Let everyone gamble. And let's start where the start should be made. Right in the studios. They'll tell you it can't be done. All right. Then refer them to the method under which Louis Gasnier and Tom Forman are making pictures with Benny Schulberg for Preferred. They are drawing a decent amount weekly to live on. As against their share of the profits. And if they make the kind of pictures that earn big profits they are riding sweet and pretty. And if by chance they don't—well, that's their funeral. Goldwyn working the same idea with many of their directors. Each of them is to share in the profits.

There are a lot of birds walking around Hollywood. With their noses stuck high in the air. Saying there won't be any profits. And other such expressions. Ask Gasnier. He'll give the answer. He never made as much money in life. As today. That's how it should be.

And so when it comes to playing the picture. Why should any exhibitor pay for a "name"? And then find himself with a flop. Just because that "name" usually meant something. Important stars and directors earn fabulous sums. On the theory that they are worth it. But they are not infallible. And if they happen to turn out something which proves a hit. When they anticipated a sugar plum. They should help pay for the mistake. And the exhibitor should not be asked to carry the load any more than the producer.

DISTRIBUTING THE LOAD

As the railroads say. In other words: dividing the burden. That's what honest percentage making and playing will mean. The quicker it comes the better. For the whole business.

WHAT THE WILD WAVES HEARD

Down at Atlantic City: that First National will probably have no more than 35 pictures on franchise for next season.*** that producing many of their own pictures promises to make FN happier than ever.*** Joe Schenck has developed into one of the best speech makers in the business.*** that brother Nick—who rarely appears in the foreground—is a serious thinker. and keeps a watchful eye on brother Joe.*** that Sam Katz of Chicago missed his vacation. Should have been an actor and played "stick-em-up" parts.*** that Abe Blank can wield a nasty water bottle. If he is compelled to. And, that some people are lucky.*** that Sam Katz will present his recipe for losing weight to anyone interested.*** that Sam Goldwyn is a prince when it comes to entertaining. Had Hays and Lieber. and all the franchise holders at separate affairs. And wanted to give others a breakfast. But no one was up in time for such food.*** that Hiram Abrams was all set to do some business. And did.*** that Jaydee Williams made considerable progress.

(Continued on Page 5)
with his new plan with some of those present and Harry Eichenbach pulled the classic of the event—said Sam Goldwyn had been hired by Williams. To write a scenario for Rudy ameron. To star in Williams' first picture that Eljay and David were busy working out a sales plan for the proposed ries that Jack White cannot touch Earl Hammons at all. And Moe Mark. And Fred Levy. Are the best ugh getters in the organization.

WHAT'S NAKED?
Expression of a famous impresario. Who loves to play nootch. And thus refers to the suit blank. In the bidder's end.

TOO MUCH CAKE
That's the way Joe Brandt talks of conditions. Says exhibitors have had so much cake. That it's time for them to get own to bread and butter. And be able to enjoy it. Thinks they are in for indigestion otherwise.
And Joey is a sane boy. Been around a long time and knows that he's talking about.

DANNE.

Turks Breaking In
(Special to THE FILM DAILY)
Berlin—At the next general meet- of the Transcontinental Film Co. directors will propose a capital raise to 501,000,000 marks, the ad- tional capital having been offered Turks and Hindus.

Building Replaces Theater
(Special to THE FILM DAILY)
Cleveland—The Crawford here is being torn down, and is being re- placed by a commercial building hous- ing a 600 seat theater. The improve- ment will represent an investment of $100,000.

NOTICE!
To All Producers of Motion Pictures
You are hereby notified that we are about to produce and will soon release a series of Feature Productions under the following titles

1) No Value-Received
2) A Man's Property
3) All Rights Are Reserved

C. B. C. FILM SALES CORP.

HUGO BALLIN
recently completed engagement in the following productions under direction of

“Pagan Love”
“East Lynne”
“Journey’s End”
“Jane Eyre”
“Other Men’s Clothes”
“Married People”

Released by Hodkinson:

“VANITY FAIR”

Permanent Address
Hollywood Hotel
Hollywood Calif.
Help Boost Films

(Continued from Page 1)

The Committee on Public Relations is an offshoot of that. It has been functioning since Sept. 1 and in that time has reviewed 128 pictures for the purpose of listing them for the beneﬁt of its members. Col. Jow has personally conferred with representatives of various organizations many times in order to develop a channel of communication between the public and the industry, submit comments, criticisms and suggestions to the industry and at the same time tell the public of the developments in the industry and about better pictures.

The committee members represent 60,000,000 of the American public. At the time of the annual meeting of the Hays organization, Lee F.HAMNER, the chairman, in a letter to Hays said that the public as represented by the committee is disposed to give its support and encouragement to every earnest effort made by the industry in the direction of better motion pictures.

One aid to the industry has been the criticism made of subliterale and certain scenes in productions which, to the committee, appear to carry a thought which might prove objectionable. In many cases, such shots and titles can be eliminated without injury to the production. Producers have in many cases followed the suggestions of the committee members because they realize that all criticism is made honestly and without ulterior motive; except for the elevation of the general film standard.

Theater for Monticello, N. Y. (Special to THE FILM DAILY)
Monticello, N. Y.—J. M. Beck and H. E. Weber, who owns the corner next to the new Liberty Bank, will soon break ground on the plot for the erection of a new theater.

At Broadway Theaters

This Week

Next Week

De Forest and Riesenfeld Sailing
Dr. Lee de Forest, inventor of the "Phonofilm," will take the apparatus with him to Paris when he sails on Wednesday. Hugo Riesenfeld, who is music adviser to Dr. de Forest, will also sail on the "Paris," for a two months' vacation in Europe. The scientific experts of Pathé and Gaumont in Europe have invited Dr. de Forest to give a demonstration of his invention at their laboratories. He will be back in June.

In the Courts

A jury in the City Court gave a verdict for $2,036 against E. T. Peter in a suit of Amiel Alperstein and Joseph A. Golden on two notes $120 and $260. The defendant transferred the notes to the Triumph Film Corp., which transferred it to the plaintiff. The defendant contended that the notes were given in a contract for "The Libertine," which was cancelled.

The Powers Film Products, Inc., has applied in the Supreme Court to punish Nicholas Kessel, president of the Nicholas Kessel Laboratories, Inc., for contempt of court for failure to appear in court on March 14 last, and testify as to the ability of his corporation to pay a judgment for $2,784 obtained by Powers, which has been unable to collect.

William Isensee has sued the Long Island Motion Picture Co., in the Supreme Court for an injunction restraining it from issuing any stock until it has delivered to him stock which he alleges he has paid for. Isensee asserted that he paid $25,000 for stock, but had to sue to compel the corporation to issue it. He got a judgment for it, but alleges that the corporation has increased its capital from $75,000 to $150,000, and only wants to give him his original 250 shares, whereas he contends he should have a quarter of the new issue.

Casper Heads Penn. Unit
(Special to THE FILM DAILY)
Pittsburgh.—Jerome Casper is the new president of the Western Pennsylvania M. P. O. Other officers are John Newman, vice-president; Hyman Goldberg, treasurer, and Fred J. Herrington, secretary.

LITTLE ADS WITH BIG THOUGHTS

BAER
Publicity and Advertising for Producers, Exhibitors, Exchanges and Individuals.
Phone Bryant 6959
FRED E. BAER
Advertising
Loew's Rialto, 1520 Broadway

Motion Picture TITLES of high quality
E. FERRO
Bryant 2719
130 West 46th Street, N. Y.

Barnes Printing Company
INC.
Phone Watkins 1416-17
229 W. 28th St., New York City

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Federal Trade Commission Opens Case Against Famous Players

W. W. Hodkinson First Witness, Describes Early Days of Industry When He Was President of Paramount—Also Analyzes Key Cities and First Run Situation

The long heralded and much delayed hearing of the Federal Trade Commission action against Famous Players, and others, started yesterday before E. C. Allord in the Engineer's Club building.

The complaint charges that the Famous Players-Lasky Corp. and its associates, "in acquiring or controlling and in attempting to acquire or control, motion picture theaters, the respondent newspapers have coerced and intimidated **** motion picture theater owners or exhibitors by divers methods."


Judging from the time consumed yesterday in getting into the case it would not prove surprising if the hearing dragged along for several months.

17 For Next Year

Schulberg and Lichtman Plan Increased Output—Franchise Holders Hold Meeting

B. P. Schulberg and Al Lichtman are planning to release 17 pictures under a franchise for next season. A few days ago various franchise holders were in New York to become familiar with some of the details.

This means a 100% increase in production for the new season with Gasnier, Tom Forman and Victor Schertzinger supplying the pictures. While it is possible there may be some changes in the territorial lines, the franchise holders, in the main, will probably be the same as they are now.

Grey Due Today

Albert L. Grey of the Griffith organization, returns from Europe this morning.

Loew Due This Week

Arthur Loew is returning to America on the Aquitania, due in the end of the week.

The Morning Session

W. W. Hodkinson was the first witness called. He went into the question of the formation of the Paramount company back in 1913, and under the guidance of W. H. Fuller, chief counsel for the Commission, told how he had promoted the plan of distributing pictures by taking in as partners the men who had developed the state rights business up to that time. These included Hiram Abrams, who was then operating an exchange in Boston; A. D. Flint of Missouri, who operated under a sub-franchise from Steele of Pittsburgh; Raymond Pawley, who handled Southern New Jersey, Eastern Pennsylvania, Maryland and the District of Columbia; S. A. Lynch in Atlanta for the South, and John Kunsy of Detroit. After operating six months, the original five year franchise plan was changed to a franchise which was to operate 25 years. And he followed this by telling how Adolph Zukor, who was then operating Famous Players, was to get an advance of $100,000 from Paramount, which was to distribute a picture made abroad. There was some
THE BROKEN VIOLIN

An Arrow-Atlantic Features Production with

DOROTHY MACKAILL and REED HOWES

and Little Rita Rogan

Directed by Jack Dillon

“For All Between Seven and Seventy”
Says Exhibitors Trade Review

The Same Critic says:
“A Spectacular Chase . . .
“Remarkable Photographic Shots.
“Howes Is At Home When Using His Fists . . .”

HERE’S A PICTURE THAT WILL BRING TREMENDOUS PROFITS!

Write—Phone—Call—or Wire

Arrow Film Corporation
220 W. 42nd St., New York

Distributors for United Kingdom:
Inter-Ocean Photoplays Ltd., 162 Wardour St., London

THE

FILM

DAILY

Tuesday, April 24, 1934

Vol. XXIV No. 24 Tuesday, April 24, 1934 Price 5 Cents

Assume Control

(Continued from Page 1)

M. Lesser, treasurer, and Harry O. Schwabke, assistant treasurer. The West Coast interests are placed in the hands of Mr. Spiegel, J. D. Williams and Fred Dahlken as directors.

M. Lesser is also president of Associated First National of New York with Moe Mark, vice-president; Ralph H. Clarke, secretary; and Irving M. Lesser, treasurer. The directors are Moe Mark, Bruce Johnson, Sol Lesser, Harry O. Schwabke, Irving M. Lesser, Adolph Ramish and Mike Gore.

The exchange plans to take over a number of independently released pictures in addition to the regular First National output and when next year the First National exchanges discontinues releasing state right pictures, as explained elsewhere in today’s paper, a separate company will probably be formed to handle these pictures in New York State.

Four New Goldwyn Offices

Goldwyn plans four new exchanges to be located in Des Moines, Oklahoma City, Charlotte and Bunting. There will be in operation by June 15 and with these additions the company’s exchanges will total 31.

Sells “Environment” for England

Irving M. Lesser has sold “Environment” to Pathe Freres, Ltd., for Great Britain.

Brown to Direct Dean

(Special to THE FILM DAILY)

Los Angeles—Clarence L. Brown has signed with Universal to direct Priscilla Dean in “The Acquittal.”

Mooney on Way East

(Special to THE FILM DAILY)

Los Angeles—Paul C. Mooney, of the Mayer organization, left for the East on Saturday, via the South. He will visit exchanges.

Boynton and Cooper Resign

Larry Boynton and Oscar Cooper have resigned as editor and associate editor of the Exhibitors’ Trade Review and have been succeeded by George Haldell and Howard McClellan. The relations of all parties concerned are said to be perfectly amicable.

Start Grey Story

(Special to THE FILM DAILY)

Los Angeles—Zane Grey, Victor Fleming, director, and Lucien Hubbard, production editor, are in Tonto Basin, Ariz., at work on “To the Last Man,” the first of the Grey novels to be produced by Paramount. On its completion work will be started on “The Call of the Canyon.”

Plans “Sub-Drama” Stories

(Special to THE FILM DAILY)

Los Angeles—Part of Mack Sennett’s comedies for Pathe will be devoted to stories on “sub-stuff” dramas. One with Ben Turpin is “Where Is My Wandering Boy This Evening,” and another, “Pitfalls of a Big City.”

Herman Raymaker has been engaged to direct Turpin.

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Trial Opens
(Continued from Page 1)
question, however, as to the operation, because the race ran at a greater length than that which the franchise called for, and Hodkinson and his associates had planned to organize the Select Film Booking Agency to distribute this and other pictures. As a result of the discussion, however, Paramount failed to organize this company, but Zukor in turn took up the organization, formed Select, and finally Paramount had a 50 per cent interest in the concern.

It was in the spring of 1915, so Hodkinson said, that he heard the first idea of uniting the producing and distributing branches of the business. Also under Fuller's questioning, Hodkinson said that about this time the first discussion developed as to including exhibition as well as the operations. Hodkinson admitted that he was agreeable to "any progressive steps," at this time. He subsequently said, however, that while he was president of Paramount the company owned no theaters.

On June 13, 1916, he testified that he resigned, "I was put out," he said. This happened at the annual directors meeting when Messrs. Sherry, Steele and Abrams voted for Hodkinson and Mr. Pawley voted for Hodkinson.

Hodkinson went into a lengthy discussion of his efforts to unite Famous Players, Frank Garbutt and other producers and an organization so that the distribution of their pictures could be handled by Paramount, but said that Zukor refused to listen, because he felt that Garbutt had nothing to offer. At that time, Hodkinson said he informed Zukor that his (Zukor's) policy was not conducive to successfully offset the policy of the General Film Co., in operation.

First Run Showings
At this point Mr. Fuller sidetracked from the subject matter in hand and asked Hodkinson to define what a first class, first run house was. Hodkinson said that first run houses were maintained to influence subsequent runs on the part of exhibitors in the territory within range of the first run houses and that this was the policy. After that question, Fuller asked Hodkinson to question Hodkinson a vast detail as to what constituted a key city, a first run, etc. Finally, Hodkinson said that in New York, Famous Players operated three theaters, but that New York was so large that Brooklyn and other cities had their individual first run houses.

Fuller wanted to know from Hodkinson what portion of the returns from a picture came from first run houses. This was objected to and never answered. Hodkinson said that there was a big difference of opinion as to what a key city was, and that he heard from various sources that from fifty to one hundred cities were included in this description, but that his opinion was that any city had generally speaking, a key city in which the leading companies operated exchanges. He said that the term "key city" was a term of a trade which really meant that these cities were the markets of these various communities. In response to a question, he said that because of the desire to have these first runs affect the business generally, that advertising and exploitation were conducted on a much larger scale for the presentation in these communities.

He was then asked as to the first run theaters owned by Famous Players, and in response to another question, said that there was practically no possibility to dispose of Hodkinson pictures in any of New York first run theaters owned by Famous Players, excepting now and then a short subject.

In the afternoon session, Mr. Hodkinson presented two charts, one showing the franchise basis under which Paramount worked until 1916 and another, showing Paramount's producing affiliations. This included the old Morose company and others.

Famous Players scored what appeared to be the first important point when the Commissioner decided that no one will be allowed to present an opinion relative to Famous unless that opinion had direct bearing upon the company at the time the person rendering the opinion was connected with it. This arose when Hodkinson was asked to render his opinion concerning Famous Players subsequent to his leaving. Counsel for Famous Players objected to this with the result that the Commissioner handed down the ruling mentioned above.

Notes
Just what Canon Chase, the famous "blue law" advocate, learned from hearing the witness, was interesting to those film folk who recognized him. Chase made voluminous notes.

A large number of reporters from the general newspaper press were in attendance, and Jules Mastbaum to comment "What's all the shootin' about?"

Mastbaum incidentally was the only defendant named who was actually present in person. The others were represented by counsel.

And what a lot of lawyers there were. For the Commission, besides Fuller mentioned above, were Gaylord R. Hawkins and Marvin Farrington, while representing Famous Players of Paul Cravath's firm were MacDonald, Robert T. Swan, and C. Frank Reavis, Jr. Alfred F. Barnard of Atlanta represented S. A. Lynch, and the South Pacific Enterprises. Morris Wolf of Philadelphia, George F. Mastbaum and the Stanley Co., and E. V. Richards, Jr., and the Saenger Amusement Co., were also represented by counsel.

Connolly Returning
(Special to THE FILM DAILY)
Los Angeles — Mike Connolly, casting director for Cosmopolitan, is on his way East. While here, it is understood he was negotiating with number of stars.

"Go! Go!" she pleaded. They will kill you if they find you here!" It was her first kiss — this Girl of the Golden West. And the man she loved was about to be torn from her Pcunt as an outlaw. "I will fight it out," he said.

"No! No! Ride for your life — and me!" And they sighted the posse, with rope and gun, galloping over the hill.

Thrills and Heart Throbs in EDWIN CAREWE'S Stupendous Production of DAVID BELASCO'S MASTERPIECE The Girl of the Golden West A First National Picture
The Naked Truth Mirror
show the industry what it looks like
at the Naked Truth Dinner
Baltimore Hotel—April 24

Goldwyn is doing Big Things

For faithful reproduction of delicate detail

EASTMAN POSITIVE FILM

The skill of the camera man must not be sacrificed in printing—Eastman Positive Film carries the quality of the negative through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout—out its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

Sneak Previews

FOR THE SCREEN—The “Man Who Wasn’t There” will be shown privately at home test to a limited audience next Tuesday night. The cast includes: Henry B. Walthall, Pola Negri, Charles King, Tilly Losch and others.

The “Man with a Million” will be shown privately at home test to a limited audience next Thursday night. The cast includes: Robert Harron, Judith Allen, Charles K. French, etc.

The “Children of Divorce” will be shown privately at home test to a limited audience next Saturday night. The cast includes: Bessie Love, Mantan Moreland, Hedda Hopper, etc.

The “Sailor’s Valentine” will be shown privately at home test to a limited audience next Monday night. The cast includes: Pauline Lord, Charles C. Wilson, etc.

“Wampas” Party a Success
(Special to THE FILM DAILY)
Los Angeles—The “Wampas”—the Western M. I. Advertisers—held their annual frolic on Saturday night. That is, it started on Saturday night, but it was early Sunday before it broke up. The frolic was held on one of the stages at the Warner studio which was beautifully decorated for the occasion. Thirteen “baby stars” of 1923 were introduced, these including a number of promising ingenues who have steered to the front in the last few months. Fred Niblo was the master of ceremonies.

Oppose New Minor Bill
The Society for the Prevention of Cruelty to Children has gone on record in opposition to the proposed measure which would permit children from 8 to 16 into picture theaters without guardians.

Eric Von Stroheim, A Goldwyn Director

THE Film DAILY

Tuesday, April 24, 1923

“Wampas” Party a Success
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Los Angeles—The “Wampas”—the Western M. I. Advertisers—held their annual frolic on Saturday night. That is, it started on Saturday night, but it was early Sunday before it broke up. The frolic was held on one of the stages at the Warner studio which was beautifully decorated for the occasion. Thirteen “baby stars” of 1923 were introduced, these including a number of promising ingenues who have steered to the front in the last few months. Fred Niblo was the master of ceremonies.

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EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Open Convention
Planned by M. P. T. O. in Chicago—Three New Candidates in Field for President

The M. P. T. O. convention in Chicago, May 19-26 will be an open one. Sydney S. Cohen, upon his return from the Middle West yesterday confirmed this.

In issuing a statement covering the pre-convention meeting of the officers and board of directors in Chicago, the M. P. T. O. stated that "an invitation has been extended to every independent theater owner in the United States to attend the convention and participate in the constructive program arranged by President Cohen and other National officers. Any of the T. O. C. C. members are invited to submit a report on what we are trying to do that organization's attitude toward the national convention because they want to attend the meeting. The decision to make the convention an open one today, however, has the effect of listing a decision on the part of the T. O. C. C. which has no present connection with the Cohen organization.

Harry Davis, F. R. Woodhull and J. J. Comerford were appointed a committee to handle the Motion Picture Palace of Progress situation in New York. Plans for this are being developed along ambitious lines, according to the Cohen office.

At Chicago, three new candidates for the presidency were named. Wisconsin nominated F. J. Ritter, Michigan, J. C. Ritter and Eastern Missouri, Joe Mogler. Mike Comerford, who is being boosted by the eastern Pennsylvania unit has formed national headquarters that he may run in the field.

Pathé Holds Meeting
The annual meeting of Pathé Exchange, Inc., was held yesterday afternoon.

Departures
Harry T. Nohu has left for Denver. M. L. Finkelstein and I. H. Rahen leave for Minneapolis today.

Mayer Buys "Great Divide"
(Special to THE FILM DAILY)
Los Angeles—Louis B. Mayer has purchased the film rights to "The Great Divide."

"The Great Divide" was made by Lubin in 1913 with Ethel Clayton and House Peters starred. Edgar Lewis directed the first version.

Cossil of Gaumont Here
E. Cossil of the French Gaumont company is at the Astor. He has just arrived from Paris. M. Tressah, another member of the Gaumont company, has been here for some time.

Deal on for Brady Play
It is understood that William Fox is dickering with William A. Brady for the film rights to "The Man Who Came Back" which Brady is holding in the neighborhood of $250,000. Both the Fox and Brady offices denied yesterday that there has been any deal closed. Mr. Brady said he hadn't sold his interest to anyone.

Hodkinson Discusses Importance of First Run Showings to Independents

Large Companies Making Mass Production Have Not Necessity of Making Quality Pictures, He Maintains—Letter from Rothapel to Hodkinson Proves Interesting—Famous Players' Minutes Show Details of Early Absorption of Lasky and Zukor Concerns

Some interesting evidence developed yesterday in the second day of the Federal Trade Commission proceedings against Famous Players and others. W. W. Hodkinson after analyzing the first run situation so far as it affected independent producers, completed his testimony and Elek J. Ludvig, general counsel for Famous produced the minute books of that corporation, and most excerpts from the minutes went into the record.

After about a month of evidence taking here the Commission will move on to Philadelphia, Boston, Atlanta, New Orleans, Los Angeles and San Francisco. In all over a year is expected to be necessary to complete the investigation.

Moeller Leaves for "Expo"
A. J. Moeller, general manager of the M. P. T. O. leaves for Chicago today to whip the M. P. Picture of Palace exposition into shape. He will remain there until after the convention.

Hodkinson Still on Stand
W. W. Hodkinson, president of the corporation bearing his name, was still on the stand when the second day's hearing opened. He continued along the line set late Monday afternoon, relative to producer-distributor held by the trade, and that said that a producer or a producer-distributor operated a theater, it was almost impossible for the independent producer to compete because "the open market is partially closed to other producers. He started to say that the "independent producer, in whom all improvement is expected, is shut out of the market," but there was vigorous objection to this on the part of Robert F. Swaine, counsel for Famous Players, and objection was sustained.

Hodkinson continued by saying that the history of the business as a whole, has shown that the best picture "are made by individuals rather than by companies making mass productions."

There was objection to this, but it was overruled, and Hodkinson continued, declaring that there was not the same necessity of making quality pictures by large organizations to meet competitive conditions.

Where producer-distributors operated theaters, Hodkinson declared that competition came only for such open time as they had left from their own productions and this condition rendered it impossible for independent producers to remain in business.

Golf Prizes

There is promised to be a flock of prizes for the forthcoming Spring Golf Tournament. Of course, there will be the usual cups. Pathé Exchange, Abe Warner of Warner Bros., the Motion Picture News, the Academy of the Stanley Co. of America, Reuben Saunders, J. V. Ritchey of the Ritchey Lithographing Co., and the Exhibitors Herald, through John S. Spargo, New York Editor, will present 20 especially made "Bobby Irons" to the 20 players making the lowest scores, or as the committee may decide.

There will surely be more prizes in the form of cups, etc., together with the usual large number of special souv-enir prizes, which have hitherto made the golf tournaments so successful.

If you haven't sent in your entry, phone, wire or write to any of the committee.

Don't forget the time and place, Tuesday, June 5th, at the Belleclaire Golf Club, Bayside, L. I.

(Continued on Page 4)
Clem En Route

Daily
New York City.

We are nearing Newport when the weather is said to gather in the summer time. If they were like they are now, back in the old days, no wonder the Indians got sore, 'bout the white man's coming west. This is a wonder-ful land and wagons tracks and the wind are seen in the mud and sand. Must have been a slew of them. Tomorrow we cross the Rocky River where Buffalo Bill made his first exterior. Can hardly wait for Saturday night. Beside the bath, there's the naked truth dinner at the Bit- more.

Clem Denekar

In the Courts

(Special to THE FILM DAILY)

Los Angeles—Adolph Ramish, of West Coast Theaters, Inc., against photographs and negatives obtained in Los Angeles for a sum in excess of $3,000, has filed an appeal in the State Supreme Court.

The case is said to represent 300 unpaid remainder in a transfer of 50% of stock in the Hippodrome of Los Angeles and San Diego, from Loew to Ramish.

The deal is said to have been nego-tiated in 1921, at San Francisco, when Low agreed to pay Loew $105,000 for the stock in both theaters. At the close of the transaction Loew charged Ramish to be in his debt $3,150. Subsequently Loew was given judgment for this amount plus interest from October, 1921.

Benson With United Artists

(Special to THE FILM DAILY)

Winnipeg—Edmund C. Benson is sailing on the “Maruka” from Van-couver, for Australia on the 29th to represent Douglas Fairbanks and Mary Pickford in the Antipodes in future with headquarters at Mel-bourne.

English Films in Montreal House

(Special to THE FILM DAILY)

Montreal—The Sol Allen Corp. has leased the Allen for six weeks, to show a series of English-made produc-tions. The Canadian company has taken over the Orpheum until the end of August for pictures. Sol Allen is a member of the well-known Allen family.

Newspaper Opinions

““You Can’t Fool Your Wife” E. P. L. Ralito

AMERICAN—The mature, wholesome beauty of Lestrice Joy, as the heroine, has turned out pleasantly in the artificial atmosphere of the New York, demonstrating Nita Naldi as the other woman. The settings of the entire picture were good.

But it was difficult to connect the titles with the picture.

EVENING WORLD—It is a weird story of a yarn that could only happen on the screen, and the whole thing is far from movie-like. It is entertaining.

GLOBE—A slender story box seldom has been told in the movies, but with such capable scenes by Stone, Lestrice Joy, and Nita Naldi in the principal roles it has moments of being convincing. At any rate it is cuddly to look upon.

MORNING TELEGRAPH—George Mel-ford has given the story by Wadsworth Young the most gorgeous production.

Even the casual reader will recognize a story like this at a glance. It is simply the regular motion picture stuff, but George Melford has produced it so well that it sounds at the time that the whole thing is all familiar hack.

POST—It has luxurious settings—good photography, and in this case an especially good cast—all of which will make the picture fairly interesting entertainment for the majority who see it. The story is the usual triangle affair, with a great deal of scheming and trimming.

TIMES—Because of the good acting and the expenditure lavished on this film it stands up as moderate entertainment for the lazy.

TRIVIUM—The title is the best thing about the picture. As we said in the first paragraph, you wouldn’t want to see the picture could be so bad. The director and the actors worked with a determination worthy of a better cause.

The production is just one of the motion pictures that are produced for exploitation, as the phrase goes. Lestrice Joy looks charming without any difficulty, and Lewis Stone is in as good form as ever.

WORLD—The plot is the tale of the triangle real, but yet such a capable cast has been assembled that the Camera and business can be disregarded. Lestrice Joy, Lewis Stone and Nita Naldi are placed at the angles of the triangle. The charm of Miss Joy in particular makes her man, and the rest of the picture doesn’t seem to matter much.

Fabians Now Control 16 Houses

The Fabian will take over the Playhouse, in Ridgeway, N. J., on Sunday, from L. under a 10 year contract with M. Young. The theater which seats 900 was secured through the Seifferman’s. The Fabian chain in Jersey now totals 16.

Museum for Snow Collection

The City of Oakland, Calif., intends erecting a museum to house H. Snow’s collection of snow and frost specimens as well as natural seeds and hides. Snow’s picture, “Hunting Big Game,” has already been booked to 250 houses and, according to Universal, is now playing 20 city runs.

Rupert Hughes and “Souls for Sale” Goldwyn is doing Big Things!
Celeberated Authors Society, Ltd.

723 Seventh Ave., Bryant 1511
New York City

Owners of

All the Laura Jean Libbey Stories

All "Arsene Lupine" stories, by Maurice Le Blanc
"To the Highest Bidder," by Anthony Paul Kelly
All "Raffles" stories, by E. W. Hornung
"The Little Girl God Forgot," by Edward E. Rose
"The Little Pauper," by Howard P. Taylor

Easy Terms
Brokers Protected

Classical Jazz

Probably the best hit at the Rialto this week is the Classical Jazz number presented by Doctor Riezenfeld. The orchestra is new, the lighting and unusual arrangement of the Wooden Soldiers dance from Chauve Souris, one of the stunts of which is that the spotlight plays from time to time on different members of the orchestra, and again other musicians stand up and down in their seats. To cap the climax a half dozen pickanninies dressed in ushers uniforms start marching to the melody and stop from time to time to go through the motions of shooting craps. So far it has proven a riot at every performance. Worth doing in any house.

Up-State Meeting

(Continued from Page I)

spoke and in referring to the meeting of the board of directors of the national unit in Chicago last week, stated that the board was in accord with the work done to date in New York by the officers in New York.

O'Toole stated that various Government departments were working with the organization in connection with the Motion Picture Palace of Progress to be conducted in the Coliseum during the convention week in Chicago. Among the resolutions adopted were one condemning censorship; one approving the rejection of the uniform contract, and one endorsing the activities of Cohen as president. A large delegation of exhibitors will probably attend the Chicago meeting.

Cohen Back

Sydney S. Cohen returned to New York yesterday from Chicago and Rochester.

Controls Bridgeton, N. J.

(Special to THE FILM DAILY)

Bridgeton, N. J.—With the purchase of the Bijou by Louis Linker, theatrical control of the town is in the hands of him. Linker also owns the Criterion and Majestic here.

Ray May Quit Films

(Special to THE FILM DAILY)

Hollywood—Charles Ray has announced that his current production may be his last for some time, since he plans to desert the screen to enter "legit" in New York.

The Truth About Films

ALL THE BUNK OMITTED

at

THE NAKED TRUTH DINNER

HOTEL BILTMORE

APRIL 28

Books and Plays Available for Motion Picture Production

Market Place for the Producer and Writer of Screen Material

Tories

Published and Unpublished
by the
World's Best Authors

Those Works Have Met With Unqualified Success Upon
The Screen

Carl G. Milligan
Service for Authors, Inc.
3 West 42nd St. N. Y. C.
Longacre 2453

Masters of Men

By Morgan Robertson

Is a Vitagraph Special

Her Big Robertson Stories

Aable for Picturization Are

"SINFUL PECK"
"THE WRECK OF THE TITAN"
"THE DAY OF THE DOG"

M. V. Wall
20 Longacre Bldg., N. Y. C.
Phone Bryant 7835

Mary Forrest

220 West 42nd St.
Tel. 1944 Bryant
THE CLINGING VINE

By Zelda Sears

JUST MARRIED

By Nellie Nichols & Adaidee Matthews
Renée

By Emil Zoloth

The Show Down,
By Grace L. Furnas
In the Hollow of the Hills.
By C. H. Hart
All on Account of Eliza,
By Leo Ditrichstein

Hughes Massie & Co.

(Sydney A. Sanderson: Gen. Mgr.)
1511 Broadway, N. Y. C. Bryant 1065

Exclusively representing:

H. DE VERE STACCOPE

whose South Sea and French costume Romances have charmed countless numbers of readers. Several novels available including:

"VANDERDECKEN" and "THE GARDEN OF GOD"

Squall to his famous "THE BLUE LAGOON" WONDROUS TITLE: STORY: PUBLICITY

Tristam Tupper

whose story TERWILLIGER is being filmed by Frank S. Sturgess, at present has two other big stories available.

Adventurng

Recent Saturday Evening Pot Serial

The House of the Five Swords

Published Serially in Metropolius and now out in book form.

Brandt & Kirkpatrick
Bryant 2564 35 West 45th St.
F. P. L. Hearing
(continued from Page 1)
When objection came to this statement, Mr. Fuller, chief counsel for the Commission, argued at length as to what the Commission anticipated proving in the case against Famous Players, maintaining that through ownership of theaters at various points, plus the selling policy of supplying pictures in bulk, and that this would be developed by various witnesses. He said that in Philadelphia, New Orleans, and on the Gulf, he had tied up the situation in both ways.

This brought Swaine energetically to his feet, who declared that Fuller's statement was propaganda for newspaper purposes. Full r r presented the insinuation as to what his motives were, and then turned over Hodkinson's and Swaine's cross-examination which developed along the line of what, in Hodkinson's belief constituted a first-run theater. He was finally able to prove that not the list office was not the ultimate test of quality pictures, and admitted that it was.

In analyzing the New York situation, Mr. Fuller declared that legitimate theaters were often used by producer-distributors for the purpose of booking pictures for their pictures throughout the country. He said that a producer, unable to get a showing in legitimate first-run houses had to resort to "all sorts of measures" to have his picture shown. This statement was also objected to.

On further examination, Hodkinson told of his release of "Down to the Sea in Ships," running in its third month at the Cameo theater, and referred to it as one of the best features in New York, which led Swaine to comment: "A twelve weeks' run of Broadway is somewhat of a compliment, is it not?" And Hodkinson smilingly replied that it was. He said that the Capitol theater had refused showing of "In Ship's Company." He declared that very frequently, the big first-run Broadway exhibitors would not even take the time to look at an independent picture. When Swaine asked him regarding the showing of "Robin Hood" at the Lyric, Hodkinson said: "Yes, 'Robin Hood' is a very good picture. It's an independently made picture."

Then Swaine read a long list of houses located along 8th and 9th Ave., and asked Hodkinson if he knew of these houses. Hodkinson smiled but answered that he never visited 8th or 9th Ave., to see a picture. He also commented that the houses along 8th and 9th Ave. were not the proper sort of clients. Just before Hodkinson left the stand, he was asked regarding a list of pictures received by him from Samuel L. Rothapfel, manager of the Capitol Theater. He produced the list and the order which went into the records. The letter dated January 22, 1921, and addressed to Mr. Hodkinson read:

'I have your letter of January 21, and have carefully noted the contents.

"You know that this is a subsidized Goldwyn theater, and therefore we can not enter into your negotiations however meritorious they might be. Nevertheless, I thank you for bringing this matter to my attention.

Yours very truly,

Samuel L. Rothapfel"

Ludvig Takes Stand

Eck John Ludvig, general counsel and secretary-treasurer of Famous Players, was then called to the stand, and produced the minute book of the corporation. From this was read into the record some interesting points relative to the early history of Famous Players, one of which indicated that for the 4482 shares of stock of the Lasky Pictures, valued at $1,200,000, 50,000 shares of Famous Players stock was issued, and for the Famous Players Film Co.—the old Zukor organization, stockholders received two shares for one, and $250,000 notes.

The minutes also showed a record in August, 1916, of securing an option on the Pallas and Morocco Film Co. stock, and just before release, a survey of the motion picture industry of special reference to the Famous Players-Lasky Corp., was presented. This survey was made by the American International Corp. for Kuhn, Loeb & Co., in 1919, in connection with the purchase of $1,000,000 worth of preferred stock by a member house.

During the afternoon, further records from the minutes of the organization were read into the record of the case.

Late Monday Hodkinson presented a list of pictures which he maintained were as good as the average shown in the first run Broadway houses, but which were blocked out because of existing conditions.

The list include the following:

Hodkinson releases:


Bulger Engaged by Lasky

Bozean Bulger, has been engaged by Jesse L. Lasky to act as a literary scout for the Paramount production department.

Sail Today

Hugo Riesenfeld and Dr. Lee de Forest sail for Europe today. During Riesenfeld's absence, Josiah Zuro will conduct the Rivoli and also take part of the managerial duties at the other theaters.
Fuller Heads Pathe

The annual meeting of the stockholders of Pathe Exchange, Inc., the wing directors were elected: Andrew C. Lynch, Paul Fuller, Pearson, W. Fowles More, Charles Pathe, Bertrand Ben-Gaston Chantry and Jansen.

The new director is W. Fowles, who is president of the old Bridge Frazier at Colgate Lo., and a former president of the Merchants' Association.

The directors' meeting, immediately following the stockholders' meeting, the following officers were elected: Edmund C. Lynch, chairman of board; Paul Fuller, president; and Pearson, vice-president; David K. Pearson, treasurer; Bertrand Ben-Gaston Chantry manager; Bertrand Ben-Gaston Chantry, treasurer; and John Huggins, assistant manager.

(Continued on Page 2)

O'Reilly in Albany
(Special to THE FILM DAILY)

O'Reilly and Berman are here looking after the situation.

Won't Sell Holdings

A new low was reached yesterday that contemplated disposing of any of the theater holdings in Canada or in Australia. In a recent meeting, a member of the board, Bithco, was appointed general manager of the Canadian part of the business, but has not sold the house.

Blyth, Woody's Successor

Blyth, Woody's successor, has been appointed general manager of the old Select unit. B. S. Flynn has been appointed assistant manager of the Columbia unit.

Call Art Congress
(Special to THE FILM DAILY)

For working with authors' League to improve picture standards.

New Stock Plan

Goldwyn Announces Plan to Reduce Outstanding Shares and Exchange Them on a 1 for 4 Basis

The board of directors of Goldwyn Pictures Corp. has approved a new stock plan for the company. A circular letter was sent to all holders of voting trust certificates asking their authorization to go ahead with it.

The plan is to increase the authorized capital stock from $1,000,000 to $1,500,000 and then follow it by a reduction of the authorized number of shares to 375,000 through the exchange of one new share of stock for four shares now held. When the revision is complete the issued stock will be reduced to 181,800,54 shares. This will leave 193,153,419 unissued shares in the treasury. Voting rights will be vested in the common stock, which will be called "new series." The new plan is designed to become effective at the close of business on April 30.

(Continued on Page 4)

Rowson Coming

New York, April 26, 1923

Harry Rowson, of Ideal Films Ltd., is due a week from today from London on the Homeric.

Not Even A Denial

The Bax office refused to dignify with a denial the report appearing in yesterday's Times that Mr. Hays would again head the Republican National Committee. It was pointed out that reports of a similar vein had been previously denied.

Bartholomew in "Big Brother"

It is understood that the rights to the Key Beach's new story "Big Brother" have been purchased for Richard Bartholomew. The story will run serially in Hearst's International from three issues beginning in July. Inspiration Pictures claimed to know nothing of the purchase yesterday.

Sistrum Resigns

Los Angeles—William Sistrum, coast production manager for Cosmopolitan, has resigned. His future plans are unknown. E. Mason Hepper and the Anita Stewart company are returning East in a few days, leaving the remaining few scenes of the picture they are making to assistants.

George Utassy verified a report from the coast yesterday that California production has been temporarily abandoned by Cosmopolitan.

Ind'pts Forced to Fight for First Runs, Testifies Lichtman

Describes Atlanta Conditions As "Terrible"—Says in Two Years He Placed Only Four Pictures on Broadway—Tells of Meeting in Zukor's Home in 1916 That Led to Ousting of W. W. Hodkinson

Experiences of independent producers in getting bookings in Key cities was the feature of the testimony yesterday of Al Lichtman, third witness in the hearing on the Federal Trade Commission charges against Famous Players-Lasky and the other respondents.

W. H. Fuller, for the Government, took up the situation in detail, city by city. In some cities, Lichtman testified he got fair terms, in others he was virtually shut out unable to book his pictures on a favorable basis.

The conditions in the territory controlled by Southern Enterprises were going into account. The situation in Atlanta Lichtman described as "terrible." In New Orleans, his contract with Saenger was "satisfactory." He claimed in some of his dealings with Southern Enterprises, the latter, after booking the pictures, refused to carry out the contract unless the price was reduced.

In two years, he said he had been able to place only four pictures in New York. In one case, he rented the Criterion at a total cost of $20,000 for two weeks, with receipts of only $8,000. This week he declared he had been invited by the Rivoli to arrange for bookings but upon such terms that he was compelled to decline.

In Denver and San Francisco the situation he described as good. In St. Louis, Lichtman said he had had great difficulty in obtaining bookings. Other cities taken up were Cleveland, Boston, Minneapolis, Seattle, Detroit, Cincinnati and Baltimore.

J. R. McDonald, counsel for the respondents, entered several objections to what he termed "conclusions" drawn by the witness, and it was finally decided to limit his answers to specific theaters and pictures as far as possible.

(Continued on Page 6)

Two More Days

New York City.

Film Daily.

Only two more days on the train. We are now looking out the window of the train on the exact spot General Film pictures are still shown. It looks just the same today as in the days when curls was the chief ability of the leading men and Hollywood hadn't learned it was nice to be bad.

I saw a strange looking pioneer in the railroad yard, reading something to a switchman. Investigation proved it to be a New York picture critic reading his latest review to a former twoman. This is a picturesque route when there isn't a freight train in front of my window. See you at the Naked Truth Dinner.

CLEM DENEKER

Newman, "U" Theater Mgr.
(Special to THE FILM DAILY)

Los Angeles—M. H. Newman, a former manager of the Grauman theaters, has been appointed managing director for many months. He will take up new duties as general manager of Universal theaters from Denver West.
Fuller Heads Pathé

(Continued from Page 1)

Mr. Lynch is a partner in Merrill, Lynch & Co., which has handled Pathé's financial affairs for some time past. Fuller, the new president, has been counsel for Charles Pathé for about 15 years, and as such organized the present Pathé company, of which he has been a director and counsel since its organization. He is a member of the law firm of Condert Bros.

Elmer Pearson, as vice-president and general manager, will continue in active charge of the company's affairs. A Pathé statement adds that the list of officers is in "entire accord with the sound and conservative business policy of the company."

Brenon Coming East

(Special to THE FILM DAILY)

Los Angeles—Herbert Brenon has left for New York.

Selznick Has No Plans

David Selznick has not made any definite production plans. He fully expects to produce, but as yet has not evolved anything that is concrete.

Williams Leases Old Offices

J. D. Williams has leased the entire eighth floor at 8 W. 48th St., now occupied by the First National executive offices. These are the quarters Williams used when he was with that company.

Another Studio Story

(Special to THE FILM DAILY)

Los Angeles—R-C Pictures will produce a picture about studio life. It is to be called "Lights Out" and was written by Paul Dickey. A San tell has signed a two years' contract and will direct.

Al Green Special Prod

Al Green will make a series of special productions for Famous Players, the first to be "To The Ladies." After completing the picture, he will return from Hollywood to direct Tom Meighan and then continue work on specials.

New Production Units

(Special to THE FILM DAILY)

Boston—Elliott Dexter Prod. and Bryant Washburn Prod. have been formed here, each with a capital of $50,000. The incorporators are J. L. Delaney, M. Y. Boyle, E. A. Johnson and H. L. Michaels.

Four Features for Chadwick

Arthur A. Chadwell, former production manager of the Syracuse M. P. Corp., which made "The Isle of Doubt," "The Man Within" and "Through the Skylight," has contracted to make a series of four pictures for Chadwick Pictures Corp. The first will be made in Florida.

Brookline Votes Against Films

(Special to THE FILM DAILY)

Brookline, Mass.—Brookline will remain without motion pictures. At a special election, the vote was 5,034 against and 1,639 for pictures. Efforts to secure the necessary permission to build a theater here have been sought for some time.

"WE BELIEVE THAT THE RIP TIDE IS THE OUTSTANDING DRAMATIC FEATURE OF THE YEAR"

Says I. E. CHADWICK President of Merit Film Corp'n of New York and Chadwick Knows Pictures!—An Arrow-A. B. Maescher Production with Rosemary Theby  Stuart Holmes

Diana Alden  J. Frank Glendon

Directed by Jack Pratt

Story by J. Grubb Alexander

An Astounding Picture

Write—Phone—Call—or Wire

Arrow Film Corporation

220 W. 42nd St., New York

Distributors for United Kingdom:

Inter-Ocean Photoplays Ltd., 162 Wardour St., London
In an interview in the Los Angeles Times, Douglas Fairbanks said:

"Have you seen GLORIA SWANSON in 'PRODIGAL DAUGHTERS'? Don't miss it. It is not only the best piece of acting Miss Swanson has ever done, but it is, I think, one of the most faithful film portrayals of contemporary social and family life that has been screened. It should be preserved under seal for showing fifty years from now to let our descendants know just what this Jazz Age really is.

"Mary and I run off films every night at home. Of late we have been seeing old news reels made about fifteen years ago. They are more interesting than plays.

"Gloria Swanson's new play, I firmly believe, will have a similar value fifteen or fifty years from now."

"Prodigal Daughters" was written by Monte M. Katterjohn from Joseph Hocking's novel

A Sam Wood Production
New Stock Plan
(Continued from Page 1)

In his circular letter, President Godsol points out that "while in the
last nine months of 1922 a small op-
erating profit was made, the large de-
etit for the year, shown on the bal-
ance sheet was due to certain ex-
penses and losses because of com-
mitments incurred prior to the change
of administration in March, 1922; when Godsol became president. He
adds that in his opinion "a successful
distributing organization should re-
lease approximately one picture per
week in all but the summer months
to maintain a low distributing cost
and to assure exhibitors of a continua-
tious volume of product, and adds,
"Goldsyn will be in a position, be-
ginning Sept. 1, to do so."

"It is my firm opinion," Godsol
says, "that beginning Nov. 1 next,
Goldsyn should be operating at a
profit of $100,000 monthly."

Newman Here From London
S. G. Newman, of British Exhibi-
tors' Films, Ltd., is here from London.

Graf in Hollywood
(Special to THE FILM DAILY)
Los Angeles—Max Graf, who is
producing for Metro at the San
Matteo studios, is here confering with
for Engal.

Fitxmauric. Leaves
(Special to THE FILM DAILY)
Los Angeles—George Fitxmaurice
has left for New York en route to
Rome, where he will direct "The
Eternal City."

Montagu Love has been signed for
"The Eternal City."

Cruze May Make Ruggles
(Special to THE FILM DAILY)
Los Angeles—After completing
"Hollywood," James Cruze will pro-
ably direct "Ruggles of Red Gap."

Lawrence Wisdom directed "Rug-
gles of Red Gap" for Essanay in
1918. Taylor Holmes was starred.

Call Art Congress
(Continued from Page 1)

Zukor and the Authors' League of
America, Inc., are working together
on the plan in which it is expected
prominent artists, educators, authors,
both American and European will
participate. The General Congress
Committee of the Authors' League is
headed by Rex Beach, but includes
among others, Samuel Hopkins
Adams, George Barr Baker, Edwin
Buckman, Ellis Parker Butler, Irvin
S. Cobb, George Creel, Charles Dana
Gilson, John Golden, Clayton Hamil-
ton and Rupert Hughes. Represen-
tatives of the authors' societies in
England and France will attend.

Mullin on Coast
(Special to THE FILM DAILY)
Los Angeles—Eugene Mullin, eastern
scenario editor for Goldsryn, is here.

ROUSE AUTO SERVICE
$2 per Hour by Day
109 W. 51st St. Circle 0446

"A Progressive Vaudeville
Agency for the Progressive
Theatre"

Superior Vaudeville" for the variety
houses, also special attractions, draw-
ning novelties, and prologues for the
straight picture theatre.

HARRY YOUNG
and
MARTIN WELLS
(agency)
1493 Broadway Suite No. 223
New York City Tel. Bryant 1073

"Rather than give you up to another
woman, I will give you up to death."
That was the passionate answer of
the beautiful Mexican dancer when
Ramirez told her he would see her
no more.

And how she carried out her threat
will give your patrons the thrill of
a lifetime in

EDWIN CAREWE'S
Stupendous Production of
DAVID BELASCO'S
MASTERPIECE

The Girl of the
Golden West

A First National Picture
Mopping up for Exhibitors Everywhere!

READ THIS—

“We Opened with the First of This Series to the Biggest Sat. and Sun. Business in Over a Year and Our Patrons Went Wild.”

George Granstrum—Tower Theatre, St. Paul, Minn.

F. B. O.’S ANSWER TO THOUSANDS OF EXHIBITORS IN—

"FIGHTING BLOOD"

The Famous H. C. Witwer-Collier’s Stories
The Biggest Box Office Hits in Years

Mr. Granstrum’s experience in St. Paul is merely a duplicate of what is happening everywhere. Traveling with the force of an irresistible cyclone sweeping everything before it, “FIGHTING BLOOD” has swooped down on theatres throughout the length and breadth of the land and absolutely staggered even veteran showmen with its ability to pull unheard of business! Man, can YOU afford to pass up this series? Not if you love your business. Prevent future regrets—book the entire twelve rounds NOW!!

Grab 'Em — Grab 'Em — Grab 'Em

DISTRIBUTED BY

FILM OF BOOKING OFFICES INC.

723 SEVENTH AVE., NEW YORK CITY
EXCHANGES EVERYWHERE

Sales Office United Kingdom
R.C PICTURES CORPORATION
26-27 D'Arblay Street, Waldour St., London, W. I., England

12 WHIRLWIND ROUNDS

ROUND 4
“TWO STONES WITH ONE BIRD”
Describes First-Run

(Continued from Page 1)

Lichtman also told of the connection of H. D. H. Connick with Hodkinson-Lasky. Connick, he said, represented a group of bankers who underwrote $10,000,000 of preferred stock for Famous Players-Lasky.

Asked whether all this capital was used for acquiring theaters, he said he could not say what part of it was used, but that he knew the issue was designed for that purpose.

Lichtman was on the stand all day. The morning session was occupied with his testimony about the onset of W. W. Hodkinson and the various mergers that led up to the formation of Famous Players-Lasky.

Lichtman, while sales manager of the Famous Players Film Co. (the Zukor unit), told of a meeting held at Zukor headquarters, at which he, Zukor, Abrams and Walter Greene participated. Zukor has just returned from California, where he had been attending Triangle officials, because of his dissatisfaction with Paramount policy under the Hodkinson-Lasky regime.

At this meeting, Lichtman testified, it was decided that Abrams and Greene would try to get the votes of enough other dentists to bring about Hodkinson's removal. Zukor contended, said Lichtman, that he (Zukor) could not hold Mary Pickford and other important stars in line unless some more drastic distribution policy were brought about.

"The stars are complaining," Lichtman quoted Zukor as saying. "It is impossible to work with Hodkinson."

There was also a discussion that "the whole thing be made into one unit."

"Zukor said that Lasky was suffering from the same shortcomings of Paramount as himself," Lichtman added.

The first report that Lichtman had, as a result of the meeting, he was told that Hodkinson had been ousting president of Paramount, and that Abrams had been selected president, with James Steele as treasurer in place of Raymond Pawley.

He said Paramount had an exclusive distributing contract with the Zukor unit. Lasky and Bosworth and that these three were merged into the Famous Players-Lasky Corp. very soon after Hodkinson's removal.

A strenuous protest was made at this point by Prather McDonald, of counsel for the respondents, who declared that the records showed the merger occurred in December, 1917. For the Government, Gaylord Hawkins pointed out that the acquisition of stock occurred first, and then there was a technical argument on what constituted a merger.

"To all intents and purposes Famous Players-Lasky Corp. was operating in 1916," said Lichtman. "To strike this from the record, but the motion was denied and an exception noted."

The formation of Artcraft in August, 1916, with Lichtman as general manager, was taken up. He said the Pickford films were turned over to Artcraft very soon after Hodkinson's removal, the purpose being to separate these and other quality pictures from the general output of product. Paramount was practically controlled by Famous Players-Lasky Corp., when Paramount and Artcraft were merged, and the formal merger was all completed about a year after the meeting at Zukor's house. At that time, said Lichtman, Famous Players-Lasky was making and distributing 20 to 25% of all pictures.

"Did you learn whether Zukor or Famous Players-Lasky had any interest in the Loew theaters?" asked W. H. Fuller, who was conducting the Government case.

"This was objected to as hearsay and a lawyers' wrangle occurred, but Examiner Alford overruled the objection. Lichtman then told him he owned stock in the Loew enterprises."

"Did Famous Players-Lasky own any?" Fuller asked.

McDonald again objected and was again overruled.

"I don't know," Lichtman answered.

He then said that the amount of Famous Players-Lasky output taken by Loew varied. Some seasons it was about 50% of the output for the Loew New York house, but it varied in other cities. This referred to feature pictures. He finally summed up:

"They were a large customer," adding that only a few short subjects went to Loew, however.

"How about the Stillman theater in Cleveland?" Lichtman was asked.

He said he learned that Famous Players-Lasky had an interest in it, and also had an operating contract with Loew for the New York theatre, Famous Players-Lasky owning the films and Loew operating the theater.

Considerable time was then spent in questions concerning Arctraft and the manner of shipping picture prints from studios to laboratories and then to exchanges. In reply to questions, Lichtman stated that pictures produced in California were sent to laboratories in New York, and instructions for the shipment of the prints to exchanges, etc., were packed in detail.

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At this point Fuller introduced in evidence as Exhibit 8 a booklet entitled "The Story of the Famous Players-Lasky Corp." Lichtman testified that this was prepared to impress exhibitors with the quality of Famous Players pictures. It was sent out by the public relations and advertising departments which were part of the distribution department of which he was general manager.

"Early in his testimony Lichtman told of the formation of Paramount. This was preceded by negotiations in the Spring of 1914, when the terri-
Arrives Tomorrow
Film Daily
New York City.
I arrive tomorrow O. K. Reserve my room for me at the Ritz as there are too many film people at the Astor. I am deeply impressed by the many scenes along the street. The Spoilers," and "The Skin," will complete the produc-
described said that the production role inaugurated by Goldwyn will be continued. He said that a fact practically had been cleared a distinguished actor now on the way to the United States.

"Enemies" Going into Rivoli
The names of "Women" close its act at the Central Saturday night and 1 day 16 at the Rivoli.

Dear-- Against Son in Films? Hugs Fairbanks is opposed to same appearing in films, according to D. W. Woon, Universal Service correspondent in Paris, who says he N. Y. American that Fairbanks opposes the plan because his education might be neglected.

Goldwyn Increases Stock
Del. -- Goldwyn Pictures has increased its capital stock 150,000 shares without nominal value or from $100,000 to $200,000 for taxation purposes.

Inday Loses Sunday Shows
(Buffalo) -- Special to THE FILM DAILY)... (Continued on Page 2)

3 Program Series
Planned by Fox for Next Year-- More Lavishness in Production Looked For

Although the majority of the Fox releases for next season will go out as usual productions, there will also be three series of program re-
tees. These will star Tom Mix, Buck Jones and John Gilbert.

The specials will number 26. Lee Goldwyn and Gilbert have prepared a number of pictures for the Fox program, their pictures will be c-
lined, but the production standard will be raised on future pictures.

When Bernard Dunnmore completes the subject he is now making on the coast, he will come East to make a special. It is reported that Gilbert will accompany him and that a $650,000 swimming company was formed later, at $104,000 in stock.

Kohn, Treasurer of Warner Bros.
Morris Kohn has been elected treasurer of Warner Bros. It was officially announced yesterday that he had been transferred to the W.B. Exchange from the Warners. He and Charles Goetz now own it.

Harry Warner 1st. for California yesterday.

Lightman Says He Asked $250,000
To Arrange F. P. L.-- 1st. Nat'l Deal

Says He Proposed Plan Which Both Zukor and First National
Would Agreeable--Failure of Paramount's Finance Com-
mittee to Guarantee Half of the Amount in
Writing Balked Scheme

That a plan for a working agreement between Famous Play-
ers-Lasky and First National in 1921 fell through after consider-
ations, it had been done when it was revealed yesterday in the testimony of Al Lichtman at the fourth day's hearing on the Federal Trade Commission charges.

Lichtman testified that he proposed the idea to Adolph Zukor two weeks before the former resigned as the Famous Players distribution manager. Zukor told him to proceed, whereupon Lichtman went to Chicago where a First National meeting was held and talked the matter over with several finance holders.

They were in a receptive mood, he declared.

Shortly afterwards, Lichtman came back to New York, according to his testimony, and informed Zukor that the consummation of the plan would take six months. Lichtman asked $250,000 for putting it over.

Zukor was willing to make an arrangement by which Famous Players would pay Lichtman half of this amount if it First National would pay the other half, said Lichtman, but Zukor declared he would have to take the matter up with H. D. H. Connick and the other members of the Famous Players finance committee.

The committee, according to the witness, wanted Lichtman to go ahead, but when he asked to have the matter put in writing, the committee demurred. The whole plan was then dropped.

The Government's examination of Lichtman was concluded at 3 o'clock, and the defense sprang a surprise by waiving cross-examination.

Another high light of Lichtman's testimony was his description of what he considered the position of the in-

See Chance for Censor Repeal
(Special to THE FILM DAILY)
Albany--Film men here who have been watching the legislative situation are inclined toward the belief that there is a chance for the repeal of the censorship bill in view of the change in attitude of the Westchester and Monroe County Republicans.

boosting Coast "Expo"

Important Film Organization Behind Plan--Charles Christie to Talk

at Lunch Today

Charles H. Christie, chairman of the executive committee of the M. P. Producers' Ass'n of Los Angeles and at the M. P. Exposition Committee, will preside at a lunch to be given today at the Biltmore, at which he will talk about the plans under way for the American Historical Review and M. P. Exposition which starts in Los Angeles on July 2nd.

Will Hays and others important in the business will attend.

Busy on Coast

Los Angeles-- Plans for the July exposition are made by the movement has the official endorsement of such film organizations as the M. P. T. O. of Southern California, the Western M. P. Ad-

(Continued on Page 2)

Lloyd Hamilton Here

Lloyd Hamilton is here from California for a conference with E. W. Hammond of Educational. o. next year's plans.

Kohn, Treasurers of Warner Bros.
Morris Kohn has been elected treasurer of Warner Bros. It was officially announced yesterday that he had taken over the W.B. Exchange from the Warners. He and Charles Goetz now own it.

Harry Warner 1 st. for California yesterday.

E. W. HAMMOND/EDUCATIONAL. O.
Cuts and Flashes

Francis M. Hugo will address the A. M. P. A. on May 10.

"With Naked Fists" is the title of Sorel's new release.

"Within the Law" was shown to the matiners at Sing Sing last night.

Playgoers will release "The Fortune of Christiana McNab," May 27.

Alma Bennett has signed a five-year contract with Famous Players.

A famous Parisian cafe, was duplicated on the Ince lot for "A Man of Action.""}

Hove and Condon have moved from the Times Bldg. to larger quarters at 7 E. 42nd St.

"Say It With Dreams," by Darrell Francis Zanuck, has been sold to Universal by Jess Smith.

Margaret Turnbull is writing the scenario for "Declassee," in which Elsie Ferguson will star.

"Caught in a Cabaret" is the second of the revived Chaplin s ries to be released through Tri-Stone Pictures.

Conrad Nagel has been added to the cast of The Rendevous," Marshall Neilan's next Goldwyn picture.

Mrs. S. J. Goldstein, mother of E. J. Goldstein, general manager of Universal, died suddenly Wednesday night.

Ed Rosenbaum, Jr., formerly manager of the Grand Opera House, Wilkes-Barre, Pa., is now vice president and sales manager of the D. H. & R. Sales Co.

Robert McBride & Co., have accepted for early Fall publication "Ashes of Vengeance" by H. B. Somerville, the book purchased for Norma Talmadge's new feature.

Enright Talks

Police Commissioner Enright addressed the A. M. P. A. at yesterday's lunch.

Chicago Goldwyn Holds Contest

(Special to THE FILM DAILY)

Chicago—The Chicago office of Goldwyn is conducting a sales contest which closes on May 12.

Paramount Party in Columbus

(Special to THE FILM DAILY)

Columbus, O.—At the dinner dance held here a few days ago, the six Central Division offices of Famous Players participated. All told 160 were present.

"Main Street" Opens

(Special to THE FILM DAILY)

Los Angeles—"Main Street" had its premiere last night at the Mission. The coast film colony was well represented. A lot of electrical equipment was brought over from the Warner studio to add to the brilliancy of the occasion.

Boosting Coast "Expo"

(Continued from Page 1)

verters, the M. P. Producers' Ass'n, the Screen Writers' Guild, the M. P. Directors' Ass'n, the American Society of Cinematographers, and the Actor's Equity Ass'n.

Special buildings are now being constructed and plans laid for a national advertising campaign. Presi
dent Harding has promised to attend and in all likelihood, a number of Congressmen will be here as well as Latin-American diplomats. The aid of the industry will be especially enlisted in the arrangement of the buildings and the preparation of the pageants. Frank Cox, who had charge of the Mardi Gras pageants in New Orleans for 10 years, is the designing artist and technical director.

Coming!

The Super-Special

"THE RIGHT OF THE STRONGEST"

Starring

E. K. LINCOLN

and a great cast

Goldwyn is doing Big Things

Tod Browning—A Goldwyn Director

LISTENING IN

BULL—ALL BULL!
THAT'S THE BUNK!
TOOT-AN-KINNEN
NOTHING DOING
SURE! WHY NOT?
AND THEN SHE SAWS
WHAT'S THE PHONE NUMBER?
THE BRAINS OF THE INDUSTRY!
BLAh!
50-50 OR FIGHT!
WHAT'S "IT"
WHO'S AN IMMORTAL?
NAKED TRUTH DINNER
COMMITTEE ROOM
NOTHING DOING
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WHO'S AN IMMORTAL?
NAKED TRUTH DINNER
COMMITTEE ROOM

LOUIS MEYER
ART TITLES
CRAFTERSE FILM LATHS
251 West 19th Street
Oshkone 7620-7641
IN the three cities where it has been shown, “Enemies of Women” has played absolute capacity and broken records.

In all of these cities it has played against the strongest opposition picture in the field today.

IN NEW YORK

Absolute capacity at Two Dollar top at the Central Theatre, Broadway, for four weeks!

IN CHICAGO

Opened last Sunday for a run at the Roosevelt Theatre, to turn away business. On Monday the business was the biggest in the history of the theatre.

IN LOS ANGELES

Playing absolute capacity at Grauman’s Rialto, after the most tremendous opening in the history of the theatre. From present indications it will set new records for this house.

All of the critics, in all of these cities, as well as all the trade papers, unite in proclaiming it an unparalleled box office attraction.

Harrison’s Reports says:
“The last word in film art!”

Watch It Sweep the Country

ENEMIES of WOMEN

By Vicente Blasco Ibanez
with Lionel Barrymore
and Alma Rubens

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

A COSMOPOLITAN PRODUCTION
Distributed by Goldwyn-Cosmopolitan
Talks of Combine

(Continued from Page 1)

dependent producer in competition with the producer-distributor-exhibitor, controlling a large number of first-run theaters.

"The independent producer," he said, "is like a fellow with the gamling lever who goes to a theater and finds there is a greasy house there and that one crooked. Nevertheless, with all the percentage against him, he players $1,000, only to be told that there are several gunmen around. So he only gets a hundred.

Continuing his line of questioning begun Wednesday, W. H. Fuller, for the Government, took up the key city situation in Dallas, Detroit, the North-west, Minnesota and Wisconsin.

Lichtman testified, concerning the "difficulty between Famous Players and E. H. Hulsey" that Hulsey, who was a First National Securities holder, assumed a very antagonistic attitude toward Famous Players and became active in behalf of First National. Previously, he was very much interested in distributing Paramount pictures, but he gradually cut the number down, said Lichtman, and at the same time accused the Zukor Corporation of being a "trust."

According to the witness Hulsey started a campaign of propaganda against Famous Players and organized the Texas exhibitors in opposition to the corporation. As a result, S. A. Lynch came to New York and recommended to Zukor that theaters would have to be built in the Hulsey territory. Lynch was told to work out the best possible arrangement Lichtman declared.

Block booking was also brought to the fore when Lichtman was asked whether the change in Paramount policy made in 1920, when "it was decided to sell on merit instead of quantity," was a result of complaints made by exhibitors. The witness created considerable amusement when he declared that "complaints are more or less prevalent from exhibitors at all times."

A letter, which the witness said he had written in August, 1920, to the Paramount branch manager in Dallas, was introduced. It concerned the change of policy on bookings. Similar letters, he declared, were sent to all district and branch managers.

Replying to questions on statistics, Lichtman said there were about 14,000 picture theaters in the United States, with a seating capacity of approximately 8,000,000 and a daily attendance under certain conditions of some 10,000,000,000.

The testimony of W. H. Fuller, for the Government, before the Anti-Trust Division of the United States Supreme Court, relating to the complaint of the Federal Trade Commission against Famous Players-Lasky, ended Wednesday. Mr. Justice McReynolds, the presiding judge, adjourned the hearing for the day without a decision.

Mr. Justice McReynolds, who has been conducting the hearings in the presence of the attorneys for the parties to the suit, said the present session would be continued next week.

Daylight Screen at "Expo" The exhibits at the International Exposition of Motion pictures or slides upon the screen in the full sunlight. It has already been adopted by some schools and educational institutions. A vest pocket camera takes 18 feet in 18 seconds of action. It can be shipped into a pocket or coat, and be used secretly. Its shutter can be put out of a buttonhole.

C. L. CADDWALLADER L. W. HITT
Art Directors Eastern Studios Famous Players Lasky-Corp.

WILL BUY Negatives Also Prints for Export FEATURES COMEDIES State Dolls

FILM EXCHANGE FOR RENT Former Famous Player Lasky Corp. Exchange, 729 7th Ave. See Supt. of Bldg. or Mr. Young Real Estate Dept., 16 East 42nd St.

We serve every link of the film industry

UNLIMITED CASH for PRODUCERS DISTRIBUTORS LABORATORIES THEATRE OWNERS

Low Rates - Quick Service Consult with us in confidence

CHROMOS TRADING CO. 1123 Broadway Suite 1207-8 "Phone Chelsea 8284"

Mr. Laboratory-Man!

The hot, humid months, with their drying difficulties, drugs, and lesions that slide, are almost on us.

Beat them to it this year by using Anasco Positive Film.

It does not frill, slide, nor scar, and it dries in 50 to 50% less time than other brands.

ANKOS COMPANY

Binghamton, New York
Summer Slump

What are you going to do about it? You, brother Exhibitor. And you, Mister Producer. Plus you, Mister Distributor. Serious question which of you, is to blame the most. For not doing away with it. Of course summer isn’t the best time to show pictures. Everybody knows that. But—if the houses are to be kept open—and it looks as if they are—then everybody should do the very best possible to make them pay.

Joe Schenck pointed out the real reason for the “slump.” Too many poor pictures drive the regular “fans” away. They respond when a good picture comes along. But there are enough good pictures to keep things humming. So the exhibitor who shows a cheap picture deserves what’s coming to him.

Get the strongest lineup you can. For the summer months. Keep the program light. Have a lot of fine short subjects. Get behind your mailing list. Get on the job. Keep things humming. And, once again, don’t book a flock of weak sisters just because you can buy ‘em cheap. Pay for your stuff. Run the big ones. Arrange a few pre-release showings if possible. Keep the boys working.

NO SLUMP IN SIGHT

Fortunately, according to some of the best posted men in the business—a slump, such as is usually the lot of picture folk in summer—isn’t in sight yet. Business is generally good. All over. Except in some agricultural districts. Like Kansas and Nebraska. But in the manufacturing sections business holds up very well. Even in the South business is splendid. So a lot of people will wander into the summery period feeling a lot better than last year. Which will help a lot. Because it’s the yellow streak of many exhibitors that makes the summery season poorer than it actually is. Don’t let’s forget that.

THAT FAMOUS FAMOUS HEARING

Federal Trade Commission developing much interesting matter. Letting a lot of outsiders in on what a lot of insiders knew. Long time ago. But makes darn good reading. Only trouble is that it promises to run six months or a year. And it takes a lot of interesting stuff to maintain interest that long.

Incidentally a theatrical paper. In its report of the proceedings. Said that in the film trade. That gossip had intimated that that “thing had been taken out of the trial” and pointed out that Holland Hudson, one of the investigators of the Commission was not attending the hearing.

Those who know how ill Holland Hudson is—he is in the Adirondacks fighting tuberculosis and may not recover—and who know that a fine type of man Hudson is—resent this sort of intimation severely. And have not hesitated to express their sentiments over this sort of journalistic sensationalism.

(Continued on Page 3)

Nationalizing Clubs

Existing F. I. L. M. Boards to Be Basis of Arbitration System Under Uniform Contract

One purpose of the present trip of Charles C. Pettijohn and Lloyd D. Willis of the Hays organization is to explain to existing F. I. L. M. Clubs and Boards of Trade the operations of the uniform contract and the arbitration system which has been developed and will be developed in that connection.

Part of the plan is to nationalize all exchanges organizations using the present personnel to carry out the new arbitration scheme on a country-wide basis. All decisions will be made by the various local bodies on which both exhibitors and exchange men will have equal representation. When the local bodies cannot decide, a court of appeal which will sit in New York will pass the final ruling. There has been talk for some time of the formation of a world-wide board of appeals which will be appointed to handle the detail of the entire plan, particularly the flow of correspondence between the clubs in the field and the New York office.

Tippett Sails

John D. Tippett sailed for London Saturday on the Olympic.

Geyskins Here

Harry Geyskins of Paris, who operated a distributing company in France known as Cinematograph Harry, is at the Astor. E. Costil of Guumont, is also there. Both are understood to have deals under way with Principal Pictures.

State Convention Put Off

The state convention will not be held May 8-9-10 as planned. In view of recent activities in Albany which will keep exhibitor leaders busy until the 4th. The national convention opens in Chicago on May 19, but the state meeting will not be held until some time after that meeting closes.

Eastman Accused

(Special to THE FILM DAILY)

Washington—The Federal Trade Commission has issued a formal complaint against Eastman Kodak Co. of Rochester and members of the Alcoholic Laboratories Association, Inc., charging the existence of a conspiracy as a result of which a virtual monopoly has been created in the raw stock field.

Names 12 Cities

Connick Outlines Where F. P.-L. Built or Acquired Houses When He Was There

Taking of testimony in the hearing the Federal Trade Commission argues against Famous Players—sky and the other respondents will resumed at 10:30 o’clock this morning. There was no session Saturday.

An interesting portion of the testimony given by H. H. Connick Friday related to theater acquisition activities. This was taken u p by city. Theaters were built, or ereys acquired in houses, in At last, New Orleans, Dallas, Los Angeles, San Francisco, Denver, Terre Haute, Baltimore, Cleveland and Buffalo, during Connick’s connection with the company or prior to it, he said. (Continued on Page 4)

Explaining Production Plans

Abraham Lehr, vice-president of Goldwyn in charge of production has written a number of important first exhibitors and foreign buyers out Goldwyn’s production plans for last year.

Clem’s Last Speech

Ilse Advertisers All About Hollywood—“Clem” Finally Unveiled

One of the real hits of the A. M. A. (Advertisers) Naked Truth at the Biltmore Saturday night was Clem Deneker’s speech. This wasn’t an ordinary exhibitor, in his usual telling way, had this to say:

Gentlemen, I’m dumb glad to be here, and when I begin telling you the way things are going on out in Hollywood I hope you all won’t be squeaky.

How I come to go to Hollywood, is this: My wife she gets into a taxi run by a Frisco paper, which giving away ten round trips to Los Angeles for the ten persons who gets the most subscriptions for the paper. So my wife, Mrs. Deneker, is out, and as there isn’t been a paper in Pneumonia, why she gets home by buying it, and wins and in 1 argues her into my going account of maybe I can buy pictures direct from the studio and cut the exchange profit, that’s how I started.

Well I gets there all 0. K.

I meets a guy named Jerry Lilly and I gets a part in the radio show and they are making a picture (Continued on Page 2)
Clem's Last Speech

(Continued from Page I)

called Betsy Donna. Now it ain't my business, but it strikes me any picture with the word belly in it, is going to be censored out. I met Mr. Lasky and told him my thoughts and he didn't have an answer so I guess he knew I was right. Anyhow, they won't make a nickle on it. "What's dancing pictures don't go good out any way.

"Then I get into the Metro studio and they is making a picture called "The End of the Pavement." Well, I thought maybe it was some kind of an advertisement for a soap company and told them I didn't run any indusitrails. Then I heard it meant the gutter and then some one said it was a complete history of the company during the last year.

"That kind of stuff is over my head. I don't understand any of it.

"So I went out to Universal City with a fellow named Abe Stern in his car. All the way out he was telling me how much it would have cost me if I had went out in a taxi cab and kinda spoiled the trip. However, I did see stuff out there that wasn't on my head.

"I spent the whole day at Universal City and met Carl Laemmle and Julius Stern. They was working on a football picture. After I got there, told them I'd hold it till next fall when football was being played. Then all making covered wagon stories too. They was working on one about forty mile long box car soap and it was advertised all over town.

"Well, boys, I met some mighty pretty girls out there too. But I can't say as how any of them are ory or wicked. I did some little experimentin' too. I guess this here Will Hays is got Hollywood all stirred up.

"Now about perduction on the coast. I ain't no judge of what's what. I ain't settlin' myself up as no smart aleck in this here business but it's been a year since I turned my flour and feed shop into a movie temple of motion pictures and since then I grabbed six other theaters. Counting my six houses, I can give five consecutive Saturdays and one Wednesday and I control eight towns, countin' two towns near Elks which ain't got no theaters and the people from which comes into Exxena when I have a good picture, which is about every year or so.

"As I was saying about perduction, everyone out there is making a picture called covered wagon now, but which is to have other names when they come out. I wouldn't be surprised next year to see every picture made, have a string of wagons in it some place. I don't know why this is, for judging from the rotten business I did with The Four Horseman, which along the same lines, I don't figure any picture with that and a couple a wagons for stars, can git over. But it's none of my business.

"I went over to Doug Fairbanks lot and watched them make'n a picture but couldn't find out the name of it.
Summer Slump

(Continued from Page 1)

AL'S HERE

Steffes. All decked up and pretty. Carrying a chip on his shoulder. And wanting the great and glorious honor. Of being the head of the MPTO of A. Al openly admits he is after the job. Stopped in the big burg en route through the South and broadcast. After delegates. And doesn't care who knows it. Those who attended Washington last year know that if the Cohen-Walker scrap had not developed Al would have been a candidate for the presidency then. So his open campaign is no surprise.

Meantime Michigan offers Jim Ritter for the job. If sufficient finances can be depended upon. And there are a flock of other native sons of various states who may be in the running. Wisconsin is talking about McWilliams of Madison; Missouri as Joe Mogler in the limelight. True is being talked of as a possible dark horse. And of course there is talk of Cohen again being compelled to go to the post, because his friends want him. Regardless of his declarations. That he wasn't and isn't a candidate.

Let the good game roll on. The more the merrier.

FAME

Claire Windsor. Puts up at the Ritz. On her visit here, receives a communication. Addressed to "Claire Windsor, Film Star," Just to upset the hotel staff. Who were knocked cuckoo by her beauty, as it was.

SILLY STUFF

M. P. T. O. of Kansas. Out with a statement. Against "million dollar pictures." "Doc" Cook. Of that organization. Says no, very few pictures cost more than $100,000. And the million dollar stuff is the bunk.

"Doc" might be better posted. For his organization's sake. Before these wise cracks leak out.

THAT DINNER

Saturday night. Of the Advertisers. Naked Truth and all. One affair. Great party. Lots of fun. Expose of Clem Deneker included. And the appearance of "IT" the rumor foundry. Also the sketches.

Great credit due to Harry Reichenbach. Lots of it. Well timed. What a whip of a tongue. That bird has!

PRODUCERS AND EXCHANGES

Had much to do. With the manner in which First National decided. That beginning with next year their exchanges would handle no outside product. Which was occasioned by several things. One of which was that producers releasing through FN objected to these less important pictures being handled.

But there is another reason back of this as well. Producers aren't easy to satisfy with exchange operations. There are any kicks coming constantly regarding prices, etc., and records. And that is one of the reasons why Famous doesn't take in outside product. Too much bickering. Too much discussion.

But this is certain: with this product barred from FN exchanges it must go somewhere. Which means additional product for new exchanges or existing distributing companies.

QUICK BOOKING

The Warners are excited. Over the Los Angeles premiere of "Main Street." At the Mission which Mack Sennett owns.

A coast celebrities there. And special electrical display hauled over from the studio. Have you heard how Sennett booked it? Happened some months ago. When Eph Asher, while at lunch with Abe Warner. At the Astor. Heard that "Main Street" had been bought. Right then and there. Said Asher "I want it for the Mission." Booked before the crank turned. Brave man!

DANNY,
Names 12 Cities
(Continued from Page 1)
Property was bought in Pittsburgh and Cincinnati, according to Connick, but no building was done because of "hard times." The English Hotel site in Indianapolis was obtained under long lease; and attempts made to acquire houses in Portland, Ore., Chicago, and other cities, he testified.

On cross-examination, Connick was asked by Robert T. Swaine, for the defense, if it wasn't true that the producer had to get his pictures before the people, to which the witness assented. Then Swaine asked if the theater wasn't a factory just a laboratory or projection machine and had to be high-class if all the links in the chain from studio to screen were to be complete. Connick agreed, but said the obtaining of a site for a theater differed from the same operation in the case of a shoe-store.

He explained this by saying that there were only a few desirable theater sites in the large cities and if you got the best one you blocked off almost anybody else, thereby controlling the first-run situation in those towns.

German Production Falls Off
(Special to THE FILM DAILY)
Berlin—This year's production will amount to 30% of last year's figures.

Sennett Expanding
(Special to THE FILM DAILY)
Hollywood—Additional outdoor stages are being constructed on the Sennett lot necessitated by the number of companies working on the plant or about to commence. When the new space is added there will be over 40,000 square feet of floor space on the lot.

Newspaper Opinions
(Special to THE FILM DAILY)
Los Angeles—Local newspaper opinions on "Main Street" which had its world's premiere at the Mission on Wednesday follow:

EXAMINER—"A good play" really human.

WARRIORS entitled to high praise. Its humanity is literally compelling. Stands as a brilliant achievement.

EXPRESS—Has all the marks of popular content. It is as good as the book on the surface with the added virtue of not being so long-winded.

HERALD—An ego of sophistication. It thrills * * * light liberties have been taken with the story but those were necessary.

REPORTER—It is a boost for Stephen Praire * * * Miss Victor is really Carol Dempster.

TIMES—Good * * * Levin story a hit.

Florrie Victor perfect.

On Broadway
This Week
Broadway—"Souls for Sale."
Brooklyn Strand—"Souls for Sale."
Cameo—"Down to the Sea in Ships."
Capitol—"Backbone."
Criterion—"The Covered Wagon."
New's York—Today "Grumpy."
Tuesday—"Mr. Billings Spends His Dime" and "What Wives Want."
Wednesday—"Mad Love."
Thursday—"The Purple Dawn."
Friday—"Thieves and Riches" and "The Buster."
Saturday—"The Abysmal Brute."
Sunday—"Bride of the Daughters."
Rialto—"Bella Donna."
Rivoli—"The Nere Do Well."
Strand—"Within the Law."

Next Week
Broadway—"Temptation."
Brooklyn Strand—"The Bright Shanty."
Cameo—"Down To The Sea In Ships."
Criterion—Not yet determined.
Rialto—"Not yet determined."
Rivoli—"Not yet determined.
Strand—"The Isle Of Lost Ships."

More Jobs Than Actors
(Special to THE FILM DAILY)
Hollywood—For the first time in two years the demand for talented players exceeds the supply. A distinct shortage of actors is evident.

Report On Studio Club Drive
(Special to THE FILM DAILY)
Hollywood—The committee in charge of collecting the fund for the new Studio Club has already received $100,952. The drive will continue until $150,000 is collected.

MOTION PICTURE COLORING

WILL BUY
Negatives Also Prints for Exploitation
FEATURES, COMEDIES
State Details
SEYMOUR, c/o Wilson's 626-6th Ave., Cor. 37th St. N.Y. Pitzroy 4448

CHICAGO, WEEK OF MAY 21, IN THE COLISEUM

Just as a hundred exhibitors—or less, who attended the St. Louis convention five years ago, had the little old paper printed for them in St. Louis, so all who attend M. P. T. O. of A. annual conventions will always find

THE FILM DAILY
ready for them. Printed right on hand; in the convention city.

If there ever was a better "buy" for anyone who has anything to sell an exhibitor than this special edition for the convention week, won't someone please stand up and shout it aloud?
March Gross Better

March Gross Better. Tax Returns $823,000 Above Those for February—Total for Month Reaches $6,700,355

(Special to THE FILM DAILY)

Washington—A total of $6,700,355 was collected from the tax on admissions during March, according to a report made public by the Commissioner of Internal Revenue, an increase of $823,000 as compared with the preceding month, when collections aggregated $5,878,352. This latter figure is revised from $5,877,392, the original total made public. Collections from the special tax on theaters, museums, circuses, etc., aggregated $15,926, as compared with $19,835 in February. Total receipts from all sources were $377,947,233.

(Continued on Page 2)

Zukor Planned Theater Conquest in Foreign Countries, Trial Shows

The Indian Project Was The First Step Along Those Lines Testifies Tarkington Baker—Walter E. Greene Second Witness Tells of Formation of Artcraft and Select

That Famous Players-Lasky attempted to extend its theater acquisition policy abroad, with the Indian project as a beginning, was testified yesterday at the hearing on the Federal Trade Commission charges by Tarkington Baker, formerly employed by F. P.—L.

According to Baker, Adolph Zukor wanted to make his corporation the “leading company” in Europe, following the same policy as was being pursued in America.

Baker also discussed the “difficulties” encountered by independents in getting distribution and was subjected to rigid cross-examination on these points by the defense counsel.

Interesting details concerning the formation of Select, Artcraft and Related were testified to by Walter E. Greene.

Select, he said, was organized in 1917 with Famous Players owning one half interest and L. J. Selznick the other half. Subsequently, Selznick bought the F. P. —L. interest.

Greene, whose testimony occupied much of the day, told of the “friction” which arose between the Zukor and Lasky units and the Hodkinson-Paramount regime. He covered much of the ground previously taken up in the evidence given by Al Lichtman.

He described a meeting which he said occurred at the Hotel Astor with Zukor, Elek Ludvigh, Arthur S. Friend, William A. Sherry, Hiram Abrams, James Steele and himself present, at which an agreement was drawn up and signed. It was introduced in evidence and concerned getting 50% interest in Paramount for Zukor and Lasky.

Subsequently, he testified two other agreements were signed bearing on the same matter. The removal of

(Continued on Page 6)

Golfers, Attention!

Sign this and forward to any of the committee: Here is my entry for the Spring Film Golf Tournament.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is__________

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News.


Felix Feist, Jos. Schenck Prod., State Theater Bldg.

G. W. Gallup, Hodkinson Corp., 465 5th Ave.

Abe Warner, Warner Bros., 1600 Broadway

Danny, The Film Daily, 71 W. 44th St.

(Continued on Page 6)

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(Continued on Page 6)

McConnell Leaves for Coast

Fred McConnell left for Universal City yesterday to take permanent charge of serial production there.

Settle Baumann-Sennett Suit

The long-pending suit between Charles O. Baumann and Mack Sennett has been amicably settled out of court. Baumann was suing for $122,000.
March Gross Better
(Continued from Page 1)

The totals from September of 1922 as compared with the figures for the previous year follow:

- **1922**
- **1921**
- September $4,789,391 $6,123,082
- October 5,396,461 6,415,880
- November 5,484,790 6,955,338
- December 6,825,249 6,890,702
- January 6,766,208 6,453,483
- February 5,284,528 5,878,256
- March 6,700,355 6,284,528

New Bankruptcy Petition
A petition in bankruptcy has been filed against C. C. Pictures, Inc., in the Southern District Federal Court by Al Ira Smith with a claim of $55,600, Louis H. Rogers, with a claim of $150 and Nat Brown, claiming $150.

The original petition was filed in Jersey City in January when Nathaniel S. Corwin was appointed receiver.

Crisp Leaves
(Special to THE FILM DAILY)

Los Angeles—Donald Crisp has left for the East.

"U" Closingle at 4:30 Daily
Universal, will close its offices at 4:30 daily during the summer period when daylight saving is in vogue.

Announces Daughter's Engagement
Col. Fred Levy of First National, announces the engagement of his daughter, Lucile to Malcolm Irecht of Baltimore.

Friends Dine Krock
Friends of Arthur B. Krock, one of Will H. Hays' executive assistants, gave him a dinner last night at Sherry's. Among those present were Bernard Baruch, Herbert B. Swope, Isaac Marcocson, C. D. Gibson and Will H. Hays.

Emerson Hough Dead
(Special to THE FILM DAILY)
Evanson, Ill.—Emerson Hough died here yesterday at the age of 56. Hough was author of "The Covered Wagon," "The Man Next Door," "North of 86" and "The Mississippi Bubble."

"The Man Next Door" is a forthcoming Vitagraph special. "North of 86" will be made by Famous and "The Mississippi Bubble" by Cosmopolitan.

Coast Revue a Success
(Special to THE FILM DAILY)
Los Angeles—The annual Screen Writers' Revue was held at the Philharmonic auditorium on Friday and Saturday evenings. It was a gala affair with a veritable film "fine book" in attendance. The revue was composed of a humorous satire of picture life with an abundance of music and humor. About 90 well-known film folk appeared in it with Charles Ray scoring as the male lead, Mrs. Bryant Washburn as the girl, Victor Beevy as the hardboiled director. The book was written by Frank Condon and Tom Geraghty, the music by Audrey Stauffer and the lyrics by Alfred Hustinck.
coming!

The 3rd Series
The Leather Pushers
DE LUXE EDITION
Presented by
Carl Laemmle

Written by
H.C. WITWER
Directed by
HARRY POLLARD
Nationally advertised in
THE SATURDAY EVENING POST

Starring
REGINALD DENNY
with Hayden Stevenson
and a brilliant Cast

UNIVERSAL JEWEL
The pleasure is all yours

THE FIRST SERIES made money for every exhibitor or who played it. The SECOND SERIES made more money—and exhibitors and audiences clamored for MORE LEATHER PUSHERS. And SOON—in answer to this demand—Carl Laemmle will present the THIRD SERIES—bigger and better than ever before.
Monopoly Charge

(Continued from Page 1)

...ulate that only Eastman stock must be used. This pact is cited by the Federal Trade Commission as monopolistic.

In March of this year George Eastman forwarded a letter to Tom Evans of the Eastman Kodak Company, which Eastman withdrew his objection to the use of any but American-made stock by the members of the association.

The Federal Trade Commission reason assigned for this, but the report was that rumblings of an impending Government investigation had prompted this action. This was not confirmed by any of those Federal departments in Washington which might have something to do with such a probe.

Thirty days are granted the respondents to make a reply. The charges have been lodged against the following:

Eastman Kodak Company, Rochester, N. Y.; George Eastman, president of the Eastman Kodak Co.; Jules E. Brulatour, president of the Allied Laboratories Association, Inc., New York, and the following members of that association: The Barton-Holmes Lectures, Inc., Chicago; the Geva Film Laboratory, Inc., New York; the Kineto Co. of America, Inc., New York; the Kahlman Laboratories, Inc., New York; Palisades Film Laboratories, Inc., New York; Illumination Laboratories, Inc., New York; the Eastman Kodak Co., New York; Evans Film Manufacturing Co., Inc., New York; the Republic Laboratories, Inc., New York; the Palisades Film Laboratories, Inc., New York; the Farina Film Laboratories, Inc., New York; James S. Havens, general counsel of Eastman Kodak in Rochester, to whom a wire was sent, asking for a statement. At the time of going to press, no answer had been received.

The complaint states that the Eastman Kodak Company is the largest manufacturer of raw stock in the world, and up to March, 1920, manufactured and sold approximately 24% of the total sold in the United States, and manufactured and sold approximately 96% of all the raw stock produced in the United States.

Between March, 1920, and September, 1921, due to competition by American importers of raw stock manufacturers of Eastman, the sales by the Eastman Company decreased to approximately 81% of the total sales of raw stock in the United States.

Jules E. Brulatour, the respondent, is engaged in New York City, in purchasing the stock from the Eastman Company and reselling it through the United States. This respondent about March, 1920, purchased approximately 81% of all the raw stock sold by Eastman in the United States.

Allied Laboratories Association, Inc., is described as a non-trading corporation, organized in New York and restricted to persons, firms or corporations engaged in manufacturing and selling prints, the Trade Commission statement being as follows:

"Cinematograph film manufactured by the Eastman Company and sold by Brulatour is known as 'Eastman-Brulatour stock' and 'positive stock.' The negative stock is sold in the same manner as the positive stock. The positive stock is that to which the prints by Brulatour are limited. The negative stock is sold to manufacturers of foreign-made film."

It is understood, the complaint recites, that the Eastman Company would keep its three manufacturing laboratories in operating order and would reopen and operate such laboratories in competition with the Associations members. Should any of the members again purchase or use in their films cinematograph film manufactured by the Eastman Company and have exploited the fact that no other film is used in their laboratories.

"A further charge is made that various members of the association have falsely announced to the trade from time to time that cinematograph film produced by competitors of the Eastman Company could not be used to advantage. The further statement is made in the complaint that members of the association have consistently sought to coerce out manufacturing laboratories to become members of the association and to agree to purchase cinematograph film from the Eastman Company and to refuse to purchase from the Eastman Company's competitors.

Brouse Permanently Blind
(Special to THE FILM DAILY)

Ottawa—Specialists have given up hope of restoring Harry Brouse's eye sight.

Show "Prodigal Son" Today

A special showing of "The Prodigal Son" will be given this morning at the Capitol. The showing was made in England by Stoll.

Showman Dies in Accident

(Special to THE FILM DAILY)

London—Edward Small, owner of the Palace here was killed in an automobile accident.

Walters Sell First Franchise

Warner Bros. have sold the first of their new franchises to Franklin Film of Boston for New York. It covers 18 pictures.

Dura Moves to Jersey

Dura Film Protector Co. has moved its plant to Orange, N. J., where the mechanical equipment has been increased. Heinrich Lichtle, the inventor of the process which is designed to prolong the life of prints is here from Germany to take active charge. Lichtle states that more than half of the film in circulation in Germany is processed in order to preserve its usefulness.

Joe and Al Brandt are mourning the loss of their mother.

INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRIES

Tuesday, May 1, 1922

“Covered Wagon”, started seventh week at the Criterion Saturday.

“'=>$9091

DURAN

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YOUR FILMS

Write or phone us at once about

Adding to the life of your film

DURA FILM PROCTOR CO.

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340 Clarendon Parkway

Philadelphia 3773

Bingham 2100

"Goldwyn is doing Big Things"

Victor Seastrom directing Sir Hall Caine's

"Master of Man"

"The Covered Wagon" started seventh week at the Criterion Saturday.
Thomas Meighan is a satisfactory hero and Lila Lee is a pretty heroine. Some of the scenes are unusual and the interiors are well done.

SAT.—But here's a thoroughly interesting tale. Rex Beach can always be depended upon to provide excitement and suspense.

TELEGRAM—Thomas Meighan in a Rex Beach story, "The Ne'er Do-Well," is a portrait which is packed with action and suspense.

TRIBUNE—"The Ne'er Do-Well," we feel sure, is going to do extremely well, for we can't possibly imagine any one not liking it.

Everybody expects Mr. Meighan to please, and he always does. He is just as usual. Nobody will write much about Tom until he fails to be as good as he is at present.

Security in New Chicago Office
(Special to THE FILM DAILY)
Chicago—Security Pictures have moved from 808 S. Wabash Ave. to 738 S. Wabash.

Syndicate Film Not Released
"Through the Skylight" is the name of a new picture completed by Syracuse M. P. Corp., in which Henry Hull and Mary Thurman appear. It has not been released.

Kellum Claims New Device
(Special to THE FILM DAILY)
Los Angeles—Orlando E. Kellum says he has perfected a machine which synchronizes projection and sound.

"Public Opinion" in 8 or 10 Reels
(Special to THE FILM DAILY)
Los Angeles—Charles Chaplin has six weeks' more work on "Public Opinion," starring Edna Purviance. The studio is ready for a release of the picture will be from eight to ten reels long.

More Truant Deals
Truant has sold "Women Men Marry" and "The Empty Cradle" to Eastern Feature Film Corp. for New England and to Mr. Nelson of London for United Kingdom, Belgium and Czecho Slovakia.

Beardsley Sells One
(Special to THE FILM DAILY)
Seattle—J. L. Beardsley, who owns houses in NoHo, Monroe and Sultan, has sold his NoHo house to L. W. Bushnell.

The Orpheum here has been bought by Louise Lurie and has been leased for 20 years to the Pacific Coast Theatrical Enterprises.

Wellman to Direct
(Special to THE FILM DAILY)
Los Angeles—William Wellman, in private life Helene Chadwick's husband, who has been working as an assistant director for a long time, is being given a chance as a director at Fox. His first picture will be "The Twins of Suffering Creek," with Dustin Faranum.

Shadowland Prod. Formed
(Special to THE FILM DAILY)
Los Angeles—Shadowland Prod., Inc., have been formed, with W. C. Thompson, president; Thomas Dixon, Jr., secretary; Rex Thorpe, treasurer and sales manager; Stanley De Lay, business manager, and Llewellyn Marsh, legal advisor. The company plans to both produce and distribute.
Had Foreign Plans
(Continued from Page 1)

W. W. Hodkinson as president of Paramount followed. 

Baker's sale in 1916 was formed, in 1916, to distribute the Mary Pickford pictures originally; other star productions were added. He testified that it was sought to create the impression that Arreat was a separate 

company. 

Asked whether he, as president of Wanger, held a meeting with Zukor, he replied that he discussed Arreat policy frequently with the latter. 

"The finances were furnished by Famous Players-Lasky," said Greene. 

Zukor, he explained, also arranged the Fairbanks, Cohen and Griffith contracts in his presence. The Ester Ferguson contract handled by Lasky, Greene was then asked about "the difficulty in selling the Pickford pictures to the Stanley Company. Stanley, of Arreat, he said, contended that Arreat was a subsidiary of F. P.-L. and the Paramount stock should divide the pictures. On cross-examination, Greene said that the Fairbanks, Cohen and Griffith pictures were handled by a subsidiary, Lasky, and that all Paramount stock had been held by Lasky in the latter part of 1916." 

After the consolidation of the Paramount-Arreat exchanges in 1919, Greene said he became the managing director of the company. 

The first board of theater acquisitions, he said, were in the early part of 1917, when E. Mandelbaum, who had designed the Griffiths in Colorado, had gotten into "financial difficulties" and was given assistance by Famous. 

Acquisition of first-run theaters was discussed at a board meeting in Chicago in 1917-18, after a franchise plan had been abandoned. The deal for the Rialto and Rivoli was arranged through Felix Kain, brother of Otto H. Kain, said Greene. 

Just before he left Famous, Lynch and Zukor discussed the Southern Enterprises, the witness went on. Lynch was willing to put up $500,000, if F. P.-L. would put up an equal amount. Zukor took it to the board directors "as part of a" (excutive committee with the result that the corporation was formed, and Lynch also wanted to go into the Kansas City and St. Louis territory, he added. 

The part played by Zukor in the formation of Select Pictures Corp. was then revealed, according to the testimony. Greene said F. P.-L. formed the company jointly with L. J. Heinzke in 1917 as a national half interest. "Famous Players-Lasky had considerable to say about the Select policies," the witness said. 

"He was on the Board of Directors, objected to this line of policies, declaring there was nothing about Select in the complaint. Marvin Feldman, for the Government, argued that the general allegations were sufficient to cover the point, and he was sustained."

"Later one year later, said Greene, Selznick bought the half interest owned by F. P.-L. and the formation of Realart immediately followed. Realart had independent offices, and Arthur S. Kane, Morris Kohn and Jack Woody, who had previously been employed by Select, went to Realart."

On cross-examination, Greene agreed with McDonald that Mary Pickford left her pictures were of such excellence that they deserved separate exploitation and "being a woman had her way." McDonald also brought out that Fairbanks' Griffith and Cohen had the same idea. "In other words, you had to meet the terms of these stars and directors or do without their pictures," McDonald asked Greene.

"Cross-examined on Mambo's objection to booking Pickford through Artcraft instead of Paramount, Greene quoted Mambo as saying: 'It's a shame Arreat is handling the pictures; they ought to be handled by Paramount.'"

Concerning American Releasing he said the company had six releases ready for its second year and was producing in all the product of 30 producers. 

"Baker was the other witness of the day. He told in detail of being cut out by F. P.-L. to produce in India and F. P.-L. pictures there, but also to acquire theaters in the principal cities."

"He quoted Walter Wanger, then F. P.-L. president, repeatedly to the effect that the Indian concern would follow the same theater policy as F. P.-L. in America — and control the theatrical situations. He also made to purchase circuits in India, said the witness, but the whole plan was finally killed when he received a cable from Zukor to come home, in March 1921."

"Zukor had previously described the Indian enterprise to him as part of a large plan by which he wanted to make F. P.-L. 'the leading company' abroad as well as in America. From March to June, 1921, Baker testified he had made an investigation of the 'pedagogic picture' situation for Wanger. He talked with Beith, then manager of the Famous Players department, and he favored the idea, but Zukor, Comick and Lasky opposed it."

"Baker then said a plan for 'amalgamation between F. P.-L. and Metro' came up at a luncheon attended by himself, Wanger, Arthur S. Kane, and Emil Shauer, Robert T. Swan, for the defense, objected to this as a "toxic" witness and he was sustained."

"Asked what would be the effect if F. P.-L. went into his field — meaning educational films— Baker said it would put him out of business. This answer was objected to, but the objection was overruled."

When he was asked why he didn't make features, Baker explained that he wanted to make only the best, and "with the three great companies as it is and the three of them, he had his board of directors against it. Independents with one picture, he said, were up against a stone-wall. On cross-examination, Baker was given a severegrill ing by the Famous Players' lawyers."

He had offered through an intermediary, to produce a picture based on an original story by Booth Tarkington, he said. This proposition was made to First National, he said. He also "spoke" to R. H. Cochran, Universal, the witness declared, but made no attempts to market the idea to Fox, Famous Players or Metro. "You say a producer with only one or two pictures a year can't have any chance at Fairbanks makes only a few a year and he is successful, isn't he? asked McDonald. Baker admitted that it was, "If a picture is excellent it will be shown, won't it?" persisted McDonald, but Baker said that was not entirely the case."

"As we suggest about releasing through Vitagraph and American Releasing, the witness declared that those companies were not able to command such successful first-run business to make it worth the producer's while."

On re-direct examination, Baker maintained that the one-picture proposition had a difficult time in finding a distributor, whose other product is of similar high standard.

More First Nationals Sold
The following First National productions have been sold for Spain and Portugal, Spanish and Portuguese, and Italian colonies, and islands: 


"Rosita," the new Pickford picture, may be released as "The Street Singer."
Ready to Help

Eastman Official Says Company Will Work with Commission—"Lab"

James S. Havens, vice-president of the Eastman Kodak Co., in response to a request for a statement answering the charges filed against the company and the Allied Laboratories Ass'n, Inc., by the Federal Trade Commission forwarded the following: "Kindly make it clear that this company desires to co-operate with the Federal Trade Commission and comply with its directions in the matter." (Continued on Page 6)

Vogel Sailing May 12

William M. Vogel leaves on the Majestic, May 12, for England and the Continent, on his semi-annual tour.

Hays Men in Seattle

(Special to THE FILM DAILY)

Seattle—Charles C. Pettibon and Lloyd D. Willis of the Hays organization are due here today to confer with the Northwest Film Board of Trade relative to the nationalization of all exchanges' organizations.

R-C's Contract with Jury Ended

(Special to THE FILM DAILY)

London—The contract between Sir William Jury and R-C Pictures has been terminated. The latter company has opened an office here to dispose of its current product direct to English exchanges. About 30 pictures are available as well as several short reel series.

Rowland Cites "Agreement"

Between 1st Nat'l and S. A. Lynch

Tells Federal Trade Commission He Will Produce Contract—E. J. Ludwig Says He Never Heard Of It—Goldwyn, Rothafel, Plunkett and Atkinson Also on the Stand Yesterday

Testimony by Samuel Goldwyn, who told how he was "forced to resign" from Famous Players-Lasky; and by Richard A. Rowland, First National general manager, who said he understood First National and Southern Enterprises had gone into a working agreement in 1922, featured yesterday's hearing on the Federal Trade Commission charges against E. P.-L., and the other respondents.

Six witnesses were heard in all. Besides Goldwyn and Rowland, Samuel Rothafel, Joseph L. Plunkett, Frederick Gage, sales manager of American Releasing and W. E. Atkinson, of Metro, gave testimony.

Rowland agreed to produce the contract he said he had been made between First National and the E. P.-L. subsidiary in the South. He declared he had not participated directly in the matter.

Reference to this so-called deal, made during the cross-examination of Goldwyn, provoked a bitter wrangle between opposing counsel. Goldwyn was asked by Marvin Farrington, for the Government, what the effect would be on the other producers in view of the "agreement" between the Lynch circuit and First National.

"Very simple," answered Goldwyn. "The theaters would naturally play First National pictures first, and others if any open time was left.

Robert T. Swaine, declared the defense would not admit any such contract existed: if it did, it might merely be such a booking contract as was made with Southern ENTER.

(Continued on Page 4)

Negri Reported Dissatisfied

(Special to THE FILM DAILY)

Los Angeles—Pola Negri, according to reports in the film colony, is dissatisfied with the directors Famous Players has assigned to her, and has said that she has made strong advances to secure Ernest Lubitsch as her director.

While no one at Famous Players cared to be quoted in connection with the above, one official did point out that troubles and near troubles of this kind are every day occurrences.
On Broadway

Capitol

"1917" is the feature, followed by the Capitol News, "Impressions of The Forenoon," and the feature "Backbone." An other important point in the program is the "Backbone," by Sali Rosemberg, pianist, is next. The Capitol Organ plays the first number on the roll.

Rivoli

The musicale numbers this week include "Shubertiada," by Sali Rosemberg, and "The Clavibus," color organ, with George Vail at the Salome. The feature is the "Corrida," by the Serova Dancers and the band, a Max Fleischer cartoon. The feature is "The Ne'er-Do-Well," with Thos. Meighan.

At Other Houses

The holdovers on Broadway this week include "The Covered Wagon," at the Criterion; "Down to the Sea in Ships," at the Cymric, and "Bella Donna," which moved from the Rivoli to the Rialto.

Hopper Returns

E. Mason Hopper, returned (from California yesterday with his staff and Hopper brought with him a first print of "The Love Piker." His next picture will be "Vendetta.">

Mae Murray's Next Two

When Mae Murray returns to Hol-lywood from her contemplation visit to New York, she will make "Con-quest," following which will come "Silk, Midnight."

Sees Demand for Costume Plays

(Special to THE FILM DAILY)

Los Angeles—The Times in an interview with Joseph M. Schenck quotes the latter as saying that the interest of eastern film magnates for costume plays is at fever heat.

B'way House for Goodman Film

Equity is considering a Broadway theater for a summer run of Daniel Carson Goodman's next picture, which Kenneth Webb is now directing.

Product Divided Up

With the acquisition of the Arrow exchange by Metro Film, the producers those offices handle will be split up. Merit will handle short reels under the new deal, and the Arrow ex-change, the features. The combined offices will be known as the Merit- Arrow Exchanges.

Arkansas Raps Hays' Contract

(Special to THE FILM DAILY)

Little Rock—The following is part of a resolution adopted by the state exhibitor unit at their recent convention:

"Resolved, that we, the M. P. Theatre Owners of Arkansas, do endorse the action of our national organization in repudiating the Hays contract which we consider unfair, unprofitable and a menace to the public.

"Resolved, that this resolution be forwarded to our national organization office and spread upon our convention minutes and given to the trade papers and newspapers for publication."

Start in the Fall

(Continued from Page 1)

York and upstate. No official ink-ling of the deal has come from the Keith office although in Philadelphia July 4, Max Thau, indicates that any such deal has been made by his or his organization.

Recent reports, however, would indicate otherwise. As a matter of fact, a supervising head has been sought to manage the joint bookings of both circuits. In this connection, Harold B. Franklin of Famous Players has been mentioned, but it is understood that the report has no foundation in fact.

Harry Warner in Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Harry M. Warner is here from New York.

Dinner for Nathanson

(Special to THE FILM DAILY)

Toronto—J. P. Bickell and others connected with the Famous Players Canadian Corp. Ltd., will give N. L. Nathanson a dinner at the King Ed-ward Hotel on Friday.

Perdue Bill Killed

(Special to THE FILM DAILY)

Austin—By a vote of 62 to 43, the House killed the Perdue bill levying a gross receipt tax on picture shows. The bill was brought up on a favor- able minority report, the majority of the committee having reported it ad-ver-sely.

Firm Review Committee

National Non-Theatrical M. P. I., has formed a review committee which will meet every Wednesday morning. A number of prominent club women have already accepted posts on it.

No Successor for Rogers

(Special to THE FILM DAILY)

Cleveland—R. S. Schrader, Central Division manager of Pathe, is in temporary office here, pending the appointment of a successor to F. B. Rogers.

Leroy Johnson on Censor Board

(Special to THE FILM DAILY)

Seattle—Leroy V. Johnson, manager of the Liberty has been ap-pointed a member of the Censor Board. One of the first things to be taken up by the newly organized commission will be an investigation of several films made in Japan, which are scheduled to play the theaters in the Oriental section of the city.

Clarence Badger is directing "Red Lights"

Goldwyn is doing Big Things

Pathe'New

No. 36

THE GREAT TRACK ATHLE-
MEST AT PHILADELPHIA—The
records broken at athletic carnival on Fri-
field; Penn State defeats the visiting

Field; Penn State defeats the visiting

sub-relay team in the two mile; other

sub-relay team in the two mile; other

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West Point cadets visit Aberdeen big-

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THE VENGEANCE OF TUT-ANKH-AMEN

300 PEOPLE EXCELLENT CAST OF MORE THAN 300 PEOPLE

STORY BY ERNEST MIXX—TITLES BY RALPH SPENCE

Many scenes actually taken in the "Valley of the Kings" and at TUT-ANKH-AMEN'S TOMB

An Inspiring Romance That Had Its Incipiency in Ancient Egypt and Its Happy Culmination in Modern America Told in Seven Reels Just Teeming With Thrills Action—Suspense—Surprises and Gripping Appeal

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Deal In South
(Continued from Page 1)

prises by other companies. Elek J. Lasky said he never heard of such an agreement.

The testimony given by both Rowland and Goldwyn bristled with interesting details. The former was asked if he was still a stockholder in F. P.-L. "Not exactly," he said, "I believe I have 100 shares. I'm practically out of it.

The standing of various companies as to quality pictures during the past several years was taken up, with the Famous Players' counsel stressing heavily the excellence of F. P.-L. product as the reason for the corporation's lead.

Rowland finally named five companies which in his opinion stood out above the rest of the field; F. P.-L., First National, Goldwyn, United Artists, and Metro.

There were 3500 franchise and sub-franchise holders in First National in 1919, he estimated, less than 5% of whom owned first-run theaters. Today he said there were 2200, with the same percentage of first-runs.

Regarding the cancellation of franchises by the exhibitor he said "it could be done on six months notice, if all the pictures had been played or paid for and all bills settled in full." He reviewed in detail the history of Metro (of which he was a director) until he left the company in 1922.

One of the highlights of Goldwyn's testimony was his story of an attempted merger of Famous Players Film Co. and the Lasky Feature Play Co. with Triangle. This was initiated at the time the producers in Paramount were having trouble with W. W. Hodkinson, and the plan contemplated also the merging of Paramount Pictures Corp., with Triangle, he declared. An understanding was reached at conferences on the coast and in New York, according to Goldwyn, but the deal was not consummated. He said his effect, however, said the witness, of forcing the issue in the fight between the producers and Hodkinson.

Goldwyn told also of his resignation from F. P.-L. He had gone to the coast, he narrated, to bring about the acquisition of the Bosworth Company, which was done. On his return he said Jesse L. Lasky told him that Zukor had written a letter to the F. P.-L. board of directors declaring that he (Zukor) would resign as president unless Goldwyn left the company.

"I asked Lasky how he expected to vote when the matter came up before the board," Goldwyn went on, "and he told me he was going to vote to have Zukor remain. I didn't think that was a nice thing for Lasky to do."

After he formed Goldwyn Pictures Corp., through W. W. Abramson, then president of Paramount, he called to him and made an offer to the effect that F. P.-L. would take over all his contracts and buy him out. "He must have talked the matter over with Zukor," said Goldwyn. The offer was declined.

Asked when he left the Goldwyn corporation, the witness explained that he left it "twice," the first time in 1921 and the last in 1922. "But I am a larger stockholder in Goldwyn now than when I got out," he added.

On the acquisition of theaters by the Goldwyn Feature Producers, he said in 1921 the company acquired 50% interest in 30 houses throughout the country.

"Famous Players began to get hold of the theater situation in 1919-1920," he declared. "And with the number of First National franchise holders growing, we found it very difficult for Goldwyn to get the same price for cities. The capitalization of the Goldwyn company was increased in order to acquire theaters.

On cross-examination, the witness said he considered key city situations indispensable for the success of high-grade pictures. "The importance of Broadway in the first-run situation is not as great now as it was a year ago," he thought.

Swaine brought out that one of the causes of "Famous Players' success was the consistent high quality of pictures," and asked the witness if Goldwyn's purchase of a controlling interest in the Capitol, New York, wasn't for the purpose of getting "a display-window" for Goldwyn product. The witness said that was true, but he held to his point that it was insufficient for a producer to get into key cities unless he controlled a first-run theater. On the subject of block booking of films, Goldwyn admitted that it was the practice of every company at the time F. P.-L. was following this policy.

Near the end of his cross-examination, the witness made a strong declaration on producer ownership of theaters. This came in answer to a question from Swaine as to whether he didn't consider it good business for a producer to acquire theaters in order to give his pictures proper representation and exploitation value.

"I don't consider it good business for a producer to own theaters," the witness replied. "The motion picture industry is young, and I don't think it advisable for any producer to dominate the theater situation. If the producer can get his pictures played without owning theaters, it is better to do so. It is more advisable to have the two things separate and apart. The only reason Goldwyn acquired interest in theaters was because it couldn't otherwise get into the key cities.

"As a producer, I would rather sell an exhibitor 30 pictures a year and not own a theater in his town, than sell him 40 or 50 and own it," said Goldwyn.

Rothafel, the first witness, was given a brief examination by Gaylord Hawkins. The Government claimed that the Capitol was owned by the Mordell Realty Co., with Goldwyn holding an interest in the theater, but how large he didn't know.

A lengthy cross-examination of the witness was then begun by Robert P. Swaine for the respondents. Rothafel traced his career in the business, from his beginnings in Forest City.

(Continued on Page 5)
Deal In South
(Continued from Page 4)

way, Pa., where his first theater was converted dance-hall behind a bar

on. He came to New York in 1913 with "different ideas" from those usually

lowed in exhibition, and admitted Swaine that some of the exhibitors

ough his presentation ideas were of altogether same."

He said he developed the idea suc-

g the Strand, Rialto, Rivoli, and Capitol. Questioned about the

ration of First National, of which he was the first president, Rothafel

scribed its beginnings in the ac-

f the circuits. Swaine brought

that the First National plan com-

united a "union" of certain the-

throughout the country, and

pped this up closely with ques-

about the contract made with

les Chaplin.

Vigorous objection was entered by

, who claimed that the wit-

not being properly cross-exam-

Swaine retorted that the

pictures played at the Capitol

date of the Union list, but

information was presented, was

art of "an attack on the produc-

hers."

his "This list is brought in

way to show that the pictures

are played at the Capitol," he

ended. "Interviews have been

ed from Government counsel

hat the union list, and every

that is contrary to the public in-

and this line of questioning for

the purpose of overriding the

Mr. Fuller's interview in the

There was considerable

between Swaine and Haw-

and Examiner E. C. Alvord

olated Hawkins' objection.

Rothafel then said that at the

of First National, the fran-

holders did not have to take all

pictures scheduled. Later he

t that was changed.

"What became of the Rialto fran-

as," asked Swaine.

"It was sold back to J. D. Wil.

 unanswered, "and

ually turned up at the Strand."

On re-direct examination, Rothafel

there were 23 original organiza-

First National, and that it was a

operative buying proposition with

organizer retaining his own the-

He had never heard, he said, at

reason for First National's

ming into being was that the

itors had to take 52 pictures a year

Parnament.

Cross-examined again, Rothafel

had no difficulty in buying

tures from any of the companies

istence at the time he was at

Rialto and Rivoli, "If I had

way," he declared, "and any com-

me to me and said I would

ve to take all their pictures or none,

wouldn't take any at all.

Examined once more by Hawkins,

said the Capitol played

ctually all Goldwyn; and to

on the explanation of

oldman's purpose in operating the

apartment was to give their pictures the

possible showing in this ter-

ary, and also to introduce them in

way to the whole country.

Coast Brevities
(Special to THE FIlM DAILY)

Hollywood—S. L. Pictures will in-

stall a special still and exploitation

department in the new studios at San

Diego.

David H. Thompson, formerly pro-

duction manager for Metro and Fox,

now a member of the staff of Rich-

ard Walton Tully.

Production has been completed at

Universal on "Burning Words,"

starring Roy Stewart. The picture

was directed by Stuart Paton.

Victor Hugo Halperin is editing and

cutting "Tea with a Kick," at the

ine Arts studio. The cast includes

the names of 27 well known players.

Malcolm St. Clair is directing "A

Judy Punch," the 12th of the "Fight-

g Blood" series for F. B. O. George

O'Hara and Clara Horton are fea-

Harry Weil, Frank Lloyd's asso-

ciut director for years will be the di-

ector's production manager when

Lloyd starts his own series for First

NATIONAL.

The Meanest Man in the World,"

will be completed in three weeks.

Immediately upon its completion, Bert Lytell will leave for New York to

appear in "Under the Red Robe."

WALTER R. GREENE

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New F. B. O. Exchange
(Special to THE FIlM DAILY)

Little Rock—The Film Booking

ces have opened a new exchange

in this state. The office is

located at 106 So. Cross St., and

under management of John Lan-

necomb.
Newspaper Opinions

“Backbone”—Goldwyn Capitol

FEIING WORLD: "Backbone," the story is most certainly not up to the standard Goldwyn set in “South for Sale.” It is certainly not the original idea.

GLOVE—Obvious indication on the part of the director and scenario writer detracts from the entertainment value of "Backbone." The story is good acting by William H. Mac and Alfred Lunt, making his debut as a movie hero, was what the tony critics call adequate.

HERALD—The French scenes are well costumed and pictorially pleasant, and the modern portion of the story is delivered with some snappy Canadian melodrama, but these qualities are lost in the plot and complicated manner by which the plot meanders.

In other words, the trouble with "Backbone" is that it makes no sense.

MAIL—Lunt’s part in "Backbone" is trival and so few possibilities as a screen actor. We feel that it made better entertainment as it appeared in print. It is laden with incident less situations for a screen story.

' MORNING TELEGRAPH— A robust, wholesome melodrama of which has been beautifully worked out by many careful hands. Besides being an all together charming picture, it serves as a vehicle to bring Alfred Lunt to the screen. SUN—Those who viewed "Backbone" were surprised to find their minds beguiled by a phenomenon so rare in this day of mass entertainment. The story was well worth recording. They saw the sudden rise of a young player who may some day fill the

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All the Laura Jean Lilley Stories
All “Arsene Lupine” stories by Maurice Le Blanc
"To the Highest Bidder," by Anthony Paul Kelly
All “Raffles” stories, by E. W. Hornung
"The Little Girl God Forgot," by Edward E. Rose
"The Little Panzer," by Howard P. Taylor

Easy Terms

Brokers Protected

Ready to Help

(Continued from Page 1)

Mr. Havens denied the Government charge of a monopoly because the Eastman company and the laboratory owners agreed on the use of American raw stock only and pointed out that the agreement did not soviety Eastman stock specifically, but permitted the use of any raw stock, so long as it was made in America. He added the purpose of this was to protect the American worker against the low standard of living in foreign countries.

Tonight the members of the Allied Laboratories Ass’n, Inc., meet at Delmonico’s to discuss the Government charges. It is expected that the retaining of counsel will be discussed since the respondents’ answers are due to be filed in 30 days. Members of the organization profess to be surprised over the entire matter.

Deal Closed

F. E. O. has finally closed for the distribution of “Human Wreckage,” the Wallace Reid memorial picture.

Skouras Better

(Special to THE Film DAILY)
St. Louis—Spyros Skouras has recovered from an attack of appendicitis.

In the Courts

A suit by Mrs. Camille Bro against the Warren Film Co., in and the Equa Film Co., has been transferred to New York from Utah where it has been pending some months. The suit asks that the payment of $16,500 of bonds of the Bro Film Co. now the Warn Film Co. be paid. The defense is that the total issue is $30,000 and that by terms of the bond payment cannot be demanded on any of them until paid. The bonds were delivered by Henry H. Brock, who died in 1914. An order has already been signed by Buffalo denying judgment in the case. Newman & Newgas for the defendants asked to have the case transferred to New York for the convenience of the witnesses.

A default judgment for $20,165 has been filed in the Supreme Court against the Hunsman Companies, Inc., by the National Surety Co. for a balance due on a note made Oct. 23 for

Brenon Here

Herbert Brenon is in New York preparing for his next picture, “The Spanish Main,” in which Paul P. Negi will star. It will be made to the coast. George Hopkins, Brenon’s art director is with him.

It was a serial in RHEARTS
It was a success as a book.
It is material for special or for
Plastcr Saints

by Fredric Arnold Kummer
AND—it is NOW FREE FOR PICTURES

BRANDT & KIRKPATRICK

Bryant 2564
35 West 45th St.
"Toilers" Filmed

By Roy Neill—American leasing to Handle Distribution in This Country

William Neill, Lucy Fox and F. W. Woolbridge have returned from Italy where Neill spent about a month filming "Toilers of the American Releasing" which will be the distribution in this try.

As Fox, Holmes Herbert and Bud Henderson are in the cast. Rested in the picture is Charles Veches, formerly with the Ben Hampton producing affilia- tion and Zane Grey Pictures, Inc., who with the Community Interna- tional Corp., according to present plans, Rex will produce "Toilers of the Earth" which he has been considering for some time. He is now working on "A Crime of Conscience" and will next do "The World's Illusion." Just the same, the story will be placed production is problematical.

Last week when it was spoken of, Ingram shot exteriors in New York and made the interiors at the New York studio.

Giblyn with Bennett

is understood that Charles Giblyn directed a picture for Whitman....

Clark Takes On New Duties

Uph H. Clark, manager of the National New York exchange, has been appointed Eastern district manager of the Allied Producers, formerly Fred Pathe, succeeds the late Walter Fish as manager in Washington...

Engage Frances Marion

Special to THE FILM DAILY—Angeles—Warner Bros. have engaged Frances Marion to play as "Lucretia Lombard," the daughter of Dave Barrymore. Mae Rich and Monte Blue will star in "Resurrection," which is set in the days of the panic...A Trip Chain

Special to THE FILM DAILY—H. E. Toogerson, president of the National Theatre Association of America, which will establish headquar- ters here, says he has closed a deal whereby the Bankers Deposit of Denver will guarantee stock of films to be handled by the association for the convention... 

Exhibitor Loses

Court Sustains Loew Officials—Peekskill Theaters Claimed They Couldn't Get Film

Supreme Court Justice Mullan, who heard the application of the Peekskill Theater Co., against the Advance Amusement Co., Nicholas and Joseph M. Schenck, Dave Bern- stein, Loew's, Inc., and others, for an injunction to restrain them from preventing the plaintiff from entering attractions for its theaters such as it desires, has handed down a decision denying the application. The court wrote only a brief decision in the case in order that it may be passed on by the Appellate Division for the summer vacation. The opinion says in part:

(Continued on Page 4)

Blumenthal Back

Ben Blumenthal returned yesterday from the East where he looked over production and secured a rest. "Lab" Men Meet

At the hour of going to press, the members of the Allied Laboratories Ass'n, Inc., were meeting at Delmonico's to discuss the charges filed against them by the Federal Trade Commission.

Exporters to Meet

In all likelihood, exporters interested in a possible refund from the Government which collected a good deal of money under Section 906 of the Revenue Act of 1918 as tax on the sale of foreign films will hold a meeting shortly to decide on a course of action.

W. L. Sherry, once the largest stockholder in Paramount, and a former vice-president of that corporation, told yesterday on the stand in the Federal Trade Commission hearing his story of how "he lost his stock, never got the exchange contract promised him by Adolph Zukor and others, and now owes F. P. L. $15,000."

The value of Sherry's stock at one time approximated $800,000, he said. Together with the other territorial buyers, Sherry explained that he participated in selling the exchange interests to Zukor and Jesse L. Lasky. In return, Sherry testified he was to receive $1,000 a week and 2% of the gross as district manager for the New York territory. The contract was never executed, he declared, though some of the other original owners of Paramount received theirs.

He made repeated appeals to Zukor, according to his testimony, but the contract never materialized. After some time had elapsed, Sherry said it was arranged he would draw $250 a week as a temporary arrangement.

Subsequently Sherry said he bought the New York rights to "Joan of the Woman" from Zukor for $25,000, paying $10,000 which he borrowed at the bank with his F. P. L. stock as collateral, and giving an unsecured note for $25,000.

While he was the New York district manager, Sherry testified that regular price lists of pictures were furnished by Paramount. High rentals were to be obtained from exhibitors, he said, but if the latter were "overauded" adjustments were to be made. Paramount-Artcraft pictures were then being sold in series. Sherry cited one instance, (Continued on Page 6)

Barbier to Build

C. A. Barbier of Aronk, Ohio is here. He intends building a 2,000 seat combination picture and vaudeville theater there.

Lunch for Fitzmaurice and Badger

George Fitzmaurice, Montague Glass and Clarence Badger will be the honor guests at a lunch to be given at the Ritz tomorrow by Sani Goldwyn and First National.

Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Belleclaire Country Club, Bayside, L. 1.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News.
G. W. Gallup, Hodkinson Corp., 465 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

To Partake in Celebration

Members of the T. O. C. C. intend participating in the celebration planned as part of the 25th anniversary of the incorporation of New York City. The T. O. C. C. expects to raise $25,000 through a ten cent per seat tax. Marcus Loew on behalf of his circuit has pledged a sum said to be $10,000 and William Fox, $7,500.
Coast Chain

(Continued from Page 1)

struction of a chain of theaters on the coast, and later extending eastward.

The association owns patents on Toger-on-theaters, which are claimed to increase seating capacity 27% over any given area and at the same time give an increased foyer space. It is planned to sell securities in issues of $2,500,000, each issue being estimated as sufficient to build four theaters.

Christie Leaves
Charles H. Christie left for Hollywood Wednesday night.

Noble Expects to Go West
John W. Noble expects to continue activities as a director on the coast.

Get Exteriors Start for Home
Lionel Barrymore and the company making "Unseeing Eyes," left coast yesterday for New York.

Dillon Assigned "Flaming Youth"
Jack Dillon has been signed by First National to direct "Flaming Youth," in which Colleen Moore will appear.

Willat Ill
Owing to a severe illness, Irvin Willat will not be able to direct Thomas Meighan in "Homeward Bound." Ralph Ince will direct it.

Pathe Deal With Wilcox Co.
Under a contract between Pathe and Robert Wilcox & Co., the latter secures distribution of Pathe product in Panama, Costa Rica, Salvador, Honduras, Guatemala and Jamaica.

Julian Through With "U"
(Special to THE FILM DAILY)
Los Angeles—With the cutting and sending of "Merry Go Round" completed, Rupert Julian has finished his contract with Universal.

Closes Saturday
(Special to THE FILM DAILY)
Philadelphia—"Hunting Big Game" closes a month's run at the Forrest on Saturday. Marc Lachmann has been handling the exploitation.

English Rewind Machine
(Special to THE FILM DAILY)
London—Edward J. Way is the inventor of the Way Non-Rewind, a machine which claims to eliminate rewinding and lessening the tension on film.

Heyl on Coast for Forrest
(Special to THE FILM DAILY)
Los Angeles—Martin J. Heyl is here for Forrest Films, Inc., lining up performers for the company's comedy series. As noted, part production will be in Betzwood.

R-C Pictures Signs Arthur
(Special to THE FILM DAILY)
Los Angeles—George K. Arthur, an English actor who appears in "Fuddy-The-Next-Best-Thing" and "A Woman's Secret," has been signed by R-C Pictures. He may be starred.
"'The Ne'er Do Well' is going to do extremely well, for we can't imagine anyone not liking it'"

Says Harriette Underhill in the New York Tribune and adds, "Why is it that some pictures are so uninteresting and others are so fascinating? 'The Ne'er Do Well' is in the latter classification. It hadn't run 200 feet before we knew that it was after our own heart.

"Everybody expects Mr. Meighan to please, and he always does. The picture has been treated intelligently and humanly as well as amusingly. Let the good work go on!"

The New York Call says, "'The Ne'er Do Well' is the perfect American movie. An excellent picturization of the stirring American novel. Thomas Meighan is cast perfectly. Lila Lee makes the role of Chiquita a charming one."

No wonder the picture is doing capacity business at the Rivoli and is due for a second week at the Rialto.

Adolph Zukor presents

THOMAS MEIGHAN

in

"The Ne'er Do Well"

By Rex Beach

Directed by Alfred E. Green
Scenario by Louis Stevens
Exhibitor Loses

(Continued from Page 1)

"I cannot find that the courts of this state have heretofore been called upon to decide whether it is actionable to sue a man, not of themselves, unlawful to prevent invitations from ripening into a contract. In England such a question has been answered in the affirmative. If, however, such conduct is ever to held actionable, I think the present is a proper case for taking of that important first step. The conduct on the part of those who were actively concerned in the matter appears to me to have reached the utmost limit of what the law will tolerate in the way of permitting harm to be done to another by one who seeks merely to advance his selfish interests, and who is not actuated by what Mr. Justice Holmes has called 'disinterested malevolence.' I am not able to discern, and I do not think it is contended that the defendants were motivated by any desire to injure the plaintiff. Although it has long been supposed to be the law that conspiracy itself is not actionable, there is a strong modern tendency to ascribe to combination or concert of action the quality of giving actionable to acts otherwise lawful. After giving to the matter the fullest consideration, I have concluded that while I have a strong personal inclination to grant the motion I feel that there is altogether too much room for doubt whether the law, as it stands today, is in accord with the plaintiff to make it appear to order a preliminary injunction."

Signs Florence Vidor
(Special to THE FILM DAILY)
Los Angeles—Principal Pictures have signed Florence Vidor to appear in "The Winning of Barbara Worth."

Philadelphia Wants Light Saving
(Special to THE FILM DAILY)
Philadelphia—Despite the passage of a bill prohibiting daylight saving in Pennsylvania by the House and Senate, both Philadelphia and Pittsburgh are in favor of such a measure. The City Council here has adopted a resolution requesting companies to operate under it. In all likelihood local exhibitors will disregard the time-saving measure if it is generally observed and operate under standard time.

New Hampshire Against It
(Special to THE FILM DAILY)
Concord, N. H.—The House of Representatives has passed a bill prohibiting daylight saving in this state by a vote of 210 to 81.

Say Films Ruin Morals
An Associated Press dispatch from Pekin quotes the Pekin Daily News as saying that American motion pictures are debauching Chinese morals. Cases of robbery and murder along the lines made more or less familiar in American pictures are reported from port cities. Some sort of Government restrictions may result.

Those Long Features
This comes from Hay & Nicholas, the Strand, Fairmont, Minn.

"At the Minneapolis convention attention was called to Marcus Loew's statement in THE FILM DAILY to the effect that the exhibitor wouldn't pay a fair price for pictures if they weren't of extra length.

"Please tell Marcus from us that he is 'all wet' on this proposition. It ain't so. If he will take the trouble to sound out the intelligent exhibitor—the man who has a big investment to protect, and who is using his brains to try to present programs that are really want, he will find an overwhelming sentiment in favor of a diversified program. And Marcus and his co-workers are deliberately preventing that sort of program.

"One of Marc's salesmen told us this week that it was impossible to tell these stories in less reels, to which we replied that Dave Griffith used to tell them in two reels, and sold them with a damned sight better than most of them are told today. After mature reflection we don't care to qualify that statement."

Balzac Story Starts Soon
(Special to THE FILM DAILY)
Hollywood—Production on Balzac's, "The Magic Skin" will begin within two weeks.

Plan Kid Stories
(Special to THE FILM DAILY)

Using Color Film
(Special to THE FILM DAILY)
Los Angeles—Scenes in color will appear in "Don't Marry for Money," Bernie Fineman's new picture.

Kaufman in Montreal
(Special to THE FILM DAILY)
Montreal—Harry Kaufman has opened an office in the Albee Bldg. He has purchased "The Greatest Mummy" for Canada.

Reynolds New Illinois President
(Special to THE FILM DAILY)
Chicago—Glen Reynolds, of De Kalb is new president of the Illinois M. P. T. O. Samuel Abrahams is vice-president; Sidney Selig, treasurer, and Ludwig Siegel, secretary. The latter three are from Chicago.

Asbury Theater Sold
(Special to THE FILM DAILY)
Asbury Park, N. J.—A. M. Williams has purchased the Lyric on Cookman Ave., near the Boardwalk for about $75,000. Pictures will be shown during the summer and in the fall the property will be razed to make way for stores.

Many Offers Made Sennett
(Special to THE FILM DAILY)
Hollywood—Mack Sennett is said to have been made several offers from capitalists to locate in San Diego, Northern California, Florida, Texas and New York, as a result of his announcement that he would move the studio from Edendale.

"Couldn't Get Along Without It"

How often do you use this expression, and how often have you heard someone say it regarding True enough. But if it is so important to you, what about your branch offices? What about the managers in your exchanges and theaters?

It's just "good business" to have them as well posted as yourself. And the surest, most certain way of bringing this about is to see to it that they get it every day. Just as you do.

$10 a year and worth a lot more
**Among The "Independents"**

Davis Resigns
Special to THE FILM DAILY
Seattle—Ed Davis, Arrow manager here, has resigned. B. M. Shooker, district manager, is temporarily in charge. The Arrow office has moved to new quarters at 2004 3rd Ave.

Denver—Arrow has moved into quarters in the new exchange building at 2040 Broadway.

New Equity Deals
Equity has sold "What No Man Knows" and "The Wordly Madonna," to Cuban Film Co. for Cuba and higman, Ltd., for Brazil.

$100,000 Film Company Formed
Special to THE FILM DAILY
Dubuque—The Federal Film Co., has been formed here by Fred B. Desch and Rollo and M. M. Chatte. Capital $100,000.

New Winnipeg Exchange
Special to THE FILM DAILY
Winnipeg—F. W. Crobie, has opened an exchange here to book "The Parish Priest" which he has secured in Western Canada.

Kenmat Makes "Tipped Off"
Special to THE FILM DAILY
Los Angeles—Kenmat Prod., a San Francisco company, has completed "Tipped Off" in which appear Noah Berry, Tom Santschi, Arline Pretty du Stuart Holmes.

M. J. Cohen To The Coast
(Special to THE FILM DAILY)
New Bedford, Mass.—M. J. Cohen has resigned as assistant manager of the Olympia and has left for the coast to take up the duties as sales manager of the Granada Co., a new producing organization. The company was recently organized by William Drummond.

Ebberry With Educational
(Special to THE FILM DAILY)
Oklahoma City—N. K. Ebberry of New York is the new resident manager for Educational.

"Barefoot Boy" in Work
(Special to THE FILM DAILY)
Hollywood—Work has been begun on "The Barefoot Boy" by Mission Film Corp. The cast includes Elliott Dexter, Helene Chadwick, Sam Chaney, Eva Novak, Raymond Hatton, Mary Alden and Lloyd Ingram.

David Kirkland is directing.

Burr Signs Thorpe
Credit C. C. Burr has signed Richard S. Thorpe as leading man for the permanent stock company he is organizing.

Some Foreign Sales
Joseph Simmonds who is handling the foreign distribution of the C. C. product, has closed the following deals:

Hermann Blunt will distribute "Temptation" and "Her Accidental Husband" in Brazil. Inter-Variety & Theatrical Agents purchased "Temptation," "Her Accidental Husband," "Only A Shopgirl" and "More To Be Tipped" for South Africa. Jacob Glucksman will handle the last four in Uruguay, Paraguay, Argentina, Chile, Peru, Bolivia and Ecuador.

More Sales By C. C. B.

Klein Closes Foreign Deals
Edward L. Klein has sold "The Empty Cradle" and "The Road" for United Kingdom; "Women Men Marry" for Belgium, England and Czecho-Slovakia; "Determination" for Czecho-Slovakia; "Indepedent's "Favorite Star Series" and Minoipo's "Three Star Series" for United Kingdom.

Arrow Deal for Central Europe
D. J. Mountain, of Arrow, has closed a contract with Hugo Neu-decker of Vienna for practically the entire Arrow output for Austria, Hungary, Czecho-Slovakia, Roumania and Poland. The Sociedad General Cinematografica of Buenos Aires has purchased the following from Arrow for Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador:


Grand Signs Alf Goulding
(Special to THE FILM DAILY)
Los Angeles—Sam Grand has signed Alf Goulding to direct comedies. The Grand organization has started active work at the old Chester studio. Goulding is directing Monty Banks: Hugh Fay is directing Sid Smith and Joe Rock, his own comedies.

Iris Handling Apollo Shorts
John J. Iris has taken over from Bobby North of the Apollo exchange, all of their colored scenic reels for distribution through the Iris Film Exchange in Greater New York and Northern New Jersey territory.

15th Century Story for Dinky
(Special to THE FILM DAILY)
Los Angeles—Dinky Dean's first picture for Dinky, Dean Prod, will be "John of the Woods," a 15th century Italian story by Abbie Farwell Brown.

Split in Spanish Company
(Special to THE FILM DAILY)
London—Word has reached here that there has been a split in the affairs of Atlantida, S. A. of Barcelona a company in which it is reported the Spanish Government is semi-officially interested. Films Espana, backed by the Banco Urquijo, has been formed with a capital of 10,000,000 pesetas or about 350,000.

Now furnished in thousand foot lengths

**EASTMAN POSITIVE FILM**

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

**EASTMAN KODAK COMPANY**
**ROCHESTER, N. Y.**

---

*Hal Hodes Back*

Hal Hodes has just returned from a trip on the road representing C. B. C.

---

**"A Progressive Vaudeville Agency for the Progressive Theatre"**

"Superior Vaudeville" for the variety houses, also special attractions, drawing novelties, and prologues for the straight picture theatre.

HARRY YOUNG and

**MARTIN WELLS**

1493 Broadway Suite No. 323
New York City Tel. Bryant 1073
Charges Bad Faith

(continued from Page 1)

"Dillon of Cortlandt," who, he said, was anxious to have his contract renewed, had been promised a rate that he said he had been accustomed to paying.

When Sherry insisted that some adjustment be made with Dillon, he could not get a hearing. Dillon had been called by Sherry to prove that he would "ditto cancel" the $25,000 note purchased by Sherry when he bought the New York rights to "Joan."

The defense counsel did not cross-examine Sherry.

John M. Quinn, general manager of Vitagraph, and Santi Morris, general manager of Warner Brothers, were the only other witnesses of the day. The former furnished a list of pictures produced by Vitagraph since 1918, and marked those which he considered entitled to first runs.

On cross-examination Robert T. Jennings, for the respondents, brought out that Vitagraph had a lease on and operated what was now the Criterion theater, New York, from February, 1914 to January, 1916. Quinn said Vitagraph gave up the theater two years before he joined the company.

Jennings, L.A.—A special election was held recently to determine the Sunday closing question. The ordinance was defeated by a majority of 109 and as a result there will be no Sunday shows in Jennings.

Southeastern News

(Daily to THE FILM DAILY)

Dallas—The Little Theater Co., has purchased a lot on Olive St., and will erect a new theater seating 400.

Dallas—An ordinance has been introduced in the City Council proposing to establish a Board of Censors.

Paramount has transferred Harry C. Smith, executive from Cincinnati to New Orleans and Jack Hays to Dallas, succeeding W. F. Conway.

Sherman, Texas—L. L. Dent, has purchased the Travis, from the Misselman interests. Fred Minton will continue as manager.

Oklahoma City—The Liberty has changed its policy from pictures to vaudeville and pictures, and admissions reduced to 10 and 30 cents for both performances.

Jennings, L.A.—A special election was held recently to determine the Sunday closing question. The ordinance was defeated by a majority of 109 and as a result there will be no Sunday shows in Jennings.

New Paramount Pep Club

(Special to THE FILM DAILY)

Wilkes-Barre, Pa.—A Paramount Pep Club has been launched here by Earl Sweigert and Bud Gray. The constitution of the home office club was adopted.

WOULD EXTRA CASH BE A LIFESAVER—NOW?

This organization will finance your proposition in such an emergency.

REAsonABLe RATES AND CONFIDENTIAL SPEEDY SERVICE

Let's Get Acquainted

CHROMOS TRADING CO.
1123 Broadway
Suite 1207-8 Phone Watkins 4522

Goldwyn is doing Big Things

Jesse D. Hampton is doing Rex Beach

"The Spoilers"

Mrs. Eleanor Beecroft, wife of Chester Beecroft, died on Friday following an operation.
Repeal Defeated

Senator James J. Walker's measure failed late yesterday by a vote of 71 to 74, after it had been repeatedly renewed yesterday by a few hours by Maine legislators who adjourned. 71 voted for and 1 vote against the measure. Although the Republicans opposed the repeal, and Delmonico, Innmann, and Jesse, of New York, and Griffith of Rochester, the Democrats, Livingstone, and Miller, of all up-state counties, in opposition.

All indications pointed yesterday to a killing of Walker's bill. As a result of a meeting of the Republican leaders, the bill was reported to the Committee. This was due to the fact that Speaker Mac Hold, a public leader felt he could muster enough votes in the Assembly to have the bill defeated to hold off and at the same time permit each member to express his opinion of it.

Glucksmann Returning

Jacob Glucksmann is en route to New York from Buenos Aires.

"Thief of Baghdad" Next

(Special to THE FILM DAILY)

Los Angeles—The tentative title of the new Warner Bros. next, "Thief of Baghdad," an Arabian Nights story by Edward Knoblock, is in back of the Warner film studio and will be completed on which set.

New First-Run in Cleveland

(Special to THE FILM DAILY)

Cleveland—The Miles, has inaugurated its new policy with "Tess of the Storm Country." With the Miles enacting the first-run field, Cleveland has a three-cornered competitive rink. The other two being Read's spectacles and the Loew interests.

It is reported that B. F. Keith's 50th Street vaudeville house is to be auctioned to pictures.

Embargo in New England

(Special to THE FILM DAILY)

Boston—A list has just been issued by the Postmaster General of the big flood in Maine which contains the names of 288 towns in Maine and 8 in New Hampshire which are now under embargo. It is impossible to ship these items. The list also includes all of the Maritime Provinces which are closed by way of Vancouver.

This is going to cost the film business in New England upward of $200,000, as the flood is the worst in many years. The damage to property is estimated at $3,000,000.

Deal For Stahl Prod.

Three Under New Contract Will Probably Go to First National—
Mayer Plans 12

It is understood that a deal is under way with First National for three more John Stahl Prod. under a new contract. Louis B. Mayer, the producer, has one more to deliver under the existing arrangement. This is temporarily called "The Wanters," and is now in production.

Aside from the Niblo, Barker and Stahl series, Mayer plans three other pictures for this year. Each director will supply three and for the specials, (Continued on Page 2)

Rowson Here


Hollywood Resigns

Edvin L. Hollywod who has been directing for Chronicles of America Pictures Corp. for the past year completed the fourth picture, "Vincennes," yesterday and tendered his resignation. He intends producing on his own.

Approve Goldwyn Stock Plan

A statement from F. J. Godsal, president of the Goldwyn states that the stockholders of the company have given practically unanimous approval to the proposed plan of stock revision. When the plan is approved application will be made immediately for listing the new issue on the New York Stock Exchange in place of the issue now traded in.

F.P.-L. Officials Deny "41" and "39" Series Tie-Up First-Run Theaters

Both Ludvig and Kent State Only a Few First-Runs Booked
Groups Solid—Add That They Couldn't Force Riesenberg to Show Paramount Pictures if He Didn't Think They Were Good—Long Wrangle Over Block Bookings

Only a few first-run theaters throughout the country booked solid and played Paramount's "41" and "39" blocks of pictures, according to evidence brought out at the hearing yesterday on the Federal Trade Commission charges against the F.-P.-L. group.

"It's a popular fallacy that you can force first-run theaters to take pictures in whole blocks," declared Elek J. Ludvig of Famous Players. "We couldn't even make Dr. Riesenberg take all our pictures unless he thought they were good."

Argument over-block-bookings occupied a large part of the hearing. S. R. Kent, who took the stand in the afternoon was asked to produce later all the so-called "41" and "39" contracts so that it could be determined how many pictures less than the complete blocks certain first-run theaters had played.

Government counsel brought out that first-run exhibitors might have booked only a few pictures less than the complete blocks.

Kent explained that the form of contract used for the "41" and "39" groups contained the names of pictures printed on the form, and in cases where exhibitors did not book all of them the names were erased.

Questioned about the method of booking Paramount pictures in the F.-P.-L. owned houses in New York, Kent said that a blanket arrangement was made by the distribution department with Riesenberg, and the latter divided the films among the three F.-P.-L. theaters.

In Buffalo, he said no exhibitor bought all the "41" for first run, but the group went to three different theaters, separately owned. There was a blanket arrangement for the F.-P.-L. owned houses in the South, he said, the records of which were kept in Atlanta.

Long Island Film

Planned by New Ernest Shipman Enterprise—Work Starts on Three This Summer

Ernest Shipman is the organizer of the Long Island Cinema Corp., which will make features on Long Island. The company has been incorporated at Albany, with an authorized capitalization of $500,000, 2,000 shares, 1,000,000 preferred and 10,000 shares, common, of no par value.

(Continued on Page 4)

Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Bellechire Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is—

THE COMMITTEE:
E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. W. Gallup, Hodkinson Corp., 465 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

Selsnick Gets "Common Law"

Selznick yesterday officially confirmed that THE FILM DAILY published a few days ago that "The Common Law" would be distributed through that company.

"Lab" Men To Meet Again

The Allied Laboratories Association, Inc. met at Delmonics' Wednesday night to discuss the Federal Trade Commission charges against them. The discussions will be continued at another meeting tonight.

(Continued on Page 4)
Cuts and Flashes

"The Rustle of Silk" will be the feature at the Rivoli next week. In addition, "A Cruise to the Far North" is on the bill.

Henry Cronjager has completed photography on "Fog Bound," directed by Irvin Willat for Famous Players.

Harry G. Kosch is moving into new quarters in the Loew Bldg., where he will take over part of the S. Pictures' offices.

Frank Whittle, special representative for Le-Brodyacht Corp., has just returned from an extended tour through the Middle-West and South.

Neal Hart is here preparing the continuity for "Bill Harlow's Claim" on which production will start in May. Hart will direct.

The Clavilux, the so-called "color organ," invented by William Thomas and shown in New York a year ago, has been re-booked for next week at the same house.

Goldman Quits Directorate

(Special to THE FILM DAILY)

Milwaukee—Henry Goldman, of the Colonial, Green Bay, has resigned from the board of directors of the state exhibition unit.

Royal, Seneca Kan., Burns

(Special to THE FILM DAILY)

Seneca, Kan.—Fire that started from the jamming of film destroyed the Royal and a print of "Skin Deep."

Tom Bailey Joins Famous

(Special to THE FILM DAILY)

Dallas—Tom Bailey, former Southern Enterprises manager in Manager City, is now special representative for Famous in Oklahoma, Texas and Louisiana.

Start Loew's St. Louis Project

(Special to THE FILM DAILY)

St. Louis—Work started yesterday on the razing the buildings on the site of the $1,000,000 State Theater. Marcus Loew was here to supervise the clearing of the site last week.

Ash Here

L. M. Ash of the Sauter Amusement Co., is here from New Orleans.

Switzer Gets French Films

Thomas W. Switzer has secured two pictures made by Le Grand Films of Paris for distribution here.

Second National Moves

Second National has moved from the Knickerbocker Annex to the Godfrey Bldg.

Astor Buys Theater Property

Vincent Astor has purchased the Brown property, 150th St. and Melrose Ave.

Lynch Joins Distinctive

John Lynch has left the Famous Players advertising department where he was supervising director, to join Distinctive Prod.

Steps to Cut Feature Lengths

According to First National Maurice Tourneur and Frank Borzage have taken definite steps to cut down the length of their pictures in response to exhibitor demand.

A. M. P. A. To Boost "Expo"

The A. M. P. A. has appointed Paul Gillick, P. A. Parsons, C. L. Yeebles, A. M. Botsford and Vivian M. Moses on a committee to work with Frederick H. Elliott on behalf of the July exposition. The first meeting occurs on Monday at the Upton Club.

Animal Film Battle Rages

(Boston—Special to THE FILM DAILY)

Boston—the battle between the Martin Johnston and the Snow animal pictures rages more. They are both playing day and date in many cities, and the situation is having a tendency to put the exhibitor on edge for exploitation.

Nat'l Screen in Mid-West Moves

(Special to THE FILM DAILY)

Chicago—National Screen Service has opened larger and more commodious quarters at No. 845 South Wabash Ave., to furnish their trailer service direct to exhibitors in the Middle West, and in conjunction there will be a laboratory for emergency service.

Beatty to Join Lichtman

Jerome Beatty, former publicity director for Famous Players and now special representative for the distributing department at the Lasky studio will join the Al Lichtman Corp., after the Chicago exhibitor convention as director of the advertising exploitation. Morris Ryskind will continue in charge of publicity.

Deny German Connection

Messer Ostermayr, Film of Munich, Germany has written this office denying that a man named Erwin Ostermayr has any connection with that company. Denying the fact, their communication says that Ostermayr is making this claim. The German film states it has been prompted to write because certain American companies are inquiring about Ostermayr.

Deal For Stahl Pro

(Continued from Page 1)
the three will be selected from the lowering stories, "The Volunteer," "The Span of Life," and "Why Men Le Home," and "The Day of Reign." Switzer will probably be in "The Trail of 98," a story of the Yukon gold rush. While Mayer here he signed Hedia Eppler, the coast, Mavis Weclofo, in charge of his calenters at the Le studio has joined the Niblo unit.

Levee Coming East

(Special to THE FILM DAILY)

Los Angeles—Mike C. Levee left for New York to confer with First National officials.

Hughes Leaves Next Week

Rupert Hughes leaves for the East on Wednesday. Yesterday he made an extremely interesting talk at the A. M. P. A. in which he touched on production matters as well as vertising.

Count Tolstoy May Produce

Conray, son of the famous Russian novelist, may produce some of his father's works in films, according to Baron Devetzi, who states that Tolstoy has interest himself in the work of the Cine-

C. L. CADWALLADER
L. W. HITT
Art Directors Eastern Studios Popular Players Lasky-Corp
Current Releases
You Can't Fool Your Wife
The Ne'er-Do-Well

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Write or phone us at once
about
Rendering your film oil proof
DURA FILM PROCTOR CO.
ALLAN A. LOWNES, PRES.
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Phone: Bryant 5576

INSIST UPON
Duratized
FILMS
“Norma Talmadge and her able cast, including the director, have done the finest jobs of the season.”
—New York World.

“A gripping production. Frank Lloyd’s direction, coupled with the acting of Norma Talmadge and a strong supporting cast, made it a picture worth seeing. A good story in which all members of the supporting cast fill their parts unusually well.”

“The picture amplifies the details of the play vividly. A vigorous, credible drama that does not let go the interest of the spectator a minute. Especially worth while. Norma Talmadge is particularly good and acts with distinction and dignity and in whom the fires of emotion burn intensely.”
—New York American.

“Good melodrama with not an inch of dulness. Norma has sheer ability.”
—New York Globe.

“TO ACTORS AND AC-TRUSSES”

Chicago is a second class town compared to New York. Every New Yorker admits that. Yesterday a Chicago visitor dropped into our office with quite a long line of conversation, which we finally asked him to put in writing. This is the result: To Mesdames Cowl, Barrymore, Ulric, Eagles and others—Ladies: I had to spend today (Sunday) in New York. I wanted to spend part of it in the company of one of you and was willing to pay $4.40, $7.70 or whatever it is the speculators ask, but your Sunday law compelled me to spend my time and 85 cents in breathless admiration of your greatest rival.

Who is she? Norma Talmadge, and you ought to know it. With a splendid company she gave a superb performance of “Within the Law,” a fine play originally and it has now become as good a photoplay. At least as good. Believe me, ladies, if you are worth $4.40 or $7.70, Norma Talmadge is worth 85 cents. At least.

Now you made me discover this today, and you compel thousands of others to make the same discovery every Sunday. Is that good for your business?

But—I am saving up my best argument for the end: Do as the motormen, coppers, reporters, locomotive drivers, etc., rather than as the barbers. Take a day off a week for the sake of health and temperament. Only don’t make it Sunday. Stagger your days off the way we do in our business. Let one show—yours, Miss Barrymore—be dark on Mondays. Yours, Miss Eagles, on Tuesday. And so on.

Then when I and other Sunday visitors in your town go back home we can spread the glad tidings of your radiance instead of this: “Say, when Norma Talmadge’s latest release, ‘Within the Law,’ gets here, for Pete’s sake don’t miss it.”

Joseph M. Schenck presents

NORMA TALMADGE

in

‘Within the Law’

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller; photographed by Antonio Gaudio and Norbert Brodin; stills photographed by Shirley Vance Martin.

A First National Picture
Not In Control
(Continued from Page 1)
William L. Sherry's testimony on Wednesday was characterized by Robert T. Sherry, the respondent, as the airing of a personal grievance. The defense introduced a letter written from Sherry in March, 1918 to Arthur S. Friend, the treasurer of F. P. L., in which Sherry expressed gratitude for the cancellation of the $25,000 note he had given the corporation in the "Joan the Woman" matter. The letter was signed "Yours very gratefully."
"Dear Sir:"
"I am in receipt of yours of the 8th inst., advising me of the action of the Executive Board in cancelling the Twenty-five thousand dollar ($25,000) note held by the Cardinal Film Corp. against me as balance due on the purchase price of the production of "Joan the Woman," and wish to extend to the members of the board my sincere appreciation of the same. My only regret is that the production did not meet with the success we had all hoped for, and that instead of having to release me of this burden, that I could not have turned in an additional sum to the company from the receipts of same. But never mind, better luck next time."
"Yours very gratefully,
"W. M. L. SHERRY (signed)"
Elek J. Ludvig took the stand again and identified a number of documents called for on subpoenas. These included Price, Waterhouse audits for 1915-1922 inclusive. W. H. Fuller, Jr., for the Government, then read extracts from an F. P. L. advertisement in the Saturday Evening Post, identified by the witness, which told, among other things, about "Paramount Week" and stated that "sixty-seven cents of every dollar spent for pictures" was paid to see "Paramounts. Also that "every twentieth person you meet in the street will see a Paramount picture today!"
A publicity booklet, issued in 1922, by F. P. L. and containing the form of bookings, was used that was next taken up. A general discussion of contract forms ensued, and Ludvig pointed out that the new uniform contract recently negotiated by the Hays organization with various exhibitor associations, differed from the old contracts chiefly in its arbitration provisions.
The agreement between Kuhn, Loeb & Co. and F. P. L., which the lawyers after an argument agreed to call "An Agreement for Secure" and not a letter of credit," was identified by the witness and ordered put into the record.
Ludvig agreed to produce a contract between Kuhn, Loeb and Famous and the result of disposition of the ten million dollar pledge issue.
Cross-examination by Swaine on the Post advertisement "to ret the context of the extracts read by Fuller straight" then followed. The keynotes of the portions read by Swaine dealt with "dealers and organization as the basis of Paramount supremacy.

Long Island Film
(Continued from Page 1)
The company intends producing three pictures during the summer one of the seasonal one of Long Island society and one of its rural life. Among the selections is a drama of the Coast Guard Patrol. Shipman says the negative cost per picture will run between $150,000 and $200,000.

South. Calif. Picks Delegates
(Special to THE FILM DAILY)
Los Angeles—The following delegates to the Chicago convention have been picked to represent Southern California: W. W. Whitson, Plaza, San Diego; R. B. Burnstein, Savoy, Los Angeles; Laura Peralto, Picture theater, Culver City; J. O. Vandenberg, Victoria, Los Angeles, and Glenn Harper, Vernon, Los Angeles.

New Curtain For Brooklyn Strand
Edward Hyman has installed another new curtain in the Brooklyn Strand. The addition is a silver scrim, covering the proscenium arch.

Engages Sydney Chaplin
(Special to THE FILM DAILY)
Culver City, Calif.—Marshall Neilan has engaged two more players for "The Rendezvous," Sydney Chaplin and Elmo Lincoln.

Joel Levy With De Luxe
(Special to THE FILM DAILY)
Philadelphia—Joel A. Levy has resigned from the Famous sales force to organize a short subject department for De Luxe.

Dunaway Dead
(Special to THE FILM DAILY)
Los Angeles — Glenn Dunaway, head of the painting and decorating department at the Lasky studio is dead of carbon monoxide poisoning.

* Plan a Kentucky Feature
(Special to THE FILM DAILY)
Los Angeles—George Larkin has signed with Russell Prod. Inc., to make a Kentucky feature called "The Valley of Unrest."

Reorganize Canadian Equity
(Special to THE FILM DAILY)
Montreal—Phil Haaza and L. Stuart have re-organized Equity Pictures Corp. and are out after product. A new buy is "The Thinker," a French picture.

Legislature Closes, Shelving Two
(Special to THE FILM DAILY)
Minneapolis—The state Legislature has adjourned without passing the bills affecting the film industry. One of the measures called for the establishment of a censor board.

Fire Guts Strand, Lagrange
(Special to THE FILM DAILY)
Lagrange, Ga.—Considerable damage was recently done to the Strand by fire of an unknown origin.

St. Joseph, Mich.—The Caldwell was recently destroyed by fire.

SERVICE

There are over 5,000 readers of THE FILM DAILY. Not plain, ordinary subscribers—but readers. And they wait for the little old paper every day—and wouldn't be without it.

Many of them read no other publication relating to film folk or pictures. They have been led to believe—by five years' honest effort—that "Service" is the middle name of this publication. And part of the "Service" is that they shall have an edition published right where the national exhibitor body meets

Chicago, week of May 21, in the Coliseum

Just as a hundred exhibitors—or less, who attended the St. Louis convention five years ago, had the little old paper printed for them in St. Louis, so all who attend M. P. T. O. of A. annual conventions will always find

THE FILM DAILY

ready for them. Printed right on hand; in the convention city.

If there ever was a better "buy" for anyone who has anything to sell an exhibitor than this special edition for the convention week, won't someone please stand up and shout it aloud?
Not In Control

(Continued from Page 4)

Replying to questions about "Paramount Week," Ludvig said all the producers had increased their booking aside certain weeks or months the year for sales drives, so much that "Paramount Week" was al-


discarded entirely.

The defense then scored a decided

point on the subject of block-sales, here was considerable argument

exactly what a subpoena addressed for the district. Ludvig, giving his interpretation of

that was wanted, said that "The

One" had been sold in block
to first run theaters in Salt Lake

and Portland, Ore.; and "The

Hirty-Nine" had gone in block only

first run theaters in Des Moines

and Salt Lake.

Reviewing past seasons, he

said that there had been no com-
te first run block sales in 1919-

20. In 1920-21, Block 1 (covering

release of September, October

and November) was sold almost

only to Saenger in New Orleans,

the New Garrick,专卖店, and

the Capitol. Oklahoma City

Empress-Queen in Salt Lake;

c Walnut, Family and Strand

in Cincinnati, and a theater in Seattle.

Block 2 of that season (releases in

the next three months) went com-
te to the same first run theaters,

muting the New Garrick, according

Ludvig. And Block 3 (releases of the remainder of the

season) went only in its entirety to

theater in Des Moines, and one

in Oklahoma City, Salt Lake

castle, and the Cincinnati group.

In the case of Block 1, the New

arrick had not even played the

hole block, said Ludvig. Three

pictures were cancelled, the block

which went to Saenger were divided

among five theaters, he added,

and the Cincinnati theater group

was used three times out of

their booking plan, he said.

Gaylord Hawkins, for the Govern-

ment, insisted that the information

anted would cover all the bookings

of the theater, exhibitors, first run, and it

was finally decided to call S. R. Kent

at this point.

The defense scored again when

defense declared it "a popular

thing that you can force first run

takers to take pictures in block.

didn't even make Dr. Riesen-

never did take all our pictures, unless

they were good.

Charles Goetz, New York ex-

change manager for Warner Brothers,

said he had never attempted to

sell any pictures to the smaller

Broadway, nonsensical Players house, because he

left the Capitol and Strand

which have looked Warner product, were better for exclusive engagements,

he thought, however, he could secure bookings at the Rialto or Rivoli, but

never done so. He considered the arrangement with the

and Capitol satisfactory. Goetz

was not given cross-examina-

tion.

The last witness of the morning,

George H. Balsdon, Vitagraph New

York exchange manager, underwent

a severe grilling by defense counsel.

Had he endeavored to book pic-
tures into the Rialto, Rivoli and Cri-

terion with a certain instance ex-

cept that he had been told by Joe LaRose,

assistant to Dr. Riesenfeld, that

there was no "open time.

Swaine took up a list of Vitagraph

reissues which had been booked to

Rialto and Rivoli and when it was

released after "The Sheik" (Vitagraph) was released after "The

Sheik" (Vitagraph), was being

BOOKED. The witness said he had

"believed" it was, and added that he

had offered it to La Rose.

"How do you expect to put "The

Sheik's Wife" into the Rialto and

Rivoli when it was released after "The

Sheik"?" Swaine demanded.

Balsdon denied the similarity of

advertising at first, and Swaine pro-

duced ads. Both pictures from the

same papers and the witness looked

at them, finally admitting that in

certain respects they were very

similar.

Swaine then showed the witness

an ad. "The Sheik" sent out by F.

F. L. to its exchanges as contrasted

with an ad of the Vitagraph picture in the New York World, and

Balsdon admitted that the form of

lettering and other details were "the

same or very similar.

In red ink, Hawkins, took up the list of releases and asked the

witness picture by picture

whether these had been offered to

Famous Players houses in

Broadway. In some cases, the wit-

ness said he was not sure and would

have to look it up himself. Several

of the pictures had been submitted,

he said.

Cross-examined again, Swaine

brought out that "A Rogue's Ro-

tative," which was released after

Rudolph Valentino had gained his popularity. He showed

Balsdon a page ad. From a trade

issue which advertised the picture as

"Rudolph Valentino in a Rogue's

Romance." A Vitagraph October

Release. This was in October last,

year, after "Blood and Sand"

had been released. The witness admitted that the Vitagraph picture had origi-

nally been released some years be-

fore.

"In other words, you did not ad-

vertise it as a reissue," Swaine said.

The witness said he did not have

direct charge of advertising and pub-

licity at the Vitagraph New York

exchange.

"How did you tell the exhibitors

it was a reissue?" Swaine persisted.

Balsdon answered that the exhibitors

were told the truth about the pic-

ture when they inquired.

At the afternoon session, several

exchange managers were asked about their releases of first-runs on Broadway. W. C. Hermann, of the

Universal, New York exchange, said

he had submitted four or five pictures to the Criterion. "The

Rit" had been played to the Rialto,

and "Driven" went into the Criterion. On cross-

examination, Hermann said Univer-

sal had sold numerous short pictures

to the Rialto and Rivoli.
The greatest Film with the greatest story

"THE PRODIGAL SON"

by Sir Hall Caine

Directed by A. E. Coleby

will be screened privately at the

Capitol Theatre, Broadway, New York

on Tuesday, May 8th,

at 10.30 A. M. sharp

_Admission by ticket only, for which_ 

please make application to

THE STOLL FILM CO. LTD.

859 Seventh Avenue

Circle 5605
Big Party Planned

An Indication That Spring Golf Tournament on June 5th Will Eclipse All Previous Affairs

everything is shaping up fine for Spring Golf Tournament to be held Tuesday, June 5 at Belclare Club, Bayside, L. I. There is no indication that there are any new compliances and many more to come. To banish point to over 125 being sent, and it need not be surprising if number reached 150 or more when Motion Picture papers, Warner brothers, Pathe Exchange, Reuben J. Jahn, and Rachel Schaefer, have promised 2 pictures; Jules Steinhaus has ordered a trophy, and is on hand to pay for it, and there will be the opportunity to play in the big FILM DAILY. There will be 20 "Bobby Ins" from John M. Spargo, New York editor of the Exhibitors' Herald. And John says any golfer who uses a "Bobby Iron" will never without one. Of course there will be the special prizes, all wrapped up, and, as usual, the real fun of the dinner will come when they opened.

(Continued on Page 2)

10 For Next Year

Daniel Carson Goodman Plans More Production—Will Build Own Studio

Daniel Carson Goodman, who is making profit moves for Equity, plans to increase his output materially for next year. He is figuring on 10 pictures all told.

The Brunswick contemplates erecting a studio of his own and is at present considering two sites, one in Westchester and another on Long Island. The next picture for Equity is now in production at the old Talbotage plant on 48th St. Kenneth Webb is directing.

Godsol Due Today

F. J. Godsol is due in today from the coast.

Stern Leaves for East

(Special to THE FILM DAILY)

Los Angeles—Julius Stern of Century Comedies has left for New York.

Merit Plans Housewarming

TheMerit Exchange will hold a housewarming for all exhibitors in its quarters at the Godfrey Bldg. next Wednesday.

Sign Aubrey for Five Years

Chadwick Pictures have signed for the distribution of the Jimmy Aubrey comedies for the next five years. The will be one release a month.

"Potash" Soon in Production

Clarence G. Badger will start work Monday a week at Fort Lee, in the Universal studio, making "Potash and Permutter." On May 27, George Fitzmaurice, Ouida Bergere and members of the company sail for Rome to make "The Eternal City." Herman H. Brummer and his group will be production manager working with Fitzmaurice.

Not the Stage Play

John W. Rumsey, president of the American Play Co., Inc. states that "East of Suez" has not been purchased by Allen Holubar, despite coast reports. Col. Jasper E. Brady, scenario editor for Metro in the East, stated yesterday that the "East of Suez" purchased for Holubar, is an original story by E. Lloyd Sheldon, secured long before W. Somerset Maugham wrote his play. Brady stated that the title of the Sheldon story will probably be changed before release.

Equal Billing

For Old Titles and New Titles in Reissued Subjects Ordered by Trade Commission

Washington—The Federal Trade Commission has decided that reissue films under new titles must have the old and new titles displayed in a much larger type so that there can be no doubt as to whether the films are reissues or not. This decision was made in the case of the Government versus the American Film Co. of Chicago.

It was found that advertising materi- prepared for films sold by American displayed the new titles in much larger type than the originals and that this tended to mislead both exhibitors and the public at large. American has been ordered to conform with the new ruling.

Lasky Returns

Jesse L. Lasky returned from the coast yesterday. He said that 17 companies are either at work or will start in the next week.

McDermott Leaves Selznick

J. E. McDermott, treasurer of Select and Selznick Pictures and more recently comptroller of Selznick Dist. Corp. has resigned.

Hans Bartsch Sails

Hans Bartsch, play broker, is now on his way to Europe. Will be gone about six weeks.

Lunch to Fitzmaurice and Badger

George Fitzmaurice, who will direct and produce "The Eternal City" with Samuel Goldwyn, and Clarence G. Badger, who will direct "Potash & Permutter," were guests of honor at a luncheon tendered by Asso. First Nat'l Pictures to the trade press and representatives of the film and daily publications, yesterday at the Ritz. Samuel Goldwyn occupied the place of honor between his directors, Harry Reichenbach, who will handle publicity for the Goldwyn productions served as toastmaster and, as usual, was very witty.

Barney Bernard and Alexander Carr, who will appear in "Potash," spoke, as did both directors. Richard A. Rowland told of how Reichenbach had "sold" the Goldwyn product to the boards of directors to tell him what he could not do. The editor of THE FILM DAILY also spoke.

Discuss First Runs

Many Executives Called by Trade Commission To Explain Situation on Broadway

The Broadway first-run situation was given elaborate attention yesterday, when a number of Executives, including some of the best known names in the industry, appeared as witnesses at the hearings before the Federal Trade Commission against the Famous Players-Lasky group.

Al Lichtman, Elmer Pearson, of Pathe; Paul N. Lazarus, of United Artists; Winfield R. Sheehan, of Fox; Louis Rosenberg, New York exchange manager for Fox, John S. Woody, and Robert H. Cochran, of Universal, took the stand.

With exception of Woody, each executive produced a list of his pictures which he considered entitled to first class first-runs, and was questioned in detail about pictures and play dates.

Each also asked about pictures he believed to possess the best quality over a period of seasons, or at present, and, practically with exception each included Paramount in the leading group.

Sheehan testified that the Fox theaters now numbered between thirty-five and forty, owned by separate corporations, with William Fox at

(Continued on Page 4)

Glória Swanson on Way

(Special to THE FILM DAILY)

Los Angeles—Glória Swanson left for New York yesterday to work in "Zaza," under direction of Allan Dwan.

Reviving "The Four Horsemen"

"The Four Horsemen" is being revived in Greater New York and is designed to again play all of the Loew theaters in the city. The picture goes into the State the first half of next week.

Engineers Meet Monday

(Special to THE FILM DAILY)

Atlantic City—The Society of M. P. Engineers will open its Spring meeting at the Traymore on Monday. It will run for four days. A number of papers will be read each day.

To Import British Films

Big Party Planned

(Continued from Page 1)
The Committee is trying to secure a special body prize to take the place of the goat given by Rublye de Renner last Fall and won by the expert differ, Charles R. Rogers. The Committee promises a surprise at all events.

Arrangements are being made to secure a squad of real golfers from Famous Players to participate, perhaps for a special prize, and H. M. Butts is looking after this part of the affair.

At the dinner Harry Reichenbach will serve as toast-master, or in charge of the distribution of prizes unless he is called to Europe previously.

Here are some of the entries, to date:

Abrahams, L., Craftsman Lab.
Allocaje, Jack, Film Daily.
Bachmann, J. G., Al Lichtman Corp.
Benson, Bernhard, Merrill Lynch & Co.
Blumberg, Milton, Reuben Samuel, Inc.
Boyd, Alex., R., Stanley Co.
Brock, Louis, Schenck Prod.
Brockell, F. M., First National.
Butts, F. W., Butts Lith. Co.
"Danny, Film Daily.
Diebel, C. W., Youngstown, O.
Field, Harry, United Artists.
Garrett, Sidney, Inter-Globe Exports.
Godsel, F. J., Goldwyn.
Hammons, E. W., Educational.
Hays, Will H.
Kane, S. K., Famous Players.
Kent, S., Famous Players.
Lichtman, A., Al Lichtman Corp.
Mannix, Eddie, Scheen Prod.
Marcus, L., C.
Mastbaum, Jules, Stanley Co.
Moore, Tom, Moore's Theaters, Wash.
Moore, Wm. M., Moore's Theaters, Wash.
North Bobby, Apollo Trading Corp.
Pearson, Elmer R., Pathe.
Quinn, J. M., Vitagraph.
Rowland, R. A., First National.
Rothstein, Nat G., F. B. O.
Sax, Sam, Weber and North.
Schendel, Jos. H.
Schmidt, Artie, Universal.
Samuels, Reuben, Reuben Samuel, Inc.
Schnitzer, J. I., F. B. O.
Smith, Courtland, M., P. P. D. A.
Spargo, J., Famous Films.
Warner, Abe, Warner Bros.
Wilkins, J. D., Ritz-Carlton Pict.

Golfers, Attention!

Sign this and forward to any of the committee: Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Bellechole Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is.

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. W. Gallup, Hodkinson Corp., 465 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

Light Saving Starts in Ottawa

(Ottawa—Daylight Saving started this week, continuing until September.

M. M. P. U. Meetings Adjourned

The meetings of the Musical Mutual Profs, Union, Local 31, have been adjourned until July. This step was taken as the final move in the recent strike action after the summer.

Abandons "Expo" Trip

(Ottawa—The Motion Picture Expo trip in behalf of the Motion Picture Expo was brought to a sudden end here by a wire from Thomas Ince asking her to go to the coast, to start on a new picture.

Edward Laemmle Promoted

Edward Laemmle, who directed some of Universal's historical serials will now direct Universal features, the first to be "Dreams For Sale."

To Film Scott Classic

(Los Angeles—Richard Thomas will film "The Lady of the Lake," Sir Walter Scott's classic. Estelle Tay-
lor and Rod La Rocque will be in the two principal roles.

Books Hansen

(Washington—Jack Mayer of the Central Booking Co., which controls "The Express Traffic" for the District and adjoining territory, has booked Juanita Hansen in connection with the picture.

Cuts and Flashes

"Glengarry School Days" will be released by Hodkinson as The Canal Age."

Cutting and titling of "The Rag Edge" have been completed by subjective.

Ed Harley has succeeded A. Taylor in the F. O. publicity department.

Jean Tolley, who is appearing in "The Law of the Lawless," is directed by Ralph lace, won the beauty prize at the Revelers' ball.

Oscar C. Buchlechter Co. had another room to their suite in the Leavitt Building for artists engaged in art title work. A fully equipped dark room is under construction.

Beth Brown Producing

Beth Brown, former editor of C. L. Chester productions, is associated with that company and in addition producing pictures of her own. A New York states that she was editor of Chester during 1924 and not to be confused with Weinberg, as stated in the Film Daily Book.

Exhibitor Buying Arrangements

(Special to THE FILM DAILY)

Albany—Several complaints have been made by exchanges in this region, against a number of exhibitors in Upper New York, who have revived a buying arrangement, supposedly for the exchanges. In the scheme, it is said, is being used at least at eight towns. The exhibitors notify each other of the prices of the various exchanges that they are willing to accept, and the exchanges accept lower pri.
Right Down the Line

1919—St. Louis—a handful of exhibitors.

The Film Daily (then Wid's) printed a “special” right in St. Louis.

1920—Chicago—a real crowd of real exhibitors.

The Film Daily (then Wid's) printed a “special” right in Chicago.

1920—Cleveland—several hundred exhibitors.

The Film Daily (then Wid's) printed a “special” right in Cleveland.

1921—Minneapolis—several thousand exhibitors.

The Film Daily (then Wid's) printed a “special” right in Minneapolis with a printer’s strike on and the mercury about 100 in the shade.

1922—Washington—several thousand exhibitors.

The Film Daily was again on the job, printing right in Washington.

And now comes Chicago again—week of May 21. In the Coliseum. You’ll find the little old paper published right on the ground. And if you see a live wire who reads anything else during the convention, tag and label him. His first name will be Unusual.

Do you know a better “buy” to reach those who attend the convention—as well as the rest of the country?
Discuss First Runs

(Continued from Page 1)

their head. Of these twelve or thirteen played vaudeville. The Fox Film Corp. itself, he said, was now building a theater in Oakland, Calif., and one in Philadelphia. He named a large number of productions which had been shown on Broadway, most of them in legitimate theaters leased by Fox.

Rosenthal was asked specifically whether he had had any difficulty in selling films to the Rialto and Rivoli. He testified that it was the Fox policy to sell the entire product, and that he had learned early in his experience that this would not fit the Rialto-Rivoli plan. No individual Fox specials had been offered to Dr. Hugo Riesenfeld, he added, I knew we couldn't get in, so I didn't offer any," he explained.

Cochrane said Universal was a producing and distributing company, which occasionally bought independent films, and that Universal had 10 or 12 theaters. He produced a list of Jewels, dating from Sept. 1, 1918, all of which had been shown first-run throughout the country, and all but a few of which had played Broadway—at the Capitol, the Central, Strand, or other houses. Two—"The First" and "Driven"—were shown in F. P.L. theaters.

Cochrane gave Famous Players credit for the best general average for quality films over the past five years, excluding his own company about which he was not asked to prevent embarrassment. Others in the quality group, according to the witness, are Goldwyn, Fox, Metro, United Artists and First National.

"A number of independent producers make good pictures, don't they?" asked Gaylord Hawkins, for the Government. Cochrane said the number of which came under that classification was increasing.

Robert T. Swaine, of respondents' counsel, inquired of the witness whether there had been a certain glamour about the industry which attracted independents who made one or two pictures and then dropped out.

Cochrane said: "Yes, there has been more publicity on the returns than on the losses," adding that the failure of the producers to whom Swaine referred might be assigned to the fact that they didn't have capital, poor pictures, inability to get distribution and extravagance.

Hawkins rejoined with: "Yes, but the legal profession expecting to make a big success and they prove a failure, too."

The afternoon session was over at 3 o'clock and Examiner E. C. Alvord announced a recess until Monday morning at 10:30.

Al Lichtenberg, recalled to furnish a list of Associated Producers and Lichtenberg pictures which he considered entitled to first class first runs, told about his experiences in attempting to hook the Broadway houses.

Out of 33 films on the two lists he said 10 got Broadway showings. "Shadows" was offered to all the Broadway first runs, he said, but finally played the Loew Circuit. In the case of "The Girl Who Came Back," he declared the terms offered by Dr. Riesenfeld were "not satisfactory." Riesenfeld wanted a guarantee of $18,000 a week from Lichtenberg, the latter said, and the picture was to be played if at all in the latter part of May or early in June. The witness said he would have had to spend about $3,000 additional in advertising and he considered the "risk too great" at that time of year.

He denied that it was lack of "sufficient confidence" in the picture on his part that kept him from making the deal.

Elmer Pearson, the next witness, said Pathe had released 10 features in 1921 and four in 1922, all of which got first runs through the country. He named the Capitol, Strand, Rialto and Criterion as the Broadway first-run houses. Leece's State he did not consider first class first-run, because of its vaudeville policy which prevented the house from paying a high price for film.

Asked by Swaine what distinguished a first-run house, the witness enumerated location, size and the quality of entertainment.

"If any Broadway theater ran poor pictures for two months in succession, wouldn't you say that would seriously affect its reputation?" Swaine queried. Pearson agreed that was true.

"On the quality of pictures made by various companies, Pearson said he considered Famous Players "above the rest" on a general average.

In looking the Pathé features referred to above into First National houses, Pearson said he had never seen them. This line of questioning was objected to by Gaylord Hawkins, of Government counsel. Pearson said a number of features on the list had played in First National houses. The former franchise holders naturally gave preference to the First National product, all of which he understood they either to play or pay for.

A list of all the United Artists and Allied pictures which he believed entitled to first class first runs was furnished by Paul N. Lazarus, the former a list was taken up picture by picture and Swaine brought out on cross-examination that some 36 had been given Broadway showings.

On redirect examination, Lazarus stated he believed Griffith, Fairbanks, Chaplin and Pickford represented the maximum box-office drawing power in the business, but he would not say, without access to theater records, that no other stars or directors equaled them.

"In other words, it's the superior quality that gets the pictures of the Big Four into the best theaters, isn't it?" Swaine asked on cross-examination, to which the witness replied "Yes."

When "The Sheik of Araby" was referred to on the list, Lazarus pointed out that it was a burlesque on the "Sheik" story, and in no sense an imitation of Paramount's "Sheik." Elek Ludlom immediately explained he had recently leased the company and therefore was not in position to supply a list of Selznick pictures entitled to first-runs. He said he did not know who of the Select personnel would be able to furnish the list, unless it was L. Selnick, former president.

The morning session with Leigh again on the stand identified various documents for the record.

French Color Process Active

(Special to THE FILM DAILY)

Paris—The sponsors of the Gourse color process have increased the capitol of the company from 100,000 francs to 1,100,000 francs.

Reel Includes Cartoons

In forthcoming issues of "Fun from the Press" will be M. Fleischer cartoons. The cartoons, not being released as an addition to the reel but as part of each issue in France, are called "Cartoons.

Gordon Bill Vetted

(Special to THE FILM DAILY)

Columbus, O.—The Governor vetted the Gordon Bill, introduced by the Rev. J. H. Gordon, measure would deprive theaters owners of a jury trial in censorship violation cases.

Praise for Minn. M. P. T. O.

(Special to THE FILM DAILY)

Minneapolis—The Tribune editorially commends the plan of the Minnesota M. P. T. O. to work co-operatively with the community, to maintain clean, wholesome theaters and to show worthwhile pictures.

STUDIO FOR RENT

Modern up-to-date plant within 30 minutes of the film district. Electrical equipment of the best. Address Box 300, care of Film Daily.
Meet Tomorrow
Fire P. L. Sales Force in East Here to Discuss Fall Plans—
Dinner Wednesday

he semi-annual sales convention
Famous Players, opens tomorrow
in Chicago, and the one
will be present. A dinner
scheduled for Wednesday,
was it be presided over by S.
R. To be held in the one office.
The convention is one
one being conducted this
New York, Chicago, New Orleans,
when this convention will be attended by dist-
Managers and others from
Boston, New Haven, Providence, Baltimore, Phila-
phia, Washington and Wilkes-
Who those will attend here
one office—Adolph Zukor, S. R. Kent,
Lasky, Eugene Zukor, B. Lees,
Clark, H. G. Ballance, Mel Shauer,
Shauer, Chas. Naumberger, C. E. Me-
y, A. M. Botterford, G. B. Fawcet,
Smith, A. M. Hoag, T. A. Kolith,
Kilgore, C. E. Baker, W. A. Bach,
S. G. E. Smith, New York—H. B.
Smith, E. Bell, M. H. Haines,
Goldman, A. Fierro, M. Kurtz, W.
Kempner, H. J. Dole, M. Goldman,
Mason, R. Gliddell, T. Hammler,
New York, T. A. Meikle, H. W. Sulli-
Cork, T. Lee, E. Gehlert, Boston—G.
Shefter, R. Searce, P. J. Mccrs-
eville, Davis, G. Schuyler, H. G. Goldstein,
Byron, S. C. Robinson, R. McShane,
Robinson, L. F. Britton, New Haven—H.
Groneman, R. M. Mccabe, H. W.
Mccabe, J. R. Tierney, Portland—H.
B. Brading, F. Horn, W. A. Cold-
ny, T. Howard, W. A. Cold-
ny, W. W. Kenyon, A. Mars,
D. Johnson, C. F. Lewis, D. Lake,
Barnes, D. Lipton, E. R. Bane,
Goff, S. Mortz, E. Brink, R. Williams, E.
Fier, L. D. Wills, E. M. Penner, E.
Barnes, T. Cramer, T. P. Mason and G.

then Expect Many from N. Y.
Eugene Cohen expects many ex-
from New York to attend the
to a convention. A committee
posed of John Manheimer, Mar-
Cecile, Louis Geller, Phil Rosen-
and Clarence Cohen will make
of all those members
the Greater New York Division of
M. P. T. O. who intend to go.
 suicide Cohen expects the New
legation to total several hun-

Three years ago competition for stage plays drove prices
terrifically high. Some process is on today. Jack Bachmann signs
check for 100,000 for "The First Year." Hearst has been
offered $75,000 for "The Temptress" by other producers—but
may make it himself. "The Hamming Bird" re-written after
flop on the stage, is held at $25,000 for pictures. Otis Skinner
wants a lot for "Mister Antonio." Where will it end? And how?

HARRY WORRIES

Harry Carr, Los Angeles Times, Worries himself about
Pola's past work. And her present. As demonstrated in "Bell
Donna." Says in Germany she worked for Lubitsch and told
orders "like a Prussian cavalry recruit." And here she boss-
est the studio. Which may be right. But why worry about it
Lasky has been worrying enough about this problem. To take
away nearly all that's left. Of his once curvy looks.

RATTLING THE SKELETON

The Federal Trade Commission investigation. Now on. Re-
calls to many older men in the business. Some of the early trials
and tribulations. Lots of good stories. Of the olden days are
being revived. Here's one of the best: Goldwyn, Lasky, Cecil
De Mille, Harry Cohen and one more were getting together to
form the Lasky producing corporation. There was a lot of palaver.
As to capital. So Goldwyn proudly said "I'll give you $3,000." That
was the cue for all the others. Who chipped in the same amount.
Except De Mille. Who didn't have it. And was given his stock.
Later, after the Lasky company was absorbed by Zukor in Fa-
ous that stock was worth a lot—for instance Sam Goldwyn's
was worth a million.

And the funny part of it is this: that Jaycee Williams was al-
most in that deal. And Hodkinson would never have put over the
early deal with Lasky if Goldwyn had had his idea carried out.
Sam always opposed the Hodkinson idea.

AN IDEA

Well known film man. Discussing the Trade Commission—
Famous investigation. "All I can see to it," he said, "is that the
outsiders are learning a lot about the picture business that the
insiders knew a long time ago."

EARNING A BONUS

W. E. Atkinson, Metro general manager on the stand. At
the hearing. Asked by Swaine, counsel for Famous. If Famous
competition ever hurt Metro. And Atkinson came back like this:
"From what our salesmen tell me, and based on our productions,
I think Metro out tests Famous every time.

Bouns checks for efficiency due. And signed Marcus Leov.

SHOWMANSHIP

Even in a cafeteria. At least when Eugene Roth finishes with
the restaurant in Universal City it promises to show some. Going
to introduce tagged chickens—like tagged oysters—to prove they
are bluebloods. And not over a month old. When served. No
lunch counter. Place all dolled up. With colored lights. And
potted plants.

(Continued on Page 2)
VALUES

(Continued from Page 3)

A JOKE’S A JOKE, BUT—

Because Tommy Stanley thought someone was “framing” him, he almost lost a chance to go back to the Coast. When the wire he received signed “Tom” made him wonder whether Ince sent it. Led to Calvin Brown verifying the wire; Ince almost being proved, but finally in Tommy returning to his beloved native soil.

“LAB” MEN “CALLED”

By Federal Trade Commission, together with Eastman, charge monopoly leading to much discussion. As to what’s what. And what to do. Of course there’s an “out.” Eastman’s letter of a few months back leaves the “lab” men open. Regardless of past agreements. As to the use of American raw stock.

But there’s a smile at just one spot. Because of the action, Little Cosman. Of Agfa. How he is grinning.

SAM’S MONTH

Zierler, of Commonwealth. All his boys working. To put it over. And they did. Sam is all smiles today. The party ends May 12. Has had a lot of exhibitor co-operation.

By the way—hear Sam has been offered $35,000 to relinquish certain product. Which he is now distributing. For New York, another exchange deal can be put under way. What a lot of money that is—in one dollar bills!

PEEKSKILL

Lots of talk. Lots of arguments. But Justice Mullan, New York Supreme Court, sustained action of Loew officials. In the action. And the Peekskill crowd lost. Though the Justice said, in conclusion: that though he was inclined to grant the injunction, he felt the law as it stood, left too much room for doubt.

NEW YORK CENSORS

Will continue on the job. Smith, Hays, George Eastman and all to the contrary notwithstanding. Just couldn’t swing enough votes in the Assembly. Though the Senate passed it. All of which means. That there’ll be a lot of jobs. For another year or so. And expense, and unnecessary annoyance. To the entire industry. For no good reason whatsoever.

THAT TOURNAMENT

Looms up bigger and better every day. The only people who will miss it will be those who have to be out of town. Otherwise there will be a great party. And a fine crowd. Don’t forget the time—and place—Tuesday June 3, at Belleclaire Golf Club, Bayside.

Talking of golf. To show what a costly game it can be Hal Roach has been sued for $6,000. Because he “drove” through a windshield and damaged the left cheek of the lady driver.

Boy; page Artie Stebbins.

MAKE ‘EM SHORTER

All you producers. This is the ‘teenth call. Even Joe Plunkett is kicking now. Claims he hasn’t been able to use a two reel comedy at the Strand in months. Because the features run too long.

First National people seem set to cut. Tourneur and Borzage in line. Let’s make it unanimous.

FORGETTING COMPETITION

That’s what John Flinn did. At the A. M. P. A. lunch last week. When he boosted “The Old Nest” and urged a speaker for Mother’s Day. To tie up with the picture as propaganda. Good stuff. John. This business of recognizing worth in pictures. Regardless of the producer. Rupert Hughes who wrote “The Old Nest” was there. And he liked it.

BIRTHDAYS

Watty Rothacker and Martin Quigley celebrated their anniversaries yesterday. And the little old paper is five years old tomorrow.

Danny.
**On Broadway**

**This Week**

Broadway—Temptation.

Bowery—Red.

Strand—The Bright Shovel.

Carnegie—Down To The Sea In Ships.

Citol—Vanity Fair.

Cition—The Covered Wagon.


Tuesday—Bell Boy 13 and Crossed Wires.

Wednesday—Three Jumps Ahead.

Thursday—Racing Hearts.

Friday—Bau and Love Bound.

Saturday—The Man From Ging- gary.

Sunday—Bella Donna.

Tito—The Nee'er-Do-Well.

Vol.—The Reckless Sex.

Sand—Scars of Jealousy.

**Next Week**

Broadway—Daddy.

Beldyn Strand—Within The Law.

Cem—Masters of Men.

Citol—The Girl I Love.

Cition—The Overed Wagon.

Tito—Not yet determined.

Vol.—Enemies of Women.

Sand—The Isle of Lost Ships.

Two Strongheart Pictures

(Special to THE FILM DAILY)

Los Angeles—Two new Strongheart pictures are in production, "The Worn Pack" and "White Fange."

Work on Crandall House Progressing

(Special to THE FILM DAILY)

Washington—Construction on the new Ambassador theater 18th and Columbia Road is progressing rapidly.

Two New Sales

Associated Photopics, Inc, has added "Why Women Remarry" to Exhibitors' Film Exchange for Delaware, Maryland, the District of Virginia and to S. and S. Film and Supply Co. for West Virginia and West Pennsylvania.

Deal With New England Pioneer

(Special to THE FILM DAILY)

Boston—Independent Picture Corp. has signed a contract with New Film of New England for features. Pioneer has also secured 12 two reel animated Biograph pictures called the Favorite Stars.

Bruce Fowler In Dallas

(Special to THE FILM DAILY)

Dallas—Bruce Fowler, new manager of the Indiana theater at 827 S. Main, has been placed in charge of four Paramounts, the Colosseum, the Rialto, and the others.

New Southern Distributors

(Special to THE FILM DAILY)

Atlanta—Gold Seal Prod., Inc., a distributing organization, has opened offices in the same quarters occupied by Enterprise Dist. The company plans 12 releases starting with "The Great Man."

**Plan Balzac Series**

The Daily News reports from the coast that Gilbert E. Galde, president of Achievement Films, Inc., intends filming not only "The Magic Skin" by Balzac but also a series of Balzac stories.

**S-H Pictures on Coast**

(Special to THE FILM DAILY)

Los Angeles—Rolin Sturgeon, who recently left Famous Players has organized the Sturgeon-Hubbard Prod., and will produce under the brand name "S-H" Pictures.

**Start Lincoln Film**

(Special to THE FILM DAILY)

Los Angeles—The Rockett-Lincoln Film Co. has started work on "The Life of Abraham Lincoln." Space has been leased at the Mayer studio. Philip Rosen will direct. Lincoln will be portrayed by George A. Billing.

**New England Deal Operative**

(Special to THE FILM DAILY)

Boston—The local staff of F. B. O. is now installed in the office of Federation which has acquired the F. B. O. franchise. The first release on which they are concentrating is "West Bound Limited," which goes into Tremont Temple, May 14.

**Another "Sub" For Grand Rapids**

(Special to THE FILM DAILY)

Grand Rapids, Mich.—Plans have been completed for the erection of a new suburban theater to seat 1,200. The house will be situated on Lake Drive near Auburn Ave.

The new Regent is about finished, although the house will not open until August.

**Object to Minors on Stage**

(Special to THE FILM DAILY)

Cleveland—The Department of Industrial Relations has made objection to the children's amateur contests that have been held in suburban picture theaters for some time. Fully 75% of these theaters have been running these contests at least one night a week.

**New St. Louis Theater Unit**

(Special to THE FILM DAILY)

St. Louis—The Palace Amusement Co. has been formed here with a capitalization of $30,000. It is understood it will control the Marquette, Palace, Majestic and Criterion theaters. Plans for the merger of these houses has been under consideration for some time.

**Turner Into Long Runs**

(Special to THE FILM DAILY)

Seattle—The Columbia will hereafter play long runs, planning about thirty a year. Five or six will be released outside of Universal Theatres. A new scale of prices has been put into effect, with 10 cents for children, 25 and 35, matinees, with 35 cents later, $5 and 50 evenings with 75 cent late. Imagining the scale, "Hunting Big Game" broke every record.

**SERVICE**

There are over 5,000 readers of THE FILM DAILY. Not plain, ordinary subscribers—but readers. And they wait for the little old paper every day—and wouldn't be without it.

Many of them read no other publication relating to film folk or pictures. They have been led to believe—by five years' honest effort—that "Service" is the middle name of this publication. And part of the "Service" is that they shall have an edition published right where the national exhibitor body meets.

**Chicago, week of May 21, in the Coliseum**

Just as a hundred exhibitors—or less, who attended the St. Louis convention five years ago, had the little old paper printed for them in St. Louis, so all who attend M. P. T. O. A. annual conventions will always find

**THE FILM DAILY**

ready for them. Printed right on hand; in the convention city.

If there ever was a better "buy" for anyone who has anything to sell an exhibitor than this special edition for the convention week, won't someone please stand up and shout it aloud?
Putting It Over

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

Roto gravure Insert
The latest exploitation accessory to be issued by C. B. C. is a four-page rotogravure insert, "Temptation." The insert is newspaper size with a space at the top for imprinting. They can also be used for lobby display and posters as well as an insert.

An Up To Date Method
Topeka—When E. D. Keimann "listened in" on his radio caught "The Flint," being sung by Frank Watkins on the K. C. Star broadcasting program, a week ahead of his showing the picture at his Grand, he secured big Malmstrom, a popular singer and arranged a discussion prologue with station "K1," tying up with the picture.

Old Age Discussion Helps
Caro, III.—A controversy as to what age people get tired of films, broke out recently between two captains of the city, one of whom is involved in the discussion. Harwell went into eustacies over "To Have and To Hold" and maintained that everybody young or old would enjoy it. The city editor said that people over 60 years do not attend the theaters. "Here's 25 tickets that say they will," McFarling broke out. "You keep them, and announce that you will give away anybody over 60 years of age calling at the office of your paper." The editor thought it a great idea and the tickets were taken up in no time.

Real Exploitation
Omaha—Various methods of exploitation formed the basis for the campaign conducted by Manager Johnson on "Mighty Lak' a Rose" at the Kinloch. An attractive but mysterious young girl made the rounds of the hospitals for several days, giving roses to the patients. She also visited the Orphans' Home and the Child Savings' Institute. The first day she refused to answer any questions or to give her name. On the second day she admitted that she had seen "Mighty Lak' a Rose" and that her impression had been so profound that she had decided to give part of her time to doing good work. The story was played up.

By the time the film in front of the regular screen, Johnson was able to put up a simple prologue that was nevertheless effective. Two young ladies rendered a violin, vocal duet of "Mighty Lak' a Rose." Standing between the regular screen and the screen that made up the prologue, the two young ladies gave the effect that they were standing on a bed of roses. Old time melodies were played.

Aid From the Phonograph
Cincinnati, O.—When the Strand played "Mighty Lak' a Rose," the publicity department took the trouble to look up the phonograph records of the song that were available. They discovered, for example, that the Victor library had five records of it. A Farrar solo, an Alida selection, a Harpo solo, an orchestra record and a quintet. On the back of a herald it was all listed all five. The extra trouble meant a tie up with the phonograph dealers and additional exploitation at no additional expense.

Chevrolet People Help "To Have and To Hold"—During the run of "Poor Men's Wives," at the Central, a tie-up was made by J. H. Beaver of the Lichtman exchange with the Chevrolet Motor Co., in which approximately 30 cars were used. In the back windows and across the windshield cards were placed stating that the Chevrolet car was used by rich as well as "Poor Men's Wives;" "Prove it at the Central Theater," week of April 13. These cards were carried in the cars used by the entire Chevrolet sales force and used the whole week. In addition, the Chevrolet people arranged a parade of its cars in cooperation with the exploiter, in which all the sales force took part.

Realtors Tie-up With "Backbone"
With the name of the picture as the backbone of the idea a real estate campaign in three New York newspapers was obtained by Distinctive Sunday, April 29, to exploit "Backbone," which was opened that day at the Capitol. A cooperation of the Evening Journal enabled Distinctive to put across the idea.

Over the top of the ad was a banner reading: "Home Owners are the Backbone of This Great Nation." A standardized slogan of "Backbone" was used and repeated again in the distinct ad and the ad of the Land Improvement and Building Corp., beneath. Down the center of the page was an editorial on the meaning of the word "backbone"—and grit, courage, determination, tying this idea up with those who had backbone enough to buy their own homes. The editorial also featured the picture at the Capitol as a typification of the wonderful qualities of backbone. This editorial was signed by Willy Brothers, Inc., which took the entire lower half of the page with an advertisement which was also a play on the picture. The tie-up appealed to the real estate operators and they agreed to put the page in the morning American and in the World, which gave a total circulation of 2,000,000 copies for the Backbone ad.

"Ponjola" will be started June 1.
James Young will direct.

Among Exchangemen
Milwaukee—Sam Miller has joined the Educational sales staff.

Minneapolis—Charles Raymond, formerly Goldwyn in Kansas City, has taken over the same post in the local office.

Minneapolis—Fred Reichelt, former Iowa and Nebraska distributor, has been appointed Goldwyn office manager here.

George E. McDermott is now in charge of the Southern Enterprises theaters in Macon, Ga., succeeding J. H. Steglin.

Sunday Violator Fined
(Special to THE FILM DAILY)
Austin, La.—J. J. Hegman, operating a movie house here, was fined $20 and costs for violating the Sunday closing ordinance.

After American Market
(Special to THE FILM DAILY)
Berlin—The American Continental Film Ass'ns has created a foreign department with an eye in particular on the American market.

Deal With Progress of Boston
(Special to THE FILM DAILY)
Boston—The Klein Dist. Co. has given up its quarters. Klein is now distributing through the Progress Film Co. The arrangement is for physical distribution only.

Start New Chicago House
(Special to THE FILM DAILY)
Chicago—Construction has started on the new $40,000 Fitzpatrick & McElroy theatre and office building at Kedzie Ave. and 63rd St.

Engaged for Two Pictures
(Special to THE FILM DAILY)
Los Angeles—Blanche Sweet has been engaged by Goldwyn to appear in "In the Palace of the King" and "Tess of the D'Urbervilles," both of which will be produced by Goldwyn.

Start "The Alibi"
(Special to THE FILM DAILY)
Los Angeles—Vitagraph has started work on "The Alibi" with David Smith directing. The cast includes Alice Calhoun, Percy Marmont, Cuban Landis, Joseph Kilgour and Edith Yorke.

I am in the market for
SINGLE REEL NOVELTIES
Iris Film Exchange
JOHN J. IRIS
Phone—Bryant 6977

THE Reason Why
By Elinor Glyn
The Motion Picture Rights on this Absorbing Story are
 Fore Sale
Address T-S, care Film Daily

BAER
Fame and Adventure for Producers, Exchanges, Exhibitors and Individuals
Phone—Bryant 6043
FRED E. BAER
Advertising
LaSalle, 2540 Broadway
Mr. Exhibitor: Ask Your Film Company for the
THEMATIC MUSIC CUE SHEET
(Full Applied For)
It means more to you than other accessory. It is the cue sheet
that insures a musically pleasing picture presentation.

ROUSE AUTO SERVICE
$2 Per Hour by Day
109 W. 51st St.
Circle 5
Famous Expected to Materially Cut Production Schedule Next Season

Probabilities Are That Not More Than 60 Pictures Will Be Made For Next Season and Possibly Only 52—Fewer and Better Productions To Be Carried Out—Day of “Program Picture” About Over

Famous Players is expected to announce its production schedule for the coming season in Chicago on May 16, during the semi-annual sales convention.

While no authoritative statement is obtainable at the moment, it is understood that plans now under consideration for the production schedule call for not more than 60 and perhaps but 52 pictures for the coming season.

The idea of “fewer and better” pictures will be definitely carried out. Much of this change of policy is undoubtedly due to the success of “The Covered Wagon” and the type of picture it represents.

Those in close touch with conditions in the country realize the value of the “big” picture. Many well posted film men insist the day of the so-called “program picture” has about passed; and while there will always be a market for this type of picture because the real money making pictures must be of a larger and stronger drawing power type, this is said, has had much influence on the determination of Famous to cut its schedule.

For this season Famous will release approximately 76 pictures. During the season of 1921-22 Famous released about 93 pictures and for the preceding season, 100.

Convention Opens Today

The Eastern sales convention of Famous Players opens at the Pennsylvania this morning.

William R. Hoggan, general sales manager, Famous-Lasky Film Service, Ltd., of Australia is here for the various conventions. He sails for home on May 29 from “Frisco.”

F. P.-L. Buys In Okla. House

(Special to THE FILM DAILY)

Famous-Lasky Film Service, Ltd., of Australia has purchased a half interest in the Criterion, the change effective May 13. S. S. Wallace, now at the Capitol, will manage the house. Henry Brownless, of the Price at Houston, Tex., succeeds Wallace.
Suggested Plans
(Continued from Page 1)
Pickford and other high-salaried star pictures should have a separate sales organization. Prior to this talk with Zukor, Irwin testified, had lunch with Zukor at which the formation of the Exhibitors' Circuit, now known as First National, was the principal topic of conversation. Irwin typified the so-called Exhibitors' Circuit as "an alleged exhibitors organization."
Later, the witness stated, Zukor invited him to lunch and told him that First National was openly after Mary Pickford, whose contract with Famous Players was then about to expire, that he had been warned by First National that they would withhold him for Miss Pickford as soon as her contract expired, no matter what she was offered by Famous.
Zukor told Irwin during this luncheon conference that Miss Pickford and her mother had both been told the same thing by First National representatives, who, Zukor told Irwin, were openly boasting that they would not only sign the next contract with Miss Pickford, but that they would also secure Fairbanks and Hart, such directors of the Famous organization as they needed, and would "break up Famous Players."
Zukor, according to the witness, declared that he would fight First National to the limit, asserting that he would never allow what he regarded as the greatest achievement of his life to be wrecked.
Irwin stated that he advised Zukor to tell the industry the facts through advertisements in the trade press, in affidavits, by making the facts just as the latter had told them to Irwin, to state in an affidavit that Miss Pickford and her mother had both been told by First National representatives that they would pay her more money, no matter how unfavorable might be the terms of the next contract offered her by Famous, and to further point out that such action by First National would inevitably increase the cost of pictures to the exhibitors in that the boosting of salaries to the Famous Players luminaries whom First National was endeavoring to secure would cause a general upward salary trend which would find its reaction in a higher picture cost range to the exhibitor. Irwin testified that he further advised Zukor to point out to exhibitors of the country that the exhibitors' circuit, or First National, was not the friend of the exhibitor but his commercial enemy, because First National was signing up sub-franchisees upon representations that it was going to break up the trust, meaning Famous Players, and that exhibitors were hurting themselves, because they supported this policy Famous would be compelled as a matter of self-protection to withhold its pictures from them.
Irwin pointed out in his testimony that at this time the franchise and sub-franchisee holders had built up the good will of their business on Famous pictures. Inasmuch as there were 26 prominent exhibitors in the First National at that time, he stated, "and going with lightning speed
ARROW'S
GREAT
8
JACQUELINE
or Blazing Barriers
LOST IN A BIG CITY
THE LITTLE RED SCHOOL HOUSE
THE BROKEN VIOLIN
NONE SO BLIND
MAN AND WIFE
THE STREETS OF NEW YORK
THE RIP TIDE

Here Are Eight Great Arrow Successes—Available Now and Priced Right. Investigate!

Write, Phone, Call or Wire
Arrow Film Corporation
220 W. 42nd St., New York
Distributors for United Kingdom:
Inter-Ocean Photoplays Ltd., 162 Wardour St., London
Newspaper Opinions

"Vanity Fair"—Goldwyn

Capitol

AMERICAN—There was atmosphere, there was characterization, there was charm, and for the students of the immoral look a few surprises, a few disheartening clichés and a few unnecessary, irate sketches. "Vanity Fair," may, on the whole, he amended. Take * * * a great deal of license with you and perhaps the film will not prove so irritating.

DAILY—It is directed with a fine eye for detail, mounted as only Mr. Goldwyn can mount it, a cast of personable and capable actors who have been famous authors. What of the one of the dullest and most boring pictures that has ever been our misfortune to sit through? There are no high spots dramatically. There are two or three that stand out, but dramatic significance is lacking.

EVENING JOURNAL—It has its lights, for all that Mr. Balbin has evolved a style that holds the attention and wins the sympathy, and gives it its necessity good lighting and photography and with some striking effects.

EVENING WORLD—The picture, a hit by the screen, struck us as but a series of cliches with about as much relation to the picture as painting in an art gallery.

The estimate "Vanity Fair" isn't going.

GLOBE—The result may be pleasing to those who are devoted to theatricals. I shall not meet with the approval of the vast majority who are seeking something more. It is deserving of little credit for the cheaply produced, mediocrity, and ought on the production. The detail is anything short of marvellous, and the film is certainly not going to find friends for long. [Above text is not legible, likely a continuation of a quote or review.]

HERALD—The feature picture "Vanity Fair" is an unhappy attempt to resolve the theme. "Vanity Fair" is actually the dullest picture that we have seen since we sat through "The Merry Widow." * * * Some of Mr. Balvin's individual items in "Vanity Fair" are beautiful in their manner.

MAIL—* * * is an artistic playboy definitely required. * * * Thackeray's most striking novel is skillfully portrayed and none of the stock move incidents make it. The faithfulness with which the period is stuck and the work is a gold cast lend the film the dignity it justly deserves.

MORNING TELEGRAPH—Mr. Ballin's film as an artist has resulted in many active settings, which give the film a special value and which is this rather than any dramatic score that the piece gives for its interest. A creditable performance on the part of Mr. Ballin.

SUN—"Vanity Fair" is as dull as the period in which it is set. Hugh Walpole's production * * * suffers from taking the film so seriously and when its aspiring do appear to get wound up it works without any perceptible sin.

TELEGRAM—The production is an excellent example of the classics of the period, and the producer is to be congratulated on the fidelity with which he has adhered to the premises of the original story.

TIMES—* * * director has made the mistake of putting on the screen the Thackeray novel, with the result continuity of interest and suspense are almost entirely absent. The production, which is an attempt to do it, is in such a bad taste as to make the original ideas in photography and sets. * * * In spite of all the deficiencies this production is infinitely more entertaining and better done than most of the other films now showing. If it can be regarded as a picture book of fashion a century ago it can be an excellent evening's entertainment. [Above text is not legible, likely a continuation of a quote or review.]

Levee Here

Mike C. Levee of the United Studio arrived in New York yesterday from the coast.

Dwan May Go West

It is understood that Allan Dwan will be transferred to the coast as soon as he completes work on "Zaza" here in the East.

Turn Over House to Charity

Hirsch and Rosenthal turned over their Gotham theater on Saturday evening to the operators of the John Jasper Public No. 9 Milk Fund.

Advertises to Help

Frederick H. Ellis East representative of the coast exposition was pledged the support of the A. M. P. A. at a luncheon yesterday at the Uptown Club.

Associated Gets "Harbor Lights"


Leyro Pawtucket Opens

(Particularly TO THE FILM DAILY)

Pawtucket—Many notables attended the recent opening of the new $100,000,000,000 of the Fred Christie company. Charles and Clinton Amos are behind the project.

Wood Coming East

(Particularly TO THE FILM DAILY)

Los Angeles—Sam Wood will probably direct "His Children's Children" in the East. This will be one of the important pictures on Paramount's full schedule.

Worried About Brother

R.H. and P.D. Cochran are worried about their brother, Negley D. Cochran, former editor of the Toledo Blade who is in the Pacific, touring the world and who may have been captured by Chinese bandits.

Lapworth Assisting Seastrom

(Particularly TO THE FILM DAILY)

Los Angeles—Charles Lapworth, former secretary of Goldwyn, Ltd., of London is assisting Victor Seastrom who is making "The Master of Man." Lapworth will advise on English customs and habits.

Present Wife's Portrait

(Particularly TO THE FILM DAILY)

Toronto—at the dinner given N. L. Nathanson on Friday, Nathanson was presented with a life sized portrait of his wife, painted by Joshua Smith, the distinguished Canadian artist. About 200 guests attended the dinner which broke up about 4:30 A.M. on Saturday.

Stoll Films "Fu Manchu"

(Particularly TO THE FILM DAILY)

London—Stoll has finished "The Mystery of Dr. Fu Manchu" in 15 two reel episodes. The serial is based on the popular stories of Sax Rohmer, which had a tremendous sale both here and in America and was produced by A. E. Colby who made "The Prodigal Son."

Cancel Contract

(Continued from Page 1)

Washington, a desk man with the New York Sun, to come on as director of publicity.

Then it so happened that the Ambassador Hotell sent out notices to all hotels here that Mills owed the room charge of $150. Abraham Lehr, in charge of Goldwyn production, stepped into the matter and began investigations of his own. He discovered, he says, that Mills was operating without cash and that the contract Mills held with Goldwyn was nullified.

Sue Famous Players

(Particularly TO THE FILM DAILY)

Janesville, Wis.—C. J. Goetz of the Beverly and James Zanias of the Apollo, have instituted suit against Famous Players alleging that the company violated an existing contract and offered Paramount pictures to other theaters in the town, despite existing agreements. It is claimed that Mills made a good faith when it accepted deposits.

Roach Signs Directors

(Particularly TO THE FILM DAILY)

Los Angeles—Charles Parrott will direct Will Rogers, George Jeske, Stan Laurel, and Jax A. Howe, Paul Parrott, under terms of new contracts which Hal Roach has signed with these directors. Sam Taylor and Fred Newmeyer will continue as directors for Harold Lloyd, while both McGowan and Tom McNamara will direct "Our Gang" comedies. All have signed for long periods.

E. K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

A Great Picture with a Great Cast

Lilian Ducey Jack Votshel

Co-Directors

"YOUTH TRIUMPHANT"

ALL STAR CAST
See Tomorrow's Paper

EVERY DAY IN EVERY WAY

THE FILM DAILY GROWS BETTER AND BETTER

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THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
1922 Year Book—Cloth Bound—500 pages

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Name ____________________________
Address ____________________________
Suggested Plans
(Continued from Page 2)

be felt that such action on the part of Zukor would throw a scare into the
entire camp which was then depend-
ing principally upon Famous pictures.
Irwin testified that he, one of the shareholders, was
one of the objects of the dissatisfaction in the
ranks of the exhibitors was the non-
cancellation of the contract then employed by Famous. In an effort to have the
company compelled to sign a new contract offering Famous, the exhibitors asserted, had corralled practically all the good stars and di-
tectors, and they simply couldn't afford to let a competitor get hold of a
Famous picture. Famous, he stated, was then selling on the star series system, by which an exhibitor could book a series of one star without tak-
ing the entire program. Exhibitors were permitted, he stated, because they were compelled to book the star series by "arbitrary" exchange man-
gers.

Zukor, according to the witness, didn't follow his advice, but appeared
before the executive committee of the old National Association and solicited
their support in helping him combat the battle which First National was
waging against him. In December 1918 Irwin again conferred with Zu-
kor, who told him of the destructive warfare and "intolerable methods" of First National, and again
Irwin advised him to adopt aggressive
methods, supplementing his earlier advice with the suggestion that he
should fight the enemy's camp by going into the 26 First National
cities and building, or at least looking into the feasibility of building the
largest and finest theaters in those
cities, on the theory that fire should be met with fire. Irwin pointed out
that Zukor had practiced all the First National tactics, financially over-
extended, and that the bank of these exhibitors would, upon hear-
ing of the building plans of Famous Players, have refused to advance loan funds, on the assump-
tion that the exhibitors would be un-
able to obtain Famous Players pic-
tures, immediately begin calling loans.

Shortly after this Irwin met Zukor
and the executive committee of Fa-
amous Players at Zukor's home, and
outlined the plan of attack that he had
previously urged Zukor to adopt. He
told the committee, according to his
testimony, that this policy would throw conviction into the exhibi-
tors' ranks and create disquiet that would render harmless First National's warfare against Famous Players. Shortly after this Irwin became Vice-
President of Famous, on Jan. 1, 1919, his first duties being the acquisition of
property as a site for a theater in St. Louis, and the flotation of a loan
for building this theater. He then proceeded to Indianapolis and pur-
chased the land for another theater that time, on the witness stated, Fa-
amous acquired various theaters and interests in theatrical chains that made it possible to show Famous pictures in first run houses in key
cities with very little difficulty. Most of the new acquiring theaters was accomplished after the floating of the
$10,000,000 loan through Kuhn, Loeb
and Co., Irwin said.

W. J. Lloyd, general counsel for Famous Players, was again placed
on the stand to identify documents and contracts between Famous and
such Enterprises and the Stan-
ley Co. of America, controlled by the
Mastbaum interests, which were in-
corporated in the words of the
witness, "It is understood that Lloyd stated that the con-
tract between Famous Players and the
Stanley Co. was presumably
satisfied by Vatican Zukor, but
explained that neither Famous Players or
Zukor personally participated in the
organization of the Stanley Com-
pany, which he understood, was entirely local in its in-
ception.

Questioned by Government counsel as to whether the Stanley Co. of
America or the Stanley Booking Co. was the principal organization of the
Mastbaum interests, Lloyd stated that so far as he knew the Stanley Co. of America was the real Co.
pany, and that the Stanley Booking
Co. as such lasted only for a short
period, its present title being merely descriptive of that particular unit of
Mastbaum's activities. Lloyd testified that although changes in the
Famous Players-Stanley contract had been contemplated, including the
provisions relative to mutual options, nothing had ever been concluded in the
way of changes and that the contract had been carried out in all its stipulations. Zukor, he stated, is
on the directorate of the Stanley Com-
pany but more in an ex officio
capacity.

Counsel for the Federal Trade Commission elicited the information
from Ludvigh that Famous Players
was formerly part owner of the
Black New England Theaters, Inc.,
but that this chain of houses is now
controlled by the former organiza-
tion.

Ludvigh had previously been sub-
jected by the Government to pro-
duce all documents relative to loans made by Famous and
by Zukor to lessees of theaters.
Aided if he was prepared to submit
the information. Ludvigh asked and
was granted permission to make an
oral statement rather than a written
statement, declaring that as far as
he had been able to ascertain the
only loan made by Famous Players from September, 1919 to May, 1923,
was $12,500 to Philip Blohm, of
Detroit.

During the Fall of 1921, Ludvigh stated, Loew's Ohio Theaters, of
Cleveland, was behind $21,000 on film
rentals and that by Spring, 1922, this
organization's film rental arrears
aggregated $67,000. The defense companies proceeded to get out a sec-
ond mortgage bond bearing 7% inter-
est on the bond, which falls due
in 1922. Famous subscribed $100,000 of this issue, Ludvigh stated,
allowing Loew's Ohio Theaters to
make out that the $35,000 difference exist-
ing between the amount of film rent-
arrears and the amount of the issue subscribed, as against future film
rentals. This issue was all later tran-
scended.

Zukor, the witness tes-
tified, had made no loans that have
later been transferred to Famous-
Players.

Swaine asked Ludvigh if under the
terms of the Famous-Stanley agree-
ment of August, 1919, Famous paid
cash instead of bonds for the Stanley
stock required by F. P. L., receiving an
affirmative reply.

Harold B. Franklin, in charge of
the Famous Players theater depart-
ment, placed on the stand by the
Government, testified that he
negotiated the agreement under the
terms of which Win. P. Gray was
made general manager of most of
the Black New England theaters.
About twelve of the houses compris-
ing the Black circuit are not included in this agreement, he stated. The
agreement putting Gray in charge of
these New England houses was s. k'd by the executive Committee.
Franklin explained.

Edna Murphy will appear in
"What Shall A Girl Do?" the new
serial Hal Roach is making for
Pathé.

Now furnished in thousand foot lengths

EASTMAN
POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces, with striking fidelity every tone of the negative from highest light to deepest shade. It carries quality through to the screen.

Eastman Film, both regular and tinted base—
now obtainable in thousand foot lengths, is
identified throughout its length by the words
"Eastman" "Kodak" stenciled in black letters in
the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Williams Relates Some Historical Data Regarding First National

At One Time Feared Zukor Would Break It Up—Considered Joining Zukor—Some Pertinent Comment Regarding "Stars" Develops at Yesterday's Session

There was some uncloseting of 'skeletons' during the examination of J. D. Williams, president of Ritz-Carlton Pictures, Inc., and former general manager of Associated First Nat'l, yesterday in the course of the Federal Trade Commission's proceedings against Famous Players and subsidiary companies alleged to constitute a monopoly in the moving picture business.

Williams emphatically declared that at no time during his connection with First National did he tell Adolph Zukor that he would outbid Famous for the services of Mary Pickford and other Famous stars and directors as soon as their contract had expired, nor did he authorize anyone to make any such statement. Williams testified that in the summer of 1918 Zukor told him that he held a 50% interest in Select Pictures Corp. with L. J. Selznick, and urged him to sever his connection with First National and work for Select, that prior to leaving First National he would be advanced several weeks salary with a note as security, said note to be cancelled if Williams joined Select and paid if he turned down the offer. Williams testified that Zukor told him if he did not leave First National he would buy up most of the franchises of that company which would be unavailable to function. Zukor's plan, according to Williams, was for the latter to break away from First National, which organization would soon disintegrate after Williams had joined forces with Selznick and Zukor in Select, and that the joint product of Famous Players and Zukor would (Continued on Page 2)

Business Better

Paramount Exchanges See Return of Prosperity—Sales Meeting Ends Tonight

Reports from 46 Paramount branches in this country and in Canada were cited yesterday by S. R. Kent as indications that in many sections the exhibiting business had returned to the prosperous conditions that prevailed immediately following the war. Several other sections, however, had not yet emerged from the slump, he said.

More than 125 home office executives, district and branch managers (Continued on Page 6)

Hodkinson Gets "The Beast"

Hodkinson will distribute "The Beast" which was made by the Thomas Dixon Corp. The deal was arranged through the Producers Security Corp.

The title will probably be changed before release.

Bara in Films Again?

(Special to THE FILM DAILY)

Los Angeles—The Times ran a long interview with Theda Bara, in which the latter states she intends returning to pictures. She may make "Monna Vanna."

The Selznick company holds a contract with Miss Bara for "The Easiest Way. "Monna Vanna" was made abroad with Lee Parry and will be one of the Fox specials for the Fall.

Deal for Five

Continental Prod., Inc., of Miami, has a contract yesterday with Roy Barfi, vice-president and treasurer of Associated Exhibitors, for the showing of a feature starring J. W. Goldwyn and Helen Hodkinson, in which McGowan will be a semi-western. Williams has been considered as Selnick manager in the past with Jack Woody, whose firm is linked with a new producing plan.

O'Brien to Join Woody

Under Grossman, special representative of the A.I. Lichtman Corp., who is to pay the Middle West from which he will arrange for exchanges of M. P. T. O., will be operated by at least nine office executives will house the Lichtman franchise in that territory, will not release the pre-sent output any longer.

In Change of Name

Goldwyn Releasing Unit Will Be Called Goldwyn-Cosmopolitan—Convention May 20-24

present plans are carried out, name of the Goldwyn Distributing Corp. will be changed to the Cosmopolitan Distributing Corp. This would indicate that recent active stages at the first deal with Goldwyn have been made in fact, and that Coster may have purchased an interest in the Goldwyn distributing organization.

Censors Upheld

Appeal Court Sustains Right to Pass News Reels—Pathe Brought Unsuccessful Action (By Long Distance Phone)

Albany—The Court of Appeals yesterday upheld the constitutionality of the State Motion Picture Commission and its right to censor news reels. This sustains a previous decision of the Appellate Division of the Supreme Court.

The action was brought by Pathe Exchange, Inc., because of certain deletions made in issues of Pathe. The feature, "Frederick the Conundert," of Coudert Bros. represented Pathe in the action, his stand being that the Liberty of the press had been violated inasmuch as motion pictures of actual news events as they occurred constituted news matter in exactly the same manner as the printed word.

The Court of Appeals has ordered Pathe to pay the cost of the action.

Doesn't Seek a Split

(Special to THE FILM DAILY)

Detroit—H. M. Richey of the Michigan M. P. T. O. denies that the entrance of James C. Ritter into the race for the Michigan M. P. T. O. presidency was a move to split up the field in favor of another candidate.

Films to Fight Radicals

In the Manufacturer's Record, William H. Barr, president of the National Founders' Assn., advocates the subsidizing of the Church M. P. Corp., a producer of non-theatrical films, in order to fight the propaganda of radicals and promote industrial prosperity. John F. Edgerton, president of the Nat'l Assn. of Manufacturers, is a party to the Barr idea which would provide for a $3,000,000 corporation with 8% preferred stock available to the general public for subscriptions. Barr announces himself as president and Edgerton as vice-president of the proposed company.

Kane Goes to Los Angeles

Thur S. Kane is on a business trip to the west coast, where he will visit with Charles Ray.
First Nat'l History
(Continued from Page 1)
be booked in the houses which had been operating at First National franchises. According to this plan, the former First National exchanges would merely become distributing points for the new First National films, whose activities were to be supervised by the new First National district manager. Williams testified that the offer tempted him, because he feared that Zukor would make good his threat to open First Na
tional franchises, that he was beginning to feel that the task of holding the various exhibitor-franchise

hers harmoniously together, and that self interest prompted him to seriously consider Zukor's proposal, because it was looking as if First National could smooth out its difficulties between the time of the acceptance of the money and the time Williams had to sign over to Zukor to join Select, meet the note which protected the salary advance and turn down the offer. He stated that he also advised these associates "whom we could trust" of the negotiations on between himself and Zukor and Selznick. Before the trial, Williams had become stronger and franchise holders were feeling more confident, so at the end of 60 days he paid the note and declined to sever his connection with First National. He told Zukor that he might make a deal with him in the future.

Williams, in reply to questions of Government counsel Hawkins, stated that after paying the $3,000 note he proceeded to go to Los Angeles, talked to directors and pictures for First National, the first new star obtained being Norma Talmadge. Williams told how in 1919 when E. H. Hulscey, franchise holder for Texas, Oklahoma and Arkansas, sold out his interest to Stephen A. Lynch, he and other First National officials realized that Zukor was making good on his threat to purchase the First National franchise units. He said Hulscey had been advised by his bankers to sell out to Lynch as the wisest step to take, after they had become frightened at the threats of Lynch and his representatives. Williams referred to Lynch's activities as "bullying," by threatening the exhibitors. Williams said that he knew that Famous Players controlled Southern Enterprises, Inc., of which Lynch was the head. When Williams had conferred with Dahaben who owned 60% of the New York First National franchise and held the franchise for the San Francisco territory, and that Dahaben advised him that he would "get out from under" by selling out to Zukor if First National didn't set it's house in order.

Zukor was also conferring with other First National franchise holders, Williams said. These activities on the part of Famous, Williams said, resulted in the drawing up of a new agreement and he visited the various First National cities, securing the signatures of the various members. Just after the executive committee had o.k.'d a plan to give the Lynch houses in the south the first National pictures at a rental return of 20% from houses in larger cities and 25% in smaller cities, and which plan Williams had strongly opposed. He stated that he could see no reason for making such a concession to Lynch, but that the executive committee adopted the plan despite his objec

tions. The new agreement was signed and the resultant re-organization brought into being a new corporation, Associated First National, the stock of which was placed in the hands of Famous.

During Williams' cross-examination by Robert T. Swaine, the witness asserted that in 1916 Mary Pick

ford, Marguerite Clark, Jesse Lasky and Cecil B. De Mille, all then in the employ of Famous, were more im
portant and their pictures more sought than the output of all players and directors working for other companies combined. Swaine succeeded in forcing the witness to admit that the demand for Famous pictures by exhibitors at that time was due to the fact that they were Paramount in quality, much to the amusement of all present at the hear

ing.

To a question propounded by Swaine as to whether James Cruze was with Famous in 1916, Williams stated that at that time he had never heard of him. "You've heard of him now, haven't you?" Swaine asked. The witness admitted that he had.

Swaine was trying to force Wil

liams to admit that at the time under consideration there were numerous stars and directors who were then popular but who were not under the Famous banner. At the mention of each name, Williams, would state that they were not particularly popular or prominent at that time. When Swaine mentioned House Peters, he said, "Oh, I forget. Peters was working for Famous at that time."

"Yes, he was undoubtedly one of the most popular players then," Williams replied, smiling broadly.

When the government counsel tried to check this Swaine declared that the purpose of

[Continued on Page 5]
THE BEST MOVIES OF APRIL.

By Mae Tince.

"ENEMIES OF WOMEN", made from the story of Blasco Ibanez of "Four Horsemen" fame, was one of the most brilliant offerings the screen has seen in many a day. Lots of money must have been spent in making it. Well spent, too! Two words to the wise are sufficient—See it!

ENEMIES OF WOMEN

by Vicente Blasco Ibanez

WITH LIONEL BARRYMORE and ALMA RUBENS

Directed by Alan Crosland
Scenario by John Lynch
Settings by Joseph Urban

A COSMOPOLITAN PRODUCTION

Distributed by Goldwyn-Cosmopolitan

The famous critic of the Chicago Tribune joins with all other critics in America in giving unqualified praise to "Enemies of Women."

"Enemies of Women" has broken all records at the Roosevelt Theatre in Chicago. In its first week it did $26,189. It is still doing record business at Grauman's Rialto, Los Angeles. In New York it broke all records for the Central Theatre, at Two Dollar top, and will open for an engagement at the Rivoli, starting next Sunday, May 13th. In all of these cities "Enemies of Women" has been playing against the strongest opposition picture in the field today! It is established as the year's box office sensation!
Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Belleclaire Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is

THE COMMITTEE:
E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. W. Gallup, Hodkinson Corp., 1635 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

At Broadway Theaters

Capitol
The Capitol Orchestra opens the hill this week with "Dance of the Hours," from "La Glaciosa," followed by the regular weekly magazine, and impressions of "Rigoletto," by the orchestra, assisted by the Capitol Ensemble. The fourth unit in the feature, "Vanity Fair." The grand organ plays the closing numbers.

Rivoli

Strand
The opening musical number is "Melodies Romantic," a "Beside the Babbling Brook" (b) "Wondrous One" and (c) "Crying For You," "Odors and Ends," a compilation of interesting short subjects, is next. "The Persian Court," a fantasy, follows. Then comes the Strand Topical Review, Kitty McCullough, soprano; in a performance with the Duo Art Piano; and "Score of Jokes," the feature and a Larry Semon comedy, "The Barn Yard," and organ selections are the last two units on the bill.

At Other Houses

This week pictures that have been seen on Broadway before include, "Town to the Sea in Ships," which is in its last week at the Cameo; "The Covered Wagon," still playing the Criterion; and "The Ne'er-Do-Well," having moved from the Rivoli to the Radio.

Music Firms File Suits
(Special to THE Film DAILY)

No Censors for Denver
(Special to THE FILM DAILY)
Denver—The measure proposing a censor board was not passed in the Assembly.

Seeks $150,000
(Special to THE FILM DAILY)
Los Angeles—Ernest E. Gagnon has filed suit against A. B. Meascher and others seeking $150,000 damages because the defendants, he alleges, promised him distribution of "Night Life in Hollywood."

L. A. Amusements Improve
(Special to THE FILM DAILY)
Los Angeles—The Government collected $1,072,588 in admission taxes from January 1 to April 30. The attendance totaled 88,012,634 as compared with 73,327,155 in the same period last year.

See Films in Every Home
(Special to THE FILM DAILY)
Atlantic City—The Society of M. P. Engineers will endeavor to inaugurate an advertising campaign to acquaint the public with the ease with which motion pictures can be taken and shown in the home. The engineers predict the motion picture camera will become as popular as the Kodak in a few years. There will be a banquet tonight at the Traymore. W. E. Waddell will read a paper on the "phonofilm" today.

Australia Building Theaters
According to W. R. Hoggan, general sales manager of the Famous Lasky Film Service, Ltd., of Australia, many new theaters are under construction there. Hoggan, who is now in New York, says: "The Carroll interests—E. J. and Dan—are building splendid theaters in Brisbane and Sydney, while Melbourne will soon have a new Capitol costing more than $20,000. New theater is going up in Sydney, and six smaller houses are being constructed in the suburban district. Melbourne also has reported six suburban houses under construction. Adelaide recently completed the Prince of Wares theater with a seating capacity of 2,500."

To Mr. Executive
Sales Department,
Anyfilm Company,
New York City.

Dear Sir:

Have you ever considered how important it is for every man on your staff to be posted every day on what's going on in this business?

Have you ever considered what it is worth in dollars and cents to have every one of your roadmen thoroughly acquainted every day with what is happening, and thus giving them a talking point and easing the contact with your prospective customer?

Have you ever considered how valuable this would really be?

Many, almost all of the leading distributing companies subscribe for every one of their offices; and some for every salesman. They have found it 'good business.'

If it has so proven to them, what would it do for you?

The Film Daily
71 West 44th Street

$10 a year and worth a lot more.
First Nat'l History
(Continued from Page 2)
A inquiry was to show that the "Passer is doesn't what he's talk-
about".
Williams declared that "Lillian no meant nothing with Griffith." He
admitted that the purpose of the formation of First Nat-
ional, was for the opportunity of purchasing pictures in bulk, or hav-
ing a better buying. Their strategy was to produce.
He said that within a year, the sub-licence stock was sold to First National over 3400 sub-
scribers. He declared that the Chaplin con-
tract for over a million dollars, was "largest" and "cheapest" contract the history of the business.
Williams then went into consider-
able length detailing the advances
and contracts entered into between
First National and some of the
important stars, details of which
will appear in tomorrow's issue, at
length. Additional testimony be-
told by Williams will also appear.
Williams, in response to questions
typed by Gaylord R. Haw-
kins, of Government counsel, told of
his earlier connections with the indus-
tory, from 1902, when throughout
country he was exhibiting pic-
tures of McKinley's funeral cere-
morial, to when he was an exhibitor in
Vancouver, B. C. and Spokane, his
job to Australia, which he thought to
be a virgin field for picture dis-
brition, to being on the ex-
hibition team of the moving picture
system in Vogue there, and his
affiliation with Hodkinson in
1915; an alliance formed for the pur-
pose of distributing multiple reel
pictures, and the pioneer efforts of
which formed the root of the plant
which Paramount Pictures later became.
He left Hodkinson just before the organization of
Paramount Pictures, Williams going on
field over in England, studied
advertisements in the United States, and
joined Selznick then operating
World Wide Film, and later on
visited the United States, and
worked on the East Coast, and
visited New York and Chicago, and
then went on a second trip to Australia to
advice the States and had all plans
organized for erection of a theatre in
Los Angeles, but the deal fell
through, he said, when the bankers
were going to finance his build-
ing fund changed their minds when
they learned of the distribution
methods of Famous Players, which
impelled exhibitors to buy the com-
plete program, 20% of which, he said,
as money for exhibitors, Williams
told the bankers that he would
not handle Famous pictures in his
eter.
Williams testified that the principal
actors and directors in 1916, were
"dissatisfied" at the "factory mech-
ism" of making pictures which con-
tinued to make pictures according
to pre-arranged schedules.
At this point Swaine interposed
remonstrance of objection on the grounds
of Government objection and
was, during its views," that the line
of hesitantly by Hawkins was not
under and totally irrelevant. Ex-
aminer Alford repeated Swaine's
questions, but frequently during the
amination of Williams, Swaine was
on his feet declaring heatedly that
the state of satisfaction or dissatisfac-
tion of stars and directors had no
bearing on the case being considered.
Examiner Alford finally ruled that
Hawkins could not continue his
questioning as to the facts, pictures
and exhibitors were dissatisfied with
Famous tactics as a means of prov-
ing that this discontent was contrib-
uting to the organization of the ex-
hibitors in a co-operative movement to
offset what they felt to be the disad-
vantages of Famous' methods.
Williams testified that the failure
of his theatre plans in Los Angeles
brought home to him the necessity
of organizing exhibitors, and the
creation of a market for the produc-
tion of stars and directors who felt
that they could make better pictures independently than they could under
the "Players' market." According to Williams, he confided with
T. L. Talley as to ways and means of
effecting a co-operative organization
to accomplish this purpose and Talley
became the first subscriber to what
was tentatively called the Exhibitor's
Circuit. Talley accompanied Wil-
liams to Seattle, Portland, Ore.,
San Francisco, Butte, Minneapo-
lis, Milwaukee and Chicago, where they
succeeded in scoring the sympathetic
support and cooperation of prominent
exhibitors. Williams testified that he
then visited the principal key cities
and secured 26 out of 27 exhibitors
interviewed as incorporators of the
Exhibitors' Circuit.
In March, 1917, Williams said, the
various exhibitors who had already
signed up met at the Astor and
officially organized the Exhibitors' Circuit, or First National, there
being 26 original members. The
United States and Canada, he testi-
yed in outlining the plan of campa-
ign adopted by First National, was
divided into 26 zones, each zone
allocating a certain percentage of
distribution. Williams stated that
exhibitors were enthusiastic in join-
ing the new organization because
Famous had just organized Artrait
pictures and had withdrawn Mary
Pickford and other popular stars from
their regular program and distribut-
ing their pictures through Artrait at
much higher rentals, but at the
same time compelling exhibitors to
take the surplus pictures of the
series. Williams was general man-
ger of First National, remaining
with the organization, he stated, until
1922.
Williams testified that while he
was general manager of First Na-
tional, he was approached upon num-
rous occasions by Adolph Zukor
with offers that he join Famous, the
or Zimmer taking out that Zukor
would never be able to hold the exhibitors
together and that he could
make more money with Zukor.
Alford asked if Famous ever
made any offers to Williams, but
Williams said no, he always pro-
ounced any objection to his talks
about it. He repeated that he
would never be able to hold the exhibitors
for any Zukor offer because, he
thought, Zukor was not as able to
hold the exhibitors together as
Williams could. He added that the
amount of the independent output
and depend upon Famous for its
source of supply, thus organizing a
formidable and air-tight booking
combine which would eliminate com-
petitors from the field and hold-down

Business Better

(Continued from Page 1)

and salesmen were present at yesterday's sales meeting at the Pennsylvania. H. C. Ballance, divisional sales manager, presided.

Today's sessions will be devoted to discussions of the productions for release during August, September and October. The convention will close with an informal dinner.

Thursday evening the home office executives will leave for Chicago where the second of the four conventions will open at the Drake Saturday and continue Tuesday. This convention will be in charge of divisional sales managers John D. Clark and George W. Weeks. The party will then entrain for New Orleans and then Los Angeles.


To Radio Exposition Program

(Special to THE FILM DAILY)

Los Angeles — A radio program will be given tonight by the Earl Anthony station on behalf of the Motion Picture Exposition.

Newspaper Opinions

"Scars of Jealousy" — 1st Nat'l Strand

AMERICAN — Everybody worked hard, and the action was continuous. Frank Keenan looked like what one expects a Southern colonel to look like, Lloyd Hughes and Edward Burns a good fight. * * * The moonshiners were picturesque, the scenery was atmospheric and the fire thrilling.

DAILY NEWS — So highly improbable is "Scars of Jealousy" that it manages to be quite entertaining. * * * Anything which manages to entertain rather obviates criticism no matter how bad it is.

EVENING JOURNAL — Story of the handicapped French Exodus taking place many years before the main story, "Scars of Jealousy." * * * would be one of the most thrilling melodramas seen on Broadway in a considerable period.

EVENING WORLD — Any picture with Frank Keenan as its featured player, is enjoyable to us, and "Scars of Jealousy" is a real story of the South, handled as Thomas H. Ince knew so well how to handle such a story. * * * Lambert Hillyer * * * to be complimented on his restraint and for his knowing when and how hard to deliver the many punches in the story.

GLOBE — * * * there is no marked degree of originality in this. * * * This is a rather haphazard mixture, and the situations the prevailing ones in pictures of primitive lore.

MORNITNG TELEGRAPH — The picture is somewhat unusual and the dramatic story is told by clever actresses and photographers. A real forest fire is a feature of the film and the final rescue of the Captain is a fast action and tense moment. The two boys, played by Lloyd Hughes and Edward Burns, are excellent. Frank Keenan is the proud old Southern aristocrat and is splendid.

TELEGRAM — The acting honors, of course, go to * * * Edward Burns * * * Lloyd Hughes.

TIMES — Frank Keenan is capable as Colonel Davis, and there is no mean acting by Hughes, and Edward Burns, who plays the part of Jeff Newland, an energetic and natural. * * * The story seems to be tied in a knot and nobody has been able to undo it.

TRIBUNE — We think "Scars of Jealousy" is filled with hokum and therefore extremely amusing.

WORLD — Fairly good sized audiences of men and women of the voting age yesterday seemed caught in the spell of which Lloyd Hillyer had injected into this "drama of the old and new South," and enjoyed it, so far as we could determine, thoroughly.

"The Rustle of Silk" — E. P. L. Rivoli

AMERICAN — Of course, "The Rustle of Silk" is quite impossible, but that doesn't make it any the less entertaining. It's sheer romance. * * *

EVENING WORLD — We have seen much better pictures than "The Rustle of Silk" and we have seen much worse. And that, as far as we can see, is the best way to describe it if you want entertainment — it's just about middling.

GLOBE — * * * one of the most entertaining of the new releases. The picture has been seen in some States, as well as one of the most Godliah.

MUSIAL — * * * heavy bore, heavy movie. If this picture was made for the so-called movie audience it is a huge success.

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MORNING TELEGRAPH — * * * pictures proves to be a pleasing entertainment.

SUN — "The Rustle of Silk" is a pretty good title for a picture, but the one thing wrong with it is that it is nothing to do with the picture. * * * Betty Compson is very efficient at developing tears.

TELEGRAM — Romance, forceful, until in theme and treatment. "The Rustle of Silk" is a Herbert Brenon production, with a brilli cast.

TIMES — * * * all the careful direction a direction to detail bit into the picture. Herbert Brenon is lost on a Yankee like a house of cards. Seldom has a picture made that breathed such a true If atmosphere. * * * Another point in favor of the production is the exceptionally go titling.

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35 West 45th St.
J. C. Boss, Okla. Exhibitor Called Against Famous; Williams On Stand

Gov't Counsel Contends Southern Showman Was "Forced Out of Business" by Methods of Southern Enterprises—Williams Declares First National Tried to Beat Zukor in Dominating Production and Distribution

Joseph C. Boss, former exhibitor of McAllister, Okla., produced yesterday by the Federal Trade Commission in its action against Famous Players, is the first witness through whom the Government expects to show methods used by Famous and its allied organizations in an effort to monopoly and trustify the industry.

Boss hardly started as a witness because of the frequent objections to his evidence, and the vast number of documents, contracts, and letters which had to be numbered and placed on the records before he could proceed. He will however, be the first witness this morning.

A Real Prize

Golfers and golfers will be interested in the special booby prize which Mike Levee of the United States has offered for the coming Spring Golf Tournament to be held on the Claremont Golf Club, Bayaside, L. I., on Tuesday, June 5th.

The trophy will consist of a bronze cup and silver all, forwarded from Levee's well in California. It can be used for various purposes—but that will be up to the winner.

Music Men to Meet

Chicago Convention Concurrency with Exhibitor Confab—Ready to Revise Tax System

Nathan Burkman, general counsel and J. C. Rosenthal, general manager of the American Society of Composers, Authors and Publishers, intend holding a convention of their 28 field representatives in Chicago concurrently with the M. P. T. O. convention at the Coliseum. Both Burkman and Rosenthal will attend.

According to the latter, the Society stands ready to discuss a change in its tax system which has been attacked and maligned by a large number of exhibitors throughout the country, and has been fought viciously by the M. P. T. O. Rosenthal said yesterday he is willing to concede

Famous Wins Point

Decision Orders Much of Rodolph Valentine's Defense Out of His Answer

Many of the charges made by Rodolph Valentine in an amended answer filed in the litigation pending between him and Famous Players have been ordered stricken out, by a decision handed down by Justice O'Malley in Part 4, Special Term of the Supreme Court. The decision affirms a motion made by Famous Players to have this defense eliminated.

The significance of the action is in the fact that when the trial opens, the
Twelve in First Group
(Continued from Page 1)

Seventh Heaven." Gloria Swanson will make a minimum of four, the first to be "Zaza," Cecil B. DeMille's production, which the studio, the second "Triumph," by Mary Pickford, which is now appearing serially in the Saturday Evening Post.

William de Mille is expected to direct Alice Brady in "Zaide the Great." As noted, Donald Crisp will direct Elsie Ferguson in "Declassee." At least one Emerson Hough, AY, "North of 63," is on the production schedule.

Others on next year's list are expected to be "Hi's Children's Children," which Sam Wood will make in the East; "To the Ladies," with Mary Astor and Robert Agnew; Pola Negri in "The Spanish Dancer"; Rita Coventry; "Peter the Great," a German picture; and "The Mountebank.

"Bluebeard's Eighth Wife" with Swanson and "Hollywood." will not be released generally until the fall although both will have pre-releases on Broadway. "The Covered Wagon" will all likelihood, will not be available until the fall of 1924.

The Eastern sales convention closed last night with a dinner at the Pennsylvania. Tonight the home office will leave for Chicago where the Western convention will be held at the Drake Hotel on Friday and Saturday.

Another for Lesser String
(Special to THE FILM DAILY)

Los Angeles—P. A. Powers has placed Al Santell under contract to direct. His first picture will be "Lights Out."

Griever Buys Two
Griever Prod. of Chicago, has closed contracts for Illinois right to "The Last Hour" and "I Am the Law," both C. C. Burr productions.

Educ'1 (Canada) Buys Feature
(Special to THE FILM DAILY)

Toronto—Canadian Educational Films, Ltd. has purchased "The Card," an Ideal Film for distribution here.

New Hunt House Opens May 30
Wildwood, N. J.—The Casino, a new Hunt theater will be opened Decoration Day.

Music Men to Meet
(Continued from Page 1)

that there is something to the argument that the owner of a small theater should not pay the same tax as the operator of a first-run in a large city. The Society is apparently anxious to get a hearing before the exhibitor body so that the tax which has been declared lawful by the U. S. Supreme Court can be explained.

Actions Against Cohen Pending
The actions for violation of the music tax filed against Sydney S. Cohen will probably remain dormant until after the Chicago convention. At that time, arguments will probably be heard.
Ten Reasons Why I Show Paramount Pictures

An absolutely unsolicited testimonial from a successful, livewire exhibitor who has been showing Paramount Pictures for eight years

**UNIQUE THEATRE**
Bricelyn, Minn.

Famous Players-Lasky Corp.

Gentlemen:

Why do I play PARAMOUNT PICTURES?

1. Because I think they make the best pictures.

2. The name PARAMOUNT on a picture means more than any other name connected with the business.

3. Their national system of advertising places their product before my people, even though I live in a TANK town.

4. They treat me as near right as any film company, as I guess it is as near perfection as showmen are entitled to receive.

5. On account of their having a large output of pictures, by the time I can afford to run their stuff, they have been tried "on the dog" and I can get pictures which have pleased many, many audiences, while if I buy from a small concern, state rights, etc., I would have to play what they have, regardless of merit.

6. During eight years as an exhibitor, PARAMOUNT film has been sent to me in better physical condition than the others generally furnish theirs. Also it is sent in ample time so I need have no worries about the film being on hand.

7. Their traveling representative has always done his best to help me with problems, and assisted me in picking out features which have pleased throughout the territory, and should do the same with my people.

8. Their prices are the same, or less than some of the other top liners in the business.

9. When I sign up for a bunch of features from PARAMOUNT, I receive from the office, PRESS, on the whole lot at once. This gives me ample time to look them over and plan my advertising. I have had no other company do this for me. Many times with others I have requested PRESS along with my advertising order, and failed to receive it.

10. Guess I will have to fill my ten commandments with the following PARAMOUNT—GOOD AS ANY AND BETTER THAN MOST.

Yours truly,

**UNIQUE THEATRE**
(Signed) A. E. WILCOX.

Some Current Paramount Hits

Pola Negri in "Bella Donna"
Geo. Fitzmaurice Production

William de Mille's "Grumpy," with Theodore Roberts

Gloria Swanson in "Prodigal Daughters"
Sam Wood Production

Geo. Melford's "You Can't Fool Your Wife," with Leatrice Joy, Nita Naldi

Thomas Meighan in "The Ne'er Do Well"
By Rex Beach

Walter Hiers in "60 Cents an Hour"
with Jacqueline Logan

Herbert Brenon's "The Rustle of Silk," with Betty Compson and Conway Tearle

Bebe Daniels and Antonio Moreno in "The Exciters"

William de Mille's "Only 38"

Herbert Brenon's "The Woman With Four Faces," with Betty Compson and Richard Dix

"Tank town" or Broadway, If it's a Paramount Picture, It's the Best Show in Town
Unusual Publicity
(Continued from Page 1)
the close of the long engagement of the picture at the Cameo. The Hod- 
kinson organization is back of the campaign. It is understood that like 
campaigns will be conducted immediately in Cleveland, where the 
picture has a similar showing, and in other cities to follow.
In discussing this unusual idea W. W. Hodkinson said yesterday:
"There is nothing really new in it.
I did the same thing many years ago in San Frank-co, and it proved 
very satisfactory. It is the sort of thing I have had in mind ever since 
I started this organization. To do it one must have the picture, the 
theaters and the audience appeal. I think we have this. It is my belief 
that this will work out most satisfac-
tory to all concerned. Certainly it will prove what I have always con-
tended—that with this method of in-
fluencing the public the so called 
Broadway first run is not needed."

Mooney Back
Paul C. Mooney of the Mayer or-
ganization is back on a sales trip. 
He predicts the fall and winter seas-
sons will be very active industrially 
and a corresponding period of pros-
perity for pictures.

Cameramen Meet
The M. P. Photographers to which a 
good many Eastern cameramen be-
long held a meeting Monday night at 
which a talk was delivered by Martin 
Johnson and Mrs. Johnson.

"Lab" Men Meet
The Allied Laboratories Ass'n, Inc., 
held another meeting at Delmonico's 
last night. Counsel to represent the 
members in the Federal Trade 
charges will be retained shortly.

E.K. LINCOLN
in
"The RIGHT of the STRONGEST"
A Great Picture With a Great Cast.
Zenith Pictures Corp'n
110 W. 40th St. N. Y. C.

Famous Wins Point
(Continued from Page 1)
charges of fraud made by Valen-
tino, as well as the defense itself.
Valentino alleged that Famous had 
perpetrated fraud in compelling him 
to sign the contract. The court 
ruled this out, saying that the state-
ment was improper. Valentino also 
asserted that Famous knew he was 
worth $5,000 a week when he signed 
it for less but the court called this 
defense "frivolous" on the ground 
that Valentino, as a motion picture 
actor of much experience should know 
what his services were worth. An-
other defense of Valentino's was that 
the contract should not be enforced 
for it was not the same as Thomas 
Migican's contract. He further 
claimed that Adolph Zukor, Jesse 
Lasky and other officers of Famous 
Players conspired to hold him( Val-
entino) by threatening and intimi-
dating Valentino and his wife but the 
court disagreed with Valentino's ideas.

The Federal Trade action against 
Famous was brought into the answer 
when the claim was made that 
Famous, as a means to further its 
hold in the industry, had forced 
Valentino to sign the contract. The 
court held that there was nothing in 
the contract that would serve to make 
Famous Players a "trust" and added 
that the workings of the Federal 
Trade act could not be brought into 
a state court as part of any defense. 
Valentino claimed that Famous had 
 bribed his agent into persuading him 
to sign the contract by keeping him 
(Valentino) in ignorance of the 
knowledge that he could secure more money 
elsewhere. This will be one of the points 
settled at the trial.

Arthur Butler Graham, Valentino's 
attorney said yesterday that the de-
cision does not hold that the claims 
are bad but that they will have to be 
counted in different language. He 
said he had not determined whether 
he would amend the language or ap-
pel the decision.

Showing at Plaza Tonight
"The Romance of the Republic" a 
10 reeler showing how the various 
Government departments at Wash-
ington work will be shown tonight at 
the Plaza. A number of foreign dip-
lost, are scheduled to attend.

Ennis Going to Coast
Bert Ennis is going to California 
shortly to handle publicity there for 
S-L Pictures.

Edwin Schouler Dead
(Special to THE FILM DAILY)
Rockport, Me.—Edwin Schouler, 
manager of the Memorial Auditorium, 
is dead.

Ash Grove Exhibitor Dead
(Special to THE FILM DAILY)
Ash Grove, Me.—A. R. Dalby, who 
operated the Grand, died last Sat-

Hastings Dead
(Special to THE FILM DAILY)
Los Angeles — Wells Hastings, 
member of the Lasky scenario staff, 
died suddenly on Tuesday. Heart 
disease is the cause.

Pledge Mayor $25,000
The T. O. C. C. has promised to 
raise $25,000 as its contribution to 
ward the fund to celebrate the city's 
25th anniversary. Of that total about 
$1,000 has been collected.

Signs Virginia Pearson
(Special to THE FILM DAILY)
Los Angeles—Frank Borzage has 
signed Virginia Pearson for his next 
picture.

Doug., Jr. Arrives
Douglas Fairbanks, Jr., is in New 
York en route to Hollywood where 
he will make a series of pictures.

“A Progressive Vaudeville 
Agency for the Progressive 
Theatre”

“Superior Vaudeville” for the variety 
houses, also special attractions, draw-
ing novelties, and prologues for the 
straight picture theatre.

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Results obtained through printing on Eastman 
Positive Film justify the painstaking efforts 
of the camera-man. It reproduces with 
striking fidelity every tone of the negative 
from highest light to deepest shadow. It 
carries quality through to the screen.

Eastman Film, both regular and tinted base— 
now obtainable in thousand foot lengths, is 
identified throughout its length by the words 
"Eastman" "Kodak" stenciled in black letters in 
the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
PLUM CENTER COMEDIES are the sure cure for sluggish action of the ticket roll. Used regularly, they will build up your business to a degree of health that will show in ever-mounting waves of increasing profits. Book one TODAY. Let your folks know you are showing it. Watch receipts climb steadily, and you will know why hundreds and hundreds of exhibitors rely on Plum Center Comedies regularly. They know that Plum Centers are a constant supply of the sort of comedy material that drags folks in and sends them out talking about the show. Start building business TODAY!

Starring
Dan Mason

Produced by
Paul Gerson Pictures Corp.
Directed by
Robert Eddy

Distributed by
Film Booking Offices
Of America, Inc.
723 Seventh Avenue, NEW YORK CITY
EXCHANGES EVERYWHERE
Sales Office United Kingdom
R. C. Pictures Corporation
26-27 D'Arblay Street, Wardour St. London, W. I. England
Exhibitor Called
(Continued from Page 1)
their product through First National exchanges, and stated without any
reservation that it was his intention to make First National the
dominant factor in the industry, as a defensive move against the en-
croachment of Famous Players.
Mildred Williams had told the press early on Tuesday that he had
ever tried to blackmail any Paramount agents to sign with First Nat-
ional; and that he had never tried to influence Mame, or anyone
who had, to sign with Famous. Yesterday, he indicated that he had
enough other pictures to sign with Famous should he so desire.
Williams said that he talked with Cecil B. De Mille relative to the latter's
pictures last September. The contract was for First National
rights as soon as his contract expired, told De Mille that he was not
interested in the pictures, but would have been working for himself. The en-
counter said that Williams had no objection to De Mille
signing with Famous. Williams added that such an arrangement would
make their pictures more valuable to Famous than to De Mille's own
company.
"Did De Mille leave Paramount and join First National?" Williams
admitted that he was discussing with the Paramount representatives
the possibility of making a deal with First National.
"Then Mr. De Mille apparently did not
force his art above money," Swaine retorted.
Secondly, he said that he had tried
Duce Thomas Meighan and Wallace Reid, but had not been able
to make a deal. Swaine congratulated Bromley Reid, First Nat-
ional's "young star," for his performance in the feature picture.
Bromley would have been signed to Paramount, if the pictures
were to be released there.
For the first time, Williams said that on the 1st, but agreed with Swaine
that the company's most important at that time, was the
William Meighan, Junior. Swain's picture, with three others, was signed
and released to the public. First National was to receive 70% of gross,
with an $80,000 guarantee. When he left First Nat-
ional in Oct., 1922, Williams said, the pic-
tures were paid for in cash, and he was more
frugal. Eight pictures were released, the
price of one was $70,000, and a per-
centage, or better, was paid to Williams.
In Nov., a contract was signed for three pictures with
Mary Pickford and Lon Chaney, with a total payment
of $525,000 each. Twelve Charles Ray, an unknown actor, was signed
for four pictures in 1923. With the exception of the
$90,000 advance and percentage on six more at $100,
advances and percentage. In Nov., a
contract was signed for three pictures with
Mary Pickford and Lon Chaney, with a total payment
of $525,000 each. Twelve Charles Ray, an unknown actor, was signed
for four pictures in 1923. With the exception of the
rate of eight pictures in 1919, and in the same
year six were booked with Constance with $115,000 cash advance on each, and option
for six more at $100,000 each. Mildred Hig-
Rowe Chapman was paid $75,000 for each of four pictures in 1919, and Whi-
mess Henry was paid $75,000 for each of three pictures in 1920, with option
of percentage for four pictures. Twelve pictures
were released, the advance and percentage on each were signed for in
second picture contract, with Constance's agreement called for the same number with a $300,000 advance and
percentage on each.
Made De Mille An Offer
Asked when he first began negotiations with Miss Swaine, Williams
first discussed the matter with her about six months ago, and
then told her that he would need pictures for five or four pictures a year, and could
make a deal with Famous. Williams had
put his famous "factory" system of pictures to the
fact that the "factory" method of making pictures
was not sufficient, especially since it added to overhead, and causing "loafing on the job." He
explained that because the pictures have not been
as successful as he had always been, and is now opposed to this system, the in-
dependent production of stars and directors along lines of the new studio, the successful
type that he put into their work, to watch expenses because
Later, under cross-examination of some of the contracts in effect between First National
and stars and directors, he said that Herbert
Brenon was to get $100,000 for the first pic-
ture he did directly for First National, and three additional. Marshall Neilan got $80,
100,000 and percentages, and had to be advanced
more. Carter De Haven got $100,000 and
percentage, with each of the remaining $250,
Kate MacDonald got $100,000 for each of the
last two pictures, +125,000 and percentage, and Sidney Franklin was guar-
tanteed the negative cost up to $100,000 for
each of the four pictures, and James Oliver Curwood and David S. Harrold were guaranteed negative costs up to $100,000
and percentage for two pictures, and addition of
the last two pictures, and in the last two pictures, she was guaranteed $250,000 and
percentage for all costs possible over $100,000. He said that advances usually made were
necessary to maintain production in mass.

Shallenger Plans Trip
W. E. Shallenhoff from Argero leaves shortly on an automobile tri-
4m as far as Chicago. From there he
goes up North on a fishing trip.

Rosenfeld Coming from Berlin
(Special to THE FILM DAILY)
Berlin—Hermann Rosenfeld of Na-
tional Film Co., Backer of the United States move-
to dispose of "Bolchev." While in New York he
will stop at the Astor.

Kohner Off to Coast
Paul Kohner leaves for the coast today to become an assistant dir-
ctor for Universal. Until now he has been handling foreign publicity.

Buys "Greatest Menace"
Phil Selznick has purchased "The Greatest Menace" for Ohio, Western
Pennsylvania, Indiana, Michigan, Kentucky and will road show it in con-
junction with lectures on the evils of the drug traffic. Selznick
will maintain his headquarters in the Film Bldg., Cleveland. He left for home
yesterday, following the premiere at York, Pa., where, he says, it went over with a bang.

"JUSTICE"
Available Now!
The Motion Picture Rights To
This Famous Play By
 JOHN GALSWORTHY
Box T-5 c/o The Film Daily

Don't say
"Haven't the Cash"
instead

COME TO CHROMOS
We will finance any sound proposition. Limitless resources
Consult in Confidence
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1123 Broadway
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"Phone Watkins 4522

HUGHES LEAVES TOMORROW
Rupert Hughes leaves for the
tomorrow.

New King's, St. Louis, Read
(Special to THE FILM DAILY)
St. Louis—William Goldman of
the New King's theatre, St. Louis,
way and Delmar, tomorrow night.

ROUSE AUTO SERVICE
$2 Per Hour by Day
109 W. 51st St.

Circle
Allen Sale Off

Offers for Entire Chain Received—Trustees to Continue Their Operation

(Special to THE FILM DAILY)

Toronto—G. T. Clarkson, trustee the Allen theaters has decided to put the operation of the chain 36 houses indefinitely because no offers for the purchase of the entire chain have been received recently full details of the houses are published herewith in the states order to secure bids. Where the sale came for the examination of the houses, it was discovered that, although they were made for individual theaters in Toronto and in other cities, some of the houses covered the entire state. The creditors and others invested felt that it was not the best way to divide the assets by interested parties.

In the meantime, the Allen theaters in various cities of the Dominion have been doing a fairly good business, an impression in current circles being that the Allen theaters will continue to do business.

Schiller in Boston

(Special to THE FILM DAILY)

Boston—Ed. A. Schiller of the former organization was here yesterday.

A Wait

Dear Danny: Your "Summer Bizz" pep talk reads well—but how about when a body is doing all the things you enumerate—big adds—mailing list—exploitation at summit and the biggest of big pictures and then—blop—the old cash box drops 40 cents from one week to the next and you have several hundred a day when you are making a few tens.

It’s alright to sit at your desk and preach, but when you write it in red you must say again “talk’s cheap” but it takes money to buy good—and films.

Cordially,
FRANK J. REMBUSCH.

Dalton Through?

Reported Contract With Famous Has Expired—Robert T. Kane Denies It

It is reported that Dorothy Dalton’s contract with Famous Players will expire shortly. This was denied yesterday by Robert T. Kane, eastern production manager of Famous. Miss Dalton is about to start on a vacation abroad that will keep her from this country until September. Kane stated yesterday that she will continue with the company upon her return.

Buys “The White Man”

Al Lichtman has purchased “The White Man,” by George Agnew Chamberlain. Designed for next year’s release.

Famous Players Group Leaves

The home offices executives of Famous Players left for Chicago last night to attend the Mid-West sales convention at the Drake Hotel Saturday and Sunday.

No Deal for “Courtship”

It is understood no distribution arrangements for “The Courtship of Miles Standish” have been made by Charles Ray. His contract with United Artists was for two pictures: “The Tailor-Made Man” and “The Girl I Loved,” the latter opening at the Capitol on Sunday. Arthur S. Kane is en route West to confer with Ray, probably in this connection.

Producing in Alaska

(Special to THE FILM DAILY)

Portland, Ore.—George Edward Lewis, Alaskan lecturer, has organized a producing company at Anchorage, Alaska, to make pictures there. Capt. A. E. Latrop, who owns several theaters here is the president. The first picture is “The Cheechakos.” It was started in March, and will be ready for laboratory release. Lewis H. Moomaw, organizer of the American Lino Graphic Co., of this city, is directing.

J. H. San Retained by “Lab” Men

Joseph H. San, of San, Htelson and Van Vorts, has been retained as counsel for the Allied Laboratories Ass’n, Inc., in the Federal Trade action. This was determined at a Wednesday night meeting at which the following committee was named to work with Sons: Tom Evans, Evans Laboratory; William Hedwig, Rex Laboratory; Allan L. Lovnes, Cleveland Laboratory; H. J. Streycmacks, Claremont Laboratory and A. Biamer, Palisades Laboratory.

Boss Says He Lost His Theater Through Unfair Tactics of Lynch

“Repeaters” Given Him for McAllister House, Instead of Contracted First-Runs, Is Charge—Claims All Efforts to Make Southern Enterprises Observe Agreement Failed

For the first time yesterday the Federal TradeCommission’s proceedings against Famous Players and allied organizations on trust charges developed evidence tending to portray the methods by which Famous proceeded in its “trustification” of the industry.

Joseph C. Boss, a former exhibitor at McAllister, Okla., testified how Southern Enterprises, a subsidiary to Famous, and through which he was obtaining his pictures, failed to live up to its contract with him, furnished him with “repeaters” instead of the first-runs stipulated in his agreement, failed to send him pictures which he had “lavishly” advertised in advance, and finally, as he said, encumbered him out of his theater after he had been beaten down in his efforts to make the Lynch interest live up to their agreement with him, compelling him to “finally sell out at a great loss. Opposing legal counsel was lined up in battle formation, and the atmosphere was charged with electricity as hot words flew thick and fast between Robert T. Swaine, counsel for the respondents, and Marvin Farrington, for the Commission, over the Mississippian law as evidence to be brought into the record of letters passing between Boss and the exchange manager at Oklahoma City, pertaining to Boss’ complaints at receiving pictures furnished as first-runs, but which in reality, according to the witness, had previously been shown in McAllister. Swaine contended that the letters offered referred to other letters that were being withheld by the Government and

(Continued on Page 2)

Lewis Here from Coast

Edgar Lewis is here from Los Angeles.

Rothstein Back

Nat G. Rothstein, of F. B. O., is back from a coast trip. Harry Berman is stopping off at Kansas City on the return trip.

To Discuss “Group Insurance”

One of the important topics to be discussed at the forthcoming exhibitor convention will be a discussion of “group insurance.” The complete convention program was announced yesterday. Details will appear in tomorrow’s issue.

Some Fox Plans

Sign John Russell and the Hattons to Do Scripts—Lincoln Carter on Originals

(Special to THE FILM DAILY)

Los Angeles—Sol Wurtzel, production manager for Fox, is back from the East with a batch of new announcements relative to plans for the fall.

Frederic and Fanny Hatton have been signed to write a number of original stories. Lincoln J. Carter, author of “The Fast Mail,” will arrive here in a few weeks to either adopt some of his melodramas or write some new stories for production. John Russell, author of “The Pavement Ends,” has been placed under contract to write scenarios.

(Continued on Page 4)

Bruntun to Produce

John Bruntun has returned from England and is making plans for four pictures to be produced at his studio in Miami. He is at the Jess Smith office.

E. K. Declares Extra Dividend

Eastman Kodak has declared an extra dividend of 75 cents a share on the common stock and a regular quarterly dividend of $1.25 on the common, both payable on July 1st. A third dividend on the preferred totaling $1.50 a share, payable on July 2nd to stockholders of record May 31st.
Quotations

East. Kod. 110 108 110 400
F. P.-L. 110 108 110 400
Vita. 84% 82% 82% 300
do. pdd. 110 108 110 400
Goldwyn 54% 54% 54% 200
Griffith 54% 54% 54% 200
Los. 18 17% 17% 900
Triangle Not quoted
World Not quoted

R.C. Realty Co. Defunct
(Special to THE FILM DAILY)

Allan—The Robertson Cole Realty Co., of New York, has been declared the State’s office of its dissolution.

J. D. Wheelan, Dallas, Injured
(Special to THE FILM DAILY)

Dallas—J. D. Wheelan, of the American Photoplate sustained serious injuries recently when gas flames burned him at the Ro-Nile theater. He was repairing the organ.

Plan Anti-Censor Body

Under the auspices of the MacFadden Publications, which include Movie Weekly, plans to launch an anti-censor organization were discussed at a meeting yesterday in Browne’s Chop House. Present were Sam Goldwyn, George Fitzmaurice, Edwin L. Hollywood and others. A committee was formed to inform publishers, film men and others who might be interested in the proposed organization.

Franklin Appoints Three

Harold B. Franklin, head of the Famous Players theater department has appointed Ford Anderson, former with Wilmer and Vincent, district manager of Southern Enterprises theaters in the Carolinas with headquarters at Charlotte. Bruce Fowler, formerly with theaters in Terre Haute and Buffalo has been appointed city manager for Dallas and Aransas Sound, former manager of the Eastman theater, Rochester, district manager for Florida with offices in Jacksonville.

Plan Industrials

“The Romance of the Republic” was shown at the Plaza last night under the auspices of the International Commonwealth Club and the Instructive Film Society of America. The latter company plans to make a series of similar pictures under direction of Julius Frankenberg and with Harry L. K. Jappen in charge of distribution. John Gregg Payne, head of the legal copyright department of the Victor Talking Machine Co., is president of the company with headquarters in Philadelphia and George Robertson, secretary Knappen was former New York manager for First National and also in charge of the sale of Associated Exhibitor franchises in New York.

Some Fox Plans

(Continued from Page 1)

Other additions to the scenario staff are Mark Edmund Jones, author of “Skin Deep,” which Inc. made, and Peter Alme, who recently resigned from Famous Players.

Rowland V. Lee will make one special as will Henry Otto, who is expected to produce a fantasy on a large scale. As soon as he completes “The Eleventh Hour,” on which he has been working since December. Bernard Durning will leave for New York to direct another special. Jack Blystone will direct Tom Mix’s next picture. Jack Ford will direct “Cameo Kirby,” in which Jack Gilbert will be starred. Slim Summerville, Earl Kenton, Tom Buckingham, Ben Stoloff and Lou Sailer are making Sunshine comedies. Al St. John is both directing and appearing in a series.

Mooser Returning

George Mooser, who has been representing United Artists in the Far East, is expected in New York in a few weeks.

E.K. LINCOLN

in

“The RIGHT
of the STRONGEST”

A Great Picture With a Great Cast.

Zenith Pictures Corp’n
110 W. 40th St.
N. Y. C.

OFFICES FOR RENT

Large and small suites, furnished and unfurnished; also single offices with telephone service.

Merit Film Corporation
130 West 46th Street

E. Pola Negri III

(Special to THE FILM DAILY)

Los Angeles—According to The Times, Pola Negri underwent another operation on Saturday. She will be confined to her bed for another week.

Don’t say

“Haven’t the Cash”

instead

COME TO CHROMOS

We will finance any sound proposition. Limitless resources

Consult in Confidence

with no Obligation

CHROMOS TRADING CO.

1123 Broadway

Seite 1207-8 * Phone Watkins 4522

“WINE”

The screen rights for this famous Wm. MacHarg story are

FOR SALE

Box T-S, c/o Film Daily

Joseph Dowling  Claire McDow II

Appearing in

“YOUTH TRIUMPHANT”

The Picture With a Heart and Soul

SEE TOMORROW’S PAPER

Marshall Neilan is producing for Goldwyn

is doing Big Things

Goldwyn
May 11, 1923

THE DAILY

TEA-with a kick!

— the Public Will Drink It Up!

A NEW TYPE OF PICTURE

— packing ten big shows in one case of six reels.
Built to SELL—and to cash in on millions in publicity—it satirizes both sides of

PRO-HI-BI-TION

Censor-proof, unbiased, it gives your novelty-thirsty public the greatest, most intoxicating, delicious “KICK” of their arid lives.
And no “morning after”!
Invite America to “Have a drink” with you, “— and be merry”! Then watch the DELUGE! “TEA—with a KICK”! is liquid gold!

Created by Victor Hugo Halperin—formerly associate with Elbert Hubbard—now established as the screen’s greatest humorist.
Directed by Erle Kenton—who made Mack Sennett’s outstanding knockout, “A Small Town Idol,” and other brilliant successes. And—

THE “MILLION-DOLLAR” CAST

— the most auspicious gathering of comedy and dramatic stars, combining the greatest drawing power in the history of films.

We, the cast, are proud to have contributed to the success of “TEA—with a KICK!” We believe it is the greatest box-office picture ever created.

CRITICORS: open for dis-
in arrange-
ite with mediately.

NEW YORK OFFICE:
Suite 509,
1493 Broadway
Bryant 2389

Studies:
Los Angeles

is the National Cocktail
Boss on Stand

(Continued from Page 1)

which he said, Farrington had in his possession the preceding day, claiming they were complete and objection to the admission of the letters until the balance were produced.

"Where are they," Swaine asked heatedly, "You had them yesterday, and I demand them from you." "They will be offered in good time," Farrington replied, "and you will not find the letter that when he sold out he did not take all of the letters. He also said that he had no letters that were therefore some letters that he did not have, when you only retained the letters that you thought would help your side of the case in the particular lawsuit.

Mr. Examiner, Swaine exclaimed, appealing to another Alford. "I want you to note this that this is a striking example of the witness' willingness to tell only his side of the case and not to tell the whole story." "I don't want to argue this with Farrington evenly, for the first time showing indication of approaching anger, Farrington said "You witness' assertions are likely tell a great deal more than Famous Players would like you to hear. It has been necessary to do my best to show things of considerable importance than such long-winded threat or case.

At one time during the witness' identification of theFairbanks, Oklahoma, had appeared to the Oklahoma exchange for certain pictures which had previously been shown and that Miss employers in the trip, an Oklahoma real estate agents, had appeared to show that Miss Swaine was worth $22,000, asked by Ross, and that such interests would not be interested at that time. Boss testified that Lynch had become interested in the leading opposition theatre, and, that, as his own home. After W. R. Ross had talked with him about the amusement to the witness, it was approached by a real estate broker who said, that he expected to have very powerful principals who were interested in his house, coming him, at a proposition. The real estate, he stated, would not divulge the name of his principal, but, merely smiled when Ross told him, "I'll tell you your principal is, it is Famous Players.

"He didn't whistle, did he," asked Swaine, "I respond that it was, he was mannered and meek individual, "but he will when this hearing goes, to Dallas." Claims Rentals Were Jacked Up

Boss testified that during the time he was having so much trouble over getting the first-run pictures with which his company would have to compete under the terms of his contract, he had been forced to get control of the Palace, he was very seldom used it. He had been in the ten-liner, as it had been closed to pay for Paramount pictures, and two pictures, as the "new house of Paramount.

The evidence was that he had offered for a Thanksgiving day performance a Fairbanks picture which had already had three runs in McAlister, when he was told that he could not get the picture. He told Ross, and found that the Oklahoma territory was a "Western Associated Exhibitors" deal, and was exclusive for the output of these companies to this rival, which was the theatre. First National was exclusive by another competitor through McAlister, it was impossible to obtain any good pictures. He said the Palace across the street was greatly running about a third of Paramount pictures and the Pal, and the balance of Metro, Uni- versal, United Artists, and several other companies, so that he would not be able to get them for this theater.

Claims F. P. Launched Opposition

The Palace, under its new management, Ross, was launched on a "May Paramount does everything." It was completely re-
Thos. H. Ince presents

SOUL OF THE BEAST

with

MADGE BELLAMY

Directed by
JOHN GRIFFITH WAY

Under the
Personal Supervision of
THOS. H. INCE

BACKED BY A PROVEN EXPLOITATION CAMPAIGN

Metro Screen Classic
The World's Greatest Detective Says

Joseph M. Schenck,  
Joseph M. Schenck Productions,  
United Studios,  
Los Angeles, Calif.

My dear Mr. Schenck:

I have just had the opportunity of seeing Norma Talmadge in "Within the Law." Please allow me to say that I consider "Within the Law" the greatest crime drama ever filmed.

The cast, headed by Norma Talmadge, gives the finest work of its kind I have ever seen, while the settings and direction are superb.

Cordially yours,

W.M. Burns
William J. Burns, 
Director,  
Bureau of Investigation 
U.S. Department of Justice

A First National Picture

Joseph M. Schenck presents

NORMA TALMADGE

"Within the Law"

Personally Directed by Frank Lloyd

Adapted by Frances Marion from the stage play by Bayard Veiller; Photography by Antonio Gaudio and Norbert Brodin; Stills photographed by Shirley Vance Martin.
Convention Plans

Everything Ready For Big Exhibitors’ Meet—Many Speakers Scheduled

Plans for the M. P. T. O. convention, to be held in the Coliseum,icago, May 21-25, are practically complete, with all indications pointing to the heaviest attendance and most program of any such gathering in the his-tery of the industry. Sydney S. Cohen has been leading a busy week whipping the various convention arrangements into pe.

The national board of directors and regional executive committees will meet next Saturday, to discuss pre-vention matters. The convention will be officially opened by the presi-dent of one of the vice-presidents on Monday, May 21, at 11 o’clock, to followed by the address of wel-me by a representative of the M. P. T. O., in turn followed by the official dress of welcome by Mayor Wil-liam Dever, of Chicago. The national organization will respond to this, in which the convention will be clased in session and committees named. A report on the Motion Pic-ture Palace of Progress will follow. (Continued on Page 2)

Ince Feature for Rivoli

“Soul of the Beast” will play the week of May 20.

Leaves for Coast May 19

Hep Hampton has completed his tour in “Lafayette Larceny” for Fam-ent and will leave for Hollywood on May 19 to start “The Gol’ Diggers” for Warner Bros.

Tilt With Censors

the Secures Order for Review of Commission’s Deletion in “Good Riddance”

that has obtained an order from Appellate Division directing the ion Picture Commission of New York to certify to the court within days all the proceedings in its case of the Hal Roach comedy, “Good Riddance,” which the commission refuses to license unless the charge complies with eliminations cered on the ground that the scenes under consideration are “minumis” and tend to incite crime.

The picture which Pathe says cost $60, was reviewed in March by Eli Hotser, and the ordered elimination of a subtitle, “Take up seven miles and throw him” (Continued on Page 2)

69 Entries for Golf

And the Event Is a Month Off—Looks Like a Real Affair at Belleclaire

Stilley they come, the entries for the Spring Golf Tournament. To date 69 entries have been received by various members of the committee and that won’t be all.

The big idea has been sold to Frank L. Newman, the demon golf k of Kansas City. Cataclysms and earthquakes—or perhaps a bad week’s business—will be the only things that will keep Frank away from Belleclaire on June 5. Newman has been pounding the pill for only a few years, but already his score is under 80.

Siding Kent and A. M. Botsford of Famous Players don’t intend per-mitting their various sales conven-tions to interfere with the tournament, and so they intend getting there from Los Angeles, after the final sales meeting there, to reach New York, at least one day ahead of the party.

There’s no doubt about the crowd having a good time. Golfers, golfers and others will be on hand and those that don’t plan to be there to en-courage the novices with their kindly (?) kidding remarks. One treat will be the presence of the youngest golf player in the business, Julius Laemmle, and in all likelihood, his father, Carl Laemmle will be there to see how his offspring upholds the reputation of the names, Laemmle and Universal.

If there were any proof necessary of how the idea is grasping hold, witness the intention of the Movie Age, the new regional published in Omaha to launch a tournament for exchange managers and exhibitors in the Middle West. (Continued on Page 4)

Fox Convention in June

The annual Fox convention will be held in New York the week of June 11.

Illinois Endorses Steffes

Chicago—The Illinois M. P. T. O. has endorsed Al Steffes’ candidacy for president of M. P. T. O. and instructed the Illinois delegates to the national convention to vote for him.

Universal Enters 11th Year

Universal is celebrating its 11th an-niversary this week. As a surprise to Carl Laemmle, the sales force headed by Art Schmidt, has put on Universal Week programs in many theaters.

Sherman to Produce

Buys Screen Rights To 14 Novels

Harley Sherman states that he will shortly begin production of Basil King’s novel, “Steps of Honor,” at Hollywood, the production to be released Sept. 1st. He says that ne-gotiations are under way with several promi-nant stars to be featured in his produc-tions.

Sherman has purchased through Harper & Bros. the rights to the following novels: Basil King’s “Steps of Honor,” “Let Not Man Put As-under” and “The Garden of Chritiy,” “The Crooked Trail,” by Frederick Remington, “The Cat and the Can-ary,” by Margaret Cameron, “The House of Happiness,” by Kate L. Bosher, “A Successful Wife,” by Marie Van Vort, “Supreme Sur-prise” by Alidaville, “The Crooked Trail,” and “The Seven Angle” were in the original list that Sherman contracted for but he decided to substitute “The Crooked Trail” and another to be se-lected later for these two.

The picturized versions will all be specials with star casts, Sherman states, and after the first release on Sept. 1 there will be a production ready for release every eight weeks thereafter. Sherman is stopping at the Astor, and expects to leave for the Coast to select the cast for his first picture just as soon as releasing negotiations are completed here.

To Preserve Historic Films

(Special to THE FILMDAILY)

Washington—President Harding has accepted an offer of the producers and distributors represented by the Hays organization to help in a col-lection of historic films to be stored in a special vault at the White House. Will H. Hays conferred with the President relative to this.

Fox Buys Studio Site

(Special to THE FILMDAILY)

Los Angeles—Fox announces the purchase of 45 acres of land in the Beverly Westwood district as a site for the new studio. The site borders on the Speedway. William Fox and John Em-ble plan homes near the plant to be occupied by them during the winter. Construction on the plan to continue.
Convention Plans
(Continued from Page 1)
Cohen will give a review of his three year’s work as president of the M. P. T. O., and will make suggestions for the future development of the organization.

The program, as far as it has been arranged, will end the week.

Tuesday, May 22.—Committee reports, report of National Treasurer John T. Collins, of Rutherford, N. J., presentation of music license question with addresses on subject, Address Tuesday afternoon by Gov. J. A. O. Preuss, President, on "Theater Insurance," followed by talk by Bruce Dodson, Kansas City, on "Group Insurance." Protection of the public against fraudulent stock sales will be thoroughly discussed by Wm. J. Burs, chief of the C. S. Secret Service delivering an address pointing out methods by which theater owners may cooperate with the Government in protecting the public. Burford, of Chicago, will deliver an address on "Uniform and Equitable Contracts." Burford was chairman of the committee that framed the equitable contract form submitted by the national organization to Will H. Hays. Cooperative banking will be gone into, and "The Code of Business Ethics" arranged by a joint committee of theater owner members of Rotary, International, Lions, Red Cross, Civitan and other clubs will be presented by the chairman of that body.

Wednesday, May 23, Jack Eastman, of Rochester, will address the convention Tuesday afternoon. The convention banquet will be held at the Sherman Hotel.

Many prominent personalages will respond to toasts, including a prominent producer and a U. S. Senator and a state governor.

From three to four thousand theater owners are expected to be in attendance by Cohen who expresses the belief that it will be "the most pronounced and constructive wakening of theater owners ever held in the United States."

Pola Recovering
(Special to THE FILM DAILY)
Los Angeles—Pola Negri is rapidly recovering from her recent operation, it was said at her home here yesterday. The operation, it was said, was the result of serious throat trouble which forced her to stop work.

Internl’l Gets Fight Rights
International states it has secured exclusive rights to film the fights at the Yankee stadium today. The picture will be rushed through in order to show them at the Rivoli tomorrow night. Prints will also be rushed to Albany and Buffalo.

In the Courts
Murray W. Garsson has sued in the Supreme Court for $1,000 on bill of exchange issued to William R. Carter at Jacksonville, Fla., and not paid when presented at his office in New York.

Charles H. Pedrick, Jr., has sued the Triumph Pictures in the Supreme Court for $3,095. He alleges that in April, 1922, he was engaged to be the manager for the remainder of the year, and in October he gave up the management, but was to get his pay just the same.

A default judgment for $8,444 has been filed in the Supreme Court against the Hamilton Film Corp., in a suit by Adele Jasons on an assigned claim of the Ritchey Litho. Co. for services and materials furnished.

Laura D. Wilke, play broker, obtained an attachment in the Supreme Court against Donn Byrne, author, on the ground that he is a resident of England. The plaintiff alleges that he was to get 10% for disposing of the film rights to Byrne’s story, “The Foolish Matrons,” which Maurice Tourneur bought for $10,000, and that he got only $200 after Byrne had received $2,000 on account, after which he sold his claim to a third party for $1,000. Byrne denies the plaintiff anything, and wrote her a letter declaring that the film rights were worth $15,000, but that she “jerked him down to” $10,000. She called her demand for the $800 “a piece of unparalleled effrontery.”

Nathan Burkam, counsel for the Goldwyn Pictures, filed an affidavit in the Supreme Court asking that the trial of Orrin Johnson’s suit for $5,100 for breach of contract be delayed until June, when George Mooser, who is a material witness for the defendant, will be here to testify. Johnson is suing on the ground that he was engaged at $850 a week to play in “Scratch My Back,” for not less than five weeks, but was permitted to play. He claims that the agreement was made orally with George Mooser in behalf of Goldwyn. Mooser is now in the Far East for United Artists, but will leave Japan for New York on May 13 and is expected here three weeks later. It is alleged he will testify that Johnson was not engaged for any picture.

Charles Ray in “The Girl I Loved” is at the Capitol next week.

Tilt With Censors
(Continued from Page 1)
out—after he’s his own boss.” With Pathe demanded a review of the ruling by the entire commission members voted that this sub-case could stay but they upheld M. H. Hosmer’s demand for the elimination of the following:

“Scene throwing a dog out of plane; showing a man’s leg exposed when trouser is pulled off by dog—dance—episde of lighting fuse—tached to dog’s tail.”

In a letter to the commission Pathe contended that the picture is burlesque and to succeed it must show things not ordinarily done, it said that the dog comes to no harm because one of the scenes shows the dog landing unhurt in the back seat of an auto, while no one “but an idiot” would think that the dog was attached to real dynamite that the dog would be blown up.

As to the exposure of the male leg, Pathe wrote that much great exposure of the legs of both men and women is permitted in other comedies and film dramas on the legitimate stage.

“WINE”
The screen rights for this famous Wm. MacHarg story are FOR SALE
Box T-5, c/o Film Daily

FISHER PRODUCTIONS
George... Eugenie Siegman
In Appearings
“YOUTH TRIUMPHANT
Now Nearing Completion See Tomorrow’s Paper

Goldwyn is doing “Ben Hur”

Goldwyn is doing Big Things!
Pathé News

Cuts and Flashes

Thomas Meighan is at work on "Once upon a New Ward Bound."

Enemies of Women" opens its roll, on Sunday.

Robert W. Priest has moved to new quarters in the Strauss Bldg.

Salph Inc has completed Dorothy Langton's latest picture, "Leah Klesch.

Dargurite Court, has the leading feminine part in "The Steadfast Tart.

Dr. W. Power, director of "Angel of This World," has been seen in New York for the past three years.

Springbrook House opens tonight with "William Fox"s new theater at Springbrook, Long Island opens tonight.

Flood Destroys Maine Theater (Special to THE FILM DAILY)

Anson, Me.—The dirigible theater in Ellsworth has been swept away in several thousand dollars worth of property by the electrical short circuit.

Several Exhibitors Summoned (Special to THE FILM DAILY)

New Haven, Conn.—A number of local exhibitors have been summoned before the Board of Examiners to determine whether or not their licenses are in accordance with the building ordinances. Charges have been lodged against the White, and Majestic for not complying with the measure. The Shubert, Lee, Bijou, Globe and Crystal will be examined next.

Sears Names Delegates

(Special to THE FILM DAILY)

Kansas City—Charles T. Sears, head of the Western Missouri theater unit, announces the delegates who will represent his organization at the national convention. They are: A. F. Baker of the Electric theaters at Joplin and St. Joseph; Jack Truitt of the Sedalia, Sedalia; A. Eisner, Broadmore, Kansas City; Jack Roth, Isis, Kansas City; Ben Levy, Hippodrome, Joplin; W. A. Wasson, DeGraw, Brookfield; and Chas. T. Sears, Star, Nevada. The alternates are: Dr. C. D. Weakley, Hardin; T. C. Goodnight, Warrensburg; F. G. Weary, Richmond; Harry Till, Braymer; W. H. Hubbell, Trenton; W. P. Cuff, Chillicothe; Wm. Parsons, Joplin; and W. H. Bayes of Carthage.

Homer Gill With Goldwyn

(Special to THE FILM DAILY)

Kansas City—Homer Gill, former colleague for First Natl. in this territory has joined Goldwyn in a similar capacity.

New Story for Denny

Leon d'Usen, universal scenario editor in the East has purchased "If I Were King" by Max Marnin for Reginald Denny.

Edward Laemmle Back Home

(Special to THE FILM DAILY)

Hollywood—Edward Laemmle and his bride have arrived home after a several-weeks' trip.

Increase Capital

(Special to THE FILM DAILY)

Albany—Motion Picture Arts, Inc., of New York has filed an increase of capital of from $20,000 to $200,000.

C. B. Peterson Resigns

(Special to THE FILM DAILY)

Dallas—C. B. Peterson has tendered his resignation as manager of Southern Theater Equipment Co.

Burnside Arrives in Hollywood

(Special to THE FILM DAILY)

Hollywood—R. H. Burnside, recently appointed director of the historical revue division of the forthcoming exposition, has arrived here New York relative to preliminary preparations.

Sponsoring Beauty Contest

The Brooklyn Daily Eagle is conducting a beauty contest for the most beautiful blonde and the most beautiful brunette on Long Island, to be used by Ernest Shipman in the first of his proposed pictures dealing with Long Island life.

Graham Re-Elected

(Special to THE FILM DAILY)

Kansas City—Harry Graham, manager of Pathe, has been re-elected President of the Film Board of Trade. Other officers elected were: "Marty" Williams, Vitaphone, vice-president; and W. E. Troug, Goldwyn, secretary and treasurer. The new board of directors consists of Roy Churchill, F. B. O.; H. E. Schiller, Educational, and Bert Edwards, Fox.
69 Entries for Golf
(Continued from Page 1)
June 3 will be the day that all entries will forget about contracts and such and permit themselves to have a good time. Those who have entered should pass the word on to their friends. It isn't necessary to play golf because those that don't can come out for the beefsteak at night. All the entrants can't play the game, although a lot of them think they can.

Here are some of the entries, dated:
Abrahams, L., Craftsman Lab.
Aliciante, Jack, Film Daily.
Anderson, R. V., Universal.
Bachmann, J. G., Al Lichtman Corp.
Beach, F. A., United Artists.
Benson, Bernhard, Merrill Lynch & Co.
Blumberg, Milton, Reuben Samuels, Inc.
Boyd, Alex, R., Stanley Co.
Brock, Louis, Schenck Prod.
Brockell, F. M., First National.
Brown, J. S., M. P. Arts.
Brown, George, Universal.
Butts, W., Butts Lith. Co.
Casey, C. E., Strand, White Plains.
Chamberlain, L. V., First Nat'l
Crawford, Roy, Assoc. Exhibitors.
"Danny," Film Daily.
Diebel, C. W., Youngstown, O.
Ellison, Millard.
Eschmann, E. A., Pathe.
Feist, Felix, Schenck Prod.
Field, Harry, United Artists.
Fish, D. W., Goldwyn, Cincinnati.
Gallup, G. B., Hodkinson.
Garrett, Sidney, Inter-Globe Export.
Gilroy, Foster, Hodkinson.
Ginsberg, H., Al Lichtman Corp.
Godsyl, F. J., Goldwyn.
Grainger, Jas., Goldwyn.
Gulick, Paul, Universal.
Hammons, E. W., Educational.
Hays, Will H.
Howells, B. P., David P. Howells.
Kane, R. T., Famous Players.
Kent, S. R., Famous Players.
Kohn, Ralph, Famous Players.
Lichtman, A., Al Lichtman Corp.
Mannix, Eddie, Schenck Prod.
Marcus, Lee, F. B. O.
Mastbaum, Jules, Stanley Co.
Milligan, Jim, M. P. World.
Moore, Tom, Moore's Theaters.
Wash.
Moore, Wm. L., Moore's Theaters.
Wash.
North Bobby, Apollo Trading Corp.
Pawley, Raymond, Hodkinson.
Pearson, Elmer R., Pathe.
Quinn, J. M., Vitagraph.
Ritchey, J. V., Ritchey Litho.
Rothstein, Nat G., F. B. O.
Rowland, R. A., First National.
Samuels, Reuben, Reuben Samuels, Inc.
Sax, Sam, Weber and North.
Schenck, Jos. H.
Schmidt, Artie, Universal.
Schnitzer, J. F., F. B. O.
Schwab, F. E., Fox's Academy of Music.
Schwartzman, Sam, Al Lichtman Corp.
Seymour, W. F., Hodkinson.
Smith, Courtland, M. P. D. A.
Spargo, J. S., Exhibitors' Herald.
Warner, Abe, Warner Bros.
Warner, E. J., Otis Litho.
Williams, J. D., Ritz-Carlton Pictures.
Wilson, G. C., Rivoli, Baltimore.
Yates, H. J., Republic Laboratory.

Affix your name to the blank below and guarantee yourself a lot of fun that day.

Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Belleclaire Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is________.

THE COMMITTEE:
E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
G. B. Gallup, Hodkinson Corp., 455 5th Ave.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.

Due Today
Mae Murray and Bob Leonard are due in from the coast today.

First Nat'l Moves
First National is in the throes of moving from old quarters at 6 W. 45th St., to its new floor on Madison Ave., opposite the Ritz. The transition will be completed by Monday morning.

Educational Gets "Sea of Dreams"
Educational has secured Warren Newcomb's "Sea of Dreams."

Shea Not Planning Another
(Special to THE FILM DAILY)
Buffalo—Contrary to local newspaper reports, the Shea Amusement Co. has announced that the company is not planning a new house at Hertel and Delaware Aves.

Right Down the Line

1919—St. Louis—a handful of exhibitors.
The Film Daily (then Wid's) printed a "special" right in St. Louis.

1920—Chicago—a real crowd of real exhibitors.
The Film Daily (then Wid's) printed a "special" right in Chicago.

1920—Cleveland—several hundred exhibitors.
The Film Daily (then Wid's) printed a "special" right in Cleveland.

1921—Minneapolis—several thousand exhibitors.
The Film Daily (then Wid's) printed a "special" right in Minneapolis with a printer's strike on and the mercury about 100 in the shade.

1922—Washington—several thousand exhibitors.
The Film Daily was again on the job, printing right in Washington.

And now comes Chicago again—week of May 21. In the Coliseum. You'll find the little old paper published right on the ground. And if you see a live wire who reads anything else during the convention, tag and label him. His first name will be Unusual.

Do you know a better "buy" to reach those who attend the convention—as well as the rest of the country?
Coming!

Another Big Universal Jewel
Soon to be presented by Carl Laemmle

Trifling with Honor

with
Rockliffe Fellowes
Fritzi Ridgway
Hayden Stevenson
Buddy Messinger

From the story by Win. Slavens McNutt
Directed by HARRY POLLARD
Always “On the Job’’

That’s why THE FILM DAILY will be printed in Chicago the week of May 21.

The M.P.T.O. of A. annual convention will take place at the Coliseum.

So you will find the little old paper right where things are happening. That’s part of the service of this organization.

Ever since St. Louis, five years ago, when a handful of exhibitors met

Has been published right on the ground, wherever the convention was held. From St. Louis to Chicago, to Cleveland in 1920; then on to Minneapolis - remember the heat - in 1921, and Washington last year.

And if the M. P. T. O. of A. ever holds a convention in Cairo we will print there just the same.
News of the Week
in Headlines

Monday

Al Lichtman buys "The First Year" for production by Preferred.
Famous Players Eastern sales force gathers here for semi-annual convention.
Chadwick Pictures plan series of four to be directed by Edmund Lawrence.

Tuesday

Famous Players to reduce 1923-1924 production to 52, the most radical cut in its history.
Walter W. Irwin testifies at trade commission hearing, how he suggested plans to Adolph Zukor to fight First National.
Goldwyn cancels Frank P. Mills' contract for "What Shall It Profit?"
C. C. Pettitjohn and Lloyd Willis, back from trip, say F. I. L. M. Clubs are lined up for Hays arbitration plan.

Wednesday

J. D. Williams before trade commission. Cites interesting facts about First National.
Court of Appeals upholds right of M. P. Commission of New York to censor news reels. Case brought by Pathe.
Associated Exhibitors contract with J. P. McGowan for five features.

Thursday

J. C. Boss, former McAlester, Okla., exhibitor on stand for Government. Claimed he was forced out of business. Williams admits he wanted First National to dominate production and distribution.
Paramount to sell 12 pictures in first three months' group. Tom Aheighan to appear in "The Seventh Heaven" with James Cruze directing.
Whitman Bennett to make six for Vitagraph.
American Society of Composers, Authors and Publishers to meet in Chicago concurrently with M. P. T. O. convention. May reduce tax rates for exhibitors.
Court orders much of Rodolph Valentino's defense stricken from answer.
Hodkinson to launch 30 New York runs for "Down to Sea" with unusual newspaper campaign.

Friday

Oklahoma exhibitor says he lost theater because S. A. Lynch didn't live up to contracts.
Allen theater sale off. Receiver to run chain indefinitely.
Dorothy Dalton reported through with Famous. Denial made.
Fox signs John Russell, Lincoln Carter and the Hattons for original stories.

Saturday

A Whale of a Picture When It Comes to Real Audience Appeal

"TRIFLING WITH HONOR"
Universal—Jewel

DIRECTOR ....................... Harry A. Pollard
AUTHOR .......................... Wm. Slavenes McNutt
SCENARIO BY .............. Frank Beresford and Raymond L. Schrock
CAMERAMAN ...................... John Brown
AS A WHOLE .............. Lively, original and fine entertainment that should prove valuable box office attraction
STORY .................. Sure to appeal to a big majority, in fact everyone, and contains atmosphere that they'll all like
DIRECTION ................ Very good; gets a lot out of the story and registers many fine touches
PHOTOGRAPHY .................. First rate
LIGHTINGS .................. Good
PLAYERS .................. Rockliffe Fellows in fine type for "home-run king" role and gives his best performance so far; Fritzi Ridgeway offers sincere and convincing portrayal and Buddy Messenger sure to please with his "kid" part; others Hayden Stevenson, Emmett King and Frederick Stanton
EXTERIORS .............. A baseball field about the only important one
INTERIORS .................. All right
DETAIL .................. Adequate
CHARACTER OF STORY ....... Ex-crook escapes court sentence, becomes famous baseball star and is finally regenerated through story of his life written by one of newspaper's staff
LENGTH OF PRODUCTION .... 7,785 feet

Universal is offering another jewel of a Jewel in its picturization of William Slavenes McNutt's baseball story. The picture contains sure-fire audience appeal and so much genuine entertainment that it cannot fail to make its mark as a valuable box office number. With the mass of ardent baseball fans in the country who will surely be delighted with it, its success seems predestined but the picture's appeal is not limited to baseball fans, however. It has universal appeal and will go big with every crowd whether they know a bat from a ball or not.

To start with Universal had a bright, original story—probably not what would be called a big story—but a clever combination of situations with plenty of human interest and incidental business that rounds it out into a wholly interesting and absorbing piece. The story starts out as a crook melodrama with Rockliffe Fellows as the Gas-Pipe Kid, the best role that Fellows has ever had on the screen and in which he does the best work. He is ideally suited to the role and never fails to make it convincing.

Director Pollard has injected realism in every little detail and the return of hero to his home only to find a bearse at the door, a forerunner to the news of his mother's death, is realistically handled with the typical tenement crowd curiously, yet sympathetically, looking on. The romantic element is pleasing and the sequence devoted to the escapades of a regular boy, cheerfully played by Buddy Messenger, is sure to satisfy. Pollard has used up too much footage here. The part where Buddy overhears the plans of hero's pals to have him "sell" the world series could be cut.

The baseball climax is the star bit of the picture and you can bet they'll be just as enthused over the final game as if they were actually in the bleachers. There is a familiar, but none the less effective, kind of suspense in which the home-run king's pals threaten to expose his crooked past unless he "throws" the game. Of course he drops out, but when defeat for his team looks certain, in the last inning, hero goes in and after two balls and two strikes, knocks a "homer" that not only wins the game but wins back the sweetheart he had deserted five years before. Pollard certainly injects the spirit of the game here and it registers.

Should Be a Fine Box Office Number and Very Easy to Exploit

Box Office Analysis for the Exhibitor

With the baseball season just opening Universal couldn't have selected a better time to release "Trifling With Honor." The only trouble is that the title isn't good enough for the picture, nor does it give any indication that the picture contains a baseball story. But that shouldn't stop you from getting your order in at your earliest convenience—or before. You can bet your hat your patrons will like this one and they'll enjoy getting enthused over the world series game that is staged and go out delighted with Rockliffe Fellows as "Bat" Shugrue.

Exploitation should be, i.e. the vernacular, a cinch. Your local baseball team can advertise themselves while helping you to put the picture over. Be sure to make it plain that this is a baseball story and get your men folks and the boys interested. The women will like it too. You can say that the story ran in Collier's Weekly. With a baseball season and a baseball picture you should have a clean-up in "Trifling With Honor."
Metro Presents

THE FOG

With an ALL STAR CAST
including
MILDRED HARRIS
LOUISE FAZENDA
LOUISE DRESSER
CULLEN LANDIS
RALPH LEWIS
MARJORIE PREVOST
and OTHERS

Produced under the
Personal Supervision of
MAX GRAF

Adapted by
H.H. VAN LOAN
from the story by
WILLIAM DUDLEY
PELLEY

Scenario by
WINIFRED DUNN
Directed by
PAUL POWELL
Photographed by
JOHN R. ARNOLD

Imperial Pictures Ltd. Exclusive Distributors throughout
Scenario by
WINIFRED DUNN
Directed by
PAUL POWELL

A Box-Office Sensation for any theatre anywhere

Distributed by MET
E FOG

Produced under the personal supervision of
MAX GRAF

Adapted by H.H. VAN LOAN from the
story by WILLIAM DUDLEY PELLEY

A Metro Screen Classic
THE FOG

PRODUCED UNDER THE PERSONAL SUPERVISION OF MAX GRAF

THE STORY OF TWO SOULS WHOSE DESTINIES WERE LINKED TOGETHER BY FATE

Book it early—you owe it to your Box-Office.

Metro
Sensational Melodrama With a

Strong Climax and a Fine Cast

Pine Tree Pictures Presents

"JACQUELINE" or "BLAZING BARRIERS"

Arrow Pictures—State Rights

DIRECTOR .................. Dell Henderson
AUTHOR ..................... James Oliver Curwood
SCENARIO BY ............. Thomas F. Fallon and Dorothy Farnum
CAMERAMEN ............. George Peters, Charles Downs, Dan Maher

AS A WHOLE ............. Good virile melodrama, well cast and finely photographed with some real thrills

STORY ................ From the novel by James Oliver Curwood. Laid in Quebec and timber-land thereabouts. Contains melodramatic situations with forest fire for the big climax

DIRECTION .............. Good; particularly in climax

PHOTOGRAPHY ............. Excellent

LIGHTINGS ................ Very good

PLAYERS .......... A long list of well-known names. Lew Cody, Marguerite Courtot, Sheldon Lewis and little Russell Griffin in primary roles; includes Effie Shannon, Gus Weinberg, J. Barney Sherry, Edmund Breeze, Edria Fisk, Charlie Fang and Baby Helen Rowland

EXTERIORS .......... Some interesting views of Quebec in contrast to very good forest backgrounds

INTERIORS ............... Satisfactory

DETAIL ......... All right. Excellent tinting in fire sequence

CHARACTER OF STORY .......... Adopted son of lumberman is in love with girl brought up as his sister. She returns his love but he thinks she favors city villain now lumber camp boss. Hero saves other man in forest fire and wins girl

LENGTH OF PRODUCTION ........... 6,400 feet

"Jacqueline" or "Blazing Barriers," scenarioized by Thomas F. Fallon and Dorothy Farnum from the popular novel by James Oliver Curwood, appeals to the emotions and the eye and provides a good red-blooded entertainment for those who like virile melodrama of the north woods.

Director Henderson takes a bit long in getting his characters set, inclining to jump from one to the other too quickly just at first, but once things are started the interest is sustained very well up to the forest-fire climax and that, combined with the spectacular stunt of two men paddling their way down the spectacular stunt of two men paddling their way down the spectacular stunt of two men paddling their way down the spectacular stunt of two men paddling their way down the forest-fire climax, holds the spectator in a state of tension that continues practically until the finish.

As a contrast to the woodland backgrounds there are some very interesting scenes of the old city of Quebec, that add to the atmosphere of the picture. The story opens in the lumber camp, switches to Quebec and a Chinese gambling den, thence to a residence in the city and back again to the camp where the balance of the action takes place.

The forest fire sequence has been very well done. Tinting of the flames has been employed with startlingly real effect and the work of the cameramen should be given honorable mention. The suspense is heightened at this point by cutting back at short intervals to the two men in the tossing canoe who are shooting the rapids to blow up the bridge and prevent the fire from crossing to the other side.

There is a long list of first-rate names but with the exception of Lew Cody, Marguerite Courtot, Sheldon Lewis and Little Russell Griffin, the others have mostly bits, except possibly Effie Shannon and Gus Weinberg as Jacqueline's parents. Marguerite Courtot is an excellent type for the girl and Lew Cody entirely convincing as the lumberman lover. Little Russell Griffin, a cute kiddie, is in almost every scene, and does very well. Altogether, "Blazing Barriers" should please a large majority.

Story: Raoul Radon, raised by the Rolands in the Canadian woods, loves their daughter, Jacqueline. On her first visit to Quebec, she meets Henri Dubois, who is being blackmailed by Li Chang. Upon her return Dubois secures the position of boss of the lumber camp near her home. He is followed by the Chinaman. Raoul is arrested because of a fight with Dubois, through whose treachery he is informed that the girl does not love him. Later, Raoul wandering in the woods, finds them suddenly blazing. He rescues Dubois for Jacqueline, but finds after the danger is past, she does not love Dubois and the "clinch" follows.

"Blazing Barriers" Should Prove a Good Box-Office Bet

Box Office Analysis for the Exhibitor

Exhibitors who know their audiences like good melodrama combined with love-interest and a bit of comedy should secure this. There is a long list of splendid names that will attract attention and you have two real thrills in the strong climax to talk about.

Call attention to the fact that it is a James Oliver Curwood story of the northern timber lands, directed by Dell Henderson, with Lew Cody, Marguerite Courtot, Sheldon Lewis and a host of others in the cast. A trailer showing a shot or two of the blazing forest should bring them back. Give them an idea of the kind of story it is, and get behind it with your exploitation. It should make money for you.
Production Excellent and Artistic But Story Makes Dull Picture

Hugo Ballin’s Prod.
“VANITY FAIR”
Goldwyn

DIRECTOR ......................... Hugo Ballin
AUTHOR ....................... Wm. Thackeray
SCENARIO BY ................ Hugo Ballin
CAMERAMAN ....................... J. Diamond

AS A WHOLE.....A highly artistic production, splendid photography and with unlimited pictorial appeal, but this alone fails to spell entertainment

STORY......The author’s manner of writing could not be visualized although much effort and expense is displayed in picturing his story

DIRECTION......Deserves credit for tackling what doesn’t lend itself readily to film purposes; his artistic efforts have not secured genuine entertainment

PHOTOGRAPHY .................. Excellent
LIGHTINGS .................. Very good

PLAYERS......Mabel Ballin tries very hard to make Thackeray’s flirtatious Becky Sharp an interesting personage; the cast is reasonably effective and includes Hobart Bosworth, George Walsh, Harrison Ford, Earle Fox, Eleanor Boardman, Willard Louis and Robert Mack

EXTERIORS ................... Pleasing
INTERIORS .............. First rate

DETAIL......Far too much in spite of the fact that it is all good

CHARACTER OF STORY......A chronicle of the adventures of pretty Becky Sharp who spoils her life through her own vanity

LENGTH OF PRODUCTION ....... 7,668 feet

Hugo Ballin isn’t strictly to blame for the fact that “Vanity Fair” doesn’t provide good entertainment. Certainly he has shown every effort and spent plenty of money to make the picture attractive. But he is to be criticised for selecting Thackeray’s well known novel which, as proven by Mr. Ballin’s attempt, is not suitable screen material. It was Thackeray’s manner of writing, his dialogue and description, that made “Vanity Fair” popular as a book rather than the chron- iced adventures of his heroine, Becky Sharp.

The result is an offering colorful in atmosphere, artistic in settings, technically fine and beautifully pictured, but the story development lacks a sustained interest, contains little or no dramatic incident and resolves itself into a series of pretty pictures in which Becky Sharp holds the center of the stage and carries on her vanities to her heart’s content. All the good features of Ballin’s production fail to give it an absorbing interest, fail to create in the spectator any anxiety as to the outcome and little thought regarding what has already taken place. “Vanity Fair” fails to impress other than for its pictorial appeal.

The picture is far too long and made so through an over-abundance of detail that, while effective and entirely descriptive of Thackeray’s novel, makes the picture quite tedious at times and anti-climactic. There is a sequence about a quarter way through in the feature that contains some first rate humor of a quaint order. It deals with the effort of Sir Pitt Crawley to obtain a third wife in the person of Becky Sharp.

“Vanity Fair” is almost entirely lacking in dramatic incident except for the instance where young Rawdon Crawley finds his wife in the embrace of the wealthy old Marquis of Steyne. Incidentally this is the only chance in the picture where George Walsh has an opportunity to act humanly. The rest of the time he is seen flitting around in back of Miss Ballin, once in such an awkward fashion that he collides with the shepherd crook she carries.

Miss Ballin does very well with the role of Becky Sharp except for moments where she appears to be trying too hard to get her part over. Eleanor Boardman is a pretty Amelia Sedley, while George Walsh, Harrison Ford and Earle Fox do all that is required satisfactorily. Hobart Bosworth makes the most of a small character part and Robert Mack injects the humor mentioned above.

Will Please From a Pictorial Standpoint If That Is Sufficient For Your Crowd

Box Office Analysis for the Exhibitor

“Vanity Fair,” aside from whatever else it may be conceded to be, is one of the current offendors for long distance footage. It is close to eight reels and the story doesn’t deserve it regardless of the expense that was evidently incurred to present it. It is unfortunate that a picture upon which serious effort has been expended should hold such an unsettled forecast as far as the box office is concerned.

That folks will be pleased with the picture as far as its being good to look at should give you little concern, because it is pictorially attractive. But whether or not they will be entertained by what occurs against these pretty backgrounds is another matter. Of course “Vanity Fair,” as a title, should mean something and in all probability serve to bring in many admirers of Thackeray. Hugo Ballin’s name can be used and that of Miss Ballin for the benefit of those who have seen their previous pictures.
Dream Ending Is a Pleasant Surprise After Much Improbable Action

Ethel Clayton in
“THE REMITTANCE WOMAN”
Film Booking Offices

DIRECTOR ................. Wesley Ruggles
AUTHOR .................... Achmed Abdullah
SCENARIO BY ................ Carol Warren
CAMERAMAN ................ Joseph A. Dubray
AS A WHOLE............ Far-fetched Oriental meller that couldn’t very well be gotten away with except for the dream ending

STORY ................... Action that appeals to many and some good comedy touches that help put it over
DIRECTION ............ Hasn’t been sparing when it came to injecting atmosphere; plenty of rich settings and Oriental business

PHOTOGRAPHY ............. Satisfactory
LIGHTINGS ................. All right
STAR ...................... Reliable and pleasing; will suit her admirers

SUPPORT ................. Rockliffe Fellowes hasn’t much to do opposite star; Tom Wilson good comedy character and Chinese players adequate
EXTERIORS .............. Looks like they have prepared many special settings
INTERIORS .............. And the same on interiors
DETAIL ................. Suffices; some of the titles are funny
CHARACTER OF PRODUCTION .... Girl dreams father sent her to China where she becomes involved in warring factions, but is saved by lover

LENGTH OF PRODUCTION ....... 6,000 feet

While this latest Ethel Clayton vehicle is not the most appropriate that might have been secured for this star, they have rather successfully pardoned its many improbabilities and far-fetched action by the old standby, a dream ending. Since people are known to dream all sorts of impossible things, Achmed Abdullah will have to be excused if he puts his heroine through a wild series of fictional episodes consisting of warring Chinese factions with the girl holding the mysterious key to a settlement. Minus the dream finish, “The Remittance Woman” would be voted downright hokum of the oldest “movie” variety.

The dream part of the plot is a complication of intrigues with the heroine in possession of a certain magic vase greatly desired by opposing Chinese factions. The development in this is of a serial order with the action reaching various climaxes and the suspense piling on until the very end. First the girl has the coveted piece, then she hides it in the home of a member of one faction, is arrested by the opposing party, escapes imprisonment through a ruse and once more retrieves the vase. For those who don’t mind what the action consists of as long as it steps along at a good pace and furnishes them with excitement, this is all very nice. Where they want action of a more sensible order, they may not get enthused about the trouble with the magic vase.

There is a bright comedy vein that does a lot though to relieve the absurdities of this dream plot. It is brought out through the character of a Yankee sailor on leave in China. Tom Wilson plays this role in true comedy style and they’ll get many laughs out of his work, and usually the laugh comes at just an opportune moment to tone down the exaggerated action.

Many of the titles help to make Wilson’s humorous touches effective.

Ethel Clayton can be relied upon to give a satisfactory performance in almost anything. That Achmed Abdullah’s story isn’t well suited to her personality is no fault of hers, however. The cast is a good one and includes many Chinese players who are capable and well suited. Rockliffe Fellowes plays opposite Miss Clayton in a fairly subordinate part.

Star’s Followers Will Like It Plus Those Who Don’t Mind Excitement Minus Logic

Box Office Analysis for the Exhibitor

This is another case where F. B. O. issues a synopsis of a story contained in one of their pictures which does not conform to the story as it is told in the picture. This is no terribly important thing as far as the review of the picture is concerned, but it is detrimental where the exhibitor uses the synopsis in exploiting the picture. In this case the sheet does not even indicate that the Oriental episode is a dream and there are other details, unimportant to be sure, but still not conforming to the continuity in the picture, that do not agree with “The Remittance Woman” as it appeared when shown for review.

With Ethel Clayton’s admirers the picture should go very well and wherever they like a lot of action with plenty of complications and exciting incidents, it should be well liked. For those who favor Oriental atmosphere you have enough to talk about and catch lines regarding the mystic vase sought by two Chinese factions and in the possession of an American girl should get them interested.
A Good Tom Mix Picture With First Rate Mixture of Action and Thrills

Tom Mix in "THREE JUMPS AHEAD"

Fox

DIRECTOR .................................. Jack Ford
AUTHOR ................................. Jack Ford
SCENARIO BY ........................... Jack Ford
CAMERAMAN ............................ Dan Clark
AS A WHOLE ...... Usual western with conventional plot but some good action and star offering some excitement with his stunts
STORY ........ Regulation western formula that works out pretty much in the same fashion as the majority
DIRECTION ........ All right; distributes action, comedy touches and romance nicely and furnishes some thrills in climax
PHOTOGRAPHY .......................... Satisfactory
LIGHTINGS .............................. Natural
STAR ...... In a typical role, does good work and will please his admirers
SUPPORT ...... Francis Forde and Harry Todd supply some laughs; Alma Bennett, the girl in the case; others Edward Piel, Joe Girard, Virginia True Boardman, Margaret Joslin
EXTERIORS ......................... Good western locations
INTERIORS ............... Not many
DETAIL ............ All right; titles sound like Ralph Spence
CHARACTER OF STORY ............ Cowboy rescues man after handing him over to enemy when he learns he is father of girl he loves
LENGTH OF PRODUCTION ........ 4,854 feet

Shown in a Broadway house to an early morning audience consisting mostly of men, "Three Jumps Ahead" seemed to prove thoroughly satisfying judging from the laughs accorded the humorous touches and the audible surprise at some of Mix’s more daring feats. This latest Mix release, while consisting of situations of a conventional order, offers a good western entertain-
ment for those who like this brand and the star can be relied upon to keep them interested through what he is given to do as the cowboy who plans revenge upon a certain enemy and then rescues him when he discovers his prisoner is the father of the girl he loves.

Of course the theme follows along a familiar formula with cattle rustling starting off the plot. Then comes a fairly unexpected twist in that hero Tom is actually overpowered and held prisoner, retaken upon his attempt to escape and once more held. It isn’t like the hero to be "up against it," in this fashion.

The action is effectively distributed but the best, as usual, is reserved for the climax when there is plenty of fast riding, with the camera securing some fine shots, and some old and new stunts in the saddle which Mix gets over to the satisfaction of the crowd. The overtaking of the stage coach offers a thrill and what is probably the best stunt in the picture is the spectacular leap that Tony, Mix’s horse, makes, with Mix in the saddle, over a ravine.

Francis Ford and Harry Todd, as the uncles of hero Tom, are responsible for the laughs through their rivalry for the heart and hand of the girl’s aunt. Jack Ford has directed the picture satisfactorily, sustained the interest nicely and provided an all-around good production with a suitable supporting cast working with the star. Mix gives his usual performance with the added feature of some new stunts and some more risks that will make him go big with his admirers. Mix still wears white gloves and doesn’t even take them off when he’s eating. Wonder why?

Story: John Darrell is held prisoner by Taggart, head of a band of cattle rustlers. Boone McLean and his uncle are also taken prisoner and Darrell forced to flog them after a futile attempt at escape. Darrell makes a get-away, returns to his family, and Boone is released on condition that he bring Darrell back. He does and then learns that Darrell is Ann’s father. Boone being in love with Ann rescues her father and all ends happily.

Enough To Talk About And Should Please A Good Majority

Box Office Analysis for the Exhibitor

Use the star’s name and whatever exploitation is necessary to get them interested. Mention of the star’s name should be sufficient to let them know this is a western and the stills in the lobby will do the rest. The picture is sufficiently short to permit a good accompanying short reel program and all told should give you a first rate and interesting program.
Unique Story With Some Novel Situations and Well Directed

A. B. Maescher Prod.
"THE RIP TIDE"
Arrow—State Rights

DIRECTOR .................. Jack Pratt
AUTHOR ..................... J. Grubb Alexander
SCENARIO BY ............... J. Grubb Alexander
CAMERAMAN ................. Harry Keepers

AS A WHOLE... An unusual picture likely to prove interesting because of its characterization and unique atmosphere

STORY........Inclined to be episodic at first but develops into splendid climax that has distinctive twist

DIRECTION..........Gives story first rate production and makes good use of material; provides well suited cast

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

PLAYERS.................. Excellent cast headed by Stuart Holmes, Rosemary Theby, Russell Simpson and J. Frank Glendon; all well suited and capable

EXTERIORS .................. Good
INTERIORS .................. Appropriate

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

CHARACTER OF STORY... Indian Prince becomes minister, later temporarily renouncing vows to carry out vengeance, but love of girl prevents it

LENGTH OF PRODUCTION ........ 6,270 feet

"The Rip Tide" will certainly satisfy those yearning for something different. With a story that is considerably out of the ordinary and atmosphere equally unusual you have something that should prove thoroughly interesting particularly to those who favor unique entertainments. J. Grubb Alexander has used ideas that of themselves are more or less of a stock variety but it is the combination atmosphere and characterization that makes them distinctive. And the story is strong in the latter element. There is much effective character development in the theme that has been splendidly visualized and through the careful treatment accorded it by director Pratt, is made absorbing and quite vivid.

Throughout the picture there are effective touches and bits of detail indicative of good direction. There is the opening symbolical sequence which is a definite promise of something new. Dick Sutherland, in an extraordinary make-up typifies the primeval age by arising from what appears to be a pool of thick muddy water and perches on a nearby rock in a pose after the fashion of the well known "thinker." Pratt proceeds with the story following one or two philosophical subtitles.

The opening reels may prove a trifle slow as Pratt has taken quite some time to establish a premise and introduce all his characters. While this all serves to give the later plot a solid foundation, it makes the opening at little slow in securing interest although the effective detail included should be able to retain the spectator's attention adequately.

The picture's best sequence is in the climax. Throughout Pratt has succeeded in retaining a mystery atmosphere in connection with the character Count Voronsky. You can never figure his "game," whether he is actually in love with the Indian Princess he persuades to marry him, or whether he is up to some sort of political intrigue. Nor can you decide the hero's future movements after the girl he loves marries another and his father commands him to carry out vengeance to preserve the family honor although his clerical vows demand otherwise. One of the best surprise twists is the death of Voronsky by accident. A bit of flame from a candle reaches a revolver and fires it directly in the villain's path. It is surely one of the most original exits that they have ever found for a villain.

"The Rip Tide" contains as fine a cast as you could want. J. Frank Glendon gives a first rate performance as the Indian Prince who forsakes his native traditions to become a minister. Stuart Holmes, Rosemary Theby and Diana Alden are quite capable and George Ricas makes a good deal of a minor role, that of a philosopher.

Should Be a First Rate Number Where They're Crying
For Something Different

Box Office Analysis for the Exhibitor

Exhibitors catering to a clientele that welcomes a variation in their screen entertainment should be able to interest them with this latest Arrow release. You can talk about an unusual story and a picture that is rather novel in atmosphere as well. There is an A1 cast with plenty of names to use prominently in your announcements. Mention Stuart Holmes, Rosemary Theby, J. Frank Glendon and Russell Simpson in particular.

In your catchlines talk about the story as dealing with a Maharajah's son who became a minister, was disowned by his father, and later forced to break his vows to protect the family honor. Arrow has compiled an extensive campaign book with suggestions for exploitation that should be a big help in getting your folk interested.
Hal Roach presents

Harold Lloyd

“So good that it hurts!”

The “oldest inhabitant” will no longer date events by referring to “the blizzard of 1888.”

He’ll count his time in the future from the day he saw Safety Last.
Who said

Records?

"Million dollar Grand seating 2,500 opened at 10 o'clock with 'Safety Last. At 11:30 standing room only. Twelve house was jammed. At 2:30 people were waiting in line five abreast in lobby, which is over 100 feet long. Greatest opening business in history of theatre, smashing previous Lloyd records. Audience went wild over the picture. Balloons and newspaper only exploitation given picture."—Moran, Pittsburgh.

"'Safety Last' opened to capacity business at Majestic Theatre Saturday-Sunday notwithstanding heavy rain. Broke house record previously held by 'Doctor Jack.' Manager Lacey warns patrons through advertisements to have buttons securely fastened to wearing apparel before entering theatre."—Samuelson, Portland.

Who said

"what do the papers say?"

"'Safety Last' is so good that it hurts. The thrills that the comedian wrings out of his climb up the side of a twelve story building are so intense that the spectator finds his lower extremities growing colder and colder and a queer sensation at the pit of his stomach."—N. Y. Evening Journal.

"Harold Lloyd will always strike us as the best comedian on the screen.... To us it was a case of thrill—laugh—thrill."—N. Y. Evening World.

"The laughter reaches the stage of hysteria."—N. Y. Evening Post.

"Pretty nearly the most amusing movie ever made and it certainly is one of the most thrilling."—N. Y. Evening Sun.

"Harold Lloyd has made another hit—and a bigger and better one—in his new film comedy, 'Safety Last.'"—N. Y. Telegram.

"Filled with laughs and gasps. When people are not rocking in their seats at the Strand they will be holding on to their chair arms to keep them down."—N. Y. Times.
Pretty Slight And Over Sentimental Story In This

Herbert Brenon Prod.
"THE RUSTLE OF SILK"
Paramount

DIRECTOR ...................... Herbert Brenon
AUTHOR ........................ Cosmo Hamilton
SCENARIO BY ............. Sada Cowan and Ouida Bergere
CAMERAMAN .................. George Meyer
AS A WHOLE...... Gushing sentiment with very little in the way of real interesting situations; has small appeal

story....... Given satisfactory production but much too long for the slight story

DIRECTION....... Couldn't very well have sustained interest any better except through less footage perhaps, especially in over abundance of close-ups

PHOTOGRAPHY....... All right, close-ups too big occasionally

LIGHTINGS ................. Good
PLAYERS....... Betty Compson featured with Conway Tearle; both labor with unattractive roles; Anna Q. Nilsson smokes too many cigarettes

EXTERIORS ................. Few
INTERIORS ..................... Appropriate

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

CHARACTER OF STORY....... Girl secures place as maid in home of man she loves and later sacrifices her own happiness for his career

LENGTH OF PRODUCTION ......... 6,946 feet

For the romance lovers, the flapper delegation and sentimentalists "The Rustle of Silk" can be recommended as entertainment. For those who prefer interesting, original and logical situations Cosmo Hamilton's story won't do. It is over sentimental and toward the close gets far too "mushy." It is the kind of story that will readily disgust those in search of more weighty material in their screen entertainment but, on the other hand, the love-sick heroine and her unhappily married lover, will be "loved" by the contingent mentioned above.

All Right For The Romancers But Not A Good Audience Picture

Box Office Analysis for the Exhibitor

With "The Rustle of Silk" it depends entirely upon what your particular clientele prefers. You know best, if you cater to regular patronage, whether or not you can satisfy them with this sentimental piece containing the romance of a little hairdresser and her love for a prime minister. You can count on your flapper brigade being pleased with it and possibly your entire women patronage but the men will hardly find it entertaining. It isn't a man's story.

There is probably only one interesting touch in the picture and that is the idea of having the girl give up her lover just when affairs develop in such a way as to make their union possible. A divorce would prevent his appointment as prime minister and so the girl heroically sacrifices her long nourished love and contents herself with hoping that sometime in the future, etc. This may not be a good twist as far as audience appeal is concerned but it does serve to give the theme its only bit of originality.

The remainder of the situations, though they are hardly that, consist of boudoir scenes, tete-a-tetes between the party leader's wife and a man, who, unknown to her is her husband's enemy and merely using her as a tool to prevent his election, and the romantically pictured dreams of the maid who loves the woman's husband. It is all very flimsy and except for a satisfactory production and scenes that are very good to look at, there would be little indeed to interest the spectator.

Director Brenon couldn't do very much better with the material although a somewhat better sustained interest might have been secured had he finished the story up in five reels. It runs nearly seven which is far too long. Tappe hats are advertised in a sub-title.

Betty Compson and Conway Tearle make the most of fairly unattractive roles and Anna Q. Nilsson smokes her way through in the role of Tearle's wife. The cast is adequate on the whole.

Story: Fallaray is the likely candidate for prime minister when his enemy Chalfont, secretly the publisher of the leading paper, prints love letters addressed to Fallaray, to spoil his chances. Lola, a maid in Fallaray's house, and long in love with him, admits having written them although she had never given them to her lover. Lady Fee, Fallaray's wife, who had an affair with Chalfont, is ready to divorce Fallaray but Lola sacrifices herself that he may win in the election.

As far as exploitation is concerned, and where it is just a matter of getting them in, you have a first rate title to use and the names of Betty Compson and Conway Tearle. Cosmo Hamilton, as the author, might also interest those who are familiar with his works. Catchlines will give a further idea of the story, as well as a good assortment of stills and posters in the lobby.
Plenty Of Interesting Detail And Pictorial Appeal In South Sea Island Travel Picture

"BLACK SHADOWS"
World Tours, Inc.—Pathe
DIRECTOR .................. Edward G. Salisbury
AUTHOR .................... Actual happening
SCENARIO BY ................ None
CAMERAMAN ................ Edward G. Salisbury
AS A WHOLE An interestingly presented photographic record of trip to the South Sea Islands
STORY Deals with native customs and habits on the different islands
DIRECTION Has caught some interesting customs and good detail, together with lovely tropical scenery
PHOTOGRAPHY Very good
LIGHTINGS Natural
PLAYERS Only natives
EXTERIORS All interesting and some very beautiful
INTERIORS None
DETAIL Interesting
CHARACTER OF STORY Expedition from San Francisco through the South Sea Islands
LENGTH OF PRODUCTION 5,000 feet

Presented by World Tours, Inc., and released by Pathe is this latest record of another trip to the South Sea Islands, this time made by the Salisbury Expedition. Edward G. Salisbury, the producer of "Black Shadows," is said to be a fearless explorer, and after seeing the battle between two warring tribes of head hunters contained in the picture the title is easily understandable.

The expedition starts from Los Angeles and by means of an animated chart, giving the route and the name of each island together with the nation owning it, the position of the travelers is always known. The first stop is made at the Marquesas Islands, and then the more civilized islands such as Tahiti, Pago Pago, Samoa and other Samoan Islands, where the natives, to quote Robert Louis Stevenson, "have but five interests in life—swimming, dancing, eating, resting and sleeping," all of which are photographed in detail. The water views in this section of the picture are extremely beautiful, particularly the scene showing the girl and boy sliding down the falls by means of a slippery rock.

From this point the expedition travels to the Island of Bou, the largest of the Figi's, where there is scarcely any civilization at all, but the natives fairly mild and peaceful, and thence proceeds to the Solomon Islands, the home of the wild tribe called head hunters, because of their cannibalistic tendencies. It is at this juncture that the film is at its most thrilling point, and you see what appears to be a real battle between two tribes. The fantastic dances and head-dresses used by the natives in their efforts to have the war gods smile on them are seen in detail as is the water trip taken by the besieging tribe to the coveted island, and the final attack, ending in triumph for the aggressors.

There are many bits of interesting detail here and there such as the spot on the Island of Tavuni where the 180th Meridian marks the division of the world's time, on one side of which it is Saturday when its Sunday on the other, the manner in which the bread-fruit is picked and ripened, and the luxuriant growth of the Hibiscus flower from which the natives make mucilage.

Besides the pictures of the natives Salisbury has incorporated beautiful shots of the islands and the surrounding waters, which are dotted with picturesque sailboats with crab-claw sails, that add much to the pictorial value of the film.

If Your Folks Like This Sort Of Entertainment It’s A Good One

Box Office Analysis for the Exhibitor

This is another south sea island picture on the order of the Martin Johnson pictures dealing with these same tribes and their habits and manner of living. If your folks are interested in this type of entertainment you can give them "Black Shadows" with the knowledge that they will be pleased with what they see.

You can talk about the novelty of the picture and its pictorial appeal as well as the really educational angle that it presents. Mention the battle between the head-hunters, for action, and play up the dances, executed by the natives. The title alone won't tell them what its all about, so give them an idea yourself and use posters prepared.
CURRENT RELEASES

**AMERICAN RELEASING CORP.**

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<thead>
<tr>
<th>Releasing Date</th>
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<tbody>
<tr>
<td>The Marriage Chance</td>
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<td>The Challenge (Dolores Cassinelli)</td>
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<td>Millie</td>
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<tr>
<td>That Woman</td>
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<td>One Million in Jewels</td>
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<td>The Bohemian Girl</td>
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<td>The Grub Stake (Nellie Daniels)</td>
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<td>Quicksand</td>
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<td>Vengeance of the Deep</td>
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**ASSOCIATED EXHIBITORS, INC.**

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<td>Head Hunters of the South Seas</td>
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<td>The Tent of Allah</td>
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<td>The Pauper Millionaire</td>
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**FAMOUS PLAYERS-LASKY CORP.**

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<tr>
<td>Mor. 4</td>
<td>The White Flower (Betty Compson)</td>
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<td>11</td>
<td>Adam and Eva (Marion Davies)</td>
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<td>11</td>
<td>Racing Hearts (Agnes Ayres)</td>
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<td>18 Mr. Biltings Spends Fif Dime (Walter Hiers)</td>
<td>5,585</td>
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<td>18 The Nth Commandment</td>
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<td>25 Ginjese of the Moon (Betty Compson)</td>
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<td>The Leopardess (Alice Brady)</td>
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<td>Adam's Rib (Cecil DeMille)</td>
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<td>Apr. 1</td>
<td>Bella Donna (Pola Negri)</td>
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<td>8</td>
<td>Grumpy (Wm. DeMille Prod.)</td>
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<td>Prodigious Daughters (Glora Swanson)</td>
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<td>The Trail of the Lonesome Pine (Mister Moreno)</td>
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<td>22</td>
<td>The Tiger's Claw (Jack Holt)</td>
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<td>29</td>
<td>You Can't Fool Your Wife (Melford Prod.)</td>
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<td>29</td>
<td>The Covered Wagon (Jas. Croue Prod.)</td>
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<td>May 6</td>
<td>The Ne'er Do Well (Thomas Meighan)</td>
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<td>30</td>
<td>Sixty Cents an Hour (Walter Hiers)</td>
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<td>15</td>
<td>The Rustle of Silk (Betty Compson)</td>
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<td>27</td>
<td>Fog Bound (Dorothy Dalton)</td>
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<td>June 5</td>
<td>The Exciters (Daniela Morena)</td>
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<td>The Heart Raider (Agnes Ayres)</td>
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<td>17</td>
<td>Only 30 (Wm. DeMille)</td>
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<td>24</td>
<td>The Woman With Four Faces (Betty Compson)</td>
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**FOX FILM CORP.**

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<td>Romance Land</td>
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<tr>
<td>Three Jumps Ahead</td>
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<tr>
<td>William Farnum</td>
<td>Brass Commandments</td>
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<td>Dustin Farnum</td>
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<td>Shirley Mason Series</td>
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<td>Love Bound</td>
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<td>William Russell</td>
<td>Good-Bye Girls</td>
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<td>Charles Jones</td>
<td>The Footlight Rangers</td>
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<td>4,729</td>
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<td>John Gilbert</td>
<td>Truxton King</td>
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<td>The Madonna of Youth</td>
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<td>Special</td>
<td>Face on the Barroom Floor</td>
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<tr>
<td>A Friendly Husband</td>
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<tr>
<td>The Custard Cup (Mary Carr)</td>
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**FIRST NATIONAL**

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<tr>
<td>What a Wife Learned</td>
<td>6,228</td>
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<tr>
<td>Fury (Richard Barthelmess)</td>
<td>8,209</td>
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<tr>
<td>The Dangerous Age (Stahl Prod.)</td>
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<tr>
<td>The Voice From the Minaret (Norma Talmadge)</td>
<td>6,885</td>
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<tr>
<td>Mighty Lash a Rose (Carewe Prod.)</td>
<td>8,260</td>
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<tr>
<td>Bell Boy 13 (Douglas MacLean)</td>
<td>3,946</td>
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<tr>
<td>The Woman Conquers (Katherine Mac Donald)</td>
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<tr>
<td>Daddy (Jackie Coogan)</td>
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<td>Scars of Jealousy (Inc.)</td>
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<tr>
<td>The Isle of Lost Ships (Tourneur)</td>
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<tr>
<td>The Bright Shawl (Richard Barthelmess)</td>
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<tr>
<td>Within the Law (Norma Talmadge)</td>
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**GOLDWYN PICTURES**

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<tr>
<td>The Stranger's Banquet (Marshall Neilan)</td>
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<td>Gimme (Rupert Hughes)</td>
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<td>The Christian (Tourneur Prod.)</td>
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<td>Mad Love (Pola Negri)</td>
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<td>Lost and Found</td>
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<td>Souls for Sale (Rupert Hughes)</td>
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<td>Backhouse</td>
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<td>Vanity Fair</td>
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**W. W. HODKINSON CORP.**

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<tr>
<td>Sterling Film Corp.</td>
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<td>The Affairs of Lady Hamilton</td>
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<tr>
<td>Maurice Tourneur Prod.</td>
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<td>White Paris Sleeps</td>
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<td>Victor Schertzinger Prod.</td>
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<td>Dollar Devils</td>
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<td>Tuttle-Waller Prod.</td>
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<td>Second Fiddle (Glenn Hunter)</td>
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<td>Producers Security</td>
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<td>The Lion's House</td>
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<td>Whaling Film Corp.</td>
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<td>Down to the Sea in Ships (Elmer Clifton Prod.)</td>
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<td>G. S. Haskins Prod.</td>
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<td>Just Like a Woman</td>
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<td>Ernest Shipman</td>
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<td>The Man From Glengarry</td>
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<td>The Critical Age</td>
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**METRO PICTURES CORP.**

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<td>All the Brothers Were Valiant</td>
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<td>Crinoline and Romance (Viola Dana)</td>
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<td>Jezzamania (Mae Murray)</td>
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<td>Success</td>
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<td>The Famous Mrs. Fair</td>
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<td>Where the Pavement Ends (Rex Ingram)</td>
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<td>Your Friend and Mine</td>
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<td>The Woman of Bronze (Chra Kimball)</td>
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<tr>
<td>A Noise in Newboro (Viola Dana)</td>
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<td>An Old Sweetheart of Mine</td>
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<td>Soul of the Beast</td>
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<td>Her Fatal Millions</td>
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<td>Trailing African Wild Animals</td>
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**PATHE EXCHANGE, INC.**

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**PREFERRED PICTURES—AL LICHTMAN**

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<td>Poor Men's Wives</td>
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<td>Are You a Failure</td>
<td>5,700</td>
</tr>
<tr>
<td>The Girl Who Came Back</td>
<td>6,100</td>
</tr>
<tr>
<td>4-23-23</td>
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</tbody>
</table>

**FILM BOOKING OFFICES OF AMERICA (R-C)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Third Alarm</td>
<td>6,737</td>
</tr>
<tr>
<td>Canyon of the Fools (Harry Carey)</td>
<td>6,090</td>
</tr>
<tr>
<td>Stormwept</td>
<td>6,800</td>
</tr>
<tr>
<td>Can a Woman Love Twice (Ethel Clayton)</td>
<td>4,670</td>
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<tr>
<td>The Fourth Musketer (Johnnie Walker)</td>
<td>6,210</td>
</tr>
<tr>
<td>Crashin' Thru (Harry Carey)</td>
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</tr>
<tr>
<td>Westbound Limited</td>
<td>5,100</td>
</tr>
<tr>
<td>The Remittance Woman (Ethel Clayton)</td>
<td>4-23-23</td>
</tr>
</tbody>
</table>
Short Stuff

“Sentinels of the Sea”—Fox Educational

Type of production ......................... 1 reel educational

An interesting series of pictures make up this latest Fox Educational to be released in March. The reel contains views of lighthouses and life-rafts that afford attractive material for an educational number. There are shots various lights along the Atlantic and Pacific coasts with some that are more familiar than others, such as Beacon Light in Boston, Ambrose Light in New York, and many more views of the lifesavers of the sea that are excellently photographed and often attractively tinted. Shots showing the tenders “going to work” via a pulley which transfers them from a small boat to the light are especially interesting and the reel as a whole, offers good entertainment of this particular order.

“Pathe Review No. 18”

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

An interesting and varied collection of subjects make up this issue of Pathe’s Review. The national sport of Indo-China, racing with large boats containing seventy rowers each, has not been seen before. A subject entitled “Chip-chip and her babies” shows mother bird feeding her little ones, whose open mouths constantly cry for food. Another section shows the entire process of making lead pencils, while the Pathe color section is devoted to shots of the whirling surf along the coast of Brittany.

“Borrowed Trouble”—Carter DeHaven—F. B. O.

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

While the theme of this Carter DeHaven comedy is as old as the movies, “Borrowed Trouble” has been well handled as to players and direction and will probably satisfy a large majority. The DeHavens are a young married couple who after buying a wonderful house haven’t enough money to furnish it. The wife, however, writes her parents and describes the furnishings of the house next door as their own. The parents come to visit them and they take advantage of the fact that the electrical inventor who lives next door has gone away for the night leaving his baby and keys with them to pretend that the inventor’s house is their own, with some amusing complications.

“Ain’t Love Awful”—Century-Universal

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

The fact that producers are still making comedies in which edibles are thrown around promiscuously would indicate that this sort of thing is still deemed amusing by a lot of people. In this Century two-reeler, which features Bobb Dunn, everything is thrown from bottles of milk to bouquets of flowers. There is also the familiar chase with everybody running after the escaping hero, who has only tried to elope with the old man’s only daughter. There is a laugh in the situation where Dunn has his head between the rungs of a long ladder and is running down a road. Two machines come along and catch the ends of the ladder, forcing Dunn to move backward instead of forward. He escapes the cars by dropping down a manhole. All right where they like a slapstick.

Capt. F. E. Kleinschmidt’s “Adventures in the Far North”—Max Fleischer

Type of production ......................... 4 reel expedition picture

There are several very worth while, interesting and valuable educational pictures on the market in the way of expedition films, or photographic records of trips into unexplored regions of the earth. The latest is Capt. F. E. Kleinschmidt’s pictures of a seven months’ expedition of hunting, whaling and photographing in the far north, principally along the coast of Alaska as well as some inland trips. The Kleinschmidt picture is different from the animal hunting pictures, and while probably not containing the thrills of the African hunts, has numerous interesting and or less exciting sequences included in these four reels of scenes and hunting. The expedition was made in a reconstructed submarine and started from Seattle in the Spring of 1922, headed far enough north to secure many fine views of icebergs, volcanoes, and other natural beauties of the north. The photography is excellent and some of the pictures have been beautifully tinted.

Besides a quantity of usually fine views of the country, the coast and the water, Capt. Kleinschmidt has secured some of the best pictures of water animals that have been seen. Those of birds in hordes thick enough to look like a solid mass, schools of seals, sea lions and walruses are especially interesting. The photographing of whale harpooning and the capturing of young specimens of typical northern animals offer more worth while pictures. By far the most interesting of all, though are the pictures of a huge white polar bear swimming with her young offspring hanging on. Remarkable are the shots showing the efforts to rope in the young bear and the frantic attempts of the mother to battle off the captors and her eventual content when the little bear is allowed to go free. The picture is worthy of exhibition any where and should be heartily received.

“Giants vs. Yanks”—Our Gang—Pathe

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

The latest outburst of Hal Roach’s irresistible gang of youngsters occurs under the interesting title of “Giants vs. Yanks.” In the spring a young man’s fancy turns to thoughts of baseball, and the gang is no exception to the rule. Not so their several parents who at the moment the game is called, find plenty of work for young hands to do. Considerable time is taken up in evading the different tasks, but finally everything is set and the game proceeds with little Farina as the umpire. Not for long, however, because they are chased off the lot. “Bugleman” Davis has lent his baby sister to a childless couple living nearby and the gang goes to get her. Finding a litter of puppies they are having a great time, when the house is suddenly placed under quarantine. And then the wrecking crew starts. The amusements they evolve are strange and weird, also very destructive, but most of all they are funny. They put white shoe polish on the little black baby and black shoe polish on the white baby, swing from the chandeliers, dress up in grown-up clothes, shoot all the stuffed birds with a real gun, and generally tear the place apart. Luckily the quarantine is found to be unnecessary, and the kids are finally returned to their waiting parents.

If you, by any chance, are not using these comedies, you are missing the best short reels of the year.
FOX FILM CORPORATION
Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (20 episodes)
Educational Entertainments (1 a week)

GOLDWYN PICTURES
Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Photographe (1 reel)
Sport Review (1 reel)

W. W. HODKINSON CORP.
The Beggar Maid (Mary Astor) (2 reels)
The Bashful Suitors (2 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)
Charles Urban's Movie Chats
Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel)
The Four Seasons (4 reels)
C. C. Burr's All Star Comedies (2 reels)
Bray Comedies (1 reel)
Rod & Gun Series (1 reel each)
Fun From The Press—1 a week

PATHE EXCHANGE, INC.
Plunder (Serial)
The Timber Queen (Serial)
Roach 1 reel comedies
Aesop Fables, 2/3 reel cartoons
Herold Lloyd reissues
Pathé Playlets, 3 reel re-issues
Pathé Review, 1 reel educational
Topics of the Day, 1/3 reel
Pathé News, twice a week
Topics of the Day—1 a week
Range Rider Series—2 reel western

LEWIS J. SELZNICK ENTERPRISES
Herbert Kaufman Masterpieces
William J. Flynn Series (Detective, 2 reels)
Channel Classics
Serials: The Whirlwind (15 episodes), The Brandied Four (15 episodes).

UNIVERSAL FILM MFG. CO.
Universal-Jewel Short Subjects
The Leather Pushers (2 reels) 12 rounds
Serials: The Adventures of Robinson Crusoe (2 reels ea.), 18 chapters;
Perils of the Yukon, 15 chapters; In The Days of Buffalo Bill, 18 chapters;
The Radio King, 10 chapters; Around the World in 18 Days, 12 chapters;
The Social Buccaneer, 10 chapters; The Oregon Trail, 18 chapters;
The Phantom Fortune, 12 chapters; The Eagle's Talons, 15 chapters.
Universal Comedies—With Lewin Sargent and Neely Edwards, 1 reel ea.
Two reel features—Fish Patrol Series; Timber Tale Series; Western Series;
Yorke Norroy Secret Service Series; Tales of the Old West.
Century Comedies—With Lee Moran; Brownie; Arthur Trimple and Maude
the mule; Century Beauties; Buddy Messinger; Jack Cooper and
Brownie; Jack Cooper and Inez McDonald; Baby Peg
Jack Cooper. (2 reels ea.)
The Mirror (1 reel novelty series)
International News Reel (1 reel issued Tues. and Fri.)

VITAGRAPH
Big V Special Comedies (2 reels)
Larry Semorn Comedies (2 reels)
Jim Aubrey Comedies (2 reels)

KINETO CO. OF AMERICA
(Released Through National Exchange)
Kineto Review (The Living Book of Knowledge)
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of
Craggs and Marshes, Village Life in Switzerland, Peculiar Pets,
Comparing the Elements, Deserts and Frontiers of Insects.
Primitive Life in Tennessee, Bear Hunting in California, Paris
the Beautiful, A Naturalist's Paradise, Morocco the Mysterious,
Let's See the Animals.

LEVEY, HARRY, ENTERPRISES
Electricity—It's Development
Motor Efficiency—Its History
Electricity in the Motor Vehicle

NATIONAL EXCHANGE, INC.
Serial: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Hobby Buna)
Kineto Review (Chas. Urban) (1 reel), issued weekly.

PRIZMA, INCORPORATED
26 Short Subject Color Pictures
"Hrdi of the Alps." (2 reels)
"Halt, the Unknown" (5 reels)
Short Reel Music Film Product
Short Stuff

“Three Gun Men”—Fox Sunshine Comedy
Type of production ................................................. 2 reel comedy

An ordinary variety of slap-stick is this latest Sunshine comedy and quite lacking in real humor. An over copulent and seldom successful comedian tries hard enough to register intended comedy bits, but his efforts fail perceptibly. “Three Gun Men” deals with the efforts of extras, all of them imitating Chaplin, to secure jobs in the movies. The fat one finally lands the job and screen's his first picture for a “hard” audience which throws the proverbial bad, eggs at the conclusion of the showing. The offering isn't a good comedy number.

“Don't Flirt”—Dippy Do—Pathe
Type of production ................................................. 1 reel comedy

This is the first of the new Hal Roach one reel animal comedies called “Dippy Doo Dads,” which are directed by Len Powers. This one is an exceedingly cute number with all the parts played by geese, ducks, chickens, and monkeys. Dressed up in tiny clothes they enact a comic drama. A goose and her sweetheart go swimming together which causes the old hen to talk. They go to the paternal gander who in turn gets the law, in the shape of Mr. Monkey, on the young blod who is properly chastised, and driven from town. An extremely novel and entertaining short reel.

“Small Change”—Cameo—Educational
Type of production ................................................. 1 reel comedy

This one reel comedy derives its laughs from the situations existing in the ultra-expensive cafe where a not over-wealthy young man takes his best girl for a little supper. The constant tipping of waiters, check-boys, etc., and the enormously high cost of the smallest bit of food are among the gags used and though of course the conditions are exaggerated they will bring many a sympathetic smile to faces in the audience. Fred Hibbard has directed the girl and boy are Virginia Vance and Billy Eugene. It is a pleasant-enough one reel comedy and will, in all probability, prove sufficiently amusing to the average audience.

“Roll Along”—Christie—Educational
Type of production ................................................. 2 reel comedy

Although Jimmie Adams is the star of this Christie comedy, the work of the entire cast is so good that it is hard to say that one player is better than another. Aside from this the entire idea is novel and entertaining to a degree. At Christie, the director, has all the players in black-face make up, with the action taking place “away down south in Dixie.” Jimmie Adams and Sam Irving work on rival river boats, the “Smoky City” and the “Dusky Belle,” but both boys are in love with Natalie Joyce, a swift-stepping darktown strutter. Her fat sister, played by Babe London, is the best cook on the plantation but she can’t seem to get a beau. Her mammy tells the boys that the first one to get back from Smith’s landing, down the river, with a preacher can marry Natalie, and the last one back has to marry Babe. The race of the two old river-boats, which have struggled for years to beat each other’s record lends plenty of excitement to this portion of the film, and there is a big laugh when Jimmie triumphantly comes up with what he thinks is a preacher only to find he is an undertaker. This is a first-rate number that gets far away from the average.

The Pill Pounder”—C. C. Burr—Hodkinson
Type of production ................................................. 2 reel comedy

This is, on the whole, a regulation slap-stick comedy with Charles Murray as the featured player. There are however, some really funny sequences that keep things from getting slow. One of these is the poker game bit with the players switching cards with Murray whenever he leaves the table. The result is that they give him a winning hand, much to their chagrin. Another good bit is the slow-motion stuff inserted after Murray gives Jimmie an over-dose of bromo-seltzer and we see him slowly sailing out of the door. This should have no trouble getting over, especially where Murray is liked, although some of the humor is a trifle broad.

“Curbing the Dope Evil”—Hoey Lawlor—State Rights
Type of production ................................................. 1 reel drama

This is the sort of short reel that may find favor in small towns or in second-rate theaters where they like a lot of running around and hit-or-miss action regardless of continuity. The title can be relied on to draw, if you don’t care whether they are pleased or not. It was originally made for a two-reel and has been cut without regard for smoothness of continuity. The story deals with John Jackson’s efforts to locate a missing package of drugs, and his adventures in a tea room that has been given over to the sale of “hopp.”

“The Crystal Ascension”—Kiser—Pathe
Type of production ................................................. 1 reel Oregon Trail Series

“The Crystal Ascension,” Kiser Artfilm directed by Broderick O’Farrell pictures the experiences of a group of tourists ascending Mount Hood of the Oregon Cascade Range. Each step of the ascension is carefully pictured and the wonderful backgrounds of snow and ice, clouds and chasms are exceedingly beautiful. This reel should prove an excellent addition to a hot-weather program. The photography is fine, the subject matter interesting and the scenic effects remarkably beautiful. The title doesn’t give a very clear idea of what the reel is about, so it would be well to let your folk know something about it.

“So This is Hamlet”—C. C. Burr—Hodkinson
Type of production ................................................. 2 reel comedy

There is a fairly new idea in the plot of this C. C. Burr comedy which features Charles Murray and a cast including Felix Adler, Charles Hines, Dorothy Allen and Dot Walters, and it will probably be liked very much where burlesque comedy goes well. Charlie and his partner are in the fur business and the firm of Fein and Klein is doing well until it takes a flier in the picture producing game. They start by producing “Hamlet” with variations, and the finished picture is finally thrown on the screen of their “rejection” room. The rest of the footage shows the picture as produced by them, with occasional cut-backs to Fein and Klein watching the critics’ faces at the first showing. The titles are good and there is some funny stuff built around some of the well-known lines. For instance, when the King finds a bottle of hooch labeled “Yorick” buried in a grave the title “Alas poor Yorick, I knew you well,” is inserted. The comedy would have been better as a whole if they had not let the burlesque run so long.
INDEPENDENT FEATURES

AYWON FILM CORP.
The Purple Dawn ..................................5,000 4-15-23
ANCHOR FILMS
The Man Alone (Habakuk Bowers)..............6,000
ARROW FILM CORP.
Night Life in Hollywood........................................6,000
The Law Ringers (Wm. Fairbanks) .............4,900 3-4-23
The Broken Violin ........................................5,700
Jacqueline or Burning Barriers ..............6,400 1-14-23
The Rip Tide ........................................6,270
ROBERT BRUCE
While the Pot Boils ................................5,000 3-22-23
B. B. PRODUCTIONS
The Darling of the Rich (Betty Blythe) .......6,000
The Truth About Wives (Betty Blythe) ...5,973
BEN BLUMENTHAL
The Queen of Sin ......................................8,000 4-3-23
BURR-NICKLE PRODUCTIONS
Tawny ..................................................5,116
Sunken Rocks .........................................5,500
Bargains .................................................5,143
COSMOPOLITAN PRODUCTIONS
Enemies of Women ...................................19,000
C. B. C. FILM SALES CORP.
The Passionate Friend ................................5,200
The Lamp in the Desert ...............................4,900
Temptation .............................................6,000
Her Accidental Husband .............................6,000
EXPORT AND IMPORT
Othello ...................................................6,885 2-23-23
PHIL GOLDSTONE
The Speed King (Richard Talmadge) ..........5,000
HOWELLS SALES CO.
Her Royal Love .........................................5,000
Sold For A Million ..................................5,000
Count Cagliostro .....................................5,000
A Daughter of Eve ....................................5,000
INDEPENDENT PRODUCTIONS CORP.
The Devil's Partner ...................................5,000
The Valley of Lost Souls .........................5,000
Flame of Passion .....................................5,000
The Power Divine .....................................5,000
The Way of the Trangresser ........................5,000
A Child of the Gods ................................5,000
The Mine Looter ......................................5,000
JAWZT PICTURES
Beware of the Law (Marjorie Payne) ..........4,600
MASTODON FILMS, INC.
The Last Hour (Edw. Slaoman) ................5,000
You are Guilty .........................................5,000
Lucky (Johnny Hines) ...............................6,442
PRINCIPAL PICTURES
The World's a Stage (Dorothy Phillips) ......5,997
The Spider and the Rose .........................5,200
East Side West Side ................................6,000
Temporary Marriage ................................7,000
WM. L. ROUBERT PROD.
For You My Boy .......................................6,000
KUBICON PICTURES
For You My Boy .......................................6,000
SANFORD PRODUCTIONS
The Soul Harvest ......................................6,800
SECOND NATIONAL
The Sea Raiders .......................................6,000
MYRON P. STEARNS
Tillers of the Soil ...................................6,400
MALCOM STRAUSS
Salome ....................................................5,811
STOLL FILM CORP.
The Prodigal Son .....................................6,000
TRI-STAR PICTURES CO.
Fruits of Passion (Alice Mann & Donald Hall) 5,000
Water Lily (Alice Mann & Donald Hall) ...5,000
Dazzling Miss Davidson (Marjorie Rambeau) 5,000
How a Woman Loves (Marjorie Rambeau) ...5,000
She Paid (Marjorie Rambeau) ..................5,000
TRUART FILM CORP.
Empty Cradle .........................................6,600
Women Men Marry .................................5,000
Patsy ...................................................6,300
Are the Children to Blame? .....................5,000
Series of four 3-reel Western dramas.
SHORT REELS—STATE RIGHTS
ARROW FILM CORP.
Tex Detective Series ...................................
Arrow-Hank Main Comedies: One every other week (2 reels).
Mixed Trail Productions: One every other week (2 reels).
ARROW-Northwood Dramas (2 reels): Looking Up Jim, In the River,
Three and a Girl, Riders of the North, A Knight of the Plains,
The Man of Iron, The Strangers, Rider of the North, & Fight
for a Soul, Beloved Brute, Quicksands, Border River,
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles,
Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The
Village Grocer, Homer Joins the Force.
Serials: Thunderbolt Jack (Jack Hoose), 15 episodes.
AYWON FILM CORP.
Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farm: 12 Westerns (2 reels).
Helen Holman: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.
C. B. C. FILM SALES
Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).
Hall Room Boys Comedies (2 reels twice a month).
Sunbeam Comedies (Billy West) (2 reels).
Cap'n Kidd (Eddie Fols) serial.
EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.
FEDERATED FILM EXCHANGE
Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge,
A Bedroom Scandal, Where Is My Wife? His First Honeymoon,
Bride and Groom, In and Out, His Diary Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish,
Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.
HERALD PRODUCTIONS, INC.
Mack Swain Comedies (3 reels): Moonlight Knight, Full of Spirit, See
AMERICA FIRST.
HORIZON PICTURES, INC.
Norma Talmadge Reprises (fourteen) (each 2 reels).
INDEPENDENT PRODUCTIONS CORP.
Dick Carter Series (2 reels—1 a month).
Favorite Star Series (2 reel dramas—1 a month).
JOAN FILM SALES CO.
Invisible Ray Series: Ruth Clifford and Jack Sheil (15 episodes) $1,000,
(2 reels): Sweethearts, Service Stripes, He's in Again, The
Conquering Hero.
LEE & BRADFORD
Squeezed Comedies
Canadian Travelogues
Pinnacle Comedies (2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's
Dream, Skinny Isle.
PACIFIC FILM COMPANY
White Cat Comedies: Featuring George Ove (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: One-a-week (1 reel).
PRODUCERS SECURITY CORPORATION
Irving Cummings Series ................................2,000
Enos Fitzgerald .................................2,000
SACRED FILMS, INC.
Sacred Films (1 reel)
STOREY PICTURES, INC.
Shadowland Screen Review (1 reel a week)
Federated Screen Review (1 reel every 2 weeks)
Burlesque Photoplays (2 reels a month)
Shadowlats (1 reel every 2 weeks)
Kidkomedies (1 a month)
Al Haywood Comedies (1 reel every 2 weeks)
Premier Productions, Inc., Einstein Relativity Film (2 and 4 reels)
Short Subject Quarterly

Will be issued Sunday, June 3

HUNDREDS of exhibitors expressed their interest and appreciation of the last issue. Many wrote in to say that it gave them a better idea of what to do with "short subjects" than they had ever possessed. The views of important first run exhibitors as to how they handled their "short subjects" proved an inspiration to many others. The forthcoming issue will contain a large variety of informative, helpful, suggestive articles, both to the exhibitor and the producer.

This quarterly issue offers an unusual opportunity to the producer and distributor of short subjects to present his message to the exhibitor.
has
been printed
by us
since the first
issue
Think it over!

The
Barnes Printing Company
INC.
229 West 28th Street Phone Watkins 1416-1417
Gathering Tonight

Non-Theatrical Interests Meet at Delmonico’s To Discuss General Problems—Notables Accept

The Motion Picture Chamber of Commerce (Non Theatrical) will hold a dinner tonight at Delmonico’s of which upwards of 250 people are expected. The dinner will be for the purpose of discussing problems in the non-theatrical field and means of furthering the temporary organization that developed in Allany recently when the passage of favorable legislation was sought by non-theatrical distributors.

According to Sidney Morse, of the Masonic Order who is handling the arrangements, Governor Smith, Eastman Kodak, Courtland Smith, Lee Hammer of the Russell Sage Foundation, Dr. Ernest L. Crandall, of the Social Education Association, Julius H. Barnes, president of the United States Chamber of Commerce and Dr. Mees, head of the Research Department of the Kodak Co., are among the notables expected. "Filmland," a picture produced by Eastman Kodak, will be shown to the guests, and also a special two reeler made up of interesting shots from various of the productions made by non-theatrical firms, showing the progress made along these lines.

Barrmore for “Eternal City”

Sam Goldwyn has engaged Lionel Barrmore for “The Eternal City.” He leaves on May 26, for Rome.

The Dembow’s Change

George Dembow, former Philadelphian manager for Fox is now in Boston as district manager in New England for Goldwyn. Sam Dembow, assistant general sales manager for Fox has left the company to go to the coast for Goldwyn. In Philadelphia, S. H. Rehe, who has been groomed for the post has been appointed resident manager for Fox.

Death Halts Hearings

The Federal Trade Commission’s hearing against Famous Players scheduled for yesterday was postponed until 10:30 this morning as a mark of respect in memory of Edward C. Leffingwell, prominent New York attorney, who died on Friday. Leffingwell was a member of the firm of C. A. Edison, George Eastman, Courtland Smith, Lee Hammer of the Russell Sage Foundation, Dr. Ernest L. Crandall, of the Social Education Association, Julius H. Barnes, president of the United States Chamber of Commerce and Dr. Mees, head of the Research Department of the Kodak Co., are among the notables expected. "Filmland," a picture produced by Eastman Kodak, will be shown to the guests, and also a special two reeler made up of interesting shots from various of the productions made by non-theatrical firms, showing the progress made along these lines.

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Coast Theater Deal

Loew’s State, Los Angeles and the Warfield, Frisco Leased by Lesser Group for $7,500,000

(Special to THE FILM DAILY)

Los Angeles—A deal has been consummated between West Coast Theaters, Inc., and Marcus Loew whereby the former organization will take over Loew’s State here and Loew’s Warfield in San Francisco under a 25-year lease.

The lease involves $7,500,000, and the agreement provides that West Coast Theaters, Inc., are to have complete charge of the actual operation of the theaters under direct supervision of the Loew office. The houses will play First National and Metro pictures in the future.

The West Coast chain now totals 116 houses. This new, important transaction was closed by Joseph M. Schenck, who is interested in the Lesser-Gore-Ramish activities. Marcus Loew is expected here shortly.

The Loew office yesterday, in discussing the coast deal stated that a separate company had been formed to cover the transaction; that the Loew organization had sold not the theaters or the property and that the new arrangement gave West Coast Theaters, Inc., a 50% operating interest.

Various negotiations have been under way for some time looking toward the creation of another group for operating the two big theaters on the coast which are among the finest in the country.

Film Row Upset

(Special to THE FILM DAILY)

San Francisco—Golden Gate Ave., “Film Row,” was quite upset yesterday over the report of the acquisition of the big Loew houses by West Coast Theaters. Well posted exchange men say this is an indication of the growth of West Coast to even greater strides, and hint that the addition of the Rothschild houses in Granada, Imperial and California, will be the next move, to be followed by

Ford Considering Production

(Special to THE FILM DAILY)

Los Angeles—Who is Henry Ford’s scout here? A number of film people are wondering, because the report is persistent that Ford is considering entering the industry and that a representative is here speaking about the plan to stars.

Renewal Expected

Jack White to Continue Release Through Educational—On Way to Coast

Although no announcement has been made by parties concerned, it is expected that Jack White will continue his distributing arrangements with Educational.

White left for the coast on Friday after spending several weeks here. He has closed with Earl W. Hammond of Educational and E. H. Allen, the producer’s general manager.

Lloyd Hamilton, another producer, is here relative to the 1923-1924 distribution.

The Ballins Here

Hugo and Mahl Ballin are in town from Los Angeles.

Gallagher and Shean With Fox?

It is understood that Gallagher and Shean, the well-known vaudeville team who announced their intention of appearing in pictures recently, have signed with Fox. This was unconfirmed yesterday.

Another First Run Opening

(Special to THE FILM DAILY)

Chicago—Jones, Linick & Schaefer are remodeling the Orpheum on State St. and it is said will change to a first run policy for the Fall. This would give opposition to the Roxy. The Orpheum seats about 900.

En Route for New Orleans

(Special to THE FILM DAILY)

Chicago—The Famous Players executives attending the various sales conventions left for New Orleans last night after a two day convention at the Drake. The Southern meeting will be held at the St. Charles tomorrow and Thursday.

Lichtman Buys “The Boomergan”

Al Lichtman and J. G. Bachmann have signed with David Belasco for the rights to “The Boomergan” by Winchell Smith and Victor Mapes. “The Breath of Scandal,” a novel by Edward Balmer, has also been purchased. Both will be produced as part of the Fall schedule.

Film Men at Plaza Dinner

Among the film men who attended the annual dinner of the Vaudville Manager’s Protective Association at the Plaza last night were Adolph Zukor, Marcus Loew, Ed Schiller, Harold Franklin, E. S. Moss and W. S. Butterfield, the latter of Battle Creek.

Bobby Irons

John M. Spargo, who on behalf of the Exhibitor’s Herald, has been a donor of a special prize of 12 Bobby Irons for the forthright of the boys on the management at Belloclear, Bayside, L. I., on Tuesday, June 5, has received the following from W. Wallace Hammon of Vitagraph:

"When I was a boy West last Fall I had the pleasure of playing a round of golf in Kansas with a non-descriptive set of clubs, borrowed, and one of the clubs was marked ‘Bobby’. It was the only one of its kind on the links and the only one I ever saw. But I will say that it was a wonder. It was this club, and not my ability as a golfer that enabled me to low-score in a four-ball foursome.

"Now I note in Saturday’s FILM DAILY that you are strong for the Bobby iron. It has been my experience all along to be at Bayside on June 5th, but now nothing can keep me away. I must see those ‘Bobbies’ which I read, are to be there. I have been able to find one in any store."

“Santa Claus” Zukor

What Happened to the Inhabitants When He Visited His Birthplace Near Budapest

The Paris edition of the New York Herald of May 5 contains the following interesting item from Budapest:

“Today the day, the small village of Riese, in the Zapplin district, had the sensation of its life when the stars of the circus company, with dire predictions made years ago as a poor farmer’s apprentice to try his luck on the other side of the ocean. He has a name a suit and 100 dollars, and has had enough money to pay the third-class (Continued on Page 2)

Walker Becomes a Producer

(Special to THE FILM DAILY)

Los Angeles—Johnny Walker, in addition to working in pictures, has formed a new company which will make 12 feature films, featuring Eddie Polo, Catherine Bennett and Kathleen Myers in melodramatic story productions. With Walker is John H. Good of Youngstown, O., W. H. Curran, co-director of “The Courtship. The company will be in charge of production. The Polo pictures will be made with a personal eye to European sales. Walker’s next picture, ‘The Good Son,’ will be ‘The Worm,’ which he purchased from Charles Ray.
"Santa Claus" Zukor

(Continued from Page 1)

passage for his enterprising eighteen-year-old son. Yet young Zukor managed to reach the land of his dreams somehow and, after some initial hardships, in becoming president of one of the largest moving picture companies of the world.

On a tour through Europe, Mr. Zukor made up his mind to visit his birthplace, and when he consulted the time-table in his hotel in Budapest and did not find what he wanted, he ordered a special train, a thing never done before by any native of Riese.

"After having spent the night in his father's humble cottage, Mr. Zukor assembled the inhabitants of the registrar's office and promised to fulfill all their wishes if they would tell him what they wanted. The first asked for $5, the second wanted a suit of clothes and the third a cow. A sickly old man asked for a free railroad ticket to Budapest in order to undergo an operation there, and Mr. Zukor found that the ticket cost less than a ride in the subway in New York. A father asked for money to send his son to a grammar school and a woman wished for a birth present for her yet unborn child.

"The fire brigade was in need of a new fire engine and the Jewish community of a new "schorar horn." Every Riesien, in fact, had some wish or other, but Mr. Zukor found none of these wishes too great and granted them all. He distributed his dollars freely, and the whole of Riese was a picture of happiness and pride over its millionaire son. The village notary ordered the exchange list from the nearest town to learn the value of the dollars, and the postmaster telephoned the happy tidings to Budapest.

"When the general happiness was near seething point, Mr. Zukor boarded his train and left Riese as suddenly and unexpectedly as he had come."

Oland Here From California

Warner Oland is here from California.

Claire Windsor Leaves

Claire Windsor has left for the coast, following a vacation here.

Al Christie Sails Saturday

Al Christie is due in a few days from the coast. He has booked passage for Europe on Saturday.

Show "This Freedom"

"This Freedom" was shown to foreign buyers yesterday afternoon by Inter-Globe Export Co. As noted exclusively yesterday, Fox has purchased this English-made picture for the United States.

New $500,000 House For Brooklyn

Work has commenced on a new picture house at Nostrand Ave. and Eastern Parkway, Brooklyn, to cost $500,000. The new "Phantasia," as it will be called, is being erected by the St. Marks Holding Co. with a seating capacity of 1500 on the ground floor and 1300 in the roof garden, which will practically be another theater. It will be completed in November.

Film Row Upset

(Continued from Page 1)

the acquisition of the Jensen & Von Herberg houses in the North shortly. The report was spread that last Fall the West Coast organization tried to make a deal with Rothschild, but this fell through. Famous Players is understood to have a 25% interest in the Rothschild houses.

With the three Rothschild houses lined up West Coast would have "things pretty much their own way" seems to be the opinion here among sales managers. If the Von Herberg deal was perfected it would mean about 11 or 12% of the entire country so far as rental is concerned. The opinion was ventured that a grave situation was developing. For despite the assertions of West Coast executives that they pay "fair prices" there are many along Film Row here who have contrary opinions.
RIALTO THEATRE HAD TO CALL OUT THE

POLICE!

CROWDS STORMED THE DOORS

Don't Fail to Book the

Exclusive Feature Picture

of the Actual Fights of

WILLARD-JOHNSON

and

FIRPO-MCAULIFFE

Read
What the N. Y.
Herald said
“Police reserves were sum-
moned to the Rialto The-
atre to keep order among
more than 2,000 persons
who lined up to see the
fight pictures taken on
Saturday in the Yankee
Stadium. The doors were
opened before the usual
hour to clear the streets
outside.”

NOW PLAYING
RIALTO THEATRE
Broadway
New York City

TO SENSATIONAL CROWDS

Read
What the N. Y.
American said
“Thousands cheered the
victories of Willard over
Johnson and Firpo over
McAuliffe on the screen.
Theatre crowded with fans
who clamored for the fight
pictures. Necessary to
call police reserves to
handle the crowds. Clear
and thrilling representa-
tion of the bouts.”

The Only Authorized Pictures of the big fight
taken at the Yankee Stadium, Sat. May 12 1923

RELEASED THRU UNIVERSAL
Newspaper Opinions

"The Girl I Loved"—United Artists Herald

EVENING JOURNAL—** is a work of art. ** It is one of those simple, unpretentious tales that "move to restate the art of living."

Mr. Ray has never done anything better than his portrayal of John Middleton. In fact, it can readily be said that he has never before done anything to good advantage.

EVENING WORLD—And we have racked our memory in an effort to think of a screen actor who could more beautifully portray the lead role than Charles Ray, and failed utterly. To us, he symbolized." Charles Ray seemed to be just about the sort of a chap James Whiting Riley was writing about when he penned the poem.

GLOBE—Charles Ray puts another terrific strain on his already rapidly decreasing popularity with the "The Girl I Loved." ** It is another horrible example of a star lacking the restraining hand of some one knowing the limits of his ability.

Generally speaking, the atmosphere of the production is excellent, the photography above the average, and the acting, with the supporting cast, particularly Patsy Ruth Miller, unusually good.

HERALD—** * * * back into the atmosphere which suits him best in "The Girl I Loved." **

It is a sad story, and a thin one, but it is vitalized by the amazingly fine work of Charles Ray and Patsy Ruth Miller in the two central roles.

Mr. Ray has always been a splendid actor, possessed of a sincerity and a pantomime ability which has placed him far above the usual average of movie stars; but we doubt that he has ever done anything as good as this.

MORNING TELEGRAPH—If you want to see a unique and charming picture, do not fail to go to the Capitol. ** All the Irish fragrance of an old-fashioned garden in the moonlight has been magically infused into the screen version of James Whitcomb Riley's poem, "The Girl I Loved."

SUN—The young star in his latest picture does some of the finest acting of his career and some of the worst. The worst appears in the earlier comedy scenes when he shows his awkward, cumbly dislike of his newly arrived sister.

TELEGRAM—A new Charles Ray—humorous and whimsical as ever, but fired with a new force of dramatic power. **

TIMES—** * * * shows Charles Ray in a very sentimental part. ** He is a capable young actor, but he seems to have undergone a change since he first appeared on the screen. Charles Ray has come in for the kind of stuff given to the first-class stuff of his kind, giving Mr. Ray an opportunity to do his entire act.

-Daniel F. Morgan has joined the staff of Charles Walton.

"The Isle of Lost Ships"—1st Nat'l Strand

DAILY NEWS—A splendid yarn of high adventure. ** * * We recommend it heartily to all lovers of excitement, romance and the unusual. It is called "The Isle of Lost Ships," a title as mysterious and fascinating as the picture. Against a background that fires the imagination, Director Tourneur has told a fast-moving melodramatic story that captures and holds one completely.

EVENING WORLD—"The Isle of Lost Ships" is most certainly something new in picture stories and, having been directed by Maurice Tourneur, is masterfully handled. The cast too is excellent. **

GLOBE—Maurice Tourneur is the director and he has given the film some clever and convincing touches. There is some beneath-the-water photography that is not bad. It is a more than adequate cast, and more than adequate direction, wasted on stuff that is not particularly worth doing.

SUN—"The Isle of Lost Ships," ** * * * is a real thriller. This sea story, directed by Maurice Tourneur, is a fascinating picture wrought with beauty and fault of excitement.

TELEGRAM—** * * something novel and stirring in color pictures. Real romance that has an air of actuality even in its wildest moments holds the onlooker spellbound. "The Isle of Lost Ships" is just the sort of hair-raising story that an old salt tells as he sits ashore, between voyages, putting his old pipe and drawing on feet and fiction.

TIMES—Granting that it possesses a highly imaginative plot, "The Isle of Lost Ships," ** is a film of more than average interest and interest and that it has all the ear-marks of good direction with considerable acting to detail. **

It is a good story and in the hands of Maurice Tourneur it is given every possibility in the film. Tourneur's spark throughout the photoplay, and some of the scenes of a storm at sea are as good as if not better than have been put into other pictures.

WORLD—** * * * the sea storm ** is without question the most realistic thing of its kind ever produced in the cinema.

"The Isle of Lost Ships" starts off with a marvelous reproduction of marine tempests, and then delves into that most wadly, conventional open sea melodrama, no better than any one of dozens of others of the general type that have gone before.

Daniel F. Morgan has joined the staff of Charles Walton.

STUDIO FOR RENT

Double equipment, two stages, two new sets of lights with every modern device. Size of building 80 x 165.

Aubrey Mentethal, 300 West 49th Street

Phone—Beekman 9091

-Benjamin Samuels

REAL INSURANCE

119 Fulton St., N. Y.

INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

Rupert Hughes and "Souls for Sale"

"Goldwyn is doing Big Things!"
Against Music Tax
C. Ritter Opposes Any Plan for Reduction—No Compromise, He Advocates
(Special to THE FILM DAILY)

Detroit—If the report is true that he proposition to tax a reduced demand on the M. P. T. O. at Chicago next week, such a move will have the unstinted opposition of James C. Ritter, the national president, according to a statement issued by Ritter through L. M. Richey, manager of the Michigan organization.

"There is no compromise between right and wrong," declared Ritter. By making ourselves a party to such an arrangement we would be admitting the tax is just and that at least a portion should be paid. I believe the exhibitors of the United States are demanding that the law be amended or repealed and that such action should be taken by the national organization through Congress to make the field over and above the 100% backing of the exhibitors of the country which I am confident such a movement would have. In many sections the rate of seven and a half cents a seat is nothing new. The entire tax is unfair and should be abolished for the motion picture theatre and other places where the playing of taxable music is of benefit to the composer and publisher instead of damaging him."

To Attend Convention
Hope Hampton, en route to the coast on Saturday, will stop off at the Cleveland convention to address the assembled exhibitors on Monday.

Cleveland Has 3 Delegates
(Special to THE FILM DAILY)

Cleveland—Cleveland delegations to the Chicago convention are D. L. Schumann, Harry Horwitz and Louis Off. Alternates are John Urbansky, A. E. Ptak and Sam Deutch.

Big Quaker City Quota to Chicago
(Special to THE FILM DAILY)

Philadelphia—The Philadelphia delegation to the M. P. T. O. Chicago convention will leave next Sunday for Chicago over the Lehigh Valley in two special cars.

Will Motor to Convention
(Special to THE FILM DAILY)

Pittsburgh—Among the local M. P. T. O. members who will motor to the Chicago convention next Saturday are Chris Vollmer, C. C. Kellenberg, M. A. Rosenberg, Alchk Moore, Harry Dwende and E. P. Miller. About 40 will make up the Pittsburgh party.

Buys "The Virginian"
Rights Go to Al Lichtman—Once Planned by Fairbanks—16 for Next Year

Al Lichtman has closed for the rights to "The Virginian" which Douglas Fairbanks held for a long time. It was to be Fairbanks' next picture, following "Robin Hood," but instead he will make "The Thief of Baghdad."

"The Virginian" will be one of the preferred pictures for next season. Lichtman has also secured "Poisoned Paradise," by Robert W. Service, a story of Monte Carlo; "Faint Per- fume," a new novel by Zona Gale which will be dramatized next season on Broadway, and "The Frail," by Frederick Oori Bartlett. As noted, the company has secured "The First Year," "The White Man," and "The Mystery." All told, sixteen pictures are planned for the new season. Three, originally scheduled for release, will be "Fever," including "April Showers," "The Broken Wing" and "Mothers-in-Law." Other stories on hand include "A Mansion of Aching Hearts," "My Lady's Lip," "The Aristocrat," and "When a Woman Reaches Forty."

A. Sichel Dead
A. Sichel, half-brother of Marcus Loew, died yesterday. Sichel was manager of Loew's Fulton in Brooklyn.

Von Herberg On Way East
(Special to THE FILM DAILY)

Seattle—E. H. Von Herberg left Sunday for New York expected to stop at the Ambassador.

Berman Due Friday
Harry Berman of F. B. O., is due in New York from Kansas City on Friday. He has been holding a sales convention there.

May Handle Paralas
F. B. O. is handing the distribution of "A Man's Man," a Paralta reissue, and may handle the entire Paralta group which totals about 16 pictures.

White Deal Closed
The new contract between Jack White and Educational referred to yesterday has been closed. White will make 12 Mermaid comedies and three special productions. E. H. Allen, referred to as White's production manager holds that post with Educational.

The arrangement is for three years.

Cohen to Testify After Convention; Edison Lauds Films' Educational Value
Exhibitor Leader Will Bring M. P. T. O. Minutes Before Trade Commission and Divulge Correspondence with Zukor on Theater Situation—Educator Sees Great Future for Pictures

Thomas A. Edison, Dr. J. J. Tigert, U. S. Commissioner of Education, scheduled as one of the important speakers before the M. P. T. O. convention at Chicago next week, and Sydney Cohen, president of M. P. T. O. were among the important witnesses who testified yesterday in the Federal Trade Commission action against Famous Players and subsidiary organizations.

Edison and Dr. Tigert were called as expert witnesses, the Government's object presumably being to raise a point from the trend of their testimonies of the great potentialities of motion pictures in many important fields, leaving the inference to be drawn that the monopolization of such an important industry or its restriction to the point of hampering independent effort in a field of such manifold possibilities for good would be injurious not only to the industry itself but would menace the development of the industry's power for good.

Edison was invited to present the minutes of the 1920-21 convention in which was incorporated correspondence with Adolph Zukor and M. P. T. O. relative to theater extension and acquisition, in which was discussed the feasibility of limiting theater extension to only one in which it was impossible to obtain picture showings except through the acquisition or control of a theater or theaters.

Cohen told Government counsel that he did not have these minutes with him because they will be needed at an executive committee meeting to be held just prior to the Chicago convention, but promised that he would obtain them and have them ready for presentation as soon as he returns from the convention.

Motion pictures are the greatest and most powerful disseminating information in existence, and the possibilities of pictures as an adjunct to education are limitless, declared Thomas A. Edison, one of the pioneers who called early efforts to plant the trail for what is today the (Continued on Page 2)

Jesse Hampton Here
Jesse D. Hampton is in from the Pennsylvania state association, "The Spoilers," which was screened for the Goldwyn staff Monday night. Hampton will probably make another Rex Beach story for Goldwyn.

Expansion Plans
F. P. Canadian Corp. Listing Large Blocks of Stock—Further Growth Looked For
(Special to THE FILM DAILY)

Montreal—A further expansion of the activities of the Famous Players Canadian Corp., Ltd., is presaged in the proposed listing of $4,000,000 first preferred 8% shares and $7,500,000 of common of the corporation in the Toronto and Montreal exchanges according to a formal announcement by the Royal Securities Corp. Lord Beaverbrook is generally credited with holding a substantial interest in Royal Securities.

In connection with this flotation, it is pointed out that the corporation was organized in 1919 when it owned 16 theaters seating 37,000 persons, and owns 32 houses in Canada. Despite heavy construction, earnings in the first full operating year, ending Aug. 28, 1920, were $291,987 against first preferred dividends to be paid of $180,000. In the year ended Aug. 31, 1922, earnings totaled $320,000 and first preferred dividends were maintained. During the half year ending Feb. 24 last, earnings amounted to $297,553, against first preferred dividends of $160,000. All figures mentioned were after operation, maintenance, rentals, taxes and depreciation costs had been deducted.

Starts "Cain and Mabel"
E. Mason Hopper has started work on "Cain and Mabel" for Cosmopolitan. It is a story by H. C. Witwer.
Cohen To Testify
(Continued from Page 1)

world's fourth largest industry. Pictures, he asserted, can improve the nation's health just as surely as cigarettes. They effect the conduct, taste, morals and manners of America's children, he said, Darwin was right, the famous inventor declared, and pictures supply us with that imagination which we should not outgrow.

"The motion picture is today the most powerful medium for influencing and moulding public opinion," Edison stated. In the future it will be an even more powerful force. The radio is making great headway, but it will never rival or even approach the motion picture as a medium for transmitting information and moulding and developing thought and opinion. We get 85% of the information which is transmitted to our brain through the eye. We are not taught much through the ear except music.

The possibilities of motion pictures are unlimited, and I believe that in the future, with pictures playing an important part in our educational system, all children will want to go to school to get an educational picture made right. A kid doesn't know he is being taught.

"A child's greatest aversion is books. I experimented a number of years ago by attempting to teach physics to your children through the medium of motion pictures, and found from the reports of their parents that they hit about 80% of the idea during the first lesson. A child I believe can learn more easily than an adult, because their minds are more receptive."

"The book publishers became peeved at what appeared to be beneficial competition with their own product. Edison stated so he didn't concern himself with his experiments. Edison admitted with a sad shake of his head that he missed a big bet when he failed to secure European patents for his ketoscope.

"The show business was out of my line," he said, "so I got out of the business."

Dr. J. J. Tigert, U. S. Commissioner of Education, corroborated the statements of Edison relative to the possibilities of motion pictures, asserting that the average human being receives more information through the eye than all the other senses combined. Dr. Tigert predicted that future pictures will be invaluable in teaching history, declaring that in years to come history of today and tomorrow will be accurately portrayed on the screen, as well as habits and customs and every detail of activity that is susceptible to photography.

The Commissioner asserted that pictures will prove a great aid in the work of Americanization, by helping the newcomer to America's shores an accurate idea of our history, traditions of institutions and geography. Because pictures speak a universal language and convey an appeal that knows no geographical boundaries, the screen will in future do much toward improving international relations, Dr. Tigert predicted.

"The educational value of motion pictures is just beginning to be felt," Dr. Tigert said. "Ultimately, however, the commercial and entertainment phases of the industry will be far outdistanced by the educational and instructional side of development and use of pictures."

Joseph C. Boss, the exhibitor of McAlaster, Ohio, who was producer of the Government last week to tell of his "bad treatment" at the hands of Southern Enterprises, Inc., was on the stand for cross-examination.

Attorney Swaine, questioning for the respondents, attempted to force the witness to admit that he had been very well treated by Famous Players, that it was only through the benevolent influence of Lynch's organization that it was possible for him to enter business at McAlaster and that Famous had made every effort to "take care of him," and treat him fairly.

Swaine produced a telegram from Frank Freeman to Hulsey, manager of the Texas-Oklahoma-Arkansas circuit of Southern Enterprise theaters advising Hulsey that no obligations of any kind were due Hulsey, at McAlaster, and that he had a free hand and go ahead, (presumably with plans for the acquisition of Boss's theater), as far as the main office was concerned.

Boss declared that it was the first time he had ever heard of such a telegram, that he did not know that Freeman really sent such a wire but that if he did he "lied."

"Would you be willing to make such a statement if Mr. Freeman were in the room?" Swaine asked.

"I certainly would," retorted Boss heatedly. "I repeat, if Frank Freeman sent that telegram, he was telling a lie."

"You shall have the opportunity of telling him that to his face," Swaine said.

"I will welcome it," was Boss's rejoinder.

(Continued on Page 3)
Cohen To Testify
(Continued from Page 2)

Shortly after this verbal tilt Freeman walked into the room.

"Is this the Frank Freeman you were referring to just before Mr. Edison was on the stand?" interrogated Swaine.

"Yes sir, that is the man I was referring to." "Do you still make the same statement with regard to this gentleman's veracity that you made a little while ago," Swaine asked, extending thetelegram toward Boss.

"I still say that if Mr. Freeman wrote that telegram, that he wrote a lie," Boss replied.

Asked if he didn't think Freeman's memory with regard to the telegram would be as accurate as his own, Boss replied that "Mr. Freeman's memory is probably controlled by his position." Boss stated that he himself was adhering to the truth and that Freeman might do so if he followed the dictates of his conscience but that his affiliations probably submerged his accuracy of memory.

Leslie Wilkes, summoned last week by the defense with files of the original correspondence between Boss and the Paramount exchange dealing with his grievances against Famous Players, was asked by the Government to identify photostat copies of agreements under which it is alleged Famous Players, through Hu- sey in Dallas, returned Boss' McAlester theater to Barney Resnick, owner of the property, after purchasing it from Resnick when Boss' difficulties forced him to "get out from under."

Boss testified that he trusted Freeman when the latter told him that as long as he, Boss, was in McAlester and showing Paramount pictures, Lynch would never offer competition there, and that he also implicitly trusted Joseph Gilday, Paramount exchange manager at Oklahoma City, when the latter told him that he could show two-day run pictures one day and get a future return date any time he chose.

Swaine made the witness admit that he knew all contracts were not valid until approved by the New York office, and read the stipulation on the contracts from several pictures that Boss has booked that they were to be shown for two consecutive days. Boss also stated that he was aware of the provisions of the contracts which made it plain that no alterations on the part of exchange managers would be considered binding, and yet felt, he said, that Gilday's oral agreement with him, which he admitted was not in conformity with the express stipulation of the contracts that he signed in all good faith, would insure him the privilege of calling a picture back for a second day's showing whenever he wished.

Boss testified that he had never asked Freeman to put in writing his verbal promise that Lynch would never invade his territory, nor had he asked a written agreement from Gilday validating his verbal agreement or understanding, because as the witness said, "I trusted them."

The witness stated that he had contracted for star pictures, featuring the highest salaried artists under the Famous banner in 1919, at prices ranging around $35 and $40, and had presumed that this price would continue indefinitely. He said, however, when asked if he would have been willing to pay higher prices if production costs and salaries for stars became higher, that he would, asserting that "I am a reasonable man."

The cross-examination of Boss will be continued at today's session.

**Schwab Resigns**

Frank E. Schwab, house manager of Fox's Academy of Music has resigned.

Small Leaves for Coast

Edward Small left for the Coast yesterday.

Cohen To Testify

(Continued from Page 2)

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Right Down the Line

1919—St. Louis—a handful of exhibitors.

The Film Daily (then Wid’s) printed a “special” right in St. Louis.

1920—Chicago—a real crowd of real exhibitors.

The Film Daily (then Wid’s) printed a “special” right in Chicago.

1920—Cleveland—several hundred exhibitors.

The Film Daily (then Wid’s) printed a “special” right in Cleveland.

1921—Minneapolis—several thousand exhibitors.

The Film Daily (then Wid’s) printed a “special” right in Minneapolis with a printer’s strike on and the mercury about 100 in the shade.

1922—Washington—several thousand exhibitors.

The Film Daily was again on the job, printing right in Washington.

And now comes Chicago again—week of May 21. In the Coliseum. You’ll find the little old paper published right on the ground. And if you see a live wire who reads anything else during the convention, tag and label him. His first name will be Unusual.

Do you know a better “buy” to reach those who attend the convention—as well as the rest of the country?
Putting It Over

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

1. Army Tie-up

buffalo—R. G. McCurdy, put over Gentleman From America, a recruiting campaign by the U. S. Army. The parade and an Indian with machine guns was staged in front of the Olympic and gained the attractions of the flyager played by various army calls.

Good Street Ballyhoo

stur—When The Oregon, I was booked by the Rowland & A. houses, F. J. McGinnis, had a wagon and an Indian with a dress in the costume of the plainsman, for a street ballyhoo. I didn't care, but the man spoke on the days of the gray trail.

My First Campaign

in Francisco—An intensive campaign was conducted the opening of on the Granada. D. M. Berkes, "U" exploiter, put on a street parade of yellow taxis and a street with the oldest Buick. The cables read signs, Hop In and Be Driven. The Granada to See "Driven," and the pick parade consisted of an old- styled Buick and later models all signs that tied-up with the.

Contest to Advantage

nt, Mich.—When The Sin was screened at the Orpheum, a manager tied-up with the Joneh was conducting a school's coloring contest. His contest consisted of a full of advertising from various business, each advertisement containing a picture of a pack of merchandise, a household item, a commercial sign, a commercial sign, and a coloring contest. The Journal offered $170 cash and 160 theater tickets each week. The manager of the Orpheum placed a small advertisement containing a half-tone portrait of Helene Chadwick on the cover, mentioning The Sin Flood.

Game In Philadelphia

philadelphia—Marc Lachmann put Hunting Big Game in Africa, it opened at the Forrest for a week's run, by using billposters with animal heads. The parade with their band. An with men dressed in animal costumes traveled the main streets in a Ford, with a sign, "We Are Going To The Forrest Theater To Hunting Big Game In Africa." In addition to these stunts Lachmann placed four big elephant cut-outs in the front of the theater, the ticket seller fixed with an animal head and a lobby brought one right into the.

On Broadway

 Cameo


Capitol

The opening musical number at the Capitol this week is the Thirteenth Hungarian Rhapsody, followed by "Rushing for the Cap," a Lyman Howe Hodge Podge; and an "Adventures," which consists of three units "The Hunkin' Bee," a prelude to the feature comes next. Charles Ray in in "The Girl I Loved," is the feature. Unit No. 7 is a solo for flute. "Pizzicato" organ selections, then present "Ameuter Night On The Ark," a short reel. The organ closes the performance.

Rialto

The Rialto program consists of an opening number by the orchestra, the week's magazine, Capt. F. Kleinschmidt's "Adventures of the Far West," C. Sharpe-Minor and the feature, "Sixty the West," and "White Horse." Pictures taken of the fight at the Yankee Stadium on Saturday conclude.

Strand

Four selections comprise the retrovision this week, (a) Marche Carnavalaqueuse (b) "Berdanico" (c) "Pizzicato" and (d) "Leg Sends A Little Gift of Roses." The Topical Closer is a prologue to the feature, "The Isle of Lost Ships," follow. An "Our Gang" comedy. "Yanks vs. Giants" organ selections are the last numbers on the bill.

At Other Houses

 "The Covered Wagon" continues to be the feature at the Egyptian. Enemies of Women has opened for a second time on Broadway, the Rivoli housing the film this time.

More Fine in Beresford

(Special to THE FILM DAILY)

Beresford, S. D.—Several more theaters have been opened in Beresford and fined for violating the Sunday closing ordinance. A number of other exhibitors will be brought up on charges soon.

Freund's House Ready Sept. 1

(Special to THE FILM DAILY)

St. Louis—The Kingsland is proceeding rapidly and is expected to open in the city in Sept. 1st. It is being erected by the Audray Realty Co., which is controlled by Eugene and Harry Freund, owners of the Cinderella and Woodland.

Street Ballyhoo for "Westbound"

As an exploitation stunt in connection with Westbound Limited, F. B. O. has covered an auto with what purposes to be an overland trip and are ballyhooing the streets in the neighborhood of the houses that purchased the film. In addition, F. B. O.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Virginia Browne Faire has made a successful trip to Washing-ton, which will appear in one picture for Universal.

Maurice Tourneur has completed "The Brass Bottle" and is up North on a vacation.


Goldwyn has signed Georges Cal- ling, well known as leading man in Paris and London.

Eddie Gribbon, Lillian Langdon, William Buckley and George Fisher will appear in "The Wanters." Charles O. Rush has been engaged by Rex Ingram to handle the mob scenes in "Scaramouche."

Lucille Ricksen has been selected by Marshall Neilan for the leading feminine role in "The Rendezvous."

Sam Rork has signed James Kirkwood and Ford Sterling for "Pon- jola," which James Young will direct.

The story of "The Printer's Devil" has been completely revised and because of this, production has been held up at Warners.

Tony Sarg has been engaged by Atten and Price to make posters for the Douglas Fairbanks pictures to be reissued by them.

Harry Carey will start work soon on "Desert Driven," an adaptation from "The Man From the Desert," by Wyndham Martyn.

WALTER R. GREENE.

"Toby" Changed to "Circus Days"

J. C. Coogan's next First National production will be released as "Circus Days." It was produced as "Toby Tyler."

Light Saving Losses in Conn.

(Special to THE FILM DAILY)

Hartford—A bill passed in the Senate makes the public display of any but standard time punishable by a $100 fine. The bill has already been passed by the House and now goes to the Governor for signature.
The Wright Series
(Special to THE FILM DAILY)
Los Angeles — Following "The Winning of Barbara Worth," Principal Pictures have planned the following Harold Bell Wright novels for production: "That Printer of Udels," "When a Man's a Man," "The Re-Creation of Brian Kent," "Their Yesterdays," "The Calling of Dan Matthews," "The Shepherd of the Hills" and "The Unconquered King."

"The Shepherd of the Hills" was filmed in 1919 by Wright himself in conjunction with W. H. Clune. Eddie Clune will direct.

Rogers Leaves in Three Weeks
At the N. Y. A. benefit on Sunday night Will Rogers stated he leaves for California in three weeks to start work for Hal Roach.

Busy On Goldwyn Lot
(Culver City—The Goldwyn studios are working full blast. Four pictures have just been completed, two more units have started work on others, three directors are preparing their stories and two companies are in the midst of filming. Ted Browning, Victor Seastrom and George Baker will start work this month.

Horace Judge Honored
(Special to THE FILM DAILY)
London—Horace Judge was recently given a welcome home banquet by the First National staff.

Cole Heads Texas M. P. T. O.
(Special to THE FILM DAILY)
Dallas—H. A. Cole of Marshall, has been elected president of the Texas M. P. T. O. Other officers are J. A. Holton, first vice president, Port Arthur, C. W. Bassett, second vice president, Sherman and E. L. Byar, secretary and treasurer, Terrell. The next meeting will be held here in December.

Ban Ku Klux Films
The T. O. C. C. has made it known upon its members to avoid pictures dealing with the Ku Klux Klan. Although the resolutions are no particular picture, it is aimed at Griffith's "The Birth of a Nation." The United Artists exchange is not viving the picture and has been playing it especially in Brooklyn where a number of T. O. C. C. members had booked it. According to the O. C. C., these contracts have not been cancelled, the contention being that anything holding up the Klan a favorable light is injurious to public welfare.

BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION
A MARKET PLACE FOR THE PRODUCER AND WRITER OF SCREEN MATERIA

THE LEAVENWORTH CASE
by
ANNA KATHERINE GREEN
The biggest American title not yet made!
SHERLOCK HOLMES—YES! CRAIG KENNEDY—YES!
THE LEAVENWORTH CASE
IN A CLASS BY ITSELF
BRANDT & KIRKPATRICK
Bryant 2564
35 West 45th Street

MARY FORREST
220 West 42nd St.
Tel. 1944 Bryant
THE CLINGING VINE
By Zella Sears
JUST MARRIED
By Nellie Nicola & Adalidce Matthews Renée
By Emil Zola
This Way Out,
By Frederic S. Isham
The Show Down,
By Grace L. Perkins
In the Hollow of the Hills,
By Bret Harte
All on Account of Eliza,
By Leo Ditrichstein

HUGHES MASSIE & CO.
(Sydney A. Sanders: Gen. Mgr.)
347 5th Ave. Ashland 6208

Exclusively representing:
W. B. MAXWELL
Sir Arthur Conan Doyle considers W. B. Maxwell "The foremost living British novelist":
"Spinster of this Parish"
"The Guarded Flame"
"For Better, For Worse"
"Vivian," etc.
Excellent Stories: Internationally Famous

CELEBRATED AUTHORS SOCIETY, Ltd.
723 Seventh Ave., Bryant 1511
New York City
Owners of
1. All Laura Jean Libbey Stories
2. All "Arsene Lupine" stories, by Maurice Le Blanc
3. "To the Highest Bidder," by Anthony Paul Kelly
4. All "Raffles" stories, by E. W. Hornung

Easy Terms
Brokers Protected
Some Purchases

New Material for Famous Players—
Ivan Zeis Writes an Original—"Big Brother" Bought

Before leaving for Hollywood last night, Jesse L. Lasky announced the purchase of new story material. Leading the list is "West of the Water Tower," by an anonymous author who will help prepare the script.

In connection with this, Lasky stated that he has enlisted the aid of the Committee on Public Relations of the Hays organization in order to secure the reaction on a story of this type. "Big Brother," Rex Beach's new story has been bought for production by Allan Dwan, following "Zaza." This story starts serially in Hearst's International shortly and is the one for which it was first reported Richard Barthelmess has secured the rights.

Vince Blasico Ibanez has written an original story, his first, entitled "Argentine Love." This will be on next year's schedule. As noted, "Rita Coventry" by Julian Street has been purchased for the use of William de Mille. The statement confirms the fact that Cecil B. De Mille will make "Triumph" by May Edgington upon completion of "The Ten Commandments."

Petijohn Back Today

Charles C. Petijohn of the Hays office returns from a trip today.

Pearson Going to Coast

Elmer Pearson of Pathe leaves for the "Sunday on Surf Trip." He will be gone for two weeks.

C. C. Ryan Quits Selznick

C. C. Ryan, manager of the purchase and supply department of Selznick, has resigned from that organization to assume the management of the purchase and service department for Goldwyn.

Change in "Expo" Management

Los Angeles—The management of the Motion Picture Revue slated for July, has been turned over to the World Amusement Service Co. M. S. Simpson, Carruthers and Duf- field will work in conjunction with the producers' association and the Chamber of Commerce. If Suyder who has been handling publicity, has resigned to devote all of his time to the Rockett Film Co. The producers' association has raised $100,000 and contracted $50,000 in space. R. H. Burns may not be connected with the venture, although he came out with that idea in mind.

Bobby Irons

20—count 'em—20.
Not 12, as inadvertently reported, but 20 of these clubs will be offered as prizes for the spring golf tournament by John M. Sparago, New York representative of the Exhibitors Herald.
Don't forget—Belleclaire Golf Club, Bayside, L. I., Tuesday, June 5.

Smashing Records

Hodgkinson Advertising for 30 Day and Date Runs in New York Proves Successful

Many house records were smashed in the 30 theaters in Greater New York on the opening of the week's simultaneous showing of "Down to the Sea in Ships," backed by a newspaper campaign that included full-page and quarter-page advertisements.

The house manager of the Alber- marle, Brooklyn, reports that the theater did a larger business on Sunday, than it had done since his connection with the theater, playing to 6722 admissions. The C. O. W., Brooklyn, with a seating capacity of 1500, played to 6138 admissions. The Strand, won his battle for 756 admissions on Saturday and Sunday. The house seats but 1376.

The Jewel, W. 116th St., hung up a new record for the house. Seven performances was the schedule of the Avon, Brooklyn, and with a seating capacity of 600, they accommodated approximately 3500, with many turned away.

One of the most phenomenal rec- cords was hung up by the Forum. With a seating capacity of 3000, they played to approximately 12000 paid admissions. The Olympia broke its house record on Sunday.

The Tivoli found it necessary to open the roof garden. At the Peerless, Brooklyn, Monday night, the line extended two full blocks, with police assistance in keeping the sidewalk open.

Going Abroad

Dorothy Dalton sails for a vacation in Europe next week.

Eugene Mullin Back

Eugene Mullin, scenario editor for New York in Goldwyn, is back from a three weeks' trip to the studios. He was told that the unit system of production now in force by which the director is in supreme charge of the final product is working out very well.

Finish With Boss

McAlester Exhibitor Off Stand—
Jamie Burman of Cortland, N. Y.
New Witnesses

The cross-examination of Joseph C. Boss, former exhibitor at McAlester, Okla., whose testimony during the last few days of the hearing will form an important part of the Government's proceedings against Famous Players and allied organizations, was completed yesterday with Mr. Boss still adamant in his "that's my story and I'll stick to it" attitude as to how he was treated by Famous Players.

Boss was followed on the stand by Jamie Burman, a former exhibitor at Cortland, N. Y., who had two houses at Cortland, one at Auburn, and one at Seneca Falls. Burman testified that he ran Paramount pictures at two of his theaters until the cost of his pictures was advanced $5 more than he was willing to pay. After an argument with Moritz, the district exchange manager for Para- mount and a salesman named Roso, Burman stated, he discontinued the Paramount service. Shortly there- after, he said, he began receiving post- als from people in Cortland, asking why they could not see Paramount pictures. He told people that the price of Paramount pictures was too high and that he could not afford to show them. Shortly there- after, he said, advertisements began appearing in the Cortland papers headed, "Cortland is a good town, but—" and attempting to explain why Paramount pictures were not being shown.

Burman's examination will continue today.

(Continued on Page 5)

Off for Coast

(Special to THE FILM DAILY)

New Orleans—The Paramount conven- tion group of home office executives leaves for Los Angeles tonight.

Glynne's Theater Opens the 23rd

Mike Glynne's new 1600 seat the- ater in Patchogue, L. I., opens next Wednesday night. Glynne built this house after he had disposed of his interest in the Astoria, Alhambra and Century theaters to the Loew circuit.

Some Inside Stuff

Relative to the making of "The Covered Wagon" it will appear in Sunday's issue of THE FILM DAILY. Don't miss it.
Felnman Going to England
Al Felnman sails for England on June 2 on behalf of Warner Bros.

Moss Plans Vacation
B. S. Moss leaves shortly on a two weeks' vacation.

H. B. Warner in "Zaza"
H. B. Warner, has been engaged by Paramount to play opposite Gloria Swanson in "Zaza."

Quotations

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Engage Stanton for Another
(Special to THE FILM DAILY)

Los Angeles—Universal has re-engaged Richard Stanton to make another picture. He has just finished "McGuire of the Mounted."

Issue Elaborate Press Sheet
Universal has issued an elaborate press sheet on "Hunting Big Game." The sheet is replete with press stories, new and advertising cuts, and in addition, has mapped out exploitation campaigns in detail.

Incorporations

Albany—Rite Amusement Corp., Manhattan. Capital $60,000. Incorpo-
rators, A. Smith, A. A. Crane and H. G. Inn.


Helena, Mont.—Judith Theater Co., Lewistown. Capital $60,000. Incorpo-

Jefferson City, Mo.—Rockhill Theater Co., Kansas City. Corpora-

Albany—Genesee Theatrical Ente-
prises, Batavia. Capital $5,000. Incorpo-
rators, N. D. Dipson and J. R. Osborne. Attorney, E. A. Wash-
burn.

St. Paul, Minn.—Federal Film Corp., Duluth. Capital $100,000. Incorpo-

 Everybody will see
YOU ARE GUILTY

50 To Chicago
(Continued from Page 1)

members in good standing are open
ally of Cohen, although the organi-
ization as such has nothing in com-
mon with him.

Cohen left for Chicago yesterday
to get matters in shape for the con-
vention. Before he left an effort was
made to secure from him a list of the
New York State delegates, but he
refused to divulge the names, pending
the approval of the delegates by the
credentials committee on the conven-
tion floor. The Hays office will not be re-
presented in any way in Chicago. An
official of that organization explained
yesterday that the meeting was purely
an exhibitors' one in which the Hays
members, as producers and dis-
tributors could have no interest.

Cohn Going to Convention
Jack Cohn of C. B. C., will attend
the Chicago convention where he will
tell exhibitors of his company's fall
plans.

Kansas City Wants Convention
(Special to THE FILM DAILY)

Kansas City—The state exhibitor
unit is seeking the 1924 convention
for Kansas City.

Gluckmann Returns
Jacob Gluckmann has returned
from a short visit to Buenos Aires. He
reports conditions in the Argen-
tine fair.

Jackman Signs
(Special to THE FILM DAILY)

Los Angeles—Fred Jackman has
signed a contract with Hal Roach to
direct features. Jackman has just
completed "The Call of the Wild."

Flood a Director
(Special to THE FILM DAILY)

Los Angeles—Jimmy Flood, assist-
ant director of "Souls of Sin," has
been made a director by Fox. His
first picture will be "Times Have

Two Pt. Worth Houses Robbed
(Special to THE FILM DAILY)

Fort Worth, Tex.—The sales of
both the Majestic and Palace were
recently blown open and money
stolen.

"Hollywood" Finished
(Special to THE FILM DAILY)

Los Angeles—James Cruze has
completed work on "Hollywood." It
was originally scheduled for Spring
release, but will now be held until Fall.

Abandon "Barbara Worth"
(Special to THE FILM DAILY)

Los Angeles—Production of "The
Winning of Barbara Worth" has been
temporarily discontinued by
Principal because of climatic con-
ditions on the desert where a good
many scenes were to be shot. It
will be made in October and in the
interim, "When a Man's a Man," an-
other Harold Bell Wright story will
be made by Edgar Finley with For-
elope Vidor, John Bowers, and Tully
Marshall, in it.

Remember the Name

CHROMOS TRADING COMPANY

When You Need Cash

LOANS IN ANY AMOUNT TO RELIABLE CONCERNS

Consultations Invited

1123 Broadway

Suite 1207-8 Phone Watkins 4522

Everybody will see

YOU ARE GUILTY

SOON

George Gibbs' Most Powerful Novel

"YOUTH TRIUMPHANT"

With a Box-Office Cast Including

Virginia Lee Corbin
Raymond Hatton
Ann O. Nilsson
Wendy Dooling
Mary Anderson
William Boyd
Geo. Segal
Claire McDowell

Now Nearing Completion
PARAMOUNT INSERT CARDS

have been made on every Paramount Picture for three years

See your Paramount exchange for a highly attractive proposition on insert cards and gilt frames.

Paramount insert cards are flashily colored seat-sellers of the finest quality. Thousands of the best theatres use them regularly.
In the Courts
(Special to THE FILM DAILY)
Los Angeles—Aimee Berkeley's suit against Goldwyn to prevent distribution of "The Flame of the Desert" has been dismissed by Judge Smith of Calaveras County. Miss Berkeley claimed the scenario was written by her but Goldwyn's defense was that Charles A. Logie wrote it.

City Court Justice Meyer had directed a judgment for $1,499, against David Horsley in favor of the General Co. of America on the sale of 4,075 ft. film in February, 1921. The defendant did not appear at the trial.

The Michigan Motion Picture Supply Co., Inc., has filed an injunction suit in the Supreme Court against the Precision Machine Co., restraining it from selling any Simplex projectors in Michigan until a contract held by the plaintiff for the State of Michigan expires in the fall. The plaintiff admits that its contract required it to sell 6 machines a month but said that business was dull and it didn't dispose of that many and the defendant consented to continue the contract. The plaintiff asserts that one of its former alesman has disposed of Simplex machines in Michigan and that he is boasting that he is the sole agent in the State.

Musicians to Meet
(Special to THE FILM DAILY)
St. Louis—Frank Gillmore of the Aeolian's Equity is en route to attend the convention of the American Federation of Musicians.

Spier With West Coast
(Special to THE FILM DAILY)
Los Angeles—Richard Spier has joined West Coast Theaters, Inc., there he will handle publicity and advertising, succeeding Clem Pope, who will handle the T. and D. theaters in the North.

Suit Against Theater Company
(Special to THE FILM DAILY)
San Francisco—Mrs. A. Honuy as filed suit for $7,000 damages against the Park-Preside Theater Corp., operating the Coliseum, for injuries sustained when the plaintiff fell in a dark aisle. The point to be decided by the court will be whether or not the theater company held liable for the darkening of the aisle during a performance.

Cuts and Flashes
"The Man Next Door," by Emerson Hough, will open at the Cameo May 27.

"The Stumbling Herd," by John Morosco, has been sold to F. H. O. by Brandt and Kirpatrick.

John Wenger is holding an exhibition of paintings and stage designs at the Anderson Galleries.

"The Passionate Friends" has been sold by C. B. C. to Big Feature Rights Corp., Louisville for Kentucky.

David Powell, formerly with Famous Players, has been signed by District for a role in "The Green Goddess."

Maude Turner Gordon, who played the mother role in "Back Home and Broke," will have a similar part in "Homeward Bound."

Manager Chas. Burgess, of Roseland, has inaugurated a policy of showing pictures every Thursday night in addition to the regular dance program.

"Nanook of the North" will be given a special showing before the N. Y. League of Girls Clubs at the Town Hall, May 18. Arrangements were made by the Hays organization.

Eugene Way in Washington
(Special to THE FILM DAILY)
Washington—Eugene Way, formerly with the T. & D. chain on the west coast, is now manager of the Central.

Harry Ascher Recovering
(Special to THE FILM DAILY)
Chicago—Harry Ascher of the Ascher chain is recovering at Englewood from serious injuries sustained while on his way home after the show when the cab in which he was riding collided with an automobile.

Defeat "Blues" in Two Towns
(Special to THE FILM DAILY)
Minneapolis—Renville has voted down "Blue laws" by a vote of 153 to 134. E. L. Parsons, manager of the Crystal there, was prominent in the fight.
At Plankinton, S. D., the proposed Sunday "blue law" was voted down by a majority of 136.

To Mr. Executive
Sales Department,
Anyfilm Company,
New York City.

Dear Sir:

Have you ever considered how important it is for every man on your staff to be posted every day on what's going on in this business?

Have you ever considered what it is worth in dollars and cents to have every one of your roadmen thoroughly acquainted every day with what is happening, and thus giving them a talking point and easing the contact with your prospective customer?

Have you ever considered how valuable this would really be?

Many, almost all of the leading distributing companies subscribe for every one of their offices; and some for every salesman. They have found it "good business."

If it has so proven to them, what would it do for you?

The Film Daily
71 West 44th Street

$10 a year and worth a lot more.
Finish With Boss
(Continued from Page 1)
It was expected that the hearings in the Paramount case will be concluded about 25, which is the amount that will be carried in Philadelphia. Before all the facts of the case, it is expected that the witness of the Los Angeles and San Francisco was brought out in the Los Angeles Daily Times of today.

DAILY

T "Scare" the Purchase

The prices in the Los Angeles Times of today, Monday, are determining whether the Los Angeles Daily Times of today will be the last day of the last week of the Los Angeles Daily Times of today. The purchases have been made by the Los Angeles Daily Times of today, which is in the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today.

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Were the prices doubled as declared by the prices orally stated between himself and Bob Giday, the Los Angeles Daily Times of today, Oklahoma City for Paramount, were practically doubled when he was paying for the pictures he had previously contracted for in connection with the Paramount's exchange, a fact which he declared in the Los Angeles Daily Times of today.

The prices were stated in the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today.

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The prices were stated in the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today, which is the Los Angeles Daily Times of today.
WITH the eyes of the world focused on China and the capture of Americans by bandits, F. B. O. comes across with a photodramatic smash that tells in unforgettable scenes—

The Story of an American Girl Captured by Chinese Bandits

MAN, oh, man—what an on-the-minute chance to make money! Backed by thousands of columns of newspaper space relating to an actual capture by Chinese bandits this thrilling adventure drama of a beautiful society girl who was captured and flung into a world of Chinese intrigue WILL PROVE AN ABSOLUTE SENSATION!!! Beat your competition. Write, wire, phone or run to your nearest F. B. O. Exchange THIS MINUTE!!!

Distributed by
F.B.O.
723 Seventh Ave.,
New York, N. Y.
Exchanges Everywhere

Cruel, cunning, remorseless—The hideous creature sealed their doom.

ETHEL CLAYTON
The Remittance Woman

PRESENTED BY P.A.POWERS
from the Everybody’s Magazine Story by ACHMED ABDULLAH
DIRECTED BY WESLEY RUGGLES
Hire Special Trains
Minnesota To Have Large Delegation at Convention—Many N. Y. Executives Going
(Special to THE FILM DAILY)
Minneapolis—The Minnesota delegation to the Chicago convention plans to travel in royal style. The number of exhibitors has reached such proportions that two special trains have been chartered to get the group to the Windy City.
The big special leaves here tonight at 8 o'clock. The second will leave Monday night at 10:45, bringing the group into Chicago in time to attend the first business session Tuesday. An entire floor of one of the leading Chicago hotels has been engaged for the Minnesota group.
Ask any Minnesota man what he thinks about Al Steffes' chance for his presidency and only one answer will be given. Everyone here thinks Steffes has the presidency cinched.

Godsol Makes Buy
Acquires Roosevelt Theater, Chicago As Personal Venture—Lease Unchanged
(Special to THE FILM DAILY)
Chicago—Frank J. Godsol, president of Godwyn has purchased the real estate on which the Roosevelt theater stands and the theater structure from the Ascher-Roosevelt theater Co. at a price reported at $1,800,000. The buy is a personal one on the part of Godsol, although his company owns a 50% interest in the theaters operated by Ascher Brothers.
The Roosevelt, which is one of the most costly houses erected here because it was put up when construction was at its peak, will continue to be operated by Balaban and Katz, who leased it from Ascher Bros. some time ago. Godsol, as the owner of the property, will spend $200,000 a year for the lease of it and will also share in the profits.
The house seats 1,600. The building is subject to a mortgage of $1,388,000.

Bromhead Coming from London
(Special Cable to THE FILM DAILY)
London—Reginald Bromhead left for New York on Wednesday.

Hodes With Educational
Hal Hodes has been appointed manager of Educational's local exchange.

Belasco to Coast in June
David Belasco and Lenore Ulric leave for the Warner studio in Hollywood on June 4th. Mr. Belasco will collaborate on the production of "Tiger Rose," in which Miss Ulric will appear. Jane Ferrell, who played Wawa in the show, will also be included in the party. She will appear in the picture.

Claims $50,000 Damages
According to Robert Spear, his attorney Miguel Gonzales Ibarra, yesterday filed a suit against the M. P. Prod. and Dist. Ass'n, the Prudential Film Service and Joseph Seiler, alleging malicious intent in procuring an indictment for the alleged theft of "Fascination." Gonzales was arrested in August and released, according to Spear, in March when the indictment was dismissed. No one at the Hays office cared to comment on the suit. Neither did Seiler at Prudential.

Make Way for Golf
Just because the next meeting of the Gulick Association was to fall on Tuesday, June 5th, the day of the Spring Golf Tournament, the sponsors of that body have decided to postpone the meeting. They couldn't put off the tournament, so they did the next best thing by postponing their get-together.
The Gulick Association is an exclusive affair with four members to date: Paul Gulick of Universal; Earl Gulick of the Gude Advertising Co.; William Gulick of Metro and Paul H. Gulick of International. They held their first meeting at the Astor last Tuesday and plan to hold the first Tues.--in every month.

After K. C. House
Goldwyn Dickering for the Liberty There—Want It as "Show Window" for that Territory
One of the interesting statements that Edward Rose of Goldwyn at the Federal Trade Commission hearing yesterday was the fact that Goldwyn is dickering for a theater in Kansas City.
Later it was learned that this house is the Liberty, now owned and operated by Sam Harding. The theater seats 1,000 and is in the downtown section of the city about equally situated from Newman's Royal and the Newman. It is under the theater is not being sought as a first-run primarily, although it will, of course, house the Goldwyn product first-run, but as a "show window" for that territory where exhibitors can watch how the new Goldwyn product is put over with the public.

Schulberg Buys "Maytime"
B. P. Schulberg has purchased film rights to "Maytime" from the Shuberts. The stage play has been successful for a number of years. In its picture version, it will be one of the important releases on the fall schedule of the Al Lichtman Corp.

Young Joins Schulberg
(Special to THE FILM DAILY)
Los Angeles—Waldemar Young has resigned from Famous Players and has joined the scenario department of Preferred Pictures, Inc.

Hearing Lags
Gov't Witnesses Fail to Show Up—Bowes, Rosenzweig, Owsley of Legion Trinity
Yesterday's session of the Federal Trade Commission's trust proceedings against Famous Players was consummated principally in waiting for Government witnesses who failed to materialize, and in a brief examination of several witnesses including Col. Alvin Owsley, National Commander of the American Legion, Charles Rosenzweig, manager of the New York exchange of F. B. O., and Edward J. Bowes, vice-president of Goldwyn.

Col. Owsley spoke of the extensive use of films in furthering the patriotic educational work being carried on by the Legion for veterans. Pictures are being used to a great extent in this work, he said, especially pictures of the operations of the American Expeditionary Force in Europe during the war, called "Flashes in Action." Col. Owsley stated that these pictures were not taken by the Government and were owned by the Legion. They are released, he said, through the Legion's own releasing organization, and there had been frequent difficulties in obtaining a showing in numerous theaters, the witness testified.
"Moving pictures is the most potent factor for presenting public opinion and dominating thought in this country today," replied Col. Owsley in reply (Continued on Page 4)

Hearts to Talk
William Randolph Hearst will address the 100 delegates of the Goldwyn-Cosmopolitan convention to be held in Atlantic City on Wednesday. This marks the first time he has directly come forward in public utterance on behalf of his Cosmopolitan productions.

German Exports Greater
(Special to THE FILM DAILY)
Berlin—Exports for January totaled 2,700,000 meters, a figure that tops that of January, 1922. The principal customer was France which took 345,000 meters; Holland next with 315,000, Austria with 300,000, Switzerland with 180,000, and Spain with 105,000. Raw stock exports for that month dropped to 4,455,000 meters as compared to 3,635,000 in January, 1922. The largest buyer was America with a total of 1,140,000 meters; Japan, 662,000; Spain, 390,000; Austria, 45,000, Belgium 40,000. The total German exports of exposed film increased from 11,600,000 meters in 1920 to 17,000,000 in 1921 and to 23,000,000 in 1922.

Some Inside Stuff
Relative to the making of "The Covered Wagon" it will appear in Sunday's issue of THE FILM DAILY.
Don't miss it.
**Southeastern News**  
(Special to THE FILM DAILY)

Dallas—Fire damaged the Ro-Nile last week.

Oklahoma City—Thomas H. Bo-land, of the Empress, has returned from Atlantic City.

Guthrie, Okla.—The summer pavilion and theater at Ellison Lake was destroyed by fire recently.

Blytheville, Ark.—James Boyd, of the Gem, has purchased the Grand, and changed its name to Gem No. 2.

Oklahoma City—C. O. Fulghum, recently with Educators, is now with Fox at Oklahoma City, assigned to Northern Oklah. ma.

Chicago—Harry Gordon, former publicity man for the Robinhood Opera Co., has accepted the same position with the Capitol at Dallas.

Dallas—Atlantic Radio Sales Co., has changed its name to Atlantic Sales Co. This company is now completely under the control of the Simplex projector.

Little Rock, Ark.—F. B. O. has opened an exchange here with John Lanfranconi of Oklahoma City, Okla., as manager. The new office is located at 106 So. Cross St.

Waco, Tex.—Quintus R. Thompson, former theater manager, has filed a bill of complaint in bankruptcy court in the District Court. Liabilities are listed at $9,000 and assets $3,500.

Parker With Distinctive  
Distinctive has purchased “Second Youth,” a novel by Allan Updegraff, and will put it into immediate production with Alfred Lunt and Mimi Palmeri in the leading roles. Albert Parker will direct.

Author Opposes Art Congress  
Theodore Dreiser, author and playwright, has rejected the Author’s League invitation to attend an art congress in June at which the betterment of motion picture standards will be discussed. Dreiser, in a letter to Rex Beach, states the league might well marshal its forces to fight the clean books bill in Albany as a primary consideration and take up other interests later on. The art congress is being sponsored by Adolph Zukor.

100 From Michigan  
(Special to THE FILM DAILY)  
Detroit—Michigan will send 100 exhibitors to Chicago to boost film Ritter for the presidency. Two special cars have been engaged.

Ritter’s most important plank is the adequate financing of the national organization. It is around that position of his platform that he hopes to beat all other candidates.

The delegates to the convention from Michigan are:

W. S. McClaren, Jackson; Ph. Gleichenman, H. T. Hall, Fred DeLoder, F. R. Rumler and J. C. Ritter, Detroit; C. E. Caddy, Lansing; A. Kleist, Pontiac; Herb Wel, Port Huron; Charles Carlisle, Saginaw; R. Denniston, Monroe; and G. A. Cross, Battle Creek.

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**THE FILM DAILY**

Friday, May 18, 1923

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**Ashes** in II Reels  
(Special to THE FILM DAILY)  
Los Angeles—“Ashes of Vengeance,” Norma Talmadge’s new picture, will be released in 11 reels. The company press department furnishes the following statistics relative to the pictures:

“it already has cost $650,000 and $200,000 more will be spent on it. It will be released in eleven reels and 1,500 feet of film will be shot for the cutting room to assemble. More than 2,000 prints, 4,000 costume accessories, and 5,000 costumes with all accoutrements have been made at the United Studios from photographs of old costume plates. More than 1,200 people dance on the set of which is a duplicate of the Louvre Palace grand ballroom of the time of Charles IX.

“The Huguenot massacre of 1572 is being filmed with 1,700 horsemen and horses and ‘Huguenots.’ Enough power was used on the lights employed for the big Louvre ballroom and night massacre scenes to light the city of Los Angeles for two hours. Every generator in Los Angeles was used to light the sets. Seventy-four electricians, twelve camera- men, seven ‘still’ cameramen and a technical staff of more than 300 men is now at work on the production.”

Leave Italy Shortly  
“The White Sister” company, which is now in Italy, is expected to leave for home about the end of May. Charles Lane is already here.

FRED GERBER SERIOUSLY ILL  
(Special to THE FILM DAILY)  
Corning, N. Y.—Fred Gerber, of Gerber & Stowell, operating the Liberty here is seriously ill. The Liberty has withdrawn from its booking arrangement with the theaters.

“ONE WEEK OF LOVE” TO GAUMONT  
E. J. Doollittle, of Selznick’s foreign department, reports the sale of “One Week of Love” to Gaumont for France. The sales include the Flynn series, to Albinon Cinema Supplies, Ltd., London, for the United Kingdom and the “Branded Four” series to the American Trade Agent for several South American countries.

**STANLEY HOUSE FOR CAAMON**  
(Special to THE FILM DAILY)  
Camen, N. J.—A theater will be erected costing close to $1,000,000 at 6th and Market St. by the Stanley Co. of America, to be known as the Trianon. The theater will seat 2,500. With the new house the Stanley Company will have four theaters here, the others being the Grand, Colonial and the Towers.

**Four New Buildings**  
(Special to THE FILM DAILY)  
Philadelphia—The Stanley Co. of America has four theaters now under construction, the Eire, which will occupy the site of the old Bingham Hotel, 11th and Market Sts., a second on the Logan section; a third, to be called the Bell in West Philadelphia, and the last in Atlantic City.

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**MATS for this “ad” FREE at your Educational Exchange**

**LLOYD HAMILTON**  
IN  
“F.O.B.”  
HAMPSHIRE COMEDY  
Educational Premiums
SUMMER PICTURES!

First National’s Summer schedule includes just as big pictures as any other time of the year. It is not holding up the Big ones or Fall. It doesn’t have to. First National has plenty of big ones or next season. Look over this list of pictures of June, July and August—pictures to beat the Hot Spell and Summer amusements.

"THE GIRL OF THE GOLDEN WEST"
An Edwin Carewe Production
David Belasco’s great stage success; presented by Edwin Carewe and adapted by delaine Heilbron.

"CHILDREN OF DUST"
A Frank Borzage Production
A picturization of Tristram Tupper’s "Ter-illiger"; presented by Arthur S. Jacobs, with Johnny Walker, Pauline Garon, Lloyd Hughes and all star cast. Directed by Frank Borzage.

JACKIE COOGAN
in “Circus Days"
James Otis’ celebrated story of ten weeks with a circus, “Toby Tyler”; presented by Sid Lesser.

“A MAN OF ACTION”
A Thomas H. Ince Production
Starring Douglas MacLean
Another of Ince’s sparkling comedy-dramas, with strong supporting cast, including Marguerite de la Motte and Raymond Hatton. By Bradley King; Directed by James Horne.

“PENROD AND SAM”
Booth Tarkington’s Sequel to Penrod
A famous story of American boyhood presented by J. K. McDonald; Directed by William Beaudine; Scenario by Hope Loring and Lewis Lighton.

CONSTANCE TALMADGE
in “Dulcy”
An uproarious comedy by George Kaufman and Marx Connelly; Directed by Sidney Franklin; Presented by Joseph M. Schenck; Continuity by John Emerson and Anita Loos.

“THE BRASS BOTTLE”
A Maurice Tourneur Production
A fascinating comedy drama taken from the novel and play by F. Anstey; adapted by Fred Myton; Personally directed by Maurice Tourneur.

“TRILBY”
A Richard Walton Tally Production
From George du Maurier’s great classic, famous the world over. A tale of London and Paris Latin quarters. Directed by James Young.

First National Pictures

RICHARD BARTHelmESS
in “The Fighting Blade”

"THE WANTERS"
(working Title)
A John M. Stahl Production
A sparkling comedy drama of New York society presented by Louis B. Mayer; written by Lelia Burton Wells; An all star cast including Marie Prevost and Robert Ellis.

KATHERINE MACDONALD
in “The Scarlet Lily”
Adapted by Lois Zellner from the story by Fred Sittenham; Directed by Victor Shertzinger.

"HER REPUTATION"
A Thomas H. Ince Production
All star cast including May McAvoy, Lloyd Hughes, Casson Ferguson and Winter Hall. Directed by John Griffith Wray under the personal supervision of Thomas H. Ince; Adapted from the novel, “The Devil’s Own,” by Talbut Munday and Bradley King.

You Can Depend on First National All the Year!
Hearing Lags
(Continued from Page 1)

to a quick, temporary counsel statement as to his view along this line.

Rosenzweig testified that while he was in charge of Universal's New York office, during one of the first long-continued hearings, he succeeded in securing a showing through Dr. Riesenberg in the Rialto, Criterion or Rivoli for "The Virgin of Stamboul," "The Devil's Blind Husbands" but had always received the same answer—no open booking. 

During the hearing with F. R. Rose, he testified that he had offered "The Third Alarm," and Ethel Clayton's picture, "Can Women Love Twice?" to Joe La Rose, production manager of these theaters, with the same result.

It was finally necessary to rent the Astor Theater to obtain a first-run New York showing of "The Third Alarm." 

Rosenzweig admitted that he knew that Ethel Clayton was formerly a Paramount player. 

"Did you know?" Swaine asked the witness, "that Famous Players didn't renew Ethel's contract because they considered her a poor actress?" Rosenzweig replied that he was not aware of this fact.

"Outside coaching another witness," Swaine smilingly remarked. 

Bowes testified on direct examination that the corporation, which owns a 50% interest in the Capitol and Rialto, and that this step had been taken to insure a New York run for Goldwyn pictures. 

Goldwyn, he stated, had never experienced any difficulty in securing first runs over the country, declaring that all Goldwyn pictures had received first runs that were justified by the quality of the picture.

Goldwyn plans to put out about 40 feature pictures during the current season, Bowes said. About 18 have already been released this season. The witness testified that Goldwyn had forged greatly to the front during the last year. "I am compelled to reluctantly admit," he said, "that Goldwyn made enviable headway last year.

Government counsel was unsuccessful in drawing from the witness the statement that Goldwyn's acquisition of theaters in different parts of the country was made necessary in order to secure first run showings. 

Bowes stated that Goldwyn has an interest in about 25 theaters in different cities, of which four are first-run. Heegaard Underwood had forged greatly to the front in Kansas City, not to insure first runs, he pointed out, but to be used for exploitation of Goldwyn pictures. 

Rosenzweig's first-run houses, he said, are in New York, Denver, Milwaukee, and Los Angeles. Goldwyn, he stated, will run "Fielding's" in the downtown area of the city.

Mr. David Goldwyn's new Park Theater. 

This question was asked in connection with the recent announcement that Cosmopolitan will distribute through Goldwyn.

James R. Grainger, general sales manager of Goldwyn, was also at the morning session. Grainger was permitted to answer some of the questions asked of Bowes because the witness was unfamiliar with certain phases of the distribution of the Goldwyn activities. 

Elek Ludvig, general counsel for Famous Players, was on the stand for a short while to identify various documents and agreements which are to be incorporated into the record.

While testifying on Wednesday, Jamie Burnham, a former exhibitor of Cortland, N. Y., declared that he had lost money on "F. L. M. Miracle Message," which cost him $500 for Cortland, a town of 13,000. He admitted on cross-examination that he had sold his two houses outside of Cortland, one in Seneca Falls and the other in Auburn, because they weren't paying. He admitted that all three towns were overtaxed.

He said that he finally got an adjustment from Famous Players relative to price, and finally got back his advance deposit when he threatened to sue—and not before—and things were working out pretty well until 'they handed me' what?" 

"They?" Judge MacDonald of Famous Players counsel. And everybody laughed.

"They<I>Phyllis</I>" repeated Burnham. "That is to say, the Hoy crowd got after me."

And then Burnham went into some explanation relative to what is known as the Hoy system of reporting. He explained that he received letters from Vitagraph, Famous Players and others, with reference to his credit standing.

The attorneys squabbled when Burnham tried to explain why the Hoy system broke up, declaring that a quarrel with an exhibitor in Philadelphia resulted in a suit against Hoy. Burnham declared he could not remember the name of the exhibitor who brought the suit.

Palace, Watertown, Burnes
(Special to THE FILM DAILY)

Waterford, N. Y.—Fire caused $100 damage to the Palace last week. 

Maurice Caplan To The Coast
(Special to THE FILM DAILY)

Detroit.—Maurice Caplan left Tuesday for the coast, accompanied by Harry Hillier, cameraman. Caplan will make pictures for the Women's Benefit Assoc. of the Maccabees.

Give Up Century Publicity

Mrs. Maud Robinson Toombs has resigned as director of publicity for Century Comedies. David Bader will take her place. Mrs. Toombs, will continue as assistant to Paul Gulick, director of publicity for Universal.

New House for Staten Island

The Johnson & Maccabees' Co. has started work on a new theater to be built at Port Richmond, Staten Island. The new theater will be at night and ready by November. A picture and vaudeville policy will be followed similar to that of the Liberty also owned by Johnson & Maccabees.

Jane Grey will appear in "The Governor's Lady" for Fox. 

Keeping in Touch
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Film Daily: I hasten to enclose my check covering one year's subscription for Film Daily.

I do not want to miss even one day's issue of your valued paper, and find that your news items keep me in touch with conditions covering practically the entire world. Please forward to me a copy of the Year Book.

Yours very truly,
PHIL GOLDSSTONE

L. A. Schools to Use Films
(Special to THE FILM DAILY)

Los Angeles—Films will be used as part of the school curriculum in the future.

Akra Buys Norca Release
Akra Sales Corp. has purchased "With Naked Fists" for all of Latin America, Cuba and Mexico, from Norca Pictures.

New Theater Company Formed
(Special to THE FILM DAILY)

Albany—The Genessee Theatrical Enterprises, Inc., of Batavia, has been incorporated here with a capital of $5,000. N. D. Dipson and J. R. Osborne are named as the incorporators.

Metro Buys Stories
(Special to THE FILM DAILY)

Los Angeles—Metro has purchased three new stories: "Held to Answer," by Peter Clark; "Macfarlane; "To Whom It May Concern," by Rita Weiman and "The Spirit of the Road," by Kate Jordan.

Animal Week In Detroit
(Special to THE FILM DAILY)

Detroit—The past week has seen a deluge of animal pictures in this city. Four first-run houses showed the films, and a number of vaudeville houses staged several big animal acts. "Hunting Big Game In Africa" played the Broadway-Strand; "Trailing African Wild Animals," the Madison; the Washington showed "Martin Johnson Animal Pictures," made two years ago; and the Colonial "The Soul of the Beast."

E. K. LINCOLN
in "The Right of the STRONGEST"
A Great Picture With a Great Cast.
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COLOR YOUR BULBS!
BRIGHTEN YOUR SIGN
Roth Resigns
Leaves Universal After Brief Period of Service—No Reason Assigned for Change
(Special to THE FILM DAILY)
Los Angeles—Eugene H. Roth, as resigned at Universal. No further statement is made at Universal relative to this.
Roth joined Universal in March as special representative of Carl Laemmle, the youngest golf player in the film business. Close on the heels of Universal is Hodkinson, Investigation, Al Lichtman Corp. and Joseph M. Schenck Prod., each with four golfers or golfers, as the case may be.
Of course, Mr. Schenck as George Gallup is on the committee, it was expected he would carry the Hodkinson staff for the tournament. So Callun said he accelerated his move when this side-kick and then persuaded Raymond Pawley and W. F. Seymour to chime in.

Kane Conferring With Ray
(Special to THE FILM DAILY)
Los Angeles—Charles Kane is here conferring with Charles Ray.

To Convention From Coast
(Special to THE FILM DAILY)
Los Angeles—Sam Grand has left or the Chicago convention. P. A. Powers is also going to the Chicago meeting.

Grand Engages Bosworth
(Special to THE FILM DAILY)
Los Angeles—Sam Grand has engaged Hobart Bosworth to appear in "The Blood Ship" by Norman Springer.

Sails for London Premiere
Marion Davies sails for London on her Olympic today to make personal appearances at the Criterion, London, where "Little Old New York" will open on June 3rd.

Some Inside Stuff
Relative to the making of "The Covered Wagon" will appear in Sunday's issue of the FILM DAILY. Don't miss it.

Royal Competition
Universal Tops List with Five Entries
Four Companies Each Have Four—66 All Told
In point of number, Universal has entered more names in the golf tournament than any other company. The following are just those entered:
Laemmle, the youngest golfer in the film business. Close on the heels of Universal are Hodkinson, Investigation, Al Lichtman Corp. and Joseph M. Schenck Prod., each with four golfers or golfers, as the case may be.
Of course, Mr. Schenck as George Gallup is on the committee, it was expected he would carry the Hodkinson staff for the tournament. So Callun said he accelerated his move when this side-kick and then persuaded Raymond Pawley and W. F. Seymour to chime in.

Koerpel Challenges
J. A. Koerpel, district manager of Goldwyn in Cleveland, turned in a wonderful score on a recent match game with Dr. M. A. Loring on the Highland Golf Course at Cleveland.
Koerpel, playing in great form turned in a card of 79 on a course of par 72 for 18 holes, winning, his match in easy manner.

So enthused over his game in the third time out this year, Koerpel issues a fair challenge to meet the winner of the FILM DAILY Golf Tournament.
The condition of this match is to be 36 holes, 18 to be played on the Cleveland Highland course and the other 18 to be played at the option of the opponent.

Two on Broadway
Metro will have two pictures on Broadway next week: "Trailing Wild African Animals" at the Capitol, and "Soul of the Beast" at the Rivoli.

Bruce Series of 10 For Eduel
(Special to THE FILM DAILY)
Portland, Ore.—Robert Bruce has arrived to spend the summer in the Pacific Northwest, making scenes which will be distributed through Educational.
The present contract calls for 10 pictures.

Universal Lists Six
Universal has listed six Jewels for release this fall and winter. "Merry-Go-Round" is the first, to be released in September; "A Lady of Quality" in October; "Jewel" in November; "The Acquittal" in December; "Turn-Over" in January and "Up the Ladder" in February. "The Hunchback of Notre Dame" will be released as a super-Jewel.

Lieber On Stand
Testimony Reveals 1st Nat'l Plans 52
for New York Hearing
Until Monday
With Government counsel in the Federal Trade Commission's attempt to prove that Famous Players and subsidiary organizations are operating in restraint of trade rounding up witnesses to help prove the Government's trust allegation, the last few days have apparently failed in deliver testimony. Iniminating to Famous the last few days sessions have developed into a histrionic routine, and yesterday after the brief testimony of Robert Lieber, president of First National, the hearing was adjourned until 10:30 Monday.

Bennett Forms New Company
(Special to THE FILM DAILY)
Albany—Whitman Bennett has formed a new company here known as Film Traders, with headquarters in Yonkers. The capitalization is $20,000.

Associated Gets "Copperfield"
Roy Crawford of Associated Exhibitors, has closed a contract for the distribution in the United States and Canada of "David Copperfield," release to be in the fall. Negotiations for the foreign rights were made with Andre Olsen, representing the Nordisk Film Compagni of Copenhagen.

Ray Lewis Here
Ray Lewis, publisher of the Canadian M. P. Digest, the only trade paper in Canada was in New York yesterday and today. In commenting on conditions in the Dominion, Miss Lewis said that if American distributors would make a real effort to study Canadian conditions and not attempt to run their business up there from New York, they would get more revenue out of the country than they are present.

The Bradstreet Authority Daily
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Vol. XXIV No. 49
Price 5 Cents

Tuesday, May 19, 1923
Cleveland Arbiters Function
(Special to THE FILM DAILY)
Cleveland—A Joint Arbitration Board, consisting of three exchange managers and three arbitrators, has been here to settle differences between exchanges and exhibitors. Exchange managers represented are S. L. M. S., Post of Detroit; C. E. Almy, Metro and J. E. Beck, Vitagraph. Exhibitors are James Durning of Akron representing M. P. T. O. of this O. E. Bells, representing Cleveland Exhibitors' Ass'n and A. E. Ptk, representing both members of the M. P. T. O. and the Cleveland Exhibitors Ass'n.

"Covered Wagon" in Boston
(Special to THE FILM DAILY)
Boston—"The Covered Wagon" opens at the Majestic Monday night.

Maurice H. Binger Dead
(Special to THE FILM DAILY)
Los Angeles—Albrecht Staufler and Milton Swartz have resigned as members of the Lasky scenario department.

Clayton P. Sheehan Returns
Returning after a six months' trip through South America Clayton P. Sheehan, of Fox paints the countries he visited—Brazil, Peru and Chile, as a real promised land for American picture.

Says Censors Orders Are Ignored
(Special to THE FILM DAILY)
Buffalo—Mrs. C. E. Siegsmund, head of the motion picture committee of the Buffalo Federation of Women's Clubs, declared in a recent statement before the W. C. T. U. that declared that the censors' orders to eliminate certain scenes in pictures are completely ignored by local exhibitors.

St. Louis Exhibitor Sues F. B. O.
(Special to THE FILM DAILY)
St. Louis—Suit for $800 damages has been filed in the Circuit Court by the Hi-Pointe Amusement and Realty Co., against F. B. O., alleging that on Jan. 25 they contracted for "The Third Alarm" but that the picture was delivered to competitors on the date specified in their contract. The allegations were denied at the F. B. O. office.

Cleared of Fraud Charge
(Special to THE FILM DAILY)
Muskogon, Mich.—By order of Judge Vincent Ker, Frank E. Sykes, former treasurer and organizer of the American Amusement Co., which planned to promote a chain of theaters in western Wisconsin, was cleared of charges of fraud, and the affairs of the company ordered closed. The Muskogon Trust Company is the liquidator. The receiver and the decree provides that under the terms of the receivership the assets are to be divided among stockholders and creditors of the corporation.

Lieber On Stand
(Continued from Page 1)
Lieber testified that the principal reason for his becoming one of the original Frist National franchise holders was to insure getting a supply of pictures for his Circle Theater at Indianapolis. He said that he was partly influenced by Paramount's demand that exhibitors showing the Paramount brand contract for 52 pictures a year. "I wanted to pick out my own pictures," he said. He said he was first approached with regard to First National's organization by J. D. Williams, but couldn't recall whether or not Paramount's early honorary and advisory relationship wasn't first approached.

Lieber recalled a meeting at Zukor's country place attended by himself, Zukor, H. D. H. Connick, S. R. Arthur, Loney, H. M. Blank in 1921. The meeting, he said, was merely to discuss the depressed and nervous condition of the film industry, and to call a meeting of the Famous Players theatres being First National's sub-franchise holders, but Lieber replied that the question of the meeting was not taken up.

The witness persisted that the meeting was purely perfunctory and rather than a meeting of picture business was discussed.

Lieber said that his duties as president of First National at the outset of that organization's activities were chiefly honorary and advisory, but the executive phase of operations being handled by J. D. Williams and Harry Schwab on Williams' theory was "bigger and better" picture firm. In response to Swaine's cross question as to the percentage of First National pictures shown at the Circle Theater in Indianapolis, the witness answered that he did not know the percentage of First National pictures shown at the Circle Theater in Indianapolis, the witness answered that he did not know the percentage of First National pictures shown at the Circle Theater in Indianapolis.

Mission Film Co. Reorganizes
(Special to THE FILM DAILY)
Hollywood—The Mission Film Co. has been completely reorganized with the following new officers: Leon Rice, president; D. W. Pollard, vice-president; D. G. Haver- male, secretary and treasurer, and De Witte Hagar, production manager and Norman Walker business manager. David Kirkland has been engaged to direct "The Barefoot Boy" production which has just started at the Fine Arts lot.

Goldwyn is doing Big Things

Rocky Mountain Prod. Formed
(Special to THE FILM DAILY)
Los Angeles—Backed by Cheyenne Western capital, the Rocky Mountain Prod., Inc., have been formed to produce state rights distribution through Anchor Film Dist., Inc. The company are in series of eight pictures under supervision of Alvin J. Neitz. Two 52-cities yearly are planned. "The Daring Trail" with Irene Rich, No Berry and Tully Marshall has ready been completed. Officers are J. G. Haymann, president, G. R. Lips, vice-president, and F. W. Raymond, secretary and treasurer.

Viola Dana's Next Two
Viola Dana's next two pictures for Metro will be "To Whom It May Concern" and "The Spirit of the Road."

Bowker Signs With Principal
(Special to THE FILM DAILY)
Los Angeles—John Bowker has signed a contract with Principal Pictures. His first part will be "When a Man's a Man."

Fred Rumler Resigns
(Special to THE FILM DAILY)
Dover—Fred Rumler in ten years treasurer of the M. P. T. O. has resigned because of ill health. Resolution of appreciation was extended him at the last meeting.

Wray to Direct "Anna Christie"
(Special to THE FILM DAILY)
Los Angeles—John Griffith Wray will direct "Anna Christie" for Thomas H. Ince. The producer looking for a type to play the leading role.

Cleveland Buys Papal Film
(Special to THE FILM DAILY)
Cleveland—W. J. Bedizhet of the National Exploitation Co., has acquired the Pope Pius XIth picture made in Rome by the San Marco Film Co. for all of North America. He has sold the Ohio, Michigan, Illinois, Pennsylvania, Virginia, West Virginia and District of Columbia territory to a group of business men.

Cleveland—Arthur Whyte, of the Keith interests while in Cleveland, stated that Keith's East 105th house will show a combination picture and vaudeville program soon instead of straight vaudeville.

"Enemies of Women" will play second week on Broadway beginning Sunday at the Radio.

Charles Brabin directing Elinor Glyn's "Six Days"
Pathé News

NEWS FROM ALL OVER THE WORLD

No. 41

Society Weeks visits Porto Rico; monument erected to Alexander Hamilton in Washington; water battle among the gobs at Yerba Buena Island, Cal.; Ohrin in France celates birth of Joan of Arc; helicopter makes world record in Paris; big oil configuration in California; British royalty visits Italy; Leivin goes to Boston; etc., etc.

Coast Brevities

(Special to THE FILM DAILY)


Roland West expects to start shooting "The Deep Purple" soon.

"Fat" Carr has replaced Harry C. in the cast of "Little Johnny Jones."

Louise Fazenda has been signed for one of the important roles in "The Old Diggers." 

Actual production on "Long Live the King" has been started by the ronan unit.

Courtney Foote is in the supporting role of Norma Talmadge in "Ashes of Vengeance."

Alfred Hustwick, since 1919 a title tgter with Lasky, has signed a new 10-year contract.

"Barbara Winslow, Rebel," Con- nisse Talmadge's next picture, will released as "The Dangerous Maid."

Charles Kurtzman is now in charge of studio publicity for Warn Bros., exeeding Andy Hervey, who has signed.

Cleo Madison has finished work on "Man From Ten Sticks," in which she played the lead opposite Bates Post.

George Walsh, Bessie Love, Carol Myer, Wally Van, Eulucie Jen- nfin and Edward Connely have been cast for "The Magic Skin."

Jack Boland, for eight years with A LA Kimball Young as assistant di- rector, has been engaged in a similar capacity for the Lasky-Foote will aid Alfred E. Green in the production of "To the Ladies."

WALTER R. GREENE.

Golf Competition

(Continued from Page 1)

There are five companies that have each two each listed: Pathe, Rueben Samuel Inc., the Stanley Co. of America, Warner Bros. and United Artists. The total entries to date are 64.

Backward individuals need not be so, because it is not necessary to be an expert player. If the tees could see each other's average scores when a lot of new stories would have to be printed. The idea of the tournament, after all, is to give the real holes a chance to indulge in the national sport and then have a real party at the heistekat at right. Even if you don't play golf, you can eat, come out for the dinner.

Here are the entire winners to date:

Abrahams, L., Craftsman Lab. 
Alcoate, Jack, Film Daily. 
Anderson, R. L., United. 
Arson, A., 15th Broadway 
Bachman, J. G., Al Lichtman Corp. 
Beach, F. A., United Artists. 
Benson, Bernhard, Merrill Lynch & Co. 
Black, Alfred S., Boston Mass. 
Brodeur, Milton, Reuben Samuel Inc. 
Boyol, A. s., Al Lichtman Corp. 
Brock, C. A., First National. 
Brown, George, Universal. 
Brown, J. S., M. P. Arts. 
Butts, F. W., Butts Lith. Co. 
Casey, C. E., Stroud, White Plains. 
Chamberlain, L. V., First Natl. 
Cohen, Milton, Inter-Globe Export. 
Crawford, Roy, Assoc. Exhibitors. 
Cron, James A., Exhibitors Trade Review. 
Danby, Robert, Ivan B. Nordheim Co. 
"Danny," Film Daily. 
Diebel, C. W., Youngstown, O. 
Ellison, Millard 
Eisenback, E. A., Pathé. 
Evans, Tom, Evans Film Co. 
Feist, Felix, Schenck Prod. 
Field, Harry, United Artists. 
Fields, Seymour, Eggers Photo En- 

Flosh, D. W., Goldwyn, Cincinnati. 
Gallup, G. B., Hodkinson. 
Garrett, Sidney, Inter-Globe Export.

Golfers, Attention!

Sign this and forward to any of the committee:

Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Belleclaire Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is_________.

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News. 
Felix Feist, Jos. Schenck Prod., State Theater Bldg. 
Abe Warner, Warner Bros., 1600 Broadway Dany, The Film Daily, 71 W. 44th St.

In the Courts

Supreme Court Justice Ford has granted the application of the Michi- gan Motion Picture Co. to restrain the Precision Machine Co. from binding a contract with the plaintiff has the right to sell Simplex projectors exclusively in Michigan until next fall.

In the suit of Frank G. Hall against the Penn Import & Export Co., to restrain the defendant from prosecut- ing suit against him for $67,000 on notes of the Hallmark Pictures, Supreme Court Justice Lehman has denied the application with permis- sion to renew it after Hall has filed a new complaint. The court said that the complaint in the case fails to show that Hall has a defense to the action on the notes. Hall con- tends that the defendant agreed to accept $15,000 in full payment of the claim, but that if the agreement of settlement was without any consideration it would not be the basis of any equitable rights of the plaintiff, "however unconscion- able the behavior of these defendants may be."

A default judgment for $7,194 has been filed in the Supreme Court for Frederic E. Klein against the Zora Realty Co., a dummy corporation for Patrick A. Powers, in which name he took title to the Robertson-Cole building when he bought it last June at the same time that he took title to the personal assets of Robertson-Cole under the name of F. B. O. Klein alleged that Powers agreed to find a buyer for the building at $75,000 only, but that when he induced Arthur Greenbaum and Nathan Wilson, to take it on the terms offered, the property was withdrawn from the market and he lost $7,750 in commis- sions. Powers was also named as a defendant because the pigrers were not served on him and the corporation did not defend the action.

Antonio Moreno has returned to the coast where he will play opposite Nola Negri in "The Spanish Dancer."

it's free

don't miss it the big convention number

universal weekly

dated May 26th now in the mail and at your universal exchange bubbling over with

big news!
Putting It Over

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

Stuart Stages "Old Fiddler's Contest"

St. Louis—Herschel Stuart of the Missouri hooked-up with the Times on an old fiddler's contest to be staged at the theater May 14. The winner will represent the city at a state-wide contest to be staged at Paris, Mo., in June.

Tag Day, Popular Exploitation

Greensburg, Pa.—During the recent run of "Gimmie," at the Strand, a tag day was launched by the management as an exploitation tie-up for the film.

2,000 special tags, bearing the word "Gimmie," were distributed by school children, giving a tag day effect. A package campaign also was using the production up with local events.

Free Display At Na'f Perfume Show

Joe Weil and Harry Ormiston cooperated with the Delica Laboratories for a tie-up at the National Perfume show which just closed at the 71st Regiment Armory. A 40 x 60 painting on "The Abyssmal Brute" was planted at the Delica booth in the center of the hall. A sign reading "No Wonder Reginald Denny was infatuated!" She uses Delica Brown" tied up the picture with the toilet preparation. A 3-sheet cut out of Priscilla Dean was used on the opposite side of the booth. A series of 8 x 10 photos in "The Flint" completed the display, and advance teases heredals on the "Abyssmal Brute" were distributed with samples of the preparation.

"Mad Love" and "Gimmie" On One Bill

Providence—"Mad Love" and "Gimmie" were booked for a double bill at the Victory and were put over through the exploitation staged by Buddy Stuart, assisted by Harry Cruil.

A street ballyhoo was made by taking the 24-sheet poster of each production and placing them on the sides of a large truck. Heralds for both pictures were placed in various stores and restaurants throughout Providence and the famous Boston Store agreed to place heralds in each package done up. A tie-up was made with the Waldorf, Astor and Belmarae Lunch rooms, heralds were distributed there. The Narragansett, the Dreyfus and the cigar stands in the Biltmore Hotel also used heralds. Eight newboys inserted the heralds in their newspapers in return for passes to the pictures. "Gimmie" buttons were distributed to the students of the technical high school and at the Summers Street high school were engaged to help distribute buttons at the schools and practically every newboy in the city wore a button.

For "The Flame of Life"

Topeka—Attached to every cigar lighter, or placed on the counter at cigar stands was a stunt of E. D. Kellmann, manager of the Grand. The card read: "The Flame of Life" is Grand at the Grand. See it.

Decorate Lobby With Stars

Johnston, Pa.—Manager W. F. Bittner of the Cambria, made valuable use of the 24-sheet posters for "The Strangers' Banquet" as an exploitation feature. He cut out the heads of the 23 stars, used as a border around the poster and pasted each one on star shaped beaver board cut-outs. These "stars within a star" were hung on wires in the lobby and, coupled with a six sheet cut-out, enlargments and frames of stills, they gave the theater a very attractive appearance.

News Clippings on Tour

Erie, Pa.—The Perry theater sold Pola Negri first and "Bella Donna" incidentally in its exploitation for that picture. Manager Nate Wagner and A. Mike Vogel, faced over a four-panel three-sheet board and pasted up all newspaper clippings of Pola Negri's arrival in America, that could be found.

The usual place for such a display is the lobby, but they engaged a man to stand or the box-like contrivance and hold it through the streets. He stopped at various intersections, did a little spiel, and soon had a crowd trying to read the clippings. The police were instructed not to see him. The song "Bella Donna" now in the music stores brought six big windows for the theaters. Four windows were secured for the novel, and the managers of two of the stores were given fan photos to hand out with each purchase.

Screen Tests Exploit "Souls For Sale"

Portland, Ore.—Manager Paul Noble, of the Liberty, stopped traffic with a street ballyhoo when he played "Souls For Sale," and put over a double-truck tie-up with the Oregonian.

Noble announced that in connection with the showing of the picturization of a star's life, he would extend to 30 girls the opportunity of having screen tests made, to determine their fitness for the screen. A truck company furnished a truck to advertise the stunt.

A director and cameraman were obtained from Premium Pictures. Four Kleig lights and a Warnar spot were also placed on the truck, with the camera. The truck was covered with banners announcing "Souls For Sale," and the screen tests which were made the day of the opening in front of the house.

Right Down the Line

1919—St. Louis—a handful of exhibitors. The Film Daily (then Wid's) printed a "special" right in St. Louis.

1920—Chicago—a real crowd of real exhibitors. The Film Daily (then Wid's) printed a "special" right in Chicago.

1920—Cleveland—several hundred exhibitors. The Film Daily (then Wid's) printed a "special" right in Cleveland.

1921—Minneapolis—several thousand exhibitors. The Film Daily (then Wid's) printed a "special" right in Minneapolis with a printer's strike on and the mercury about 100 in the shade.

1922—Washington—several thousand exhibitors. The Film Daily was again on the job, printing right in Washington.

And now comes Chicago again—week of May 21. In the Coliseum. You'll find the little old paper published right on the ground. And if you see a live wire who reads anything else during the convention, tag and label him. His first name will be Unusual.

Do you know a better "buy" to reach those who attend the convention—as well as the rest of the country?
CARL LAEMMLE presents

LON CHANEY and

Virginia VALLI

in

The

SHOCK

UNIVERSAL JEWEL

"The pleasure is all yours."
SHORT SUBJECT
and
PROGRAM BUILDING NUMBER
SUMMER EDITION
OF
THE FILM DAILY
OUT JUNE 3rd
AN ADVERTISING OPPORTUNITY
Early Copy Insures Preferred Position
**News of the Week in Headlines**

**Monday**

Fox purchases "This Freedom," English-made picture for record price.

Paul Mooney in detailed analysis of conditions finds business generally good.

Sol Lesser and First National franchise holders sponsoring buying combine. Would include product now handled by First National exchanges, aside from circuit attractions.

**Tuesday**

West Coast Theaters, Inc., lease Loew's State, Los Angeles and Loew's Warfield, 'Frisco from Loew organization. Lease totals $7,500,000. Reported West Coast after Rothschild houses in 'Frisco.

Non-theatrical-producers and distributors hold dinner at Delmonico's to discuss get-together.

Jack White expected to sign new contract with Educational.

Adolph Zukor on visit to home town dispenses gifts generously to inhabitants.

**Wednesday**

Sydney S. Cohen to testify in Government suit against Famous Players. Thomas A. Edison lands educational value of motion pictures.

Al Lichtman buys rights to 'The Virginian.' Famous Players Canadian Corp. to list big stock issue in Canadian stock exchanges. Move presages expansion in Dominion.

**Thursday**

Government finishes examination of J. C. Boss, Oklahoma exhibitor. Calls Jamie Burnham of Cortland, N. Y., to describe alleged coercive methods of Famous Players.

Fifty local exhibitors to attend Chicago convention. Hodkinson's extensive advertising of "Down to Sea" for local runs proves successful.

Jesse L. Lasky purchases "West of Water Tower," "Rita Coventry," "Big Brother" and Blasco Ibanez original story for production.

**Friday**

Government witnesses at hearing fail to show up. F. J. Godsol buys Roosevelt theater, Chicago as personal venture. Balaban and Katz to continue operation. Goldwyn deal under way for leasing the Liberty, Kansas City from Sam Harding.

Minnesota and Michigan hire special trains to convey delegations to Chicago convention.

**Saturday**


Eugene H. Roth resigns from Universal.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Some Inside Stuff

Relative to the Making of "The Covered Wagon"—How This Big Picture Happened

It is pretty well conceded that "The Covered Wagon" is one of the greatest pictures made. Not only in this country, but in the world. One of the best posted men in production—not identified with Famous—is authority for the statement that it is the greatest picture ever made.

And here, for the first time, are some interesting facts relative to the production—not furnished by the publicity department of Famous—and, in fact, rather difficult to obtain.

You might not believe it, but originally "The Covered Wagon" was intended as a vehicle for Mary Miles Minter. James Cruze was scheduled to direct it. And Cruze was worried, because he could see difficulties in making the picture without spending over $100,000—which was all that had been allotted for the production. So Charley Eyton, business manager of the Lasky studio, Hollywood, was all upset when he visited Jesse Lasky to inform him that Cruze wanted to use 25 or 30 wagons in the production and wanted other do-does that would block making the picture for the estimated cost.

Now it happened that Lasky had read the Hough story and was enthused over the possibilities of the production. So when Eyton delivered his message, Lasky had Cruze come to his office. He told Cruze to forget Minter and the story as a Minter story. "Get rid of her in some way," said Lasky, "and don’t bother about 40 wagons. If we are going to make this picture make it as Hough intended his story. Have as many wagons as will go into the camera eye. Make it impossible to see the last one. And when you come to the river fording don’t fake it—do it. Show it. In detail. Have the buffalo hunt. Have the Indian fight. Make it big. Don’t try to make it for $100,000; spend $300,000, or more if you have to. But make it big; make it right."

Cruze left the office wondering if he was dreaming—wondering what had happened. It was the first time, so far as he could recall, that any director had been given orders to go ahead, without regard to cost, at the plant. He was almost in a daze. But he went ahead. And then, as Lasky admits to some friends, he saw dollars fade away in a manner that he never dreamed of. The $300,000 mentioned was spent before the picture was well under way, $500,000 was crossed, then six, seven, eight, and finally the picture was completed.

The editorial board of the studio sat in to see what had been done. Along it rolled, until suddenly it came to an end. "For God’s sake," yelled Hector Turnbull, "how do they get that way? You can’t stop as this is. We’ve got to take them to Oregon; not leave them on the way. We’ve no finish to this. It’s all wrong," Lasky agreed. But how to finish it was a problem. Few of the cast were still with Famous. Kerrigan was working on another picture; Torrence was in another studio. The locations necessary were far away. But Lasky was undeterred; he got on the phone and explained his difficulty to each producer who had the various actors under contract. High powered racing cars were pressed into service. Lasky agreed not to keep his borrowed stars for more than two working days. And on a Friday night Kerrigan, Torrence and the rest were whisked away over the mountains, and the cameras ground all Saturday, Sunday and Monday, and late Monday night the stars were whisked back again to Hollywood, to take up their work with the various companies where they were engaged. But Cruze had developed the finish, just as it is, Oregon Trail, gold mining in California and all.

And so, while Jimmy Cruze deserves tremendous credit for the great picture, in fairness to Jesse Lasky, and his organization, all this should be known.

DANNY.
Gladys Walton in Typical Role That Will Please a Good Majority

Gladys Walton in “CROSSED WIRES” Universal

DIRECTOR .......................... King Baggot
AUTHOR ............................. King Baggot
SCENARIO BY ....................... Hugh Hoffman
CAMERAMAN ......................... Ben Kline
AS A WHOLE...Farce that will please star's following and has what is recognized as good audience appeal

STORY......Contains a lot of improbabilities but it all goes to make up a picture that will go well with a big majority

DIRECTION......Good for the most part, although exaggerates on some points and allows star to overact her characterization

PHOTOGRAPHY ...................... First rate
LIGHTINGS ............................ Standard
STAR...........Well suited to this role and handles it very well except when she overacts

SUPPORT......Good; includes George Stewart, lead; Lillian Langdon, Tom Guise, Kate Price, Eddie Gribbon and others

EXTERIORS .......................... None
INTERIORS ............................ All right

DETAIL......Suitable; occasional comedy bits too slap-stick

CHARACTER OF STORY....Telephone girl breaks into society by side door but comes out with a rich husband

LENGTH OF PRODUCTION........4,705 feet

In line with Gladys Walton’s recent pictures Universal is now releasing “CROSSED WIRES,” a King Baggot story and production, that presages the star in another of her typical characterizations, the sort that pleases her admirers and a good majority of screen “fans” on the whole.

A more critical, or the so-called high-brow audience, probably wouldn’t find much entertainment in the highly farcical theme which Baggot has devised chiefly for the exploitation of Gladys Walton and to present her in the sort of role and atmosphere to which she is best suited, for she certainly does a flapper characterization splendidly. In this the star is inclined to overact especially where she manages to secure an invitation to a social affair and appears at the party in her “borrowed feathers.” Of course this isn’t likely to annoy her admirers in the least and they’ll get a lot of enjoyment out of the way she maneuvers the whole matter of breaking into society.

The improbabilities of this and other situations will also be overlooked for the sake of the amusement they afford. The complications that ensue following Kitty’s visit to the home of the rich Bellamys contain plenty of laughs and the general misunderstanding which leads Kitty’s Irish parents to accuse the elder Bellamy of white slavery and Kitty of gross misconduct will prove thoroughly amusing to Miss Walton’s following and they’ll enjoy the performances of Kate Price and Robert Daly as her mother and father respectively.

Director Baggot injects plenty of the right sort of atmosphere and his opening sequence gets the picture off to an interesting start. It deals with the occupation of the heroine Kitty and shows her manipulating the plugs at a telephone exchange and airing her ambitions regarding an entrance into society. The interest is well sustained and there is a fairly exciting climax with the inevitable happy ending.

Eddie Gribbon has a character part that he plays very well and in typical “hard boiled” fashion, although Baggot allows him to overact occasionally. The cast is first rate and includes besides those mentioned George Stewart, as the rich young Bellamy, who Kitty finally wins in spite of his mother’s hope for a social alliance; Lillian Langdon, and Tom Guise as Stewart’s father who manages Kitty’s escape after her true identity is discovered.

Will Amuse Your Patrons and Should Be Easy to Get Them Interested

Box Office Analysis for the Exhibitor

More exhibitors cater to people who prefer the sort of entertainment contained in “CROSSED WIRES” than to the class that probably wouldn’t concede it good entertainment or amusement, so there should be a big enough market for it. If you have played any of the star’s previous pictures and found that your folks liked her, you can give them this one and feel sure they’ll be satisfied.

Miss Walton appears in the kind of role they like to find her in and you can tell them this time she is a telephone operator who aspires to a social life. Let them know she goes out to win a rich husband and does. The title suggests easy exploitation and might readily be used to advantage if you have a telephone list, by calling your patrons and saying, “Excuse it, please, just ‘CROSSED WIRES’ following the stunt with the announcement of the showing.
The Only "Outside" Picture Ever Booked by
Jones, Linick and Schaefer for their
$2,000,000 - McVicker's - Chicago

American Releasing Corporation
takes pleasure in announcing
the engagement opening Monday,
May 28th for their combination
stage and screen appearance of

Francis X. Bushman and Beverly Bayne
in
Modern Marriage

This distinctive tribute to this great pair of artists
comes directly from Aaron Jones, who booked the
attraction in person. He thereby adds his powerful
confirmation of the appeal and drawing power
of these able artists to that already given by a score
of the nation's greatest showmen.

Booked by John H. Kunsky's Capitol, Detroit; Mike
Shea's Hippodrome, Buffalo; N. L. Nathanson's Hip-
podrome, Toronto; Keith's Victory, Providence and
Boston Theatre, Boston; Marcus Loew's Warfield,
San Francisco; Loew's State, Cleveland; Loew's
State, Los Angeles; Tom Saxe's Strand, Milwaukee;
Talbot's Colorado, Denver; Goodside's Capitol,
Springfield, Mass.

By Dorothy Farnum
From Derek Vane's Celebrated Novel, "Lady Varley"

Directed by Lawrence Windom
Supervised by
Whitman Bennett

The Only Open Time for This Big Personal Appearance:

June 4, 5, 6, 7, and 8 near Chicago to permit Milwaukee opening
June 9th, and June 24, 25, 26, 27, 28 between Kansas City and Den-
ver, to permit matinee opening in Denver June 30th. Booked solid
to Saturday, July 21st. Wire us for time July 22 week and thereafter.
Impressive Presentation But Too Much Footage

"THE PRODIGAL SON"
Stoll Production—Release undetermined
DIRECTOR .............................................. A. E. Coleby
AUTHOR ............................................. Sir Hall Caine
SCENARIO BY ........................................ A. E. Coleby
CAMERAMAN ................................. Not credited
AS A WHOLE...Impressive presentation of Hall Caine’s forceful story with the interest somewhat lessened because of length
STORY......A strongly dramatic story, considered Hall Caine’s masterpiece, given fine production
DIRECTION......Very good on the whole; cutting makes continuity poor at times
PHOTOGRAPHY ......................... Very good
LIGHTINGS ................................. All right
PLAYERS........An entire English cast very well chosen in the main
EXTERIORS......Unusually fine; include shots in Iceland, Paris and Nice
INTERIORS ........................................ Suitable
DETAIL ........................................ Entirely too much
CHARACTER OF STORY......Tragedy results because of faithless husband whose brother sacrifices his entire life for the other’s happiness
LENGTH OF PRODUCTION......About 10,000 feet

When Stoll Films of London made “The Prodigal Son,” one of the greatest of Hall Caine’s works, popular twenty years ago, it was expected to be a big picture. It is, but its tremendous length and tiresome detail plus the cutting necessitated to bring it down to the length of an evening’s entertainment has resulted somewhat disastrously for the production.

The film was released in London in two sections shown on succeeding nights. As presented here it is complete in a ten-reel version. The story, which was tremendously full of detail, has been followed closely and the finished result is a production that in spite of its excellent presentation and many dramatic climaxes wearies by the vast amount of footage. The American editors have made the mistake of trying to clip scenes instead of removing entire sequences. This helps little, and at times proves annoying. There is no relief, not a laugh, which adds to the somberness of the production.

The exteriors throughout are exceedingly good. There are numerous fine locations, including some splendid shots in Paris, one in particular showing the exterior and interior of the famous Church of the Madeleine, another shows the River Seine with the Eiffel Tower looming in the distance, and still another the Casino at Nice. Many scenes taken in Iceland, a new location for the setting of a screen story, are also particularly interesting and beautiful.

The players on the whole are exceedingly sincere and the work of Stewart Rome as the elder brother is genuine and forceful. Louise Conti, as the mother, is not particularly well-suited. Colette Brettel is sweet as the wife and later her daughter.

The first half of the picture seems, in spite of its less dramatic scenes, to be more interestingly presented than the latter half, which is inclined to jump over great spaces of time with only a title; for instance, after Oscar escapes from the Casino where he has won illegally at baccarat, you do not see him again for sixteen years, and then he is scarcely recognizable. The ending is too long dragged out, but has been given the necessary happy touch with the saving of the old farm from the sheriff by means of the money left by the unrecognized prodigal son.

Might Prove a Good Attraction If Cut—Be Careful

Box Office Analysis for the Exhibitor

Those who like a strongly dramatic story with a moral may be well pleased with this, and those who desire something different in atmosphere and locations may find this entirely satisfying.

It is a really big picture handled in a way that will impress and after it has been cut from its present tiring length it might prove an excellent attraction. Feature the fact that it is the first picturization of the popular novel, and has been made abroad on the actual locations mentioned in the story. The cast contains no names known here, but you can promise some very good dramatic work.

This picture was made on a large and probably expensive scale and if and when released may be brought to you on a high valuation. Because of this you had better make certain of seeing this before you finally complete negotiations.
Interesting Crook Melodrama and Romance Combination in This

Shirley Mason in “LOVEBOUND”

FOX

DIRECTOR.................................... Henry Otto
AUTHOR .................................... George Scarborough
SCENARIO BY: Jules Furthman and Josephine Quirk
CAMERAMAN ................................ David Abel

AS A WHOLE....... The usual Shirley Mason feature
with the star exploited to best advantage in
a vehicle suited to her

STORY...... An agreeably combined melodrama and
romance that will be pleasing to average crowd

DIRECTION........ Effective on the whole; keeps
picture down to right length with adequately
sustained interest

PHOTOGRAPHY ........................... Standard
LIGHTINGS ................................. All right

STAR........ Pleasing in a role that suits her particular
style of playing

SUPPORT...... A good cast including Albert Roscoe,
Richard Tucker, Joseph Girard, Edward Martin-
dale and Fred Kelsey

EXTERIORS... Beach sequence and dream bits good
INTERIORS ................................. Appropriate
DETAIL ................................. Satisfactory

CHARACTER OF STORY.... Girl involved in jewel
theft marries district attorney who forgives her
when identity is discovered

LENGTH OF PRODUCTION......... 4,407 feet

There is one fine thing about this latest Shirley
Mason picture that deserves commendation right off,
and that is the idea of getting away from a highly
annoying and aggravating twist which usually follows
as a climax to a story of this order. When the in-
tended fiancee tries her best to tell her future hus-
band something, and he refuses to listen and later
learns of something in his wife’s past, he usually casts
her off in dramatic fashion and takes at least two reels
more to reach a reconciliation. This is what generally
happens, but someone deserves credit for side-stepping
the regular routine and having the husband imme-
ately forgive the unhappy wife and help her forget
the past. This is the best point of George Scar-
borough’s otherwise familiar story.

But in spite of a more or less trite plot, “Lovebound”
is an interesting little picture with enough good twists
to make it satisfying. The romance and melodrama
is nicely combined and with the possible exception of
a far-fetched bit or two, is sufficiently plausible. One
twist that adds a clever touch is the theft of jewels
by a clever scheme consisting of carefully laid plans.
The crook, who in a way to command the aid of
a young girl whose father is in power, persuades
her to act the part of his wife with the explanation
that it is to secure money promised by an uncle when
he is married. On the other hand he gets a jeweler
to bring stones to his room, and when the “wife”
enters pretends the purchase is to be a present for
her and secludes the stones in a desk drawer. The
crook excuses himself for a minute and later it is dis-
covered the jewels are gone, having been taken from
the desk through a hole bored from the next room,
the desk containing no back. This bit is clever and
very nicely put over.

The romantic element is prominent throughout with
heroine Shirley in love with a district attorney, in
whose office she works as secretary. You can depend
upon the star to make the most of a role of this sort,
and it is the type of story that is well suited to her
personality and wins the admiration of her following.
Albert Roscoe plays opposite.

Story: Besse Belwyn seeks to protect her father
from an old accomplice, Meredith, just released from
prison. She agrees to help the man in what she be-
lieves to be an innocent adventure, but finds she plays
an important part in the theft of valuable jewels.
Besse marries the district attorney who refuses to
listen to her confession. How Meredith is later killed
in an effort to escape after an attempted extortion
from Besse, discloses her part in the incident of the
past, but Meredith’s death closes it and her husband
forgives her.

A Good Average Attraction With Pleasing Possibilities

Box Office Analysis for the Exhibitor

This is an interesting little feature with a pleasing
star—a combination that should make it a good attrac-
tion for the average audience. Where the star is a
favorite it should be very easy to get them in with
promises of a pleasing picture in which the star does
good work and is well suited. The interest is well
sustained and the story sufficiently fast moving to hold
them until the end.

Use the star’s name prominently, and since the title
does not indicate the exact nature of the story, it
might be well to use some explanatory catchlines.
They may expect a more sugar-coated theme than the
title suggests. Stills of the star in the lobby will
attract and you can tell your women folks she wears
some attractive costumes.
A Poorly Prepared Continuity the Biggest Handicap Here

Clara Kimball Young in
"CORDELIA THE MAGNIFICENT"
Harry Garson Prod.—Metro

DIRECTOR ................. Geo. Archibald
AUTHOR ...................... Leroy Scott
SCENARIO BY ................ Frank S. Beresford
CAMERAMAN ................ Charles Richardson
AS A WHOLE.............. Doesn't make a very attractive entertainment; too much contrary business and lack of sustained interest

STORY.................. Observes very poor continuity which is chief cause of picture's inability to hold attention
DIRECTION............. Ordinary; has allowed too many entrances and exits and otherwise hasn't used players to best advantage
PHOTOGRAPHY ............... Good
LIGHTINGS ................. Good
STAR....... May please a loyal following but is beginning to lose her prestige in this type of society atmosphere
SUPPORT ............. Create a vague idea of society folks; all very stiff in appearance; includes Huntly Gordon, Lloyd Whitlock and Lewis Dayton; Jacqueline Gadsdon, a newcomer, the most at ease
EXTERIORS .................... Suitable
INTERIORS ................. Some look real
DETAIL .................... Far too many sub-titles
CHARACTER OF STORY ...... Society girl forced to go to work is accused of blackmail but later is cleared by man she marries

LENGTH OF PRODUCTION ........ 6,800 feet
This society blackmail story by Leroy Scott, adapted by Frank S. Beresford, doesn't make a particularly attractive screen story as presented, probably because it is more complicated than it's situations warrant. Beresford's continuity provides for increasing suspense and under Archibald's direction this is secured through piling on the complications, injecting mysterious touches and misleading bits to throw the spectator off the track of a possible clue. As, for instance, in the early reels the very mysterious butler is quoted as saying something regarding claiming the child, identified as an adopted French orphan, as his son. This leads to the suspicion that the butler is the husband of the mistress of the house and that the boy is their offspring.

The trouble with "Cordeila the Magnificent" is that there is too "much ado about nothing" in it. There is too extensive mystery for the amount of surprise that the denouement contains. The spectator is forced to wade through so much detail indicative of a deep-dyed mystery that when the climax is finally reached and the whole thing explained, you are inclined to feel cheated or at least unduly aroused.

Scott's theme, at best, is a weak concoction with a false society atmosphere and with many improbabilities including the twist which makes an apparently intelligent woman the tool of a shyster lawyer whose real business is blackmail and involves her in a highly intricate scheme to obtain money from a society woman with a "skeleton in her closet." A very poor continuity is one reason for the lack of sustained interest and it also provides for a poor development. The action relies almost solely upon continuous sub-titles for explanation. Cutting would improve the film considerably for the amount of material certainly does not warrant the almost seven reels that it has been accorded.

Clara Kimball Young, in the title role, makes the most of a fairly colorless part and a vehicle that doesn't provide her with exceptional opportunities. The star isn't always photographed to best advantage nor does she wear gowns most becoming to her. The supporting cast is fair.

Value Depends Upon Star's Popularity or Patrons' Demands

Box Office Analysis for the Exhibitor

The entertainment value of "Cordeila the Magnificent" depends upon two things: the popularity of the star and the possibility of pleasing your audience with a picture that is about average. Clara Kimball Young's latest attraction can be greatly improved by cutting but in its present excess footage state can hardly be relied upon to satisfy a clientele at all critical. They are bound to lose interest through a poorly constructed plot and they will be disappointed with the denouement.

However, you know best what you can do with it and should act accordingly. It is unfortunate that the director and scenario writer missed on the story because it might have made a fairly interesting picture with a more careful handling. For the star's admirers it may prove satisfactory and catchlines will do to let them know what it is about.
Not a Very Good Story and Star Overacts Most of the Time

Herbert Rawlinson in
"FOOLS AND RICHES"
Universal

DIRECTOR ...................... Herbert Blache
AUTHOR ......................... Frederick Jackson
SCENARIO BY.....Chas. Kenyon and Geo. C. Hull
CAMERAMAN ..................... Allen Davey

As a whole...A rather familiar brand of picture with some regulation "movie" situations; will do if they aren't too particular

Story...Gives star role that provides him with sort of things he appears to glory in doing

direction...Doesn't conceal a weak plot but production is adequate and cast satisfactorily handled

photography .................. All right
lightings ...................... Standard
star......Cannot seem to get away from overdoing pet mannerisms; works them overtime in this

support......Katherine Perry pretty but far too unimportant in role of Nellie Blye; Doris Pawn and Arthur S. Hull all right as clever grafters and Tully Marshall the best in the picture, but exits after the first reel or so

exteriors ...................... Few
interiors ...................... All right
detail ......................... Suffices
character of story......Son loses fortune left to him by father, but after he makes good finds that father has provided for son's expected losses

length of production.......4,904 feet

Given a role that provides him with an opportunity to beat the villain at his own game, Herbert Rawlinson can be depended upon to get himself thoroughly excited about it and although this runs true to form for the regulation hero-villain plot, it supplies the star with just the kind of playing that he shouldn't have been given a chance to do because he is bound to overact. Rawlinson goes in for this "heavy" stuff to a degree and the more he bulges his eyes and the more he heaves his chest the less convincing his acting is. Just why they insist upon giving him material that allows him to overact to his own and the picture's disadvantage isn't apparent.

It couldn't have given Frederick Jackson much trouble to think up this typical buy-in-the-stock-and-ruin-the-hero plot which consists of all thoroughly popular situations of a regular formula brand. And even though Director Blache gives it an adequate production and there is a satisfactory cast, "Fools and Riches" never rises to any heights as screen entertainment. It would be difficult for the director to disguise a plot of such a simple movie-concoction order, so the development holds no surprises.

The on-looker knows from the minute hero gets control of his father's money that his pal, and the girl who pretends to be his fiancee, have it all cut and dried to fleece him. In fact they planned it even before the old man dropped off. But to counter-balance hero's weakness with mere hundreds of thousands you have the plain, faithful girl who you know will be the inevitable life-saver in this case. Everything happens along just as you expect and the last straw in this hokum affair is the elegant surprise when hero is handed a letter which announces that his father had provided for the present emergency by putting the greater part of his fortune in the care of his attorney to be given to the son when he had learned his lesson, also that the pearls hero bestowed upon his intended fiancee were imitation and the attorney has the real ones. You can't help but give the old gentleman credit for the foresight he showed.

Tully Marshall, as this extraordinary father, is by far the most interesting and capable of the players, but it just happens that he has to die in the first or second reel. Katherine Perry is good to look at but you don't get the chance often enough.

You Can't Make Any Promises But It May Do If They Like Rawlinson

Box Office Analysis for the Exhibitor

Exhibitors who think that their patrons will accept this latest Herbert Rawlinson picture and be satisfied with it, can safely book it, but you know best whether or not a story of as purely "movie" formula as this will please them. If they are at all critical it won't possibly do. Nor can you make any promises for the picture except to use the title with catchlines.

If it happens that they like Rawlinson use his name prominently and you can mention Doris Pawn and Katherine Perry although the latter is not especially well known to the fan crowd. There isn't much action in the picture for you to talk about but it may be that stills in the lobby indicative of the parties staged by the spendthrift hero might get them interested.
Tom Mix In A Melodrama That Has In Action What It Lacks in Logic

Tom Mix in
"STEPPING FAST"
Fox

DIRECTOR ..................... Joseph Franz
AUTHOR ...................... Bernard McConville
SCENARIO BY ................ Bernard McConville
CAMERAMAN .................. Dan Clark
AS A WHOLE....... Quite different from the usual
Mix entertainment; variation may satisfy his admirers

STORY ........ Serial-like melodrama with mystery
touches, action, suspense and improbable situa-
tions

DIRECTION....... Succeeds in making picture live up
to its title whatever else he does

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

LIGHTINGS ..................... All right

STAR.......... Still performing in his trick gloves; is
kept busy fighting the enemy

SUPPORT..... Suitable; includes Claire Adams, Don-
ald McDonald, Hector Sarno, Edward Peil, Geo.
Seigmann, Tom Guise and others

EXTERIORS ..................... Ample
INTERIORS ..................... All right
DETAIL ...................... Suffices

CHARACTER OF STORY...... Cowboy runs into
series of complications that take him to China
after he saves the life of a rich man

LENGTH OF PRODUCTION ....... 4,608 feet

The Tom Mix fans are due for a surprise when they
see his latest, "Stepping Fast." The picture is wholly
unlike the usual Mix western. It lives up to the title
in fine style, and contains a lot of situations that pro-
vide enough action to keep it going but they are very
far-fetched and the development consists of coinci-
dence, vague improbabilities and is very much after
the fashion of a serial—episodic and with many anti-
climaxes.

The theme is essentially melodramatic with the cus-
tomary incident including mystery bits, varied action
that embraces fights, escapes, rescues, chases and the
usual combinations that go toward supplying the ex-
citement necessary for meller. All of this gives the star
the right sort of opportunities and regardless of the
lack of logic and serious intent, his admirers will un-
doubtedly be pleased with the film. Mix is kept busy
throughout chiefly in fighting off the enemy, or rather
enemies, since there are three of them. But picture
heroes never play a losing game so it doesn't matter
how many villains the story contains, Mix handles
them easily. The star still retains the gloves, only re-
moving them in one scene.

At the outset you expect another western but the
story soon takes a new turn with the introduction of a
Chinaman who is in search of a treasure possessed by
the man whose life hero saved in the desert. This is
the beginning of "Stepping Fast" with the action
starting right off and continuing when the location
switches to China. They do a lot of moving around in
the picture with much of the excitement provided by
incidents of a familiar variety. There is a good fight
in a Chinese shop with the employment of trap doors
and other instruments of suspense and action that are
of a serial variety. The action really consists of one
long pursuit with first the hero seeming victor and then
the villainous band, with the near-victor alternating
with each succeeding episode.

The development is necessarily episodic but for
those who find this sort of material entertaining, it will
do very nicely. The supporting cast is good and the
production adequate.

All Right For Star's Following Or An Average "Fan" Audience.

Box Office Analysis for the Exhibitor

In the event that Tom Mix is a popular drawing card
at your theater you may find it profitable to have a
picture with him in a different sort of role. Probably
it will please his admirers to find him in a different at-
mosphere for a change. You can promise a picture full
of action and thrills and for the right audience, "Stepp-
ing Fast" should prove a good number. Second and
third class houses should do a first rate business with
the attraction thought it isn't suitable for a first class
clientele.

Use Mix's name and be sure to let them know his
latest is a mystery melodrama and not a western. For
big moments talk about the fight in the Chinese den,
the final chase and the subsequent deaths of the three
villains. The title can be exploited with the star's
name to good advantage.
Some Laughs in Latter Reels But Not Enough To Be Always Amusing

Walter Hiers in
"SIXTY CENTS AN HOUR"
Paramount

DIRECTOR .................... Joseph Henabery
AUTHOR ........................ Frank Condon
SCENARIO BY ................. Grant Carpenter
CAMERAMAN ................... Faxon Dean

As a Whole......Contains some amusement toward the close that may send them out satisfied

Story......Pretty slight and very slow in drawing laughs but develops into fair comedy after a while

Direction....Might have gotten it off to a better start but otherwise is fairly satisfactory; some touches poor

Photography .................. Good
Lightings ........................ All right

Star......Needs good situations to register laughs; not a knock-out comedian

Support......Jacqueline Logan deserving of a better chance; an average supporting company

Exteriors ........................ Suitable
Interiors......Not many necessary, except soda fountain

Detail .......................... Fair

Character of Story......Soda dispenser, held for robbing bank, turns in thieves, wins big reward and fulfills long cherished desires

Length of Production.........5,632 feet

It is possible that there are those who may be amused by the antics of Walter Hiers as the ambitious soda dispenser in "Sixty Cents an Hour," but they'll certainly have to be easy to please and particularly mirthful if they find enough laughs in this one to make them thoroughly happy. This latest Hiers starring vehicle is surely a weak enough comedy piece as far as genuine laughs and original situations are concerned. It has a few fairly good spots but they are far in the minority and at too great a distance from each other to tide over the interest. A laugh now and another in ten or fifteen minutes hardly makes for a satisfactory comedy entertainment.

It is hardly the fault of Henabery for not having secured better results because Frank Condon's story was too big a handicap. For a two-reeler it would have sufficed splendidly and proven thoroughly enjoyable. It hasn't feature possibilities and necessarily lacks feature requirements. Henabery does succeed in making it more amusing toward the close, but it takes so long to reach this part that folks are pretty well discouraged waiting for the laughs. The idea of a fat man continually losing his garter fails to make the picture hilarious, and the continual devouring of sodas by Hiers will have the same effect upon the audience as it is supposed to have on the star—the sight of one eventually makes him sick.

The plot itself is especially slight and provides little in the way of strong comedy situations except toward the end when hero is suspected of having robbed the bank and kidnapped the president's daughter. Then it does get fairly comical and the chase contains some laughs that register, particularly where they shoot at the back of the flivver in which hero is riding and the coins start dropping all over the street with the whole town turning out to pick them up. More of this business would have made "Sixty Cents An Hour" a much better attraction.

Hiers strives hard enough to be amusing but he needs good material. At that he'll probably never be a Lloyd, a Chaplin or a Keaton. The cast is adequate with Jacqueline Logan featured in a part that doesn't give her a very fair chance.

May Do If They Are Satisfied With a Laugh Now and Then

Box Office Analysis for the Exhibitor

Maybe they'll be satisfied with "Sixty Cents An Hour." Maybe they won't. It depends very much upon the mood they are in and how easy it is for them to laugh. There aren't enough real laughs to make the picture a genuine comedy entertainment and the few good bits that it does contain are so far apart that their effect is considerably lessened by the footage that separates them.

If it happens that they showed their approval of Walter Hiers as a star through their acceptance of his initial starring picture, "Mr. Billings Spends His Dime," it should be easy enough to get them interested in "Sixty Cents An Hour." The duration of Hiers' reign in stardom would seem to depend, however, on the ability of Paramount's scenario department to provide him with sure-fire material.
Another “Boston Blackie” Story That Should Satisfy

William Russell in
“BOSTON BLACKIE”
Fox

DIRECTOR ....................... Scott Dunlap
AUTHOR ....................... Jack Boyle
SCENARIO BY ..................... Paul Schofield
CAMERAMAN ...................... George Schneiderman

AS A WHOLE......... A crook melodrama that should
find favor where they like this type of story or
where star is a favorite

STORY......... Adaptation of Jack Boyle’s “The Water
Cross,” another Boston Blackie story. Centers
mainly around inhuman form of punishment
supposedly inflicted in prison

DIRECTION.........All right: keeps action quite tense
throughout. A few comedy touches would have
helped

PHOTOGRAPHY ................ Satisfactory
LIGHTINGS ...................... Good

STAR ..................... Should satisfy his admirers

SUPPORT .......... Adequate; includes Eva Novak as
the girl; Frank Brownlee the villainous warden;
Otto Matieson, Spike Robinson, Frederick Es-
melton

EXTERIORS .................. Suitable
INTERIORS .................. All right

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

CHARACTER OF STORY .... A crook, released,
tries to effect reform of methods used in prison.
He is falsely accused of murder and goes back
to serve sentence, escapes and is saved by con-
fession of real murderer at last moment

LENGTH OF PRODUCTION ...... 4,522 feet

Exhibitors catering to a crowd with a preference for
crook stories should have no difficulty in satisfying
them with this latest William Russell picture which is
an adaptation of one of Jack Boyle’s well-known “Bos-
ton Blackie” stories.

There have been several of the series made by dif-
ferent companies, among them being “A Face in the
Fog,” with Lionel Barrymore, and “Missing Millions,”
with Alice Brady. This one lets you know by its title
just what kind of a picture it is.

Instead of a theft of jewels or money, however, this
time the story deals with an inhuman method of pun-
ishment called “the water cross,” supposed to exist in
the Wallace prison. According to Jack Boyle, the
prisoner is chained to a wall while a high pressure
hose projects water against him. A severe dose of
this punishment so damages a man’s tissues as to cause
death. The exact operation of the treatment is shown
in all its detail and it may not be liked by some women.
In the earlier part of the film a boy, released from
prison, comes home to die after being a victim of this
treatment.

There is a good thrill in the situation in which
Blackie, having “framed” it with the district attorney
that he is to send him back to prison in order that he,
Blackie, can get evidence against the inhuman war-
den. Benton, enters the attorney’s home by the win-
dow according to plan. He finds the attorney seated at
his desk, dead. The detectives surrounding the house
also according to previous plan, naturally arrest
Blackie for murder.

The man-hunt with the warden and his men search-
ing the hills for the escaped prisoners affords plenty
of suspense that will satisfy those who like this sort of
thing, and although the ending is trite, with the gov-
ernor arriving in the nick of time with a pardon, it’s
really what the crowd expects.

Russell’s admirers will, in all probability, be pleased
with his work in this one. Eva Novak plays opposite
the star in a well-suited role and the rest of the cast is
satisfactory. There is a wonderful dog in many of the
scenes that exhibits almost human intelligence and
emotions.

Russell’s Name Should Help Plus That of Title

Box Office Analysis for the Exhibitor

If your crowd is right for this sort of a picture, you
should do very well with this one. It isn’t staged in
such a pretentious way as some of the other pictures
dealing with the same central character, but that won’t
make very much difference as far as the action is
concerned. Be sure and mention Jack Boyle’s name
in connection with the title. It will draw those who
are interested and who have read the stories, which
ran in the Cosmopolitan magazine, as well as those
who saw any of the other pictures dealing with
“Blackie’s” exploits.

Where the star has a good following play up his
name. You can also mention that Eva Novak is in
the cast.
### CURRENT RELEASES

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<td>The Bohemian Girl</td>
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<td>The Gruh-Stake (Nel Shipman)</td>
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<td>The Tents of Allah</td>
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<td>Apr. 1 Bella Donna (Pola Negri)</td>
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<td>May 6 The N'Er Do Well (Thomas Meighan)</td>
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<td>June 3 The Exciters (Daniels-Moreno)</td>
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<td>17 Only 38 (Wm. DeMille)</td>
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<td>24 The Woman With Four Faces (Betty Compson)</td>
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### FILM BOOKING OFFICES OF AMERICA (R-C)

| The Third Alarm | 6,757 1-14-23 |
| Canyon of the Foils (Harry Carey) | 4,080 1-28-23 |
| Stormswept | 5,908 2-18-23 |
| Cass and Woman Love Twice (Ethel Clayton) | 6,708 3-4-23 |
| The Fourth Musketeer (Johnnie Walker) | 6,210 3-23-23 |
| Crashin' Thru (Harry Carey) | 6,000 4-1-23 |
| Westbound Limited | 5,100 4-23-23 |
| The Remittance Woman (Ethel Clayton) | 6,000 5-13-23 |

### FOX FILM CORP.

| Tom Mix Series |                  |
| Romance Land | 1,375 2-11-23 |
| Three Jumps Ahead | 4,854 5-13-23 |
| Stopping Past | 4,608 5-13-23 |
| Dustin Farnum | 4,566 4-15-23 |
| Bucking the Barrier |                  |
| Shirley Mason Series |                  |
| Love Bound | 4,567 3-11-23 |
| William Fawcett |                  |
| Good-Bye Girls | 4,744 3-11-23 |
| Charles Jones |                  |
| Snowdrift |                  |
| John Gilbert |                  |
| Truxton King | 5,413 2-4-23 |
| The Madness of Youth | 4,719 4-15-23 |
| Special |                  |
| Face on the Barroom Floor | 5,785 1-7-23 |
| A Friendly Husband | 4,527 1-14-21 |
| The Custard Cup (Mary Carr) | 6,166 1-21-23 |

### METRO PICTURES CORP.

| Hearts Afire | 8,100 1-22-23 |
| All the Brothers Were Valiant | 6,265 1-22-23 |
| Crinoline and Romance (Viola Dana) | 6,000 1-28-23 |
| Jazzmania (Mae Murray) | 8,500 2-18-23 |
| Success | 6,709 2-25-23 |
| The Famous Mrs. Fair | 8,000 3-11-23 |
| Where the Pavement Ends (Rex Ingram) | 7,706 3-11-23 |
| Your Friend and Mine | 3,730 3-18-23 |
| The Woman of Bronze (Clara Kimball Young) | 5,372 4-1-23 |
| A Noise in Newboro (Viola Dana) | 5,188 4-28-23 |
| An Old Sweetheart of Mine | 6,000 4-29-23 |
| Soul of the Beast | 5,300 4-23-23 |
| Her Fatal Millions |                  |
| trails African Wild Animals | 6,500 5-6-23 |
| Cordelia the Magnificent | 6,800 5-6-23 |

### PATHE EXCHANGE, INC.

| Safety Last (Harold Lloyd) | 6,114 4-8-23 |
| Black Shadows | 5,000 5-13-23 |

### PREFERRED PICTURES—AL LICHTMAN

| The Hero | 6,800 1-14-21 |
| Poor Men's Wives | 6,961 2-4-23 |
| Are You a Failure | 5,700 3-18-23 |
| The Girl Who Came Back | 6,100 4-22-23 |
“F. O. B.”—Hammons—Educational
Type of production ........................................... 2 reel comedy

Although some of the comedy in Lloyd Hamilton's latest offering is a trifle messy, there is also a good deal of really funny stuff, particularly in the last reel. The idea of flies using the horse's back for a toboggan slide may get by all right, but it was scarcely necessary to show a man catching flies and dropping the dead ones in a pile. Aside from this, however, there is plenty of good humor in the comedy, which should have no difficulty in getting over well, particularly where they like Hamilton. The scene in which he leaves home because his dog Eddy must go, is exceedingly well done, but the big laugh comes when he gets into the baggage car that is the temporary home of a gang of tramps. The things they do to the sweet young man will bring howls of laughter.

“The Gamblers”—Aesop Fable—Pathe
Type of production ..................................... 1 reel animated cartoon

There is a good bit of humor in this fable when all the animals although at first unwilling, finally succumb to the music of the dice thrown by Henry Cat. Farmer Al steals the dice and Henry plots to get even. He finally does, much to Farmer Al's chagrin, all of which is supposed to point to the moral that one should “never gamble in a hen house.” This should get over in fine shape particularly where they like this type of comedy.

“Between Showers”—Cameo—Educational
Type of production ..................................... 1 reel comedy

With the exception of one very funny new idea in the shape of a mail order cottage that warps when it rains, there isn’t a great deal of originality in “Between Showers,” but as a whole it is clean, breezy amusing stuff. Cliff Bowes has bought and furnished a home, and is looking for the girl. He finally finds her in the person of Virginia Vance and she takes her step-mother and small brother to inspect her new home. All goes well until it starts to rain and then the gables of the house flap madly in the wind while the rest of the cottage slowly loses its form until the floors develop hills and valleys and finally the entire structure collapses. An amusing comedy that should please the average audience.

“The Mouse-Catcher”—Aesop Film Fable—Pathe
Type of production ..................................... 1 reel animated cartoon

This time Paul Terry's animated animals are exceedingly amusing, and while the Fable seems to follow the story of the Pied Piper more than anything that Aesop wrote, the action is quick and the laughs numerous. Farmer Al Falfa's house is overrun with mice. They are so bold they even steal the cheese out of the traps with forks. Tom Cat appoints himself as the champion mouse catcher of the world and tries to lure them out with his musical flute but to no avail. Finally he secures a vacuum cleaner that catches everything in the house including the mice, but just as Farmer Al is congratulating Tom, the cleanser bursts, letting them all loose again.

“Wings of the Storm”—Range Rider Series—Pathe
Type of production ........................................... 2 reel western drama

Leo Maloney, the Ranger-hero of this popular series which he directs and writes in conjunction with Ford Beebe, is seen this time masquerading as an escaped convict. The story is well told with the directness usual to the series and will thoroughly entertain western-loving fans. This time there is a fight in the dark that runs for quite a bit of footage with the only light coming from lightning flashes and pistol shots. The girl is Josephine Hill, a pleasing addition.

“This Way Out”—Jack White—Educational
Type of production ...................................... 2 reel comedy

Directed by Roy Del Ruth and produced under the supervision of Jack White, this two reeler should thoroughly satisfy any audience and go particularly well in the Broadway houses. The opening is novel and consists of a flirtation between a man's suit of clothes and a lady's dress hanging on a clothes line. Then a little skirt appears and calls a large house-dress to see the flirtation. The house-dress grabs the suit by the collar and the scene continues with Billy Armstrong being yanked into the house by his wife. The next bit also contains a surprise. Cast out by his wife Armstrong is seen in a set that looks like a burlesque on the frozen north. Lige Conley, dressed as a cowboy tries to comfort him. Suddenly a nearby clump of trees part and disclose—the theater manager who tells the boys to get a move on and get the theater lobby fixed up in a hurry, because the owner is coming that evening. It's a real laugh, and there are others all the way through. Particularly funny is the scene in which the new film operator allows a cat to walk in front of the projector and the shadow is thrown on the screen of the theater, blotting out the picture. This is one that will more than please a critical audience.

“The Romance of Life”—Bray—Hodkinson
Type of production ..................................... 1 reel educational

It is a big task to deal in one short reel with the evolution of life on this planet from the earliest days, but that is what Bray has attempted to do, and the result is an extremely interesting reel. Of course it has been possible only to show a scene or two of each step in the evolution of the world, and many titles have been used to explain the different scenes. Some of the microscopic pictures of the first forms of life are exceedingly interesting and the entire reel presents its subject in an easily understandable form.

“Get Your Man”—Hal Roach—Pathe
Type of production ..................................... 1 reel comedy

Directed by George Jeske and featuring Paul Parrott this one reeler is a travesty on the trials of a Northwest Mounted policeman, who is sent to capture "Howling Hank," a cattle rustler. There are some real laughs in it and the photography is splendid, all the scenes taking place out of doors in the snow. Needless to say the hero finally "gets his man" and does it by making Hank chase him all over the world finally leading him into headquarters.
"The Lion's Mouse"...Marguerite Marsh, Wyndham Standing

HARRISON'S REPORTS March 31, 1922

"The Lion's "Mouse"...Marguerite Marsh, Wyndham Standing

A first-rate melodrama; the mixture of suspense, good direction and acting, and fast action may always be depended on to result in a picture that will thoroughly satisfy the majority of fans. "The Lion's Mouse" is no exception. Mary Cedelle, an English player, whose name occasionally appears with American artists, gives a clean-cut impersonation of the mouse's role. Any picture in which a young and attractive wife temporarily jeopardizes her marital happiness for the sake of either an unfortunate or erring brother is sure to win the audience's heartfelt sympathy. The heroine in this case, in her zeal to exculpate her brother from the trials of intestines and to maintain secrecy about the matter, is suspected by her husband of unfamiliness. But in the end, everything comes out as it should. Picture-goers who have an interest in the story and the material will doubtless be well pleased with the result.

"The Lion's Mouse"

with Wyndham Standing and Marguerite Marsh

Directed by Oscar Apfel

A Hollandia Production
SELEZNIK DISTRIBUTING CORP.
The Queen of Sin........................................8,000 4-1-23

UNITED ARTISTS
Allied Prod. & Dist. Corp.
The Girl I Loved (Chas. Ray).........................8,000 2-18-23
Suzanna (Mabel Normand)................................5,966 4-1-23

UNIVERSAL FILM MFG. CO.
Jewel Features
The Abyssal Brute ..................................7,373 4-15-23
Bavu .................................................6,968 4-15-23
Trifling With Honor ..................................7,785 5-13-23
Universal Features
The Love Letter (Gladys Walton) ....................4,426 2-4-23
The First Degree (Frank Mayo) ......................4,355 2-19-23
The Gentleman From America (Hoot Gibson) ....4,658 1-21-23
The Prisoner (Herbert Rawlinson) ..................4,795 2-25-23
The Shocking Door (Frank Mayo) ....................4,126 3-4-23
Gossip (Gladys Walton) ..............................4,488 3-11-23
The Midnight Guest ..................................4,795 5-6-23
Single Handed (Hoot Gibson) .........................4,819 4-22-23
Nobodys Bride (Herbert Rawlinson) .................4,861 2-4-23
Trimmed in Scarlet ......................................4,765 4-1-23
The Town Scandal (Gladys Walton) ................4,784 4-8-23
Dead Game (Hoot Gibson) ............................4,819 5-6-23
What Wives Want .....................................4,715 4-22-23
Fools and Riches (Herbert Rawlinson) ...............4,904 3-29-23
Crossed Wires ........................................4,709 4-29-23

VITAGRAPH
Super-Features
Masters of Men ........................................6,800 4-8-23
William Duncan
Playing It Wild...........................................5,400 4-29-23

WARNER BROS.
Brass ..................................................6,300 3-18-23
The Little Church Around The Corner.................6,300 4-1-23

SHORT REEL RELEASES
ASSOCIATED EXHIBITORS, INC.
Harold Lloyd Comedies
Educational Film Corp. of America
Selig-Park Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Jupiter Comedies (1 reel)

VITAGRAPH
Bruce Scenery Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screwers (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Kaimai, Dizzie,
Sketchographs (1 reel)
Punch Codys (2 reels)
Campbell Comedies (2 reels)
Cinemat Films (slow speed)
Lyman Howe's Hodge Podge (1 reel)
Cameo Comedies (1 reel)
Tony Sarg Almanac (1 reel)

FIRST NATIONAL EXHIBITORS
Charles Chaplin (2 and 3 reels)
Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION
Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Matt and Jeff Animated Cartoons (1 reel)
News (2 reels)

GOLDwyn PICTURES
Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictorials (1 reel)

W. H. HODKINSON CORP.
The Biggar Maid (Mary Astor) (2 reels)
The Baneful Sutor (2 reels)
The Young Painter (Mary Astor) (2 reels)
Hope (Mary Astor) (2 reels)
Charles Urban's Movie Chat

PATHE EXCHANGE, INC.
Plunder (Serial)
The Tinted Queen (Serial)
Reel 1 reel comedies
Apache Fables, 2/3 reel cartoons
Harold Lloyd re-issues
Fathe Flaylets, 3 reel re-issues
Fathe Review, 1 reel educational
Topics of the Day, 1/3 reel
Fathe News, twice a week
Topics of the Day—1 a week
Range Rider Series—2 reel western

UNIVERSAL FILM MFG. CO.
Universal-Jewel Short Subjects
The Leather Pushers (2 reels) 12 rounds
Universal Features
The Adventures of Robinson Crusoe (2 reel ea.), 18 chapters;
The Yanks at Home (2 reels), 20 chapters;
The Real Hoot Gibson (2 reels), 20 chapters;
The Desert Trail (2 reels), 18 chapters;
The Battles of the World (2 reels), 18 chapters;
The Oklahoma Trail (2 reels), 18 chapters;
The Phantom Fighter (1 reel), 18 chapters;
The Yanks of the Yukon (2 reels), 18 chapters;
The Oregon Trail (2 reels), 18 chapters;
The Eagle's Talons (1 reel), 18 chapters;

Universal—With Lewis Sargent and Noely Edwards, 1 reel ea.
Two reel features—Fish Patrol Series; Timber Tale Series; Western Series
Yorkie Norroy Secret Service Series; Tales of the Old West
Century Comedies—With Lee Moran; Brown; Arthur Treme and Maude; the Idea; Century Humor; Buddy Messenger; Jack Cooper; and Brownie; Jack Cooper and Inez McDonald; Baby Peggy; Jack Cooper. (2 reels ea.)
The Mirror (1 reel novelty series)
International News Reel (1 reel issued Tues. and Fri.)

VITAGRAPH
Big V Special Comedies (2 reels)
Larry Semmon Comedies (2 reels)
Jim Aubry Comedies (2 reels)

KINETO CO. OF AMERICA
(Released Through National Exchange)

LEVEY, HARRY, ENTERPRISES
Electricity—It's Development
Motor Efficiency—It's History

NATIONAL EXCHANGES, INC.
Serial: The Great Reward (Francis Ford and Ellis Hall)
Comedies: King Cole Comedies (Bobby Burns)

PRIZMA, INCORPORATED
26 Short Subject Color Pictures
"Relief of the Alps" (3 reels)
"Bail, the Unknown" (4 reels)
Short Reel Music Film Product
## INDEPENDENT FEATURES

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage Reviewed</th>
<th>Review Date</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td><strong>AYWON FILM CORP.</strong>&lt;br&gt;The Purple Dawn</td>
<td>5,000</td>
<td>4-15-23</td>
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<td><strong>ANCHOR FILMS</strong>&lt;br&gt;The Man Alone (Hobart Bosworth)</td>
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<td><strong>ARROW FILM CORP.</strong>&lt;br&gt;Night Life in Hollywood</td>
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<td>Love Walkers (Wen, Fairbank)</td>
<td>4,900</td>
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<td>The Broken Violin</td>
<td>5,700</td>
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<td>Janucle or Blazing Barrows</td>
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<td>The Rip Tide</td>
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<td><strong>ROBERT BRUCE</strong>&lt;br&gt;While the Pot Boils</td>
<td>5,000</td>
<td>1-1-13</td>
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<td><strong>B. B. PRODUCTIONS</strong>&lt;br&gt;The Darling of the Rich (Betty Blythe)</td>
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<td>The Truth About Wives (Betty Blythe)</td>
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<td><strong>BEN BLUMENTHAL</strong>&lt;br&gt;The Queen of Sin</td>
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<td>Sonken Rocks</td>
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<td><strong>C. B. C. FILM SALES CORP.</strong>&lt;br&gt;The Passionate Friend</td>
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<td>The Lamp in the Desert</td>
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<td>Her Accidental Husband</td>
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<td><strong>EXPORT AND IMPORT</strong>&lt;br&gt;Orello</td>
<td>6,385</td>
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<td><strong>PHIL GOLDSKITE</strong>&lt;br&gt;The Speed King (Richard Talmadge)</td>
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<td><strong>HOWELLS SALES CO.</strong>&lt;br&gt;Her Royal Love</td>
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<td>Sold For A Million</td>
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<td>Count Capistrano</td>
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<td>A Daughter of Eve</td>
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<td><strong>INDEPENDENT PICTURES CORP.</strong>&lt;br&gt;The Devil's Partner</td>
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<td>The Valley of Lost Souls</td>
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<td>Fuma of a Woman</td>
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<td>The Power Divine</td>
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<td>The Way of the Transgressor</td>
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<td>A Child of the Gods</td>
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<td>The Mine Rovers</td>
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<td><strong>JAWITZ PICTURES</strong>&lt;br&gt;Beware of the Law (Marjorie Payne)</td>
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<td><strong>MASTODON FILMS, INC.</strong>&lt;br&gt;The Last Hour (Edw, Sloman)</td>
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<td>You are Guilty</td>
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<td>Luck (Johnny Hines)</td>
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<td><strong>PRINCIPAL PICTURES</strong>&lt;br&gt;The World's a Stage (Dorothy Phillips)</td>
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<td>The Spider and the Rose</td>
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<td>East Side West Side</td>
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<td>Temporary Marriage</td>
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<td>For You My Boy</td>
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<td><strong>W. M. ROUBERT PROD.</strong>&lt;br&gt;For You My Boy</td>
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<td><strong>SANFORD PRODUCTIONS</strong>&lt;br&gt;The Sea Raiders</td>
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<td><strong>SECOND NATIONAL</strong>&lt;br&gt;The Sea Raiders</td>
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<td><strong>MYRON P. STEARNS</strong>&lt;br&gt;Tillers of the Soil</td>
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<td>Salome</td>
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<td><strong>STOLL FILM CORP.</strong>&lt;br&gt;The Prodigal Son</td>
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<td><strong>TRI STAR PICTURES CO.</strong>&lt;br&gt;Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
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<td>Dancing His Davidson (Marjorie Rambeau)</td>
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<td>How a Woman Loves (Marjorie Rambeau)</td>
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<td>She Paid (Marjorie Rambeau)</td>
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<td><strong>TRUART FILM CORP.</strong>&lt;br&gt;Empty Cradle</td>
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<td>Patsy</td>
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<td>Are the Children to Blame</td>
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The Film Daily
71 West 44th Street
New York City

Gentlemen:

In the Film Daily of May second we ran a page advertisement announcing that our Tut-Ankh-Amen picture, "THE IMAGE MAKER" was ready for screening for national distributors and state rights buyers. The number of responses received by us was indeed very gratifying and came from all branches of the industry including the most representative concerns.

The reason for this letter is, that since we are ready to make a kick when things go wrong we feel that a word of praise and encouragement would not be amiss when things go right.

Wishing you continued success, we are,

Very truly yours

SIDNEY ASCHER Pres.

SA/JO

May Eleventh
1923
Effective Heart Interest Should Make It Good Audience Picture

Robin's Pictures presents
"FOR YOU MY BOY"

Wm. J. H. Stone—President
Wm. L. Roubert—Manager
Dorothy Tew—First Assistant Manager

DISTRIBUTION TO
Wm. L. Roubert
Matty Roubert

STORY

Has appropriate heart interest and effective appeal although it is not particularly original.

DIRECTION
Usually satisfactory: toward the close some too much footage unsurfacing complications and bringing about happy ending.

PHOTOGRAPHY
All right.

STRAIGHT PLAYERS
Ben Lewis does the best work in role which he makes thoroughly convincing: capable of securing sympathy: Scholarly White adequate except when called upon for emotional bits: Matty Roubert good in short sequence: others: Leon Dean, Jean Armour, Gladys New, Franklin Harris and Scott Hines.

EXTREMES
(

STAGE RIGHT
(

STAGE LEFT
(

SCENES
A roadhouse.

CHARACTER INTERIORS

Father of man sets him go to jail to protect name of former parent he believes to be his real father

LENGTH OF PRODUCTION
About 6,000 feet

"FOR YOU MY BOY" can readily be called a good box office picture for many exhibitions, in fact it contains the sort of audience appeal popular with the majority of picture goers and those who make up the biggest part of the picture going public. For such as the greatest number of exhibitors catering to this class desirable the production seems to have a favorable forecast. It contains a heart interest story, that, while not specifically original, has situations which secure the spectator's sympathy and in which the paternal instinct is made the proof of heart interest instead of the usual moral lesson.

The opening sequence in which a poor mail clerk relinquishes all claim to his infant son immediately gains a sympathy for him that is retained through what follows. Roubert has succeeded in keeping his story down to probabilities and with the exception of a few rather prominent bits of coincidence in the development his theme is logical and smoothly told.

Toward the close he does pile on some unnecessary complications by bringing back a character of the early reels who threatens him, now a respected citizen, with the exposure of his prison record. Of course this has a tendency to make him still more respected where he can confess that he served a jail sentence although innocent, to protect the man he believes to be his father. Except that this makes the conclusion slightly involved, and prolonging the ending a trifle, this sequence does complete every thread of the story and brings a satisfactory conclusion.

Roubert provides an appropriate production though an inexpensive one. The cast contains no well known players but Ben Lewis deserves special mention for the very painstaking performance which he offers to the father who offers his child for adoption. His work in the later reels is especially worth while. Young Matty Roubert does well as the boy.

Story: John Austin agrees never to claim his son, Jack, adopted by the rich Count Melville, as his own. Years later Jack is sent to prison for a theft committed by Melville who is killed before the theft is discovered. Jack accepts the guilt to protect the name of the man he believed to be his father. Upon his release he discovers that Austin, a trusted employee of Melville's has been defended by Austin's daughter, the real father. The reunion follows Jack's success in business and his marriage to his employer's daughter.

Story Will Please the Majority and Father Love Can Be Exploited

Box Office Analysis for the Exhibitor

Exhibitors who know their folk like heart interest stories will surely be able to handle them with "FOR YOU MY BOY." To sell it in the story of a father who was forced to give his son away. You might make a special note of the fact that this is a father love theme and not a mother love story. The variation might prove particularly interesting as much as it is usually a case of mother love.

The title can be exploited effectively with catchcues such as "If your boy was motherless would you give him up to another who could give him the things you couldn't provide?" See what happens in "FOR YOU MY BOY" in which a father is confronted with this problem. If you showed "The Heritage" Roubert's last production, you might recall it. A poster display in the lobby should attract attention.

Acclaimed by the Critics as an Audience and Box Office Picture
MANY CANDIDATES

Deal With Regal?

onto Reports Nathanson Will handle Goldwyn-Cosmopolitan-Distinctive Output in Canada (Special to THE FILM DAILY)

Is understood that although Canadian distribution has been dis- cussed with Nathanson by Goldwyn heads, negotiations have not reac- hed any definite stage.

Goldwyn Confab

ed Last Night in Atlantic City— Heard to Deliver an Address

On Wednesday (Special to THE FILM DAILY)

Atlantic City—No one of the Gold- wyn organization will discuss the re- cent Canadian deal with Regal in the presence of the reporters. The group arrived yesterday evening and went into its first busi- ness session last night in the Trelis- son of the Ritz. The meetings will be con- cluded today, with business ses- sions scheduled for every evening, and number of full releases will be del- ivered to the sales force and on the salesmen.

(Continued on Page 2)

Godsol Sails

- Godsol sailed for Europe on Friday.

Vernon Signs New Contract

os Angeles—Bobby Vernon has signed a three year contract with the studio.

Graf Plans Two Units

os Angeles—Max Graf intends to open two production units, one in San Mateo, the other at San Mateo. Each company will make three pictures a year, according to "The Grain of Dust" starts on May 15, with Mildred Harris lead- ing. Following that, Graf will pro- duced "The Soul Thief."

N. Y. Delegation Leaves

he New York delegation to the Chicago convention left yesterday. About 50 all told were in the party.

Steffes There

(Staff Correspondence)

Chicago—Al Steffes arrived here late Friday, followed on Saturday by many of his Minnesota boosters. Steffes' friends are sure he is in line for the presidency. The Illinois dele- gates are understood to have been in-structed to vote for him.

'Vee Pages 6 and 7

Additional special dispatches from the convention appear on page 6, this issue.

Danny's column, written from the Coliseum, Chicago, the battleground of the exhibitor meetings, will be found on page 7.

Chicago Conjecturing Over New M. P. T. O. President—Cohen Looks For Harmonious Meeting

(By DANNY)

Chicago—The chief topic of the convention is just this: who will be the next president?

All other questions are, for the moment, of secondary interest. And there is a lot of real interest in the question of who will succeed Sydney S. Cohen, as head of the M. P. T. O. of A.

There are in the field W. A. Steffes of Minnesota, "Jim" Ritter of Michigan, Martin G. Smith of Ohio, F. J. McWilliams of Wis- consin, and among those who may develop strength are "Djinn" Harris of Pittsburgh and there is some talk of C. A. Lick of Ar- kansas and, despite his declarations that he is not a candidate, of Sydney S. Cohen.

Mrs. Wallace Reid supported by James Kirkwood, Bessie Love, George Hackathorne, Robert McKim, Claire McDowell, Victor Bateman and other notables who give a performance in "HUMAN WRECKAGE," never before seen on the screen. Entire world waiting for this picture des- tined to surpass anything in all motion picture history. Distributed by F. B. O.—Advrt.

Today's Program

(Staff Correspondence)

Chicago—Today's program follows:

Delegates welcomed by Mayor Dever.

Various committees named.

Report on the Motion Picture Palace of Progress.

Annual report of the national president reviewing activities of the past three years.

Addresses by trade paper ed- itors.

Representatives of various government exhibits to address dele- gates.
Deal With Regal?
(Continued from Page 1)

Hearst will deliver an address, his first speech in an official connection with the industry. There will probably be some changes in the line-up of the sales force announced before the close.

The home office aggregation includes:


In the home office includes the following:


The district managers include:


The branch managers include:

N. S. Brum, Cleveland; Thomas Brady, Buffalo; W. J. Clarke, Chilcote, P. M. Des- jon, New Orleans; George Drury, Detroit; C. E. Gregory, Kansas City; J. H. Hill, Oklahoma City; T. H. Hollands, Omaha; I. J. Holstein; New Haven; Charles Knickerbocker, Minneapolis; A. B. Lambs, Los Angeles; J. L. Lynch, Detroit; C. J. Mace, Des Moines; E. Moss, Philadelphia; G. C. Parsons, Chicago; A. J. Rice, Seattle; C. A. Perry, Boston; Ralph Pielow, Chicago; J. Y. Rice, New York; F. R. Rice; West, Washington; D. C.; Ben B. Reinold, Chicago; David Reinhart, New York; A. A. Schur, Butter, Mont.; Samuel Shummer, Milwaukee; J. D. Solomon, Salt Lake City; H. W. Star- done, Los Angeles; J. H. Sturz; Pittsburgh; Charles Walder, Albany; Jackson; A. E. Watley, St. Louis; and W. W. Williams, Indianapolis.

David Deaves
George H. Davis left for Los Angeles on Saturday.

McDermott With First Nat'l
John W. McDermott, has been engaged by the First National to direct "Her Temporary Husband."

Charles Browne, Exhibitor, Dead
Charles Browne, exhibitor, was killed Tuesday night while dismantling his apparatus. He was a well-known and respected ex-

Hearing On Censorship
(Exclusive to THE FILM DAILY)
St. Petersburg, Fla.—A hearing will be given soon for both sides on the local censorship question.

Fisher Announces Policy
(Exclusive to THE FILM DAILY)
Los Angeles—Close adaptation of popular novels will be the policy of his new organization, according to Victor B. Fisher.

Allison Heads Atlanta Board
(Exclusive to THE FILM DAILY)
Atlanta—George R. Allison, veteran Atlanta film man, has been elected president of the new Atlanta Film Board of Trade, Dave Prince, vice-president, and Arthur Dickinson, secretary. The board of governors in-

RAINY FILM
ABOLISHED
Exhibitors and Producers Enthralled
by the Dura Company's Method of Protecting Prints

Producers have spent for tunes to give the public the best screen results that money can buy. They select their story, their director, their cast; they build elaborate sets, in short, every detail of care and ingenuity is made to make a perfect picture. Finally the producer sees his picture on the screen and is delighted to find that result of his labors justified the enormous expenditure of money. The exhibitor with equal enthusiasm bought the picture. But on the first run showings the S. O. R. sign is ignored in the mad rush of the overflow attempting to gain admittance. Everyone is happy. The picture is called a “success.”

BUT: Every theatre does not have first run. The same prints are used for second, third, fourth and subsequent runs. The same print which held the audience spellbound with its exceptional photographic quality, soon becomes full of rain, dirt and old stains. It is full of jumps in action caused by the much much overlap due to broken perforations. Patrons lured into a theatre on a promise of a good show leaves dissatisfied. Some of them never to return. The exhibitor protests to the exchange. The exchange manager shrugs his shoulders, shrugging him into helpless. All the above is past history.

The Dura Film Protector Co., Inc., 220 and 42nd St., New York City, has perfected a method fully protected by patents to overcome all the faults mentioned. It has registered the word "Duraize" in the United States patent office as its trade name.

Duraize prints by applying a thin coating of celluloid over the enamel of new prints. This in no way impairs the photographic quality of the print, but on the contrary gives it a more brilliant appearance on the screen. The emulsion becomes so waterproof that the Duraize prints will not become "rainy."

Not only the perforations but the joins are greatly reinforced by the thin layer of celluloid.

Duraize film is oil-proof, and waterproof, and to clean it, is only necessary to use a damp sponge and a cloth moistened with cleaning fluid between re-winders.

The cost charged for Duraize prints is two dollars per reel. One day’s additional run will more than cover this cost. The exchange which accepts Duraize prints will have already added life to the film and will satisfy the exhibitor and his audience.

Monday, May 21, 1923

(Continued from Page 1)

Broadway—"Trifling With Honor."
Brooklyn Strand—Scars of Jeal-
Camel—"Masters of Men."
Capitol—"Trailing African Wild Ani-
Criterion—"The Covered Wagon."
Loew’s New York—Today—The
Famous Mrs. Fair.
Tuesday—Just Like A Woman and Double Deal-
Wednesday—"Temptation."
Thursday—The Go- Getter.
Friday—"Girl Who Came Back!" and "Vengeance of the Deep."
Saturday—"Divorce A Failure."
Lyric—"The White Flower." (Opens Tuesday.)
Rialto—"Enemies of Woman."
Rivoli—"Soul of the Beast."
Strand—"Girl of the Golden West."

Next Week

Broadway—Not yet determined.
Brooklyn Strand—The Isle of Lost.
Criterion—Masters of Men.
Capitol—Not yet determined.
Criterion—The Covered Wagon.
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Not yet determined.

First Showing in the State
(Exclusive to THE FILM DAILY)

Cincinnati—"Foolish Wives" opened this week at the Grand Opera House. This is the first showing of the film in this state.

New House For The East Side
Construction will be started soon on a new theater to be built at 95th st. east of 2nd ave., by Benenson Realty Co., who purchased the property from the James Williams estate.

Lee’s Special
(Exclusive to THE FILM DAILY)
Los Angeles—Rowland Lee’s special at the Royal has closed for the summer. Fox can’t get away with it," by Gouv-

Merris.

Rice Assumes New Duties In K. C.
(Exclusive to THE FILM DAILY)
Kansas City—James H. Rice, is here to take up duties as manager of the Pantages. Rice hails from Sacramento where he managed the State.

Shift In Phila. Fox Office
(Exclusive to THE FILM DAILY)
Philadelphia—Joe Hebrew, who comes from the home office of Fox, has been appointed manager of the company’s office here succeeding George Dembrough.

‘Super S’ Franchises Sold
Irving M. Lesser has sold Prin-
co’s first franchise to Harry L. Charnas of Standard Film Service for Ohio, Kentucky, Michigan, West Virginia and Western Pennsylvania, comprising 15% of the country. Charles Tramme of Mid-West Dist. Corp., Milwaukee, purchased the Wisconsin franchise and all Star Feature Dist. California, Nevada, Arizona and Hawaii.
"It was interesting and thrilling with the Rialto's (New York City) audience being aroused to cheers at various points. The pictures look as though they are a sure business getter in any part of New York State. They certainly pulled extra business at the Rialto."

in reviewing the

WILLARD-JOHNSON

and

FIRPO-McCAULIFFE

FIGHT PICTURES

Exclusive Pictures of the Big Fights Taken at the Yankee Stadium for the Benefit of the Mayor's Milk Fund.

A Few of the Bookings

NEW YORK CITY

Rialto
B. S. Moss' Broadway
Fox's Academy
Fox's Japanese Garden
Fox's Nemo
Fox's City
Fox's Crotona
Bim's Standard
Odeon
Plaza
West End
Harlem 5th Ave.

BROOKLYN, N. Y.

Apollo
Stadium
Costello
Bluebird
Valentine
Kingsbridge
New 3rd Ave.
Progress
Belmore
Ritz
Chatham
New Atlantic

Fox's Folly
Republic
Oxford Hotel
Happy Hour
Stone
Sumner
Kismet
State
Meserole
Supreme
Avon
Echo

Coliseum
Sheffield
Capitol
Benson
Park View
Whitney
Belvedere
Parthenon
Utica
Select
New Chester
Colonial

Strand
Park
Regent
Crescent
Strand
New Rialto
Janice
Lyceum
Park
Capitol
Fox's Jamaica
Metro

Yonkers, N. Y.
Stapleton, S. I.
Bayshore, L. I.
Southampton, L. I.
Far Rockaway, L. I.
Whitestone, L. I.
Flushing, L. I.
Amityville, L. I.
Rockaway Beach, L. I.
Riverhead, L. I.
Jamaica, L. I.
Greenport, L. I.

RELEASED THRU UNIVERSAL
"THE FIRST YEAR"
(of Married Life)
The Great American Play
By Frank Craven

"MY LADY'S LIPS"
The Famous Play
By Edward Locke

"MAYTIME"
Now in its 7th Successful Year
By Rida Johnson Young

"THE TRIFLERS"
Stirring Story of Modern Society
By Frederick Orin Bartlett

"WHEN A WOMAN REACHES FORTY"
Original Screen Story
By Royal A. Baker

"MOTHERS-IN-LAW"
By the authors of "RICH MEN'S WIVES"
Frank Dazey and Agnes Christine Johnston

"THE BREATH OF SCANDAL"
The Cosmopolitan Magazine Novel
By Edwin Balmer

"THE WHITE MAN"
The Novel of the Jungle and the Drawing-Room
By George Agnew Chamberlain

"THE BROKEN WING"
Year in New York, Year in London
By Paul Dickey and Charles W. Goddard
PICTURES 1923

"THE VIRGINIAN"
The American Classic
By Owen Wister

"APRIL SHOWERS"
Proven by Previews in New York and Los Angeles
A Great Audience Picture
By Hope Loring and Louis D. Lighton

"THE BOOMERANG"
DAVID BELASCO'S Wonderful Play
By Winchell Smith and Victor Mapes

"A MANSION OF ACHING HEARTS"
From the Song that will Live Forever
By Harry Von Tilzer and Arthur J. Lamb

"FAINT PERFUME"
By the author of "Lulu Bett"
Zona Gale

"POISONED PARADISE"
From the Novel of Monte Carlo
By Robert W. Service

Directed by
GASNIER • FORMAN • SCHERTZINGER

Under the Personal Supervision of
B. P. SCHULBERG

Distributed by
AL LICHTMAN CORPORATION
1650 Broadway, New York City
Hope to Keep Out “Steam Roller”

Seek Harmony
(Continued from Page 1)
but that the convention would be very harmonious. He, therefore, referred the question to the League of Nations—one of his pet phrases.

Much depends, relative to the presidency, on the nature of the committees and how they work. One of the candidates unhesitatingly declared that he would be able to forecast by tonight what might be expected after the committee’s had been named.

The suggestion has been offered that to organize the committees properly that the best thing to do would be to name the president of each state organization on the committee on resolutions; and the vice-president on the committee on rules and the secretary of each state organization on the committee on credentials. This, it is said, would open the way to a “real” convention.

Much depends, it is also said, on the choice of the permanent chairman for the convention. Lick, of Arkansas, is being talked of as a good one, providing, of course, that he is not a candidate. The point made here is that no candidate nor any of his state delegates should be elected permanent chairman and that, if necessary, a good parliamentarian can be secured from outside the ranks of delegates. The suggestion has been offered that the president of the Kiwanis Club might easily serve. In other words, it is the apparent desire to keep organization or “steam roller” methods of procedure out of the convention.

If anything like this is attempted, the suggestion was made on Saturday that several state units might be expected to walk out of the gathering. That indicates the tempo of some of the visitors. Just how the New York delegation will vote is, of course, one of the absorbing topics of the moment.

Clarence Badger is directing “Red Lights”

Goldwyn is doing Big Things!
On Edge

(By wire from The Coliseum, Chicago)

Well, boys, you're here. We're here. The gang's all here. What are you going to do?

You might not know it—you might not believe it—but you're on the edge of the nicest can of dynamite that ever was used and if your aren't very careful it's liable to blow up. Somebody may lose a few arms and a couple of legs and go back to the worse—and some of you may not go home at all. If so far as your exhibitor organization is concerned—there may be none.

That's a nice pleasant thought for a Monday morning. Might be worse. But it's bad enough. Here are the facts:

You can go as far back as you want and you will find that exhibitor organizations have been formed, have functioned for a few years, and then something has happened. And then everything has gone to smash. And then a year or so later somebody starts something and you have another one rolling just the old way.

Right here in Chicago several years ago was started what is known to be the finest national exhibitor organization ever. What was the motive is at this moment incidental, but the national convention which followed the Chicago gathering made history. And it looked as though everything was set. And that always happened occurred again.

Today finds the national exhibitor organization facing the situation of what it intends doing and how it intends to finance which it intends to do.

If the constitution of the M. P. T. O. was to go into effect to-and the election was held late this afternoon, only a few would have the privilege of voting for a candidate. They only units that are paid up or rather were paid up to a few days ago.

Now isn't this a nice state of affairs?

No wonder the Michigan organization insists upon a financial gram to be determined upon before anything else happens, wonder that they insist that the incoming president have sufficient finances with which to operate.

A lot of things have been said and many more will be as to the traditions of the M. P. T. O., the leadership of Sydney. But this is certain—there isn't another exhibitor in this city who out of his own pocket would have financed this organization as he has done, taking the chance of getting it back in time, some time, some how.

This is all wrong. There is no reason why Sydney Cohen couldn't pay the check for exhibitors of this country. There is no reason why any one man should, because this sort of a condition always gets into an automatic method of operation. And this is not ended as a reflection nor a suggestion that Cohen has been erratic. But it is human nature that the man who foots the bill should have a lot to say and it is about time that one man and one man only gets footing the bill.

You're exhibitors. You have investments. Some of them are handy heavy. Sometimes your banker has something to say that isn't so sweet. You need an exhibitor organization. With one you're sunk. But if you can't have an exhibitor organization sufficiently financed to justify its existence, then on earth you expect to get one?

You have been shilly-shallying, fussing around, for the past few years. For what?
Putting It Over

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

Song For "If Winter Comes"
Witmark & Sons are the publishers of a song, "If Winter Comes," written especially for the Fox special. Illustrations on the front cover were taken from the production.

A Mad Love Sundae
Baltimore—An exploitation feature put across by Goldwynner Willie Robson for "Mad Love," at the Century is spreading throughout the country.
Robson induced the Hendler Creamery Co. to get up a window card, which was sent to local ice cream dealers using their product advertising the "Mad Love Sundae" during the showing. The creamery people also sent to the dealers the recipe for a "Mad Love Sundae." An account of the tie-up was sent to the Ice Cream Review which published the article.

Passes Attract Large Crowds
Mt. Vernon, Wash.—C. C. Ruth of the Mission tie-up with the Golden Rule department store for the run of "The Christian." The Mt. Vernon telephone directory was taken and names of 50 women selected at random. These names were written on 50 envelopes containing passes for the showing. The envelopes were then placed on the counters of the department store, and newspaper advertising invited the women to come to the store and see if they were among the lucky ones. The store had a special sale on the same day and through the tie-up attracted a great crowd.

"Youth Triumphant," the initial Victor B. Fisher production has been completed.

Fox Sells Corona Plot
(Special to THE FILM DAILY)
Los Angeles—A detailed announcement from the Fox studio states, in one part, that the tract of land held by Fox near Corona, New York, for studio purposes, has been sold and that part of the Fox executive offices will be moved to the new studio which is planned here. Although 450 acres of land have been purchased, the part not used for the studio and outdoor sets will be developed. The property is bounded by the Los Angeles Country Club, the Rancho Country Club, Pico Blvd., and Santa Monica Blvd.

Held for the Fall
The release date of "Circus Days" has been put off from June to September 1st. It is the last of the Coogan series for First National.

Werner Buys "Salome"
(Special to THE FILM DAILY)
St. Louis—Sam Werner of United Film Exchange has obtained the Southern Illinois and Eastern Missouri rights to "Salome.

April Incorportions Increase
(Special to THE FILM DAILY)
Albany—Secretary of State Hamilton's report of April incorporations shows a decided increase in number over a month ago. 1,616 companies filed papers, representing a capitalization of $33,759,850. Of 1,616 companies charted, 32 are in the film business.

ADVERTISE YOUR
SHORT SUBJECTS
MATS for this "ad" FREE at your
Educational Exchange

LOUIS MEYER
ART TITLES
CRAFTSMEN FILM LABS, INC.
251 WEST 19TH STREET
WATKINS 7620 - 7461

Only ONE of these can win!

EVERYONE knows that upon only one of the candidates listed in the group below may be bestowed the honor of the presidency of the Motion Picture Theatre Owners of America.

JAMES C. RITTER AL. STEFFES
C. A. LICK M. E. COMERFORD
S. J. McWILLIAMS M. G. SMITH

but

All of these are SURE winners!

HERE'S a list of coming Universal Jewels, to be presented by Carl Laemmle, every one a SURE WINNER—every one elected a box-office sensation during the coming year! Watch for them—you'll vote them clean-ups!

MERRY GO ROUND
GLITTERING, spectacular, the most marvelous love story ever transferred to the screen—tremendous in its majestic scope and splendor—with a great cast headed by Mary Philbin and Norman Kerry—the most colossal box-office attraction of a decade! Directed by Rupert Julian.

VIRGINIA VALLI in
A LADY of QUALITY
From the famous play by FRANCES HODGSON BURNETT
A Hobart Henley Production

LOIS WEBER'S production of the story of
JEWEL
By Clara Louise Barnham

Priscilla DEAN in
THE ACQUITAL
From George M. Cohan's production of Rita Weiman's stage success.

Tooth Tack-ing on's Cleet Nove!
THE TURMOIL
With a Superb All Star Cast

Reginald DENNY
UP THE LADDER
From William A. Brady's production of Owen Davis' great play.

UNIVERSAL
PICTURES
"The Pleasure is All Yours"
RENTALS MUST DROP

Sydney S. Cohen Predicts Ruin for Thousands of Exhibitors Unless Present Situation Is Met

(By DANNY)

Chicago—"All pictures released today are super features. All exhibitors say the only thing super about them is the prices."

"If something isn't done, thousands of exhibitors in this country will be out of business next year.

"This is not an infant industry. It's an industry that has too many infants in it, in the producing and distributing end of the business."

"The proposed uniform contract is too cumbersome. All that's needed is an order blanket and an understanding of an arbitration agreement."

These were the salient features of the annual address delivered by Sydney S. Cohen at the opening of the fourth M. P. T. O. convention yesterday.

Cohen spoke for nearly two hours, making recommendations and going over the many the well-known phases of the organization's activities. The fireworks of the M. P. T. O. convention are scheduled to be started today. At the moment the absorbing question facing the convention is who will be the next president? Upon his much depends.

This is especially so, because there's so much mattering, so much discontent that unless certain developments occur several state units may break away and the present organization may crumble.

Although Sydney S. Cohen rests that he will not be a candidate there is a strong belief that his supporters and friends will not agree upon any of the candidates in the field and, consequently, the point may be reached where it will be Cohen or no one.

Those in a position to know say Cohen is sincere in his attitude and has tried to find a compromise candidate (Continued on Page 6)

Call Kent Again

Sharp Words Over Re-appearance—Knobel and Goldreyer New Exhibitor Witnesses

Verbal brickbats flew thick and fast between opposing counsel in the federal Trade Commission's proceedings against Famous Players yesterday when W. A. Fuller, chief counsel for the Commission, demanded that S. R. Kent, whom the Commission had expected to again place in the stand yesterday and who is attending the Famous Players convention at Los Angeles, be summoned to New York immediately to resume the stand.

Fuller contended that Kent had not been released as a Government witness and that notwithstanding the expense and inconvenience which would result from calling him to New York should be summoned to appear.

Robert T. Swaine declared that it would be impossible for Kent to be in New York before June 4.

(Continued on Page 2)

Fitzmaurice Sails Today

George Fitzmaurice and his wife, Julia Berghere sail for London today to attend a conference written by Richard Leith relative to "The Eternal City." On June 2, Lionel Barrymore Barbara a Marr, Montagu Love, Richard Bennett, Bert Lytell, who replaced David Powell in the cast, H. H. Brunner, production manager and Arthur Miller, cameraman sail for Rome. Samuel Goldwyn gave Fitzmaurice a farewell lunch at the Ritz yesterday.

1st Nat'l Lists 25

That Many on Fall Schedule—Katherine Mac Donald Down for Two—Contract Then Up

First National, in announcing its plans for the Fall, lists 25 productions by name to be released as a part of the 1923-24 program.

Among those listed are: "Dust in his Doorway," directed by Frank Borzage; "Lord of Thundergates," "The Bad Man" directed by Edwin Carewe; "Black Oxen," "Bird of Paradise" directed by Richard Walton Tully, "The Huntress," directed (Continued on Page 4)

"Red Flags"

That's how Danny captions his observations at Chicago. Read what he says on page 8.

Griffith Premiere Tonight

"The White Rose," the new Griffith picture, opens at the Lyric tonight.

"Meanest Man" at the Cohan

"The Meanest Man in the World" will probably have a New York run at the George M. Cohan theatre, later in the season.

Rosenfield on the Homeric

(Aby radio to the FILM DAILY)

Aboard the Homeric, via Los Angeles, N. S.—Herman Rosenfield, of National Film, Berlin, is aboard the Homeric with a print of "Boheme," which he is bringing over to market in the United States.

Mrs. Wallace Reid and Bessie Love in "HUMAN WRECKAGE," the picture the world is waiting for. Nothing ever screened approaches this production destined to make theatrical history throughout the world. Extraordinary cast including James Kirkwood, and other notables. Los Angeles opening June 11 Grauman's Million Dollar theatre one solid month. Frisco opening Century theatre, one month.—Advtr. (Continued on page 6)
Call Kent Again
(Continued from Page 1)

"We have done everything within our power to help the Government in its investigation of Famous Players," Swaine angrily told Examiner Alvord. "We have opened up our files and records, have a large clerical force busy digging up contracts, documents and testimonial data for the Government. Now they ask us to stop our business and Mr. Kent away from the sales convention, in which he is the most important figure, just to help the Government. Doesn't that deserve a little consideration? We have been in business for years and listened to Harries, A. Edison, Dr. Tipton and Col. Osbey of the American Legion tell us of the ethical future of pictures, in fact on everything that was not relevant to this investigation. We have not even complained when for several days there was only about two hours actual testimony by Government witnesses.

Eck L. Ludvig, general counsel for Famous then took the floor and asserted vitriically that any Government contracts were "outrageous and preposterous," and asked Fuller if he really meant it, "so you don't exactly declared Ludvig, "say so and put yourself on record." Fuller replied that he wanted Kent, summoned, that he was a very material witness.

Later in the day Ludvig showed in the record of the proceedings at the conclusion of Kent's testimony on May 3 the witness was received, he having been excused, and Fuller replied that inasmuch as Kent had been held to produce certain documents and contracts it was understood that he was still under the constraint, but the Government attorney appeared to be willing to modify his earlier insistence that Kent be summoned immediately and the record closed for the Government. It would be satisfied if he appeared at the earliest possible moment. This was agreeable to both sides and the smoke of battle cleared away sufficiently, and the result of the knobel of Grobe & Knobel chain of theaters in the Michigan Co. was decided.

Knobel stated that the chain of seven theaters in the Bronx that he is interested in, have given a Knobel, Goldwyn and Grobe handled all of Paramount's output because they have been compelled to do so in order to get their pictures. The Knobel attorney testified that he had frequently endeavored to have some pictures cut from the list that he didn't think were good, but hadn't succeeded. His customer, the Cosmopolitan features, would not allow the Knobel chain to show the Cosmopolitan features through Famous Players, and the Knobel chain had been given to the Keith Circuit without notice.

He had been contracted for "Enemies of Women" and "Little Old New York," he said, but the contracts were cancelled, presumably because Goldwyn took over the Cosmopolitan one. Knobel has not taken the stand, referring to these two pictures declared as he smiled at the counsel for the respondents and the advocate of Famous seated nearby, "those are two pictures that we are going to get if they are released. This will be one time they won't get away with it," Goldwyn asserted that the breaking of the contract for other Cosmopolitan productions was not contested, but that a hot fight would have been waged had the pictures been of a quality to justify it.

Knobel further stated that he had been guilty of "bicycling" or "switching" as he termed it one time only, when a picture for one of his theaters didn't arrive and he ran a picture in this house that he had already run in other houses. Prather Mc- Donald, cross examining for the defense, asked the witness, "Are you sure that you didn't engage in the practice of 'bicycling' or 'switching' as you call it with six pictures instead of one?" Absolutely not,\" replied Knobel.

Knobel asserted that the exchange manager from whom he bought his Paramount pictures had told him that his theater attendance, giving him the numbers of people who had attended several of his theaters on certain days when Knobel complained of high rentals, saying that his business was not good enough to justify the price asked. He admitted in response to questioning of Prather McDonald that he had invited one of the exchange managers to come and look at his books and judge for himself whether his business was good enough to justify the rental asked, but stated that at this time the Paramount exchange had already changed his attendance. He said that prices for picture rentals were the same in all exchanges, if exchange were not fair, because there were only one or two hundred people daily who were admitted on passes.

Knoel stated that he bought Paramount pictures according to the terms and conditions of the contract, and that the terms of pictures by all companies has been increased on the increase for the last few years.

Indications now point to the continuation of the hearings in New York, with June 3, and possibly longer, as it is not known just when Sr. Kent will arrive and Government counsel are insisted that he be put on the stand here instead of Philadelphia, which is the next seat of the Government's inquiry, on the grounds that his testimony may have reference to matters pertaining to documents that are in the files of Famous Players here.

Tuesday, May 22, 1923

Get your Share of the Big Money with these Box Office Winners

"TEMPTATION"
A Distinguished Cast, Bryant Washburn, Eva Novak, June Elvidge, Vernon Steele, Phillips Smalley.

"ONLY A SHOPGIRL"

"Her Accidental Husband"
A Belasco Production, Miriam Cooper, Forrest Stanley, Mitchell Lewis, Richard Tucker, Maude Wayne, Kate Lester.

"MORE TO BE PITED"
The Story That Will Live Forever.

"The Passionate Friends"
H. G. Wells' Literary Sensation.

"The Lamp in the Desert"
Ethel M. Dell's Fascinating Novel.

If you want sure fire hits buy them all.

GELATINE PRODUCTS COMPANY
224 Flatbush Avenue
Brooklyn, N. Y.
Manufacturers of
P. C. G.
ONTAL COLORINE
(weather proof)
All Colors $2.50 per quart
"We color Broadway"
COLOR YOUR BULBS
BRIGHTEN YOUR SIGN

C. B. C. Film Sales Corp.
1600 B'way, New York
A Cosmopolitan Production

ENEMIES OF WOMEN
by Vicente Blasco Ibanez
WITH LIONEL BARRYMORE and ALMA RUBENS

"ENEMIES OF WOMEN" is established as the season's most sensational success. It broke all records at the Roosevelt Theatre, Chicago, where it is now in its fifth capacity week. It broke all records at the Central Theatre, New York, playing Two Dollar top for four capacity weeks.

Continuing its New York engagement at the Rivoli, it took in $6093 on the opening, one of the biggest Sundays in all Rivoli history.

In these cities "Enemies of Women" has been playing against the strongest opposition picture in the field today.

It is still running capacity at Grauman's Rialto, Los Angeles. Similar triumphs have been scored in Milwaukee and San Francisco.

It is the Year's Biggest Box-office Picture!

Directed by Alan Crosland
Scenario by John Lynch
Settings by Joseph Urban

A Cosmopolitan Production
Distributed by Goldwyn-Cosmopolitan
Newspaper Opinions

"The Girl of the Golden West"—1st Nat'l—Strand

EVENING TELEGRAPH—"The Girl of the Golden West" was a fine play, a successful grand opera and now, as shown on the Strand screen, it is better than ever, even as a picture. We look upon "The Girl of the Golden West" as a picture we would hate to have missed, and we're glad we saw it.

HERALD—There is plenty of good, old-fashioned humor in "The Girl of the Golden West." This melodrama of the frontier, which has done service as a belles-lettres masterpiece and as a grand opera, is at its best on the screen. It is infinitely more realistic when recorded in the natural scenery of the Wild West than it ever could be when played, however, expertly, in front of a painted background.

MAIL—Edwin Carewe, the director, has caught some of the spirit of the West at its best and has pictured it sincerely and with much restraint, thereby eliminating the cut and dried "western stuff."

Many of the play's thrilling moments are preserved in the picture.

MORNING TELEGRAPH—The acting might be improved in several spots, but on the whole Edwin Carewe, who directed the film, and Adrienne Ames, who scattered the story, have done their job skillfully.

SUN—This rousing old melodrama of the West has been "motorized" quite smoothly, from Balboa's play and the pulses as much as ever. "The Girl of the Golden West" is the most exciting thing that has come to town since "The Covered Wagon."

TELEGRAM—First as a belles-lettres stage play, then as a book, and later as an opera, "The Girl of the Golden West" won such favor and popularity that Managing Director Joseph Plunkett now presents it summarily as a film.

TRIBUNE—The chief trouble seems to lie in the selection of the cast. * * *

This picture suffers too much from too much direction and too little characterization.

Review By Mindy—Mind your, we are not saying that it isn't a pretty good picture, but it could have been a masterpiece with that wonderful story to start with and the real golden West to draw on for props and sets.

On your front page, you covered a perfectly obvious painted drop.

Edwin Carewe directed the picture worth writing, in spite of its shortcomings.

WORLD—Melodrama of the broadest kind is on center most of the time. The audience, and much of the interesting story, is on center. It is acted by Mr. Keggins, Miss Thelma and Sylvia Branner almost faultlessly and its photography could not be much more attractive, so that it seems to us the first National has a future play here which is well up among the best.

Wagner's First Completed

(Special to THE FILM DAILY)

Los Angeles—Rob Wagner's first directorial effort, "Fair Week," is finished. Walter Hiers is starred.

1st Nat'l Lists 25

(Continued from Page 1)

by Lynn Reynolds; "Noses of Vengeance" and "Lovers," starring Norma Talmadge.


Vogue will supply a total of four for next season: Carewe, four; Frank Lloyd, three and perhaps four; Nor- ma Talmadge, three; Fitzmaurice, an unreleased number; Constance Talmadge three and perhaps four; Barthelmess, three or four: Strongheart, at least one;

Maurice Tourneur's schedule is not listed, but there will probably be four. In all probability, John Stahl will provide three or more under a new contract,

With the two MacDonald's, the contract with First National expires.

Signs With Universal

(Exclusive to THE FILM DAILY)

Los Angeles—Following denials and counterclaims, Barbara La Marr has finally signed a contract with Universal to be featured in a picture which will be made in the Fall, following her return from Rome where she will work in "The Eternal City."

MERRY GO ROUND

Universal Super-Jewel

AMID settings of unheard-of splendor and vastness and with a cast of thousands, this glittering spectacle will be the talk of the industry! Cost a fortune and worth it! Directed by Rupert Julian.

VIRGINIA VALLI in

A LADY of QUALITY

A HOBERT HENLEY PRODUCTION

From the famous play by FRANCES HODGSON BURNETT

LOIS WEBER'S production of the story of

JEWEL

By Clara Louise Burnham

REGINALD DENNY in

UP THE LADDER

From William A. Brady's production of Owen Davis' great play.

PRISCILLA DEAN in

THE ACQUITTAL

From George M. Cohan's successful production of RITA WEINER'S play

Booth Tarkington's Great Novel

THE TURMOIL

With a Superb All Star Cast

To be presented by CARL LAEMMLE
Murray W. Garsson presents

Success

Directed by
RALPH INCE

Written and Adapted from the play by BRANDON TYNAN, ADELINE LEITZBACH and THEODORE A. LIEBLER Jr.

With a GREAT CAST including
BRANDON TYNAN
NAOMI CHILDERS
MARY ASTOR...
and DORE DAVIDSON.

Now being booked.

A Metro Screen Classic
"Must Adjust Prices"—Cohen

Matters Are Acute

(Continued from Page 1)

date to meet the situation, but so far has failed.

Blair McElroy of Fitzpatrick and McElroy, one of the strongest men in the Middle West has been mentioned as a serious possibility, but it is definitely known that McElroy does not want the post although conditions may develop which may force him to accept.

Al Steffes is gaining ground and at this writing is said to have about 120 votes. One of the interesting developments of the Steffes candidacy is that some of the New York delegates considered strong Cohen men are here wearing Steffes buttons. If New York throws its weight to Steffes, he will be a hard man to beat. This is sure.

Theodore Hays of Finkelstein and Ruben is doing fine work for Steffes. Hays is the type of man who makes and holds friends and is proving hard for the Minnesota candidates.

Those interested in Ritter are making their campaign on this platform:

What Michigan has done should be carried out nationally. Considering the wonderful accomplishments of that organization, it should develop into one of the strongest of the lot, especially opposed to Ritter. The job is too big for him, that he hasn't the background to handle an organization of the size contemplated.

Joe Mogler is taking his candidacy seriously, but apparently few others are except in a complimentary way. Martin Smith of Ohio is expected to be a well-groomed dark horse for Cohen's friends. Others don't count except for something unexpected developing.

During the meeting of the executive committee it developed that for next year's program Cohen had outlined a very comprehensive development calling for an expenditure of a large sum probably in excess of $100,000. One of the interesting ideas is the establishment of six service stations scattered throughout the country to develop and perfect organization work. One of the members of the committee commenting on this said it was fine to plan such an expenditure but it was somewhat ironical considering that during the past year only about $3,000 had been paid into the national treasury. He added that the state organizations seemed willing to finance their own operation but evidently did not take much interest in the national body, at least judging from their lack of financial support to the organization.

Glen Harper was elected temporary chairman and opened the convention.

Today, the various trade paper editors will speak. George Eastman will also make an address.

Today's Program

(Staff Correspondence)

Chicago—The program for today follows:

Reports from the Committees on Credentials, Rules and other Committees.

Report of the National Treasurer, John T. Collins, N. J.

Presentation of the music tax question by George P. Aarons, Phila., S. Handy, Kansas City, and others.

Gov. Preus, Minnesota, and Bruce Dodson, Kansas City, to discuss theater insurance.

Wm. J. Burns, of the U. S. Secret Service, and others to discuss protection of public against fraudulent stock sales.

Peter Brady of N. Y. to discuss co-operative banking.

W. D. Burton, Chicago, to report on negotiations with Will Hays relative to the uniform contract.

M. J. O'Toole, Scranton, to report on public service.

Code of business ethics arranged by exhibitors, Rotary and others to be presented by E. W. Collins of Arkansas.

George Eastman, Rochester, to address the convention.

Palace of Progress Booths

(Staff Correspondence)

Chicago—The following concerns have booths at the Motion Picture Palace of Progress, held in connection with the convention:


Rome Bars "J'Accuse"

(Special to THE FILM DAILY)

Rome—The authorities in this city have barred public exhibition of "J'Accuse." The reason was not announced.

What Happened?--

LOOK AT THIS CAST!

Gaston Glass
Miriame Cooper
Edna Murphy
Robert Frazier
and other notable artists

A RENCO PRODUCTION

"The punchiest Picture of the Year!"

Now Cutting and Editing

Send Your Order to

Weshner-Davidson, 117 West 46th St., New York

Get the Full Benefit of Money Spent For Advertising With

WESCHNER-DAVIDSON

EXPLOITATION NOVELTIES

"Bella Donna" (Paramount)
Lorgnettes $12 Per Pairs

"Adam's Rib" (Paramount)
Burr Dart $15 Per Pair

"Sure Fire Pinti" (Mastertone)
Cloth Dolls $10 Per Pair

"Leather Pushers" (Universal)
Finest Pictures $2 Per M.

"Brass" (Warner)
Brass Rings in Boxes $10 Per Pairs

"Lost & Found" (Goldwyn)
Leather Purses $15 Per M.
The Proof of Leadership

give

73.07%

3 out of 4
Red Flags

(By wire to THE FILM DAILY)

The Coliseum, Chicago.

What's all the shootin' for?
Where are we going and how are we going to get there and why are we going? And what's it all about?

Several centuries ago when the noble and delightful entertainment known as bull fighting was developed one of the things necessary to bring about a perfect afternoon's pleasure was to get the bull good and mad before a flock of dagoes, crack him over the snoot and everybody ate sirloin steak free gratis. So the highly intellectual minds of Spain realizing that bulls don't like red saw to it that a large flag was prepared of that color and all they had to do was to wave it in front of the bull and the party was on.

Have you ever figured just how much red flag waving has been going on in the development of the national exhibitor organization?

Last year, back in New York, some one suggested that it was time to lay bricks and stop throwing them. What that interesting talker overlooked was that there never was an occasion in the history of the world but that more constructive work was accomplished by laying bricks rather than by throwing them.

The M. P. T. O. of A. was formed in Cleveland because some adroit gentleman figured out that after considerable talk of producers encroaching upon the exhibitors' side of the business that enough exhibitors would respond to form a national organization. And they were right. And maybe it was necessary. And because of this perhaps they can be forgiven. And perhaps they can be forgiven for taking the same battle cry to the Minneapolis convention. And perhaps someone can be forgiven for developing the brilliant suggestion that Jimmy Walker represented the producers and was the producers' candidate in Washington last year. Perhaps they can be forgiven.

And it is rather more or less interesting to speculate as to just what kind of a red flag is going to be waved here to stimulate interest for another year.

Oh bunk.
Oh tommysot.
Oh, hell!

Several self-respecting decent Americans in the picture business have reached the conclusion that red flag waving belongs to anarchists. Did it ever occur to you that maybe they're right?

And they have also reached the belief that people who throw bricks usually land in jail. Has this occurred to you?

Let's get constructive. Or let's get out of business. Any damn fool can throw a bomb and kill the greatest man in the world. Any child can stick its finger in the dikes of Holland and ruin a nation. But it takes men, and real men to fight and take a lickin' whenever it's coming to them. So let's be men.

You have some real men out here. And it's about time that they showed themselves. At if they don't let's close up the Coliseum. Let's forget the "convention." Let's go back to the hotel and have a good time for a couple of days and then go fishing and then go home. But if we are going to be anything and do anything to bring to you a better understanding of all branches of this business, come on! Go!

We're calling the role of some of the real men. There are lots of others but you just can't think of them at one time. So here goes. Come on Theodore Hays! Come on Butterfield! Where's Jim Ritter? Where's Claude Judy? Where's Brylawski? What's become of Whitehurst?

This is the call of the clan.

Where's Pramer? Where's Ed Bingham? What's become of Mike Comerford? Has anybody seen Harry Crandall? Come on Liggett! And there are a lot more—if we are going to get somewhere—come on! Let's go!

DANNY.

E.K. LINCOLN in
"The RIGHT of the STRONGEST"
A Great Picture With a Great Cast.

Zenith Pictures Corp'n
110 W. 40th St. N. Y. C.

EASTMAN POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman Kodak" stenciled in black letters in the transparent margin.

Now furnished in thousand foot lengths

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Eastman Denies

Eastman Denies 

Big Films Only
Planned by W. R. Hearst—Goldwyn Makes Many Changes in Its
Field Force (Special to THE FILM DAILY)

Atlantic City—William Randolph Hearst addressed the Goldwyn-Cosmopolitan sales convention yesterday and sounded the keynote of the Cosmopolitan production policy when he said that pictures like 'Knighthood' would be the only kind he would make.

Hearst came down with Arthur Brisbane and Joseph A. Moore. Official mention was made of the formation of the Goldwyn-Cosmopolitan

Fox Leases Barbee's Loop
Chicago—William Fox has leased Barbee's Loop theater and will convert it into a downtown first-run.

Unanimous Disapproval of Hays Agreement
Registered—New President Still
Vital Topic

(By DANNY)
The Coliseum, Chicago—A resolution condemning the uniform contract developed by the Hays organization was enthusiastically adopted at the M. P. T. O. convention late yesterday.

The report of the special committee which made the findings was read by W. D. Burford of Illinois who cited specific objections to the agreement. The objections included the following:
The clause dealing with advance payments and cash deposits.
The clause which denies exhibitors the right to make any eliminations in films except with the written or telegraphic consent of the distributor.
The clause relative to play dates.

The clause bearing on the time limit for the acceptance or the rejection of contracts.

That portion of the contract which includes arbitration as part of the contract and the fixing of penalties by the arbitration board.

Burford analyzed each of these points at length.

In all probability, the Michigan plan to finance the national organization will come up today or tomorrow. Nominations for the presidency and other offices will surely be made today and there is a strong possibility that the election will occur today.

The presidential race continues to be the most important topic of the M. P. T. O. convention. Sydney S. Cohen, although having announced repeatedly that he is not a candidate.

(Continued on Page 6)

**Burning the Wires!**

Which describes to a nicety what Danny telegraphed from the convention yesterday. No pretty language, but the stark, unvarnished, naked truth. Read his editorial on page 7.
**Big Films Only**

(continued from Page 1)

...distributing unit and plans to operate 31 exchanges all over the country.

Hearst, in his address, said:

"I have not been in the business so many years but I have seen the quality of production increase continuously and it is always the best picture which succeeds the most. We have seen the smaller picture fall away, the cheaper pictures, drop by the wayside and only the big pictures, the strong pictures, remain.

"Therefore during the coming year and until the public's ways change, and personally I do not think they ever will change in this respect, we are going to make almost entirely, and I really think quite entirely pictures of the class of When Knighthood Was In Flower."

A number of changes have been made in the field force. J. D. Solomon, a salesman in Salt Lake has been made manager there, succeeding Charles Knickerbocker who takes over the Minneapolis office. Seth Perkins is now Seattle manager, replacing W. E. Banford who becomes district manager in charge of Salt Lake, Denver and Butte. Ralph Pielow will be Portland, Ore., manager. This is a promotion from the ranks. C. F. Lynch, Omaha salesman is now manager in that city and A. S. Schuster is to be manager of the Butte exchange. C. E. Gregory, Kansas City salesman is the new manager of that exchange, replacing J. F. Hill who goes to Oklahoma City. W. J. Clark, Minneapolis salesman is to be manager at Charlotte, a new office. L. B. Remy has been advanced from Dallas district manager to district managership in charge of Dallas and Oklahoma City. The company has now 11 district managers. Offices in Butte, Charlotte, Des Moines and Portland, Ore., open next month.

Edward Bovay in an address yesterday outlined the advance the company has made in production. Information gathered from the various sales managers indicate that the prospects for summer business are very encouraging.

Press association reports yesterday said that the Goldwyn-Cosmopolitan merger involved $70,000,000.

Dorothy Dalton Sails

Dorothy Dalton sailed for a vacation in Europe yesterday.

**Gets Finis Fox Film**

Associated Exhibitors will distribute "The Man Between," produced on the coast by Finis Fox.

**Luxor to Release 15**

Luxor Pictures will probably release 15 pictures next season with "Sitting Sands," the first.

**To Direct "Tiger Rose"**

(Special to THE FILM DAILY)

Los Angeles—Sidney Franklin will direct Lenore Ulric in "Tiger Rose" for Warner Bros.

**Sign Van Dyke**

(Special to THE FILM DAILY)

Los Angeles—W. S. Van Dyke has been signed by Associated Exhibitors, Inc., to direct "Harbor Bar."

**Thomas Plans Two Units**

(Special to THE FILM DAILY)

Los Angeles—Beginning June Richard Thomas will have two units at work at the Hollywood studio. He will continue his series of crock stories, while another director will handle "The Lady of the Lake."

"Man and Wife" has been booked over the entire Fox Circuit and "The Broken Violin" over the Keith Circuit.

**Exhibitors are shelving pictures to play**

**"TEMPTATION"**


**HERE ARE FACTS**

INSTANTANEOUSLY registered such a hit in Philadelphia that the biggest exhibitor "pulled" a big program picture to give it an 8-day run at the big KARLTON THEATRE.

**PROVED** such a "go-getter" the DAWE THEATRE, Bridgeport, replaced a super-production fresh from a long downtown run in New York to play "Temptation" and wired 160 per cent congratulations.

**BOX OFFICE HIT** registered for entire week at the BROADWAY THEATRE, New York and at the GEORGE M. COHAN Theatre, New York.

**EVERYWHERE** "Temptation" is breaking box office records.

**Book it at once**

C. B. C. Film Sales Corp.
1600 B'way, New York
AL AND RAY BOCKETT ANNOUNCE THAT "THE DRAMATIC LIFE OF ABRAHAM LINCOLN" IS WELL INTO PRODUCTION AND THAT THEY CAN ASSURE THE MOTION PICTURE EXHIBITORS OF AMERICA A PICTURE IN A CLASS BY ITSELF.

IN EVERY ELEMENT—DRAMA, ART, HUMAN INTEREST, HEART PEAL, COMEDY RELIEF, PATHOS, TRAGEDY, CHARACTERIZATION, SCENIC INVESTITURE, HISTORICAL AUTHENTICITY, BREADTH OF SCOPE, BEAUTY AND POWER OF STORY, CHARM IN THE TELLING, SUSTAINED INTEREST, EDUCATIONAL VALUE, UNIVERSALITY OF APPEAL, SKILLFUL DIRECTION, DRAMATIS PERSONAE, PHOTOGRAPHIC EXCELLENCE—IN ALL THESE "THE DRAMATIC LIFE OF ABRAHAM LINCOLN" STANDS UNMATCHED—A PICTURE IN EVERY WAY AS BIG AS ITS SUBJECT.

THERE CAN BE BUT ONE ABRAHAM LINCOLN AND WHEN THIS PICTURE IS OFFERED TO THE PUBLIC IT WILL LEAVE NO UNFILLED WANT. ITS INFLUENCE FOR GOOD WILL BE LARGER, ITS APPEAL WILL BE MORE FAR REACHING THAN ANY SUBJECT YET OFFERED BY THE SCREEN. HERE IS THE PICTURE LONG DEMANDED, LONG HOPED FOR, LONG PROMISED, LONG Awaited—a picture welcome to all races, nations, classes, parties, sects and sections—an inspiration to the rising generation, a benediction to the lovers of liberty, a warning to tyranny and a beacon of hope to all oppressed—a clarion call to rally to the standard of American ideals, not an educational nor a serial, but the biggest DRAMATIC PICTURE EVER FILMED.


DIRECTION IS IN THE CAPABLE HANDS OF PHILIP E. ROSEN. FRANCES MARION IS AUTHOR OF THE SCRIPT. ROBERT KURRLE AND LYMAN BROENING ARE THE CINEMATOGRAPHERS.

ROCKETT-LINCOLN FILM COMPANY
SUITE 305, HOLLYWOOD SECURITY BUILDING, HOLLYWOOD, CALIFORNIA
3

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THE

DAILY

4

Tell of F. P. Dealings
(Continued from

PatheNews
No. 42

WINS KENTUCKY DERBY—

"ZEV"
year

old

captures

colt

purse

$53,000.00

at

Louisville.

FLOOD AND TORNADO

FIRE,

SPRINGS — Big damage

in

HOT

IN

done by the elements

Arkansas.

THE CAMDEN DISASTER— 76
schoolhouse

Camden,

at

fire

S.

perish

in

C.

Other news from London, Poland. California.
China,

Indianapolis,

IT

Rome,

etc.

I'age

1)

tod ay

much

discussion in the industry, asserted that the chief reason for the
"ill will existing in the industry," is
because exhibitors buy pictures which,
after production, do not measure up
to the sales arguments used to sell
them. "Why don't they wait until the
picture is produced, and if it is good
make the exhibitor pay what it is
worth?" asked the witness when
asked by Government counsel to add

anything to his testimony which he
thought might be of interest.

the publicity man says it is, and this overenthusiasm is carried on down the line to
the exchanges and the salesman, until when
the picture is sold to the exhibitor he thinks
it
is so big that it will shove the walls out
of his theater with the big crowds."

Berman

praised the provision in
equitable contract which would
make it possible for the exhibitor to
cancel his booking, pointing out that
heretofore the exhibitor has been
compelled to accept contracted picthe

Newspaper Opinions
"Soul of the Beast"— Metro
Rivoli

AMERICAN—Elephant

sheik

is

of

film,

"Soul of the Beast," at Rivoli.

JOURNAL—

EVENING
"Soul
of
the
Beast" makes star of an elephant.
EVENING
We've seen a lot
of animal
actors, "including the
9.000,000
"wonder dogs" of the screen, but we cannot
remember one that approached the work of
Oscar.* * *
''Soul of the Beast" is a good picture, a

WORLD—

picture,

thrilling

and

an

interesting

noon's or evening's entertainment,

after-

but

it

is

it so.
Of course, Madge
as dainty and appealing as
the parlance of the studios.
Oscar lumbers away with the picture.
The story is rather a novel one and the
photography is beautiful.

Oscar that makes
Bellamy

ever,

is

but,

just

it

—

GLOBE The combination of Thomas H.
Ince and C. Gardner Sullivan more nearly
approaches perfection than any other engaged
*
in the business of cinema production. * *
That theater has housed no more entertaining and generally appealing picture during
the present season.
Oscar, the trained elephant, is a truly marvellous performer. * * *
MAIL — During

most of the scenes, however, the elephant seemed to understand what
was expected and often showed what might
* All
be called a keen sense of humor. *
'

the forest scenes are
freshness to the film.

beautiful,

of

lending a

MORNING TELEGRAPH— W

i

t

h o u

wishing to detract from the credit due to the
bipeds in this rather entertaining picture,
"Oscar" should be crowned with laurels.
POST * * * one f t ne queerest mixtures
ever ground out by a camera. * * *
SUN It's a good picture, even for those
few mortals who don't like the circus if
they really exist.

—

—

—

TELEGRAM—Then

one
motion

follows

of

the

picture
most unique drubbings in
making the elephant drives the bully into
a stream and gives him a thorough drenching.
There is much comedy in the picture,
and some of the scenes are charming and

—

idyllic.

TIMES—Without

"Oscar," "The Soul of

the Beast," would indeed be a dreary production.
As it is, the good-natured pachyderm given a bale of hay one minute and a
tiny piece of sugar the next
with the assistance of Miss Bellamy, manages to dra>p
the picture along.

—

—

TRIBUNE—John

Wray

directed
the picture, and Madge Bellamy plays the
girl.
Both of them do as well as they possibly could do with such a story, and profoblj the author did as well as he could with
fcory which had to be written around the
talents of an elephant.
Oscar is the elephant's name and he is decidedly amusing;
but, of course, the story is suitable entertainment for children only.

WORLD —The

Griffith

afford consistent entertainment only to those who have a
kindly feeling for elephants.

picture

will

He saw
his

He

S. R. Kent, he said, relative to
being oversold and an adjustment made.
also complained to Kent that he hadn't

been able to get any Paramount pictures, and

committee which drafted the equitable admitted that Kent issued orders that the
next group should be split so that Landau
contract which has precipitated so would not be slighted, as he had complained.

"This is the only industry in the world
where seconds sell for as much as firsts.
The exhibitor buys the picture before it is
produced.
He is over sold. The producer
listens to his publicity man until he actually
believes that the picture is as wonderful as

COVERS THE WORLD

Wednesday,

tures.

"This new prov'sion is a fine thing," said
Berman.
"In the past, after the exhibitor
from all the bull which had been
thrown at him he wondered if after all the
big feature was going to shove the theater
walls out and turn out as big as the salesman said, but there was nothing he could
relaxed

do about

it."

Berman

stated that he had run Paramount
nictures in lis theaters since they were first
made, but that he only runs a comparatively
small
portion
of
the
Famous output at
in scut.
lie
said
Famous treated him
splendidly back in the days when he practically controlled the theater situation in his
neighborhood, but when a newer and bigger

It
developed through questioning that the
Majestic, one of the houses in the combine,
had offered as much for the first 1922 group
before joining the pool as was offered for
all the houses in the pool after it was formed.
Samuel J. Bock, associated with Landau,
who did the buying for the combine, offered
$11,000 for the group and finally $15,000 after

Buxbaum, had come down from $30,000 to
They couldn't get together, Landau
testified,
and the deal was off.
Landau
said he had no 'grudge" against Famous, but
$18,000.

admitted

that

he

had

told other exchange
that he wouldn't buy

managers in the city
Paramount pictures.
Later he said he had
told exchange managers that he "couldn't,
not wouldn't."

When Swaine

asked the witness if he didn't
pictures are lower in price
this year than last, he replied that he didn't
know. "Are you willing to have the accuracy
of your complete testimony measured by the
accuracy of this statement?" asked Swaine.
"I am," replied Landau.

know

Famous

that

Bock

testified

that the pool

was

originally

formed "to prevent being sandbagged by the
exchanges.
We finally decided to quit allowing ourselves to be hit on the heads all the
time by the exchangemen, so we got together.
The former members of the pool are now
stockholders in a corporation since formed.
Among the witnesses examined during the
afternoon session were Hyinan Gainsboro,
owner of theaters at Flushing and Port Washington. L. I., Al H. Harstn, who now operates the Regan and Dyckman, J. A. Brad
bury, owner of the Olympia and Leo Brecher,
operator of the Apollo, Douglass, Harlem,
Odeon, Plaza and Roosevelt.
Gainsboro testified that he had lost money
by be'ng oversold, and that a number of
specials which he had contracted for with
Famous had been withdrawn without notice.
He admitted that his contracts called for
possible withdrawals.
The witness also admitted that the failure of Famous to give
of their star series contracted for by
all

May

.
23, 19

Brecher said "I have tried to prove to
that I can do without tl
that they are not indispensible.
Some
hibitors think that Famous Players is
life blood of the industry, but I don't
a

mous Players

with them."

Lee A. Ochs, director of the Associ
Booking Corp. testified he had a convc
tion with Adolph Zukor just prior to
latter's departure for Europe in which
urged Zukor to do something to enable
B. C. to get Paramount first runs.
Zi
told Ochs that he left distribution ent
to S. R. Kent, but that upon his returr
would look into the matter and would
Ochs about it. Ochs said he had not
heard from Zukor, but expressed the opi
that the latter probably
to do so.

hadn't yet had

Other witnesses were J. Arthur Hit
operator of two houses on upper Broach
Harman Yaffa, and Morris Bleendes, al
whom testified practically along the s
lines as earlier exhibitor witnesses.
Abe Goodside, owner of two house;
Portland, Me. and two at Springfield, 14
testified late Monday that he had not
any
trouble with- Famous.
"I
have
trouble with anybody," he said.
Aske
he had heard that Famous had planned U
vade his territory with new theaters he
that
he did see something in the p.
about it, but that it never worried him.

was possibly due to failure of
stars and not the fault of the company, and
that this withdrawal of star pictures was a
practice not wholly confined to Famous Playexhibitors

ers.

Harstn

testified

that

his

troubles with

Fa-

mous had usually been untangled in some
In former years, he stated, he had
competition house went up nearby he wasn't way
given so much consideration.
He said he used 100% Paramount, but that he final'ad been the Paramount

'buffer' in his part
said that Paramount
the habit of taking certain
pictures out of the star series, "which they
"rm'd snrinkle. bless, and call super-specials
and which cost the exhibitor a lot more
Some of these were offered him;
money. "
he said, when he went to the Paramount
exchange and said that he felt that after having been such an old customer he should
lie treated
with sufficient consideration to be
given some first runs.
He said Harry Buxmanager
of the exchange, told him
baum,
he could have 11. but charged a big price.
"I told him I would take the dose like a
man. because 1 had to have some first runs.
Herman testified that on the whole he had
no grudge against Famous Players, he had
"It's a
gotten along with them amicably.
game of dog eat dog." he said. ''The evils
of existence in this business are not confined
to one more than to another."

the

of

Berman

city.

was frequently

Wm
1

Lter

in

Landau, who operates the Heights

A.

anil

is

interested in a
theaters which originally

financially

chain of six uptown
pooled their buying to obtain reduced rentals,
testified that he had handled Paramount pictun^ until last year.
He said that prohibitive rentals caused him to sever relations
with Famous.
He said when he attempted
to buy from Metro, First National and other
companies, they all seemed to know that he
had been dickering with Famous and that
he hadn't reached an agreement.
Landau
admitted that he would prefer to get Famous
pictures, "not because," he said in reply to a
question by Robert T. Swaine, "they are
the best pictures on the market, but because
they have the most consistent program."
Landau expla ned how the buying pool had
cut down costs by showing pictures as firstruns in one of the houses and as second and
third runs in others of the pool.
He said
he found out after Famous had offered to
split one group of pictures between the houses
in which he was interested and Haring and
Blumenthal that the latter concern had been
offered the pictures for less money than he
had offered and that the pictures offered Haring and Blumenthal were better than those
:

he was asked to take.

was unable to get first runs because ''Loew
got them" and he had to follow the latter.
"In some cases I got all of the star series
and other times I got them when they felt
like giving them to me."
Famous, he said,
contracted
nine specials he
''pulled out"
ly

for, one of
this picture

which was "Humoresque." When
played the Criterion and it made

offered more money
despite the fact that he
himself had contracted for it.
He had paid
$150 for "Humoresque," the witness testiit
that
it was going
before
was
realized
fied,
to go over so big.
He then offered $1200
for it, but still it was refused, and he was
advised by Buxbaum to talk it over with
Loew, with whom he was on good terms,
"but I got about as much satisfaction out
of him as I could have gotten from the
Kaiser.
Finally I paid Loew $750 and ran
it in my house day and day with the showing
of it in the Loew house which was near
a big hit, he said,
for it and got it,

mine."

baum,

After

Loew

many

Harstn

conferences with Bux
he
succeeded
in
is now getting along

said,

getting lower rentals and
all

KNOW

Y0U1

MAN
Don't Vote Blind!
Investigate Wha\

right.

Bradbury
Loew's 83rd

opening of
second run
house of the Olympia, which he owns.
He
said that he has to split with another group
of theaters in
his neighborhood.
Famous
Players pictures are a bigger drawing power
than the product of other companies, the wittestified
that the
St. house made a

ness said.
He expressed the opinion that
F. P. salesmen do a little too much boasting.
"Has your experience with Famous Players been more difficult than with other companies"? Swaine asked, cross-examining.
"Well I think it has just been a little
harder," replied the witness.
"Well, aren't Famous Players pictures just
a little better than the pictures of other companies"? Swaine suggested.
"Perhaps, just a little," rejoined the witness.
Leo Brecher stated that he had formerly
shown the Famous product, but was doing
without it this year.
''Oh, yes, I am still
negotiating with Famous," he replied in
answer to a question."
I will always consider that I am negotiating with them until
one of us is dead."

JIM RITTEl
has done in Michigan

COME UP TO PARLOR L
see what can be done thru

2

effici

organization

RITTER FOR PRESIDE!


Eastman Denies

(Continued from Page 1)

dit of which the Eastman Company acquired a virtual monopoly in the manufacture and sale of raw stock in the United States and that competition in the manufacture and sale of prints was hindered and eliminated and prices of positive prints fixed and standardized. The answer of Eastman disclaims all knowledge of the amount of film made and sold by its domestic competitors, and therefore cannot state whether it enjoys a monopoly of manufacture. It is admitted that Brulatour handled approximately 81% of the Eastman film between Jan. 1 and March 1, 1920, and 70% between the latter date and Sept. 1, 1921.

It is admitted that Brulatour was the principal stockholder in Paragon, Inc., but it is denied that Eastman controlled or had any interest in the company. The answer admits the purchase of G. M. Laboratories, Inc., the San-Jaco Laboratory, and Paragon Laboratory, but denies that such purchases, as charged in the complaint, were made "for the purpose of cooperating and intimidating competing manufacturing laboratories or to induce them to refrain from making further purchases of raw stock manufactured by the Eastman Kodak Company." All other allegations in the commission's complaint are denied.

In his answer, Brulatour admits his connection with Eastman, but denies any conspiracy in the conduct of the business of the laboratories purchased. He denies that he supplied producers with positive prints at prices below those at which competitive manufacturing laboratories could supply them. He denies any delay in deliveries to competitive laboratories and denies shutting off their source of supply. He also denies there was any conspiracy to coerce laboratories into using Eastman film.

The Allied Laboratories and its members have been given an extension of time to June 11 in which to file their answers to the complaint.

"Bright Lights" Near Completion

"The Bright Lights of Broadway" is almost finished. A few exteriors remain to be shot. Bennie Zeidman is making it for Principal.

"Three O’Clock in the Morning," the latest C. C. Burr production, was previewed by the producer Tuesday evening at the Gotham.

Signs Semon

M. H. Hoffman Gets Him for Series—Comedian Now Attending Convention

(Special to THE FILM DAILY)

Chicago—M. H. Hoffman has signed Larry Semon to make a series of comedies which will probably be released through Truart Prod., although Hoffman states distribution has not been determined as yet.

Semon and Hoffman are both here attending the convention. It is understood that Truart will have seven companies at work this summer.

Roosevelt, St. Louis Ready in Sept.

(Special to THE FILM DAILY)

St. Louis—The Roosevelt, 810 No. Leffingwell Ave., will be ready early in September. The Davis Realty and Investment Co. owns the house.

Considering Rules for Changes

(Special to THE FILM DAILY)

Milwaukee—The State Industrial Commission is considering a set of regulations to govern the operation of all film exchanges in Wisconsin.

Illinois Houses Merge

(Special to THE FILM DAILY)

Lincoln, Ill.—The Lincoln, operated by Bennis, and the Star and Lyric, owned by the Messrs Keegan and Faletti have merged.

Wisconsin “Blue Law” Up

(Special to THE FILM DAILY)

Milwaukee—The Holly bill which would have made every legal holiday, as well as every Sunday “blue” has been killed in the Assembly. It is now before the Senate.

Golden Gate Prod. to Start

(Special to THE FILM DAILY)

San Francisco—Jack Dewey, of Golden Gate Prod. recently returned from Los Angeles with the finished continuity for three pictures. Work will start shortly at the Pacific studios.

EXTRA!

Entire UNIVERSAL TICKET ELECTED!

UNIVERSAL pictures sweep the ticket—unanimously elected by landslide of popular approval of exhibitors everywhere. Every one of them a sure-fire candidate that stands for all those things that help the exhibitor make money and satisfy his patrons.

Here is the elected ticket:

MERRY GO ROUND

Universal Super-Jewel

With a cast of thousands, amid settings of untold splendor and magnitude, and the most beautiful love story the screen has ever seen, this glittering spectacle will be the sensation of the decade! Directed by Rupert Julian.

VIRGINIA VALLI in

A LADY of QUALITY

A Hobart Henley Production

From the famous novel and play by FRANCES HODGSON BURNETT

LOIS WEBER’S production of the story of

JEWEL

By Clara Louise Burnham

REGINALD DENNY in

UP THE LADDER

From William A. Brady’s successful production of Owen Davis’ play

Priscilla DEAN in

THE ACQUITTLAL

From George M. Cohan’s sensational production of Rita Weiman’s play

Booth Tarkington’s Great Novel

THE TURMOIL

With a Superb All Star Cast

To be presented by CARL LAEMMLE
Seek Compromise Candidate

Cohen Still a Power
(Continued from Page 1)
still has sufficient strength to be elected.

The prediction was made here in one of the offices yesterday that Cohen could possibly be elected on the first ballot. Efforts to bring about a caucus of the Steffes and Ritter followers are under way. A combination may result which might prove sufficiently strong to defeat Cohen.

Cohen's followers and closest friends have been informed of the situation which may confront the national organization should Cohen be re-elected. For a time it looked as if A. R. Pramer of Iowa might be named by the Cohen supporters as an offset to Pete Woodhull of New Jersey is also being considered in this connection.

Frank J. Rembusch strolled into the convention yesterday morning and his appearance created quite a flutter among those who know how he regards Cohen.

In the morning, George Eastman spoke briefly. Dr. Rush Kees of the Eastern Section of Music of the importance of music to pictures, Congressman Snyder of Utica, N. Y., told of the fraudulent stock operations with the object of suggesting that exhibitors do all in their power to check such illegal practices.

Addresses were made by trade paper editors. Martin J. Quigley of the Exhibitors' Herald spoke and later Robert E. Welsh, editor of the Moving Picture World who extolled the work of Cohen to such an extent that his address was interrupted and for about two minutes, there was wild cheering for Cohen. It was the first intimation of what might be expected if Cohen desires re-election.

American Society Represented
(Staff Correspondence)
Chicago—J. C. Rosenthal, of the American Society of Composers, Authors and Publishers is here, awaiting a chance to address the convention relative to the music tax situation. Rosenthal told THE FILM DAILY recently that the Society was willing to graduate the music tax so that the exhibitor in the small towns would not have to pay as much as the big first run.

Loew Denies Charge of Boycott
(Special to THE FILM DAILY)
Milwaukee—Marcus Loew has denied the charges of boycotting, made by Walter Bauman, secretary of the Wisconsin unit, who sent out telegrams to the effect that big producers apparently banded together to boycott the Palace of Progress exhibit at the convention.

Baer Returns
Fred E. Baer returned from the Chicago convention yesterday.

Today's Program
(Staff Correspondence)
Chicago—The important events on today's program will be the election of officers this afternoon and the banquet at the Sherman tonight. At the dinner there will be addresses by Warren Stone, Grand Chief of the Brotherhood of Locomotive Engineers and president of the organization's co-operative bank in Cleveland; former Governor Preus of Minnesota; Dr. John J. Tigert, U. S. Commissioner of Education, and Mayor William Dever of Chicago.

Elaine Hammerstein and several other stars, who are here, will probably be presented.

As Rembusch Sees It
(Staff Correspondence)
Chicago—Frank J. Rembusch, a shining light of former conventions, arrived from Shelbyville, Ind. yesterday. This is how he describes the convention:

"Here at the ringside, I find the same convention of previous years. Exhibitors are interested only in the election. We predict Cohen's election on the first ballot. Even A) Steffes has refused to cover a bet of two to one. Cohen has a new machine every year, but the model is the same. Here is how it runs: His Indians representative, Gus Schmidt, can appoint all Indiana delegates who must be for Sydney but not of my knowledge. "Anyhow, it's fun to meet the old friends and also the old enemies, if there are any."

A Battle Almost
Howard Smith and Jimmy Walker in Altercation Over Sunday Closing in New York State
(Staff Correspondence)
Chicago—A near-battle developed in the lobby of the Sherman Monday night when a group including Howard Smith of Buffalo and John Mannheim of New York accosted State Senator James J. Walker as he passed through.

An altercation resulted relative to a statement reported to have been issued by Smith to the effect that neither Walker, Charles O'Reilly nor Sam Berman had anything whatsoever to do with the Sunday opening legislation in New York State. During the discussion Walker pointedly commented to Smith that the men who had made Sunday opening possible in New York might be able to change this legislation. The discussion then came to an abrupt end. Later Mannheimer tried to patch up matters by explaining to Walker that Smith who is a Republican had acted only as a party man.

Eichsmid and Schmidt Arrive
(Staff Correspondence)

RAINY FILM ABOLISHED

Exhibitors and Producers Enthusiastic over the Dura Company's Method of Protecting Prints

Producers have spent for tunes to give the public the best screen results that money could buy. They select their story, their director, their cast; they build elaborate sets, in short, every detail is carried out to make a perfect picture.

Finally the producer sees his picture on the screen, and is dejected to find the result of his labor justified the enormous expenditure of money. The exhibitor with equal enthusiasm books the picture.

On the first run showings the S. R. O. sign is ignored in the mad rush of the overflow as attempting to gain admittance. Everyone is happy. The picture is called a "success."

But every theatre does not have "great runs." The same prints are used for second, third, fourth and subsequent runs. The same print, merely showing the film, is placed in a celluloid with its beautiful photographic quality, soon becomes full of rain, dirt and oil stains. It is full of jumps in action caused by the removal of much footage, due to broken perforations.

Patrons lured into a theatre on the strength of a great show leave disgusted. Some of them never to return. The exhibitor protests to the exchange. The exchange manager shrugs his shoulders believing himself helpless. All the above is past history.

The Dura Film Protector Co., Inc., 220 West 42nd St., New York City, has perfected a method fully protected patents to overcome all the faults mentioned. It has registered the word "Duratize" in the United States patent office as its trade name.

It Duratizes prints by applying a thin coating of celluloid over the emulsion of new prints. This in no way impairs the photographic quality of the print but on the contrary gives it a more brilliant appearance on the screen. The emulsion is so protected that the Duratized prints will not become "rainy."

Not only the perforations but the joints are greatly reinforced by the thin layer of celluloid.

Duratized film is oilproof and water Resistant and to clean it is only necessary to pass the film through a cloth moistened with cleaning fluid between the reels.

The price charged for Duratizing prints is two dollars per print. On Saturday an additional run will more than cover this cost. The exchange which handles the Duratized product not only adds life to the film and will satisfy the exhibitor and please his audience.

GELATINE PRODUCTS COMPANY
224 Flatbush Avenue
Brooklyn, N. Y.

Manufacturers of
G. P. C.
OPALINE COLORINE
(weather proof)
All Colors $2.50 per quart
"We color Broadway"
COLOR YOUR BULBS BRIGHTEN YOUR SIGN

June Mathis, Greatest Editor in the World

Goldwyn
is doing Big Things!
Organize!

(By wire to THE FILM DAILY)

The Coliseum, Chicago.

Still here. Still on the job. And if I'd have gone to the place yesterday that some people suggested—well I wouldn't be in Chicago. And the funny thing is I am not going—not for a few days, anyway.

During the past five years there has never appeared so many in anything ever written for the little old paper. So perhaps on will pardon the liberty.

But a national exhibitor organization is one of the things that we believe in. So much so that we have tried in various ways to make our 5,000 odd readers understand that in the past. Some of these brothers come around and talk about trying to disorganize their organization you tell 'em what we tell 'em—they're crazy.

But there has been entirely too much soft-pedalling, too much dilly-footing, too much oh, let 'em alone with regard to the national exhibitor organization, and it is time that this stopped. Here has been too much petty politics, too much ward-and-prentiff stuff, too much ballyhooing and not enough of all of the other things.

It was all right a year or two ago because after all you were very young and you don't expect an infant to stride like a man. But you're big now and you're old enough to know, and you're going to be treated as such. And if you're not you're going to be told that men should hear and it is immaterial whether you like it or not—because if somebody don't make this plain to you you're going along just as you have—just like so many ostriches—who stick their heads in the sand and then cannot see what is going on.

You've got to organize. You've got to organize right for your own good. For the good of this industry. For the good of your investment. You have got to get set right. You have got to pay or it. It doesn't make much difference how much 'Movie Chats' bring into your state or national treasury or how much advertising slides might help. If you're not willing to pay for your own protection why should the other fellow do it for you?

There are several hundred mighty big league important exhibitors in this country who laugh right out loud and say "oh, hell!" every time some one suggests that they join your organization. Why?

Figure it out. How many of the important first-run operators of this country are even willing to consider the idea of becoming identified with you? Why?

Figure it out. What prevents, what stops cooperation between this organization and what is known as the Hays organization? And why?

Just before we all left New York to attend this pow-wow the Vaudeville Managers' Protective Asso. gave a dinner (there were a lot of film folk there, too) and to the eternal shame of picture people might this be said: that vaudeville—which doesn't begin to compete in public importance with motion pictures—is organized. There exists a real working basis between all hands, the managers, the artists, and the in-between fellow.

Sydney Cohen was at that dinner. He heard. He knows what the biggest men in pictures and vaudeville think of cooperation. Jimmy Walker was there. He knows.

Zukor was there. And Loew. And Hays and a lot of other important people. And they knew. And they applauded some of the remarks on cooperation so strongly that their palms hurt and stung.

Gentlemen, you haven't the chance of a Chinaman on the 32nd edge of the last ditch in hell if you don't organize.

DANNY.
At Broadway Theaters
Capitol

The Capitol orchestra renders some Italian folk songs as the opening musical number this week. The following units include: "Caruso," scenic impressions of "Traviata," by the Ballet Corps, assisted by several solists. The weekly novelty planned for the house is "The Marlin Johnson film, "Trailing African Wild Animals," the feature. Next comes "The Clock Store," in the "Spooks," also a short reel Fable picture. The organ closes the performance.

Rialto

The Rialto orchestra is the guest of the Rialto this week, and incidentally closes the bill. A prologue to the feature, "Enemies of Women," is the only other number on the bill, due to the length of the picture.

Rivoli

Because the Rivioli orchestra happens to be the guest of the Rialto this week, and incidentally closes the bill, a prologue to the feature, "Enemies of Women," is the only other number on the bill, due to the length of the picture.

Strand

The program at this house consists of "Star Modern" (Genus) a weekly serial and a serial feature, "Here and There," a compilation of short subplots. The weekly novelty consists of a prologue to the feature, "The Girl of the Golden West," and "The War Bride," one of Aegean Film Fables. Percy Barnes closes the show with selections on the organ.

Town Involved in Litigation

Tobias A. Keppler, attorney for Gallagher and Shean, in a statement to the press, confirms the report first published in THE FILM DAILY that the team has signed a contract with the Famous Players. The picture planned is a feature, "Around the Town with Mr. Gallagher and Mr. Shean." Flora Ziegfeld claims under his contract with the team they cannot make the picture, but Keppler has assured them they can go ahead with it.

Principal Closes Three Deals

Max Roth of Principal Pictures has closed the following sales:

The company's entire product for Cuba to H. A. Kelly, Cuban Film Co.

"Environment" and "World's A Stage," to Selection Art Film Service, for Porto Rico and Santo Domingo.


Betsy Jewel has finished a part in "The Silent Command," the naval story which has made Fox.

Advocate of Shorter Features

H. S. Gallup, general manager of the Delphi Theatres, Inc., which operate houses in Marquette, Escanaba, Munising and Iron River, Michigan adds another entry to those exhibitors who oppose excessively long features. Gallup says the ideal program includes, in addition to the feature, two short subjects but he finds this arrangement impossible when the feature exceeds 5,000 or 5,500 ft. in length.

Eight More in Peck Series

Los Angeles—Principal Pictures intends producing eight more of the "Peck's Bad Boy" series, in the first of which Jackie Coogan appeared. Coogan is no longer with interests identified with Principal, and no selection has been made as yet for the title roles.

Has Films in Color

The Color Cinema Co., Inc., has produced a two-reeler, a three-reeler and a feature in natural colors. C. Lang Cobb, sales manager, has started on a sales tour on behalf of these pictures.

HELEN CHADWICK Loses Suit

(Special to THE FILM DAILY)

Los Angeles—Helene Chadwick has lost her suit against Goldwyn. She claimed that, when not employed by Goldwyn, she could accept work elsewhere.

"Felix the Cat"

By Pat Sullivan

M. J. Winkler
220 W. 42nd St.
New York, N. Y.

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"THE MIRACLE"
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USE THE
FM DAILY
FOR RESULTS
DISCORD REIGNS

Many Want Cohen Again As President—Michigan and Minnesota May Quit M. P. T. O.

(Continued from Page 2)

In a beautiful booklet which can be used as a calendar Famous Players outlines its first fall releases. In a foreword it is stated that 50 pictures will be released during 1923-1924.

Famous to Release 50

Six From Blackton

On Vitagraph's Schedule of 24—Contract with C. L. Chester for Eight Two Reel Comedies

Vitagraph yesterday stated its next year's schedule will include 24 features. J. Stuart Blackton will make six, David Smith, six. Whitman Bennett six while of the last group, Albert E. Smith will personally direct.

(Continued on Page 3)

Famous from Coast

Max Graf is in town from the coast. He is at the Astor and his visit here concerns distribution.

Mrs. Wallace Reid with Bessie Love in "HUMAN WRECKAGE," the new production to be distributed by F. B. O., and which promises one of the biggest sensations ever known in all screen history. From Coast to Coast there has come an avalanche of requests for bookings and the picture is yet uncut. The backing behind the picture surpasses anything yet known in theatrical history.—Advt.

More Plain Words

Danny hits at exhibitor-distribution today but his in a constructive manner. His comment from Chicago on page 8 this issue, is decidedly worthwhile.

Mrs. Wallace Reid with Bessie Love in "HUMAN WRECKAGE," the new production to be distributed by F. B. O., and which promises one of the biggest sensations ever known in all screen history. From Coast to Coast there has come an avalanche of requests for bookings and the picture is yet uncut. The backing behind the picture surpasses anything yet known in theatrical history.—Advt.
Relief Possible

Chas. O'Reilly Says Deflections by Distributors Can Be Remedied Under Uniform Contract

Charles L. O'Reilly, owner of the 18th St. Playhouse and the Rex on upper Broadway and president of the T. O. C. C. and M. F. T. O. of New York, expressed the opinion yesterday that under the terms of the uniform contract distributors can be held responsible for not delivering all of the pictures they have contracted for.

This point was made at the Trade Commission hearing when O'Reilly testified that of the six Cosmopolitan Films, he had contracted for from Famous two, "Enemies of Women" and "Little Old New York" had not been delivered. He said he contracted for group 5 of the Paramount "90" series, and that they had split with it the 2nd St. Playhouse, but couldn't effect such an arrangement with Famous. He had to take the whole block so he and the competition house bought the group separately without protection against each other. The "41" series turned out so badly that he would not take the "39." Of the "41" 35 were produced by Famous, of which 34 were delivered and the remaining six Cosmopolitan signed for under a separate contract.

He added that under the uniform contract to which both Famous and Cosmopolitan were parties, Cosmopolitan could be corrected for these pictures, since they were specified in a contract negotiated by Famous and Cosmopolitan. O'Reilly declared that Famous should not have played "Enemies of Women" at the Rivoli and Rialto without endeavoring to have the picture released also to exhibitors who signed for it.

I want those two pictures and I don't care if the Paramount comes to me by going to Famous. Players, Western Union or Postal," he said in reply to a question of whether he would pay a $5,000 fine levied by the Paramount for the action of exhibitors who had joined in the "41" series. O'Reilly stated that Famous was now distributing for Cosmopolitan.

The witness played the block booking section, declaring that exhibitors were not able to secure pictures which they knew in advance will not be available to their audiences. He added that his complaint reflected exhibitor sentiment throughout the State, stating that the M. P. T. O. has now embraced members of 907 out of the 1400 theaters in the State.

A. J. Wolf, owner of the Adelphi and Symphony between 57th and 80th on Broadway, testified that his theaters used to be second run houses, but had been forced into second run by the building of Loew's 15th St. Theater. Wolf said that after Loew's 83rd verdict, his theaters would have to choose between playing the first run houses, or else being forced to pay the levy to the Adelphi Symphony combined with the Olympia, a competition house, and Wolf then pointed out to the F. P. agent manager that the three houses together could assure a longer run and more revenue to Famous than the Loew house, but that this didn't succeed in getting first run, one.

Wolf stated that he is getting Paramount pictures cheaper this year than the past, and said that he was given a better price when he opened his books and proved that the Adelphi Symphony office in New York, that he had given had sold only pictures as of negatives, as well as down payments. He added that the Famous output for the past year has been consistently better than that of any other company. During the last two years, he said, other companies have produced pictures as well as many pictures as Famous.

Wolf agreed with the Paramount-Swanke, cross examining for the respondents, that the Loew management and the other independents kept an eye on the Loew houses, and that these individuals independently produced pictures as well as usually keeping an eye on the circuits to which they delivered.

The Loew protection, he said, is now seven days from the last playing date. When asked to be entered in the record without objection of the admission by the respondents, Wolf inquired of the Loew management, who, according to the recent testimony of James T. Jenkins, had been placed in the Corridan, N. Y., offices of Famous Players as a representative for his having stopped showing Paramount, had in fact been installed as such. Mr. Jenkins, for the Commission, had placed in the record, agreements between other exhibitors in the Wabash area of Southern Enterprises and the Loew management under one of the terms of the agreement, summarized by Wabash's Mr. Pettit, the line up of the famous Players, as a retaliatory measure which it had in fact been installed as such.

Mr. Pettit, for the respondents, stated that the Adelphi and Symphony, which were formerly operated the Palace, in a comeback order, that they should not be used for any purpose other than to deliver the prints of Famous Players to the various engagements which it had in fact been installed as such.

T. Leonard, for Famous Players, Players, as the retaliatory measure for his having stopped showing Paramount, had in fact been installed as such, was called by O'Reilly, as the line up of Famous Players, Players, as a retaliatory measure which it had in fact been installed as such. Mr. Jenkins, for the Commission, had made the record, agreements between other exhibitors in the Wabash area of Southern Enterprises and the Loew management under one of the terms of the agreement, summarized by Wabash's Mr. Pettit, the line up of the famous Players, as a retaliatory measure which it had in fact been installed as such. Mr. Jenkins, for the Commission, had placed in the record, agreements between other exhibitors in the Wabash area of Southern Enterprises and the Loew management under one of the terms of the agreement, summarized by Wabash's Mr. Pettit, the line up of the famous Players, as a retaliatory measure which it had in fact been installed as such.

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How big is
ENEMIES of WOMEN?

It is the year's most sensational success!

VARIETY

Thursday, May 17, 1923

Sam Katz gives out some interesting figures on attendance the last three weeks in Chicago. He says "Enemies of Women," the Cosmopolitan special, the first twenty-one days sold 125,607 tickets at the Roosevelt theatre. During the same period, "The Covered Wagon" at Woods' played to 57,345 people.

ENEMIES of WOMEN

by Vicente Blasco Ibanez

WITH

LIONEL BARRYMORE

and ALMA RUBENS
Merged With Selznick
(Continued from Page 1)

stated yesterday that in several territories such as Indianapolis, New Orleans and Salt Lake, a better service will be maintained now because Selznick already has branches there while American Releasing has been serving them from more distant cities.

Johnnie Walker has started work on "The Worm" for F. B. O.

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POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

Eastman Kodak Company
ROCHESTER, N. Y.
"THIS is a series worth running," says a big, week-run exhibitor, in Motion Picture News. "All the characters are well drawn and there's plenty of action and a dash of romance in all the 'rounds.' WE ARE GETTING LOTS OF FANS WHO VISIT OUR HOUSE JUST TO SEE THIS SUBJECT, REGARDLESS OF THE FEATURE ATTRACTION." Another exhibitor says: "Just the kind of picture to show in a house that features melodrama. Our patrons liked this from start to finish."

THAT'S what SHOWMEN think of this marvelous series. Be a showman—not merely a house manager. Book and Boost this series NOW!!

**Feature Every Round**

12
Whirlwind Rounds
Round 6
"THE GALL OF THE WILD"

**Masterfully Directed by**

ST. CLAIR MAL

**H.C. WITWER'S**

"**FIGHTING BLOOD**"

STORIES FROM COLLIERS WEEKLY

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M. P. T. O. Faces Disruption

Serious Situation
(Continued from Page 1)
organization. This was discussed here and something may come of it. There is talk of Wisconsin and Ohio combining to form an organization which will operate regardless of any other national exhibitor organization. Those opposed to the Cohen candidacy worked desperately yesterday morning and in effort to check his reflection.

They made efforts to have Harry Crandall and several others run but to no avail. Some of the Ritter Michigan men and Wisconsin delegates who were for Steffes insist that Cohen "double crossed" them, declaring that neither of these men would have run had they known that Sydney intended again running. They say they believed what he has been saying that he was not and would not be a candidate.

Saunders and Connors Present
Chicago—Eddie Saunders and T. J. Connors are ably representing Metro here.

In Chicago En Route West
(Staff Correspondence)
Chicago—Jules Brulatour was here yesterday en route to the coast.

Gov't Has Many Displays
(Staff Correspondence)
Chicago—The Government is the largest space holder at the Palace of Progress. Five departments are represented.

Hope Hampton in Chicago
(Staff Correspondence)
Chicago—Hope Hampton spent yesterday at the convention. She was here between trains, and is going to Los Angeles to star in "The Gold Diggers" for Warner Bros.

A Finish Fight on Music Tax
(Staff Correspondence)
Chicago—The M. P. T. O. will fight the American Society of Composers, Authors and Publishers to the finish on the music tax question. A Supreme Court ruling is looked for when some of the cases now pending in Eastern Pennsylvania reach that body. Louis R. Foster, of the American Federation of Musicians, has pledged his organization's aid in fighting the Society.

Shipman Gets Fight Films
Ernest Shipman has acquired for Canada the pictures of the fights staged at the Yankee Stadium on May 12. The pictures will be released through Shipman's own exchanges.

Next Week on Broadway
Jack Pickford in "Garrison's Finish," will be the attraction at the Capitol next week. factual in "Fog Bound," will be at the Rivo- li and "Enemies of Women," at the Rialto for a third week.

"Star Alone Has Gone"—Lasky
(Special to THE FILM DAILY)
Los Angeles—Jesse L. Lasky, in addressing the Famous Players sales convention at the Ambassador said:
"The day of the star alone has passed and the day of the complete motion picture has arrived. The public will not tolerate motion pictures which have as their only recommendation the presence of a star. Stars are important but inportant unless given a dramatic story, a writer, a director and settings. The day of the small picture has gone."

Sees Broad Plans for Goldwyn
Ben Talbot, financial editor of the Mail said yesterday:
"Munger of Goldwyn Pictures with Commercial Pictures through formation of a $25,000,000 company is understood to be the first in a loud series of this concern the leading exhibitor of the world. Heart's withdrawal from Famous Players has led to bear campaigns against latter stock in be the united nations will be adopted to impair the position of Famous Players. On the other hand, it is pointed out that Fa- mous Players has liquidated much of its reality and is in a strong cash position."

Author of "Brass" Feted
(Special to THE FILM DAILY)
San Francisco—Chas. G. Norris, author of "Brass" was the guest of honor at a banquet at the St. Francis on Tuesday attended by many Cali- fornia exhibitors. H. M. Warner, Monte Blue, Irene Rich and Mr. and Mrs. Harry Rapi came up from Los Angeles to attend the dinner, after which a special showing of "Brass" was given. The film opens at the Granada Saturday.

Theater Fire Wipes Out Coast Town
(Special to THE FILM DAILY)
Mexacali, Lower Cali.—Fire that started in a projection machine in one of the local theaters Tuesday, caused an estimated damage to property of $2,000,000 and killed five.

Sullivan Starts East
(Special to THE FILM DAILY)
Los Angeles—C. Gardner Sullivan starts for the East today on a string-buya mission for Joseph M. Selznick. Margaret Leally, the Eng- lish girl the Talmadge brought over also starts for New York today.

Cobb Improving
Last Friday, George H. Cobb chairman of the M. P. Commission was hit by an automobile at Water- town, N. Y., and severely injured. His condition yesterday had been much improved.

Chillicothe, Mo., Goes "Blue"
(Special to THE FILM DAILY)
Chillicothe, Mo.—A Sunday "blue" law is in effect here. W. E. Cuff, local exhibitor, fought hard to down the measure but lost out. An oppo- sition house situated in an amusement park outside the city limits, is allowed to run on Sunday, but Cuff's houses must be kept closed.

Muller Promoted
H. J. Muller has been appointed comptroller of Selzick. He has been with the company for three years as supervisor of accounts.

Second Plum Center Series
(Special to THE FILM DAILY)
San Francisco—Robert Eddy, sales director of Selznick, has appointed M. A. Tann- ner, manager in Kansas City and Lester Wolfe, manager in Buffalo.

Uihorn Puts Over Sunday Movies
(Special to THE FILM DAILY)
Chicago—Manager Uihorn of the Dicke and Curtiss theaters at Down- ers Grove succeeded in putting over Sunday shows there, the final vote being 1,012 for and 987 against.

Shooting of exteriors on "The Steadfast Heart," has been completed at Fredrickburg, Va.

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TOM MIX in "SINGLE SHOT PARKER"
Adapted from "THE HEART OF TEXAS RYAN"
Gilson Willet's Gripping Romance of the Border Land
Five Reels of Absorbing Thrill and Adventure
Produced by Wm. N. Selig
For Territory Communicate With
EXCLUSIVE FEATURES, INC.
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New York, N. Y.
CHADWICK PICTURES CORP.
Announces

JIMMY AUBREY

two reel comedies will be produced and marketed exclusively under the auspices of our organization.

JIMMY AUBREY comedies are built for laughing purposes only—clean situations and concentrated action, without uncalled for stretching and padding. They stay in their chosen field—two reels of unbroken fun.

JIMMY AUBREY has created a place for himself as a leader among comedians—a reputation achieved by consistently making better and better comedies of two reel length. Regardless of the fact that other comedians are deserting this field for greater length productions, Aubrey will consistently continue to produce his famous type of comedy in two reels at the rate of one each month.

The first of the newer and greater Aubrey comedies will be ready in July.

POST IMPRESSIONS

A series of pictorial visits abroad.

The Post Pictures Organization spent eighteen months abroad visiting the quaintest, queerest and most unique spots in the world.

The garb, customs and mannerisms of foreign peoples were photographed—picturized with a truth and fidelity to detail never before attempted.

The result is that each of these forty subjects whether the locale be Lapland or Larissa, one of the oldest cities in Greece, is an exquisitely conceived pictorial delight.

The finest theatres will enable their patrons to visit Europe via Post Impressions.

Correspondence regarding distribution is invited
Distribution

(By wire to THE FILM DAILY)

The Coliseum, Chicago.

What's the answer?
You have been buttonholed. You have been pulled into a corner and told the story of how the exhibitors' distributing company is going to be a lifesaver. Maybe you're one of the unlucky gentlemen who has not been buttonholed yet. But don't give up hope and despair. You will be. So that's that.

Now don't let anybody kid you along and tell you we have an axe to grind against the proposed exhibitors' organization, because we haven't. But if you try to find your way to a new spot along a new road you watch the signs and then sometimes you get there. And if you watch the signs very closely you don't get too far out of the way and you don't have to make too many detours.

And that's what we're doing. Watching the signs.

And how do the signs read and where do they point?
It's no use going back into ancient history because life's too short, but let's take a few of the later developments of this nature and see where the signs point and how they read.

Selznick was going to have a national exhibitor organization. And what do the signs read? And where did the money go? United Picture Theaters composed solely of exhibitors—operated by exhibitors—was going to do the same thing that the proposed exhibitors' distributing company now proposes to do. And what do the signs say? And how do they read?

Thousands of dollars sunk. How many? What's the difference? Sunken. You never hear of them any more. And they were pretty clever men who were running the United Picture Theaters. Pretty smart. Some people said darned smart.

There isn't any doubt that it is possible, feasible, perhaps practical for such an organization to become profitable. You can hire brains. There is no question about that. But boys, be careful.

It may be that there is plenty of room in this country for a cooperative exhibitors' distributing organization. There are enough problems to be worked out, however, to make one think twice at least on this.

Has it ever occurred to you that if the biggest exhibitors, the biggest first run operators have had trouble in this connection what chance you have of working it out.

And after all, the biggest exhibitors, the biggest first-run boys have an exhibitors' distributing organization of their own. It is called Associated First National Pictures. And it has never paid a dividend. And it's had the greatest stars in the business. Charlie Chaplin, Norma Talmadge. And a lot more.

This doesn't mean to say that First National isn't a good business institution and in time will make a lot of money because it probably will. But they have been five years trying to work it out with only one man in each key city to get the big picture first, and they haven't worked it out yet. At least so far as profits are concerned. And if they are having all this trouble who are you and how do you figure that you can do better than they can?

This isn't personal. It isn't intended to be. But are Messrs. True, Harris, Burford and Cohen, more clever than Lieber, Schwalbe, Rowland, Williams, or Richards?

If they are what have they done to show it. Napoleon once said "Tell me what he has done." And that question is presented here.

Be careful. Move slowly. Be sure you're right and then before you go ahead think it over again. Otherwise this may happen: a lot of money may be subscribed by the exhibitors of this country towards the founding and financing of an organization which in time may not prove the great financial success anticipated—and this business—your business—cannot stand this. You can't afford it. Think it over.

DANNY.
Roach to Travel

11 Step Out of Active Management in Favor of Associates—Wants Exhibitor Contact

(Special to THE FILM DAILY)

Los Angeles—Hal Roach announced yesterday that he had turned over the directorial reins of his extensive organization to a committee composed of three associates, all of whom have been with him for years. They are Warren Doane, general studio manager, Harvey Walker, title man, and Crizer, film editor. These three have been active in studio management and have now received a business interest in the company. Roach plans to step out of active management and spend a good deal of his time in traveling. He says he will get the exhibitor reaction against his product and find out what he wanted in the way of short reels, he will also be on the watch for new talent. No changes in the studio force are planned.

Semon Here Today

Larry Semon is due in today from the Chicago convention to sign his new contract with Truett Prod. It will cover three years and under it, Semon will make three pictures a year, the first probably "The Girl in the Limousine."

Wray Physioc To Produce

Wray Physioc has arrived from Miami, Fla., to secure the cast and arrange distribution for a feature on which he will work in Miami. Physioc's production will be a picturization of a famous French novel. He reports work is underway on a studio near Miami which will be the home of Physioc productions. He is stopping at the Astor.

The Reason Why

"Everything that has happened is due to nothing but political childishness, silly, amateurish politics at that," Danny Cohen said yesterday. His editorial is on page 4. Other convention news on page 6.

7 Houses Building

West Coast's Construction Program Involves $3,500,000—Expect 20 New Theaters by 1924

(Special to THE FILM DAILY)

Los Angeles—West Coast Theaters, Inc., now have seven new theaters in various stages of construction in Southern California. The estimated cost totals about $3,500,000. (Continued on Page 2)

Arrivals from Europe

Reginald Bromhead of London arrived on the Homeric yesterday. Herman Rosenfeld National Films, Berlin was also a passenger.

But Convention Ends in Fiasco—Half of Delegates Walk Out—Cohen Amazed at Action

(Continued on Page 4)

By DANNY

The Coliseum, Chicago—A most complete fiasco resulted at the M. P. T. O. meeting yesterday when following the "unanimous election" of Sydney S. Cohen to the presidency fully half the delegates marched out of the hall.

While there was no opposition openly to Cohen the action of over half of the delegates in walking out, thus refusing to remain to contribute to the fund desired is an indication of their ideas. In other words, that an organization practically half wrecked. Cohen's followers must raise $30,000 to meet the deficit of last year as well as provide funds for its operation during the ensuing year.

How this can be accomplished with the numerical strength of what is left of the national organization is a problem, practically insolvable at the moment. When the leading figures among those who walked out were questioned as to their plans, they said they had no idea of quitting the national organization but also that they had no idea of contributing to its support under existing conditions. In other words they will not pay up while Cohen and his cohorts "run" the national body.

So many state delegations were among those who left and there was so much of a mixup as to where delegates were that it is impossible to mention all of the delegations which left. Among them, however, were Michigan, Minnesota, Wisconsin, many of the Illinois and Indiana delegations, some of the Southern and Mid-West delegations and others.

Immediately the delegates started leaving the hall there was tremendous confusion and the work of electing the vice-presidents proceeded in a

(Continued on Page 4)
### Quotations

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### Incorporations

- Hartford, Conn.—The Forest Co., Waterbury. Capital $30,000.

### 7 Houses Building

(Continued from Page 3)

Officials of the company expect to add 20 houses to the chain by 1924 through actual building or acquisition of houses now operating.

The construction program includes an 1,800 seat house in San Pedro, ready for opening in five weeks. The theater will feature a production of $500,000. In Pomona, a 1,500 seat house is under way for opening in August. This represents an investment of $200,000. At Hermosa Beach, West Coast is a partner with the Venice Investment Co., in a theater project involving $200,000.

At 3rd and Arizona, Santa Monica, a theater and office building is being constructed at a cost of $400,000. The theater will seat 1,700. In Hollywood the theater is entirely remodeled at an expense of $75,000. The capacity will be increased to 1,000 seats. On Western Ave., at 54th St., a theater seating 500, is being built by R. F. D. List for West Coast. This investment approximates $250,000.

On the corner of Washington, Vermont and New Hampshire, including two main boulevards, there will be a 2,500 seat theater.

The total investment of the building alone, not including real estate, will be in excess of $750,000. On York Blvd. between 51st and 52nd Sts., A. Badeley is erecting a theater to cost $165,000.

Three more deals are now pending for theaters contemplated. All of them will be situated in Los Angeles at a total investment of $750,000.

West Coast states that their associate Claude Langley has closed for a new theater which will cost $400,000.

Langley has recently re-modelled and re-equipped the De Luxe on Alvarado St., the Pasadena at Pasadena, and the Hippodrome at Taft, at an expense of $50,000.

### Production Activities Increasing

(Special to THE FILM DAILY)


P. Bronwell, scenario chief, has also purchased "Duked and Diamonds," a Saturday Evening Post story, by Grace Flamm, and "The Moving Finger," by Elizabeth Forsom, which recently appeared in Everybody's. All told about 25 stories have been purchased.

"Ashes" Changed to "Purple Pride"

The title of the Noma Talmanode picture now in production has been changed from "Ashes of Vengeance" to "Purple Pride."

"Santa Fe Trail" New Serial

Arrow will release "The Santa Fe Trail," a serial written by N. G. Gerber from a story by Robert Dillen, Production at Universal City.

Lowell Has New Story

John Lowell's next picture will be "He Who Conquers Himself," George Irving will direct and production will be in Glenserville, N. Y.

National Studio Opens At Boston

(Special to THE FILM DAILY)

Boston—The National studio has opened. The equipment of the Witchcraft and Rex studios, the Aladdin Film Co., and the National Motion Picture Bureau has been rolled over by the National studio. Philip Davis, president, will make a series of pictures depicting leading industries and institutions of New England.

17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.

The most economical method of reaching theaters is one ADDRESSING SERVICE: $4.00 PER M. UP. Lists if desired. 30 to 90% saved in postage, etc., through elimination of dead and duplicate theaters usually produced.

Multigraphing—Mimeographing—Folding—Enclosing—Mailing.

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### GELATINE PRODUCTS COMPANY

224 Flatbush Avenue

Brooklyn, N. Y.

Manufacturers of

G. P. C.

OPALINE COLORINE

(Weather proof)

All Colors $2.50 per quart

"We color Broadway"

COLOR YOUR BULBS BRIGHTEN YOUR SIGN

THE SPICE OF THE SUMMER PROGRAM

will be the

SHORT SUBJECTS

BOOK PICTURES BEARING THIS TRADE MARK

For Every Program

And Promise Your Patrons

A WHOLE SUMMER EVENING'S ENTERTAINMENT

### RAINY FILM ABOLISHED

Exhibitors and Producers Enthuse Over the Durati Company's Method of Protecting Prints

Producers have spent fortunes to give the public the best screen results that money could buy, soon becomes old hat, their cast; the build elaborate sets, in short every detail is carried out to the last. The producer finds on the screen and is delighted to find the result of his labor justifies his enormous expenditure of money. The exhibitor with equal enthusiasm books the picture.

On the first run showings the S. P. S. is ignored in the mad rush of the over-flow attempting to gain admittance. Everyone is happy. The picture is called a "success."

BUT: Every theater does not have "first run." The same prints are used for second, third and fourth. The same print which held the audience spellbound with its beautiful photographic qualities becomes full of rags and oil stains. It is full of jumps in action caused by the removal of much footage due to broken perforations.

Patriots lured into a theatre on a promise of a good show leave disgusted. Some of them never return. The exhibitor protects his exchange. The exchange manager shrugs his shoulders believing himself helpless. All the above is past history.

The Durati Film Protector Co., Inc. 220 West 42nd St., New York City, has perfected a method fully protected by patents to overcome all the faults mentioned. It has registered the word "Durati" as the United States patent office as its trade name.

It Duratiizes prints by applying a thin coating of celluloid over the emulsion of new prints. This in no way impairs the photographic quality of the print, but on the contrary gives it a more brilliant appearance on the screen. The emulsion is so protected that the Duratiized prints will not become "rainy."

Not only the perforations but the joints are greatly reinforced by the thin layer of celluloid.

Duratized film is oilproof and waterresistant, and not extend. It is not necessary to pass the film through a cloth moistened with cleaning fluid between re-winders.

The price charged for Duratiizing prints is $40 per reel. First day's additional run will more than cover this cost. The exchange which has its prints Duratiized by the Addinco Film Co. will satisfy the exhibitor and his audience.
The Proof of Leadership

64.87% give

73.07%

3 out of 4
Many Delegates Turn Against Cohen

Finances a Problem
(Continued from Page 1)

middle excitement and announcement. The Cohen supporters were both surprised and puzzled. They did not seem to know what to do. Cohen watched the retrograde trend with amazement. When he asked if he cared to make a statement regarding the movement he said he would issue one later.

Compromise Efforts Fail

All through the night up to three o'clock efforts were made to straighten out the difficulties. Finally a proposition was made that the convention would solidify its support of the Cohen organization providing Cohen was named chairman of the board. This was rejected by the Michigan people who stated if Cohen was to run the organization he must be left independent as to operations and not be hampered by the board of directors in any way.

One of the primary purposes of having Ritter elected was to insure the raising of the $10,000,000 dollar fund. In the Michigan organization are two men who have proven "wizards" at this and it was hoped to have them operate on the fund and raise the money needed. It is important that this be done inasmuch as the national organization is today in debt to the extent of over $25,000. With the failure of negotiations with Michigan the whole proposition was left up in the air. A meeting was scheduled for ten o'clock yesterday morning in the hope of making an arrangement of some kind but this failed to develop anything. When Cohen opened the situation was practically as it stood after the nominations closed Wednesday.

The session opened with McWilliam withdrawing his name as a candidate. W. W. Whitson, California also withdrew his name as third vice-president and Woodhall as a nominee for the presidency. This left Cohen the only nominee. He asked for recognition and then made a long address going into the reasons for his candidacy declaring he did not want the office and had no idea of being a candidate until leaders of many states on Tuesday petitioned him to run. He said he had offered to support Ritter of Michigan if he would become the president and offered to pay his own expenses and go to Washington and watch the legislation there during the coming session of Congress but he said that when the proposition was put up to Ritter that Ritter's demand were such that the result would stultify many of the state leaders.

Ritter's Demands

After commenting on Theodore Hay's actions an account of which appears elsewhere in this issue, as understood by the writer received from Ritter stating what in the latter's opinion the new president should carry out to bring success to the next administration. Ritter asked that not less than $100,000 be subscribed before the convention closed; that in addition $80,000 more be raised to meet the deficit of this year; that a paid organizer at $15,000 work to reorganize and solidify state organizations and that the national body devote all of its efforts except on extraordinary occasions to organization; that an executive secretary be secured and paid $10,000 annually; that the president is to have a salary of not more than $10,000 annually; that the headquarters be moved to a more central point than New York to aid in organization work and that offices for conventions be maintained in New York and that in addition to the named directors that Cohen, Steffes and a Michigan man be added.

Row Starts Over Vote

This, Cohen commented, was entirely impracticable at this time. He then said that his record during three years was his platform and then the excitement started.

Joe Hopp, Illinois went to question the voting of the Illinois delegation by W. D. Burford to the petition received by Cohen. To this Burford replied that he signed for the vote of the organization and that the roll call be made. W. W. Whitson, California yelled "never mind the constitution" but Shumway, Ohio wanted the vote cast by the secretary just to save time. Finally, however, tellers were appointed and the states were polled. A number of the voting and others were not on hand but the result gave Cohen over 234 votes. Against him were 81 votes but many others did not vote.

The other officers are Joe Mogler, Missouri, first vice-president; Martin G. Smith, Ohio, the second vice-president; W. W. Whitson, California, third vice-president; E. W. Collins, Jonesboro, Ark., fourth vice-president; and William B. Render, Jr.: treasurer.

The convention will come to a close this morning.

Rule or Ruin?

(By wire to THE FILM DAILY)

The Coliseum, Chicago.

Is the M. P. T. O. of A wrecked?

Supporters of Sydney S. Cohen insist it is not; that it is on a stronger foundation than ever before; that, despite fully half of the delegates to the national convention walk out and left the raising of funds sufficient to carry on the work of the body to the remainder. Among those who left the financing to be accomplished by Cohen and his cohorts are Michigan, Wisconsin and many others.

But stick just to Michigan for a moment. Michigan is the best organized state in the union with practically 97% of all Michigan exhibitors enrolled. Michigan paid into the national treasury last year $4,000 of the total of $13,000 collected nationally. Michigan leaders and Wisconsin leaders say they have not withdrawn from the national organization but will not contribute to it under existing conditions.

They might better withdraw because they will only stand in the way of what is left of the national body. But while they can function and will, the grave question arises what will the national organization do?

Immediately following the walk-out about $25,000 was subscribed by the delegates left to carry on the work. Fine. But what of the coming year and its financial needs? Where will that come from?

Everything that has happened is due to nothing but politics and childish, silly, amateurish politics at that. Despite all statements to the contrary everything that has happened could have been avoided. But Cohen listened to his cohorts. The kitchen cabinet got its work and Cohen fell for it. Cohen's followers insist the Ritter demands were ridiculous. Well, what if they were? Many of Cohen's actions have been described in the same language by those opposed to him.

York and this question arises: Did the kitchen cabinet want rule or ruin. If so, why? Could it have been because of the proposed exhibitor distributing company?

DANNY.
COMING!
3 months of great Paramount Pictures

FOR many months Paramount's famous stars, directors, players, dramatists, photographers and screen technicians have been working on a giant program of thrilling plays for the season of 1923-24.

Any expenditure, any effort, is of little importance to Paramount compared with America's "Well Done!"

Fourteen pictures of that program are listed here—14 pictures full of the most vivid life, healthy excitement and glorious adventure, all agleam on the screen by the consummate art of Paramount.

Plan ahead with Paramount again this season and you'll be sure of getting the best.

"If it's a Paramount Picture it's the best show in town!"

America's finest theatres choose Paramount Pictures first. In every community they are scheduling these pictures NOW!

The cream of America's screen entertainment is presented in 14 special Paramount Pictures for the owners of the finest theatres everywhere

A James Cruze Production
"THE COVERED WAGON"
Adapted by Jack Cunningham. Novel by Emerson Routh.

Kenna Corporation Presents
"THE PURPLE HIGHWAY"
With Madge Kennedy
Monte Blue, Pedro de Cordova, Vincent Coleman, Dore Davidson. Adapted by Rufus Steele from the play "Dear Me." By Luther Reed and Hale Hamilton. Directed by Henry Kolker.

The Cosmopolitan Corporation Presents

A James Cruze Production
"HOLLYWOOD"
By Frank Condon. Adapted by Tom Geraghty. Twenty real stars, forty screen celebrities!

A Zane Grey Production
"TO THE LAST MAN"

An Allan Dwan Production
"LAWFUL LARCENY"
With Hope Hampton, Nita Naldi, Conrad Nagel and Lew Cody. From the play by Samuel Shipman. Adapted by John Lynch.

A Charles Maris Production

A George Fitzmaurice Production
POLA NEGREI in "The Cheat"
With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere—from the story by Hector Turnbull.

GLORIA SWANSON in "Bluebeard's Eighth Wife"
Screen version by Sada Cowan. From Charlton Andrews' adaptation of Alfred Savoir's play.

A George Melford Production
"SALOMY JANE"

A James Cruze Production
of Harry Leon Wilson's novel
"RUGGLES OF RED GAP"
With a special cast. Adapted by Tom Geraghty

An Allan Dwan Production
GLORIA SWANSON in "Zaza"
Play by Pierre Berton. Screen play by A. S. LeVine.

A William de Mille Production
"THE MARRIAGE MAKER"
With Agnes Ayres and Jack Holt. Supported by Charles de Roche. Bobby Agnew and Mary Astor. Screen play by Clara Beranger from the play "The Faun" by Edward Knobloch.

THOMAS MEIGHAN in "All Must Marry"
by George Ade. Directed by Alfred E. Green. Adapted by Tom Geraghty.
Bitterly Attacks M. P. T. O. Leader
And Calls His Actions "Unfair"

Coliseum in Uproar Before Election—Ritter and Steffes Refuse
Posts on New Board of Directors—Mike O'Toole,
Cohen's Defender

(By DANNY)

The Coliseum, Chicago—"Shall we change the hand clasp on
our letter head to a double cross?"

This was the remark hurled from the platform at the Col-
iseum Wednesday by Theodore Hays, of Minnesota, to the dele-
gates when he withdrew the candidacy of Al Steffes, thus
practically making way for the resulting nomination of Sydney
Cohen.

In withdrawing Steffes' name, Hays said:

"Apparently we are wrong in believing that this is a demo-
cratic convention. Your nomination was made in a room at the
Hotel Sherman during the early hours of this morning."

Immediately pandemonium reigned. Cohen's followers yelled to put Hays-
out. There were cat-calls and booing and not until Cohen asked that the
speaker have all the courtesies of the floor was Hays allowed to continue.
"You gentlemen are going to be well pleased with what I say in con-
clusion," went on Hays, adding that if Cohen had announced his candidacy
that neither Michigan or Minnesota would have put a candidate in the field.

Calls Cohen's Tactics "Unfair"

"Is this honest?" he asked, "No it's dishonest. Aren't we infringing on
the slogan that 'an injury to one is the concern of all.' Minnesota's only
complaint is that it finds its efforts waved against stacked cards. If we
don't get down to facts which will come to Sydney Cohen will be an
empty honor. He has been unfair. He went around advocating that the various
states should name candidates so that a divided house would result and make it possible for
a selected few to name a candidate."

Then he spoke about the double-
cross, adding that he was not attacking
Cohen for his accomplishments or what he had failed to do, but that
his action finds all states and their candidates disarmed. Conclud-
ing he said he wished Cohen success during the next year but believed
that a greater success could have been accomplished by either Ritter or
Steffes.

Schmidt Defends Administration

As Hays left the platform there were cries of "steamroller" and "keep
the steam roller going" and "where's the dark horse." Immediately Gus
Schmidt who was acting as chairman declared Hays' remark about stacked
cards was a reflection against the chairman as well as the delegates and
asked if there was any desire of Michi-
gan to be heard to which Claude Cadny
replied that Michigan had put a candi-
date just because of re-
peated promises of Cohen that he
would not be a candidate.

Just as it seemed as if the row
was over, during the naming of the board of directors it broke loose
again when an effort was made to
make Steffes and Ritter on the board.
Both refused to serve. Steffes declar-
ing that after the treatment accorded
him he did not care to be affiliated
with the organization, declaring
Cohen had repeatedly told him he
would not be a candidate. He said he would not have been in the
field had Cohen told him he would run. To this Cohen made no de-
fense, except to say that he would
make a very interesting statement
later. Ritter boosted Michigan but
begged to be excused from the board declaring that the Michigan
people wanted to leave the conven-
tion "without having their feathers
more ruffled."

O'Toole, Cohen's Champion

Mike O'Toole then took up a de-
fense of Cohen's actions declaring
there was no intention to stifle the
candidacy of any man and truculently
demanded that Michigan and Minne-
sota put their man in the field. He
added that Cohen had no desire to be
candidate and only because when a
petition signed by state after state
was handed to him. He named as
signers Kentucky, Pennsylvania, New
York and added "many others."

W. S. McLaren of Michigan re-
sponded saying that only because
Michigan had had the word of Syd-
ney Cohen, repeated often, that he
would not be a candidate that Michi-
gan had entered Ritter.

"Today," he said, "we know why
there were so many favorite sons,
Go ahead, but we will have more
money in the Michigan treasury at
the end of next year than the national
treasury." He pleaded that the dele-
gates give Cohen something to work
with—money.

Plea for Harmony

When Steffes opened the con-
vention he pleaded for harmony and
said he hoped the Washington fiasco
would not be repeated, this year. He
slammed several trade papers for their
views on certain pictures and declared
that these reports were evidently in-
spired by some one who was paying
for it. After the announcement that
the board of directors would be in-
creased from 12 to 15, votes the nomi-
nations began. There was a sur-
prise when Michigan passed and Hays
was cheered when he put Steffes in
nomination. Several favorite sons
were named and then in an eulogistic
address Vincent A. Brennan of Scran-
ton, Pa., nominated Cohen saying that
this was no time to experiment with a new
man. Joe Rhodes, Wisconsin nomi-
nating McWilliams said he believed
his man might harmonize the different
political factions.

Charge Ford Backed Ritter

A special dispatch from Chicago to the New York Herald yesterday re-
ported that charges were made by some delegates at the M. P. T. O.
convention that Henry Ford was backing James Ritter, of Detroit, for
presidency of the organization, and that supporters of Sydney Cohen
for a fourth term were attributing the alleged support of Ritter by Ford
to the latter's desire to secure the chance of the country to advance his
presidential aspirations.

Virginia Movie Men Organize

(Special to THE FILM DAILY)
NORFOLK—The M. P. T. O. of Vir-
ginia a non-stock corporation, has
been formed here by E. T. Craft, pre-
president; Harry Bernstein, secre-
tary; Jake Wells and I. Weinburg.

Silverberg Here

W. J. Silverberg, owner of the
Mercer School and Olympic in
Greensville, Va., is at the Astor for
a few days. He is here for his
dughter's graduation from school.

Plan A Fund To Fight Music Tax

(Milwaukee—A plan is being for-
ominated here by the Milwaukee ex-
hibitor unit to raise a fund which is
to be used to fight music tax cases.
Although at present there are no cases
of this kind in the courts, several
actions are expected to be filed soon.

ELECTED!!!

SIMPLEX TICKET
REGISTERS

by the largest exhibitors of the country
Eastern Representatives
World Ticket & Supply Co., Inc.
1600 B'way, N. Y. C. Bryant 5471

ADVISE YOUR
SHORT SUBJECTS
MATS for this "ad" FREE at your
Educational Exchange
A JACK WHITE PRODUCTION
THIS WAY OUT

ADVANCE YOUR
ACCOUNTS RECEIVABLE
Let Your Cash Work For You
Investigate our simple plan and moderate rates.
AN INTERVIEW INVOLVES NO
OBLIGATIONS
CHROMOS TRADING CO.
1123 Broadway
Suite 1207-8 'Phone Watkins 4522

B.P. Fineman's
"Don't Marry For Money"

A THEME thought of and discussed by every-
body—everywhere!

Box Office Value!
We've struck another Gold Nugget! We’ve just seen “Penrod and Sam,” Booth Tarkington's sequel to “Penrod.” Honestly, this is one of the very best pictures of the year!

Here's a picture that's in the same class with “Tol’able David”—so real, so human, so true, it forms a vital part of American life.

Presented by J. K. McDonald
Scenario by Hope Loring and Lewis Lighton
Direction by William Beaudine

A First National Picture
Reichenbach "Razzed" at A. M. P. A.

Harry Reichenbach was good natured "razzed" by all his friends of the A. M. P. A. yesterday. The program was composed of six numbers, among them the picture "Silver Threads Have Won His Gold," and an illustrated lecture titled "How Reichenbach Busted the Balboas.

To Direct Canadian Houses for F. P.

(Special to THE FILM DAILY)

Toronto—John Hazza has been appointed Western representative of the Famous Players Canadian Corp., with headquarters at Winnipeg. He will manage theaters in Northern Ontario, Manitoba, Saskatchewan and Alberta.

Morante Moves to Hollywood

(Special to THE FILM DAILY)

Los Angeles—Milburn Morante has moved from the Balboa studio Long Beach, to Hollywood. Morante is making comedies in the Logman-Baynum Prod., Eddie Barry and Helen Kesler, form his principal support.

Frank DeLorenzo New In Omaha

(Special to THE FILM DAILY)

Omaha—Frank M. DeLorenzo has succeeded S. T. O'Brien as branch manager of the local Selznick office.

Alperstein, Warner Studio Head

(Special to THE FILM DAILY)

Hollywood—A. Alperstein has been appointed general manager of the Warner studio.

"The Huntress" in Production

(Special to THE FILM DAILY)

Los Angeles—First National has begun production at United of "The Huntress," with Colleen Moore and Lloyd Hughes in the cast.

George S. Jeffrey Back

George S. Jeffrey, special representative for the Lichtman organization, is back in New York from a trip through Canada and New York State.

Fante Renews Rauch Contract

Pathe has renewed its contract with Hal Rauch to continue making "Our Gang" comedies, which are to be released every four weeks this and next season.

Hunter Heads Two Departments

Los Angeles—Under a reorganization policy the camera and laboratory departments at Universal are under one head, Roy Hunter, formerly chief of the "lab.

Cuts and Flashes

Will Rogers will leave New York for the coast.

"Wild and Wicked," the latest A Star Comedy, has been finished.

Mary Thurman and Riley Hart have been added to the cast of "Zaza.

Ferdinand Gottschalk, Lucille Lavers, have been chosen by Alphonse Dwan for roles in "Zaza."

Harry Langdon is scheduled to start work on his comedy series for Principal.

Scenes for Thomas Meighan's latest "Homeward Bound" are being filmed on the Thames River at New London.

Fred J. Balshofer has completed the titling and editing "The Man From Broadway," the first of a series of semi-westerns.

Columbia University has invited Howard Estabrook of Distinctive to speak to the motion picture club next Tuesday. Dr. Rowland Rogers will introduce Estabrook and pictures will be shown.

Ora Carewe Injured

(Special to THE FILM DAILY)

Los Angeles—Ora Carewe suffered a nervous shock when a lighting chime exploded at the Universal studio where she was working. Three men were severely injured.

E. K. LINCOLN

in

"THE RIGHT OF THE STRONGEST"

A Great Picture with

A Great Cast including

George Seigman
Tom Santschi
Tully Marshall
Robert Milash

Helen Ferguson
June Elvidge
Niles Welch
Winter Hall

Zenith Pictures Corp'n
110 W. 40th St., N. Y. C.
Telephone, Pennsylvania 3649

Vidor to Direct "Wild Oranges"

(Special to THE FILM DAILY)

Los Angeles—King Vidor has selected "Wild Oranges" as his next project for Colby. A.

Apfel With Metro

(Special to THE FILM DAILY)

Los Angeles—Oscar Apfel will direct his next work in "To Whom It May Concern."

M. Cohen Resigns

(Special to THE FILM DAILY)

Bud Meyer, the manager, has resigned as manager of the local Warner office. A new manager will not be appointed until July. Cohen is the third manager of the exchange since November.

E. K. Lincoln

in

"RIGHT OF THE STRONGEST"

A Great Picture with

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Helen Ferguson
June Elvidge
Niles Welch
Winter Hall

Zenith Pictures Corp'n
110 W. 40th St., N. Y. C.
Telephone, Pennsylvania 3649
Tells of Olean War

Nikita Dipson, Up-State Exhibitor

Give Interesting Testimony About

Theatrical Situation There

Famous Players şirket from the tower and then advised rival exchanges from which he was buying pictures that he was practically "stealing" his product after he had refused to buy Paramount because he thought exorbitant prices were being charged for the product, declared Dipson, exhibitor at Batavia, and Olean, N. Y., who was on the stand yesterday as a Government witness in the Federal Trade Commissions action against Famous Players.

Dipson testified that until the season of 1916-17 he ran a good percentage of Paramount pictures, but believed rentals too high, and failing to secure adjustments began buying pictures from other companies.

He said he was offered the "41" series at an average price of $85 per picture, but considered this the entire "41" program embraced too many pictures for his demand. Endavoring to select a special program, he was quoted prices ranging from $250 to $400, which he said, were out of his reach.

Harry Blackwell, manager of the New York exchange, came to see him, the witness said, he showed him his receipts, reports, and prices he was paying for Goldenwyn and (Continued on page 3)

Deal Finally Arranged


100 Enter for Golf

Fifteen Additional Players Since Last Week—The Event is Approaching Near Now

The first 100 have entered for the Spring Golf Tournament, with the receipt of Leopold Friedman's application yesterday, this new high level reached.

The long-looked for even is approaching now. It's only a week from Tuesday. On many a desk, many a circle is marked around June 5. Everything is shaping up nicely for the event. Since the last list of entries was published just a week ago, fourteen more have sent in their applications. Nat Rothschen is toting Julius Cohen of the New York American along while Harry Reichenbach will be lost to John MacMahon, also of the American. E. A. "(Dow)" Golden of Metro has dropped in. He will here be for the Metro sales convention which opens next week. United Artists came through with three new pictures.

T. L. Henry, Kenneth Hockinson and Charles E. Moyer. At least two exporters will stop worrying about the rate of exchange for one day and forget business worries in golf. These two are Horace T. Clarke, of the David P. Howells organization and W. Wallace Ham of Vitagraph, will emerge from the wild fastnesses of Brooklyn on the 5th to journey out to the Bayside for the occasion.

By and large, the event looks like a winner. There isn't very much time to get into the frame, the deficit is (Continued on page 3)

Blackwell To Film English Novel

(Special to THE FILM DAILY)

London—Carlyle Blackwell has completed arrangements with William J. Locke for picturizing that author's novel, "The Beloved Vagabond," with Blackwell will play the lead. Scenes for the picture will be shot in France and England. Astor will handle the British distribution.

Steingut Bills Doomed

(Special to THE FILM DAILY)

Albany—All efforts of representatives of the National Association to向往tion of America to persuade Gov. Smith to sign the Steingut bills aimed at legalizing use of standard sized film in movie projection machines have been proved unavailing. Gov. Smith stated that the use of standard film in miniature machines might be the cause of many disastrous fires by making it easy for boys to obtain flammable film.

Exhibitor Convention at an End; Cohen Denies Reported Deflections

Only 50 Delegates at Closing Session—Rochester Seems To Be The Favorite City for 1924 Meeting—Code of Ethics Prepared for Exhibitors

By DANNY

The Coliseum, Chicago—Only a handful of delegates and state leaders attended the closing of the M. P. T. O. conference yesterday morning. Less than 50 all told were on hand. The meeting place for next year's conference will be decided by the officials of the organization at a later date. Invitations were received from Rochester, N. Y., which appears to be the favorite, Kansas City, Atlantic City and Los Angeles.

Julian Brylawski delivered the report of the insurance committee. Resolutions opposing the music taxes and the repeal of all war taxes on admissions of 50 cents and under; opposition to daylight saving; against the length of features; opposing road shows; endorsement to movie chas and Mrs. Wallace Reid for her undertaking in the picture field were passed.

Mrs. Elmer G. Derr, Cinemat Club, Cleveland spoke and later was thanked for her co-operation. Cohen announced an effort would be made to get together with the counsel for the music publishers. He said that applications for new charters had been received from Northern Illinois, East Missouri and the city of Chicago. Despite reports the daily published, Cohen said Minnesota. Wisconsin continued to move in the national organization.

"much to the displeasure of those interested who would like to see this happen otherwise."

R. H. Liggett, Kansas denied the accuracy of the report in THE FILM DAILY, that Kansas delegates had walked out Thursday and asked that this denial be spread throughout the United States in that paper. Cohen said Massachusetts had contributed $3,100 to the national body and other contributions had been pledged. Joseph W. Walsh, East Hartford, Conn., was elected third vice-president (Continued on page 3)

To Film Old Testament

Mrs. H. Huntington, widow of the late Dr. Harwood Huntington, president of Sacred Films, Inc., is here from the Coast to confer with movie financier, P. T. O. He and Mrs. Huntington went to Switzerland. Dr. Huntington, speaking of the project, said he was working on a film of the history of the Bible, for which he had been planning for some time.
Convention Closes (Continued from Page 1)

the place of W. W. Whitson, Eli W. Collins being elected vice-president then this code of ethics prepared for the industry as far as exhibitors are concerned.

These ethics declared that exhibition managers pledge themselves to run unpatrician immoral or unwholesome films; pledged full co-operation with state civic bodies and to all move- ments to raise the standards of conduct business and bring honor to the industry; to honestly advertise all its actions with no effort to over- praise or surreprietize them for sake of monetary gain; to deal fairly and honestly with our fellow men; to deliver the highest quality of service remembering that any dishonest or dishon- orable act will reflect discredit upon the whole and the motion picture industry "of which I am but a small part."

Sam Bullock declared he would not a thousand of these in Ohio theat- ers and suggested that the trade papers publish these for dis- tribute "why not THE FILM DAILY?" He asked. Immediately the representative of THE FILM DAILY offered to print them. Mike Comerford said he hoped that at the next meeting that difficulties would be ironed out and made a plea for harmony and arbitration.

Harris Davis said exhibitors should pay more for movie chats so that increase of the national organization receiving but $300 or $400 a week from the fee $3,000 or $4,000 should come in. Clarence Cohen, representing Cohen’s brother in the adjustment bureau at nation head- quarters told how the bureau had helped exhibitors chiefly small town operators and in some cases not even a cent has been sent in but has been settled," he said.

Just prior to the closing of the convention it was announced that a director would be elected as a chairman of the board, the next meeting at noon.

Forty More Book Clifton Film

W. W. Hodkinson reports that as a result of the simultaneous showing of Down to the Sea in Ships in 50 theaters in Greater New York last week, the film has been booked by more than 40 additional houses in the metropolitan district and many of the lower sections of Long Island and New Jersey. "Based on attendance records, we have estimated that over three quar- ters of an million dollars has been spent 'Down to the Sea in Ships' during the past week," says Hodkinson. "Its success is directly traceable to the impression which it has been merchandised both to the exhibitor and by the exhibitor to the public."
May asked an article to take the entire block of pictures at the First National Exchange, which Buxbaum flatly turned down.

The witness testified that shortly after his conference with Buxbaum, he visited the offices of the Famous Players of New York, and on the way he recorded in his book that the company had agreed with Buxbaum to May.

The city, at the same time, interviewing various townsmen about him (Dipson), Buxbaum admitted that he had talked to him personally and that he had told Ludwig that he had sold Buxbaum stories merely as a ruse to secure lower rentals.

Charged With "Stealing"

Dipson said that he knew when the Famous Players representative was in town "clocking" his house, and that shortly thereafter he was asked by Tom Brady, Buffalo exchange for Goldwyn, that he said that he was "stealing" Goldwyn pictures and that what business he had done on certain dates, the dates on which Famous representatives had clocked his house and on which he was shown the Goldwyn pictures. Dipson showed Brady his reports for those days and at the latter's suggestion was before a notary, setting forth his receipts for the past three months which Brady took with him, presuming all the adjustments and to prove the main Goldwyn office that he was not "stealing" his pictures as they had been for years.

Not long after his house had been clocked he was visited by Ed Hays, Buffalo exchange manager for First National Exchange, who showed the more pictures at a higher rental, declaring that his business was prosperous enough to justify higher rentals. Dipson subsequently secured the Paramount exchange of the firm. "I was afraid not to take them," he said, "and all the other companies were going sky-rockeet, so I decided to book the Paramount program, if possible."

When Vined, he booked the 41 series and seven from the 1921-22 program at an average price of $50.

The elimination of Paramount pictures from Olean, Dipson said, was soon followed by an influx of letters to the citizens of Olean, principally the newspapers. The Olean theaters were not showing the best pictures and suggesting that they personally ask the managers why they were not showing Paramount pictures. Many people did so, he said, and received the answer that the theaters were only too ready to do so if the prices were not too high. About 3000 of these letters were pouring in Olean each week.

Dipson testified. He took out some of these letters to Moritz at Buffalo, who admitted that they were sent out by Famous and showed him another letter which he said was shortly sent to out the first series. Moritz told him this was a customary practice, and that Famous was doing it to save the theater.

The witness admitted under cross-examination by Robert T. Swaine that Paramount offers exhibits the best consistent program. There is really a big demand by the public for Paramount, he said, because of the great reputation of that organization. It is necessary, he said, for the individual exhibitor to spend considerably more money in locally exploiting a picture than he would have to spend in putting over a Paramount picture. Dipson said he would rather take "Tom Hoof" and "Safety Last!" than the 12 Paramount super-specials at the same money.

The hearing was adjourned yesterday until Monday morning, when it is expected several important witnesses will have returned from the Chicago M.P.O. convention. H. K. Kent, who has been at the Famous sales convention at Los Angeles, is also expected to take the stand next week. The proceedings at Philadelphia could be expected to disclose some "hot stuff!"

Asked by a press representative when Marcus Loew would be placed on the stand as a witness, Attorney Fuller, in charge of the Government side of the case remarked dryly, "the same day we put Zukor on the stand."

Progress Prod. have moved to 19 West 44th St.
100 Enter For Golf

(Continued from Page 1)

linguists ought to clip the application found below right away, pronto and shoot it along to any member of the committee. As the lists stood yesterday, the names are:

Abrahams, L., Craftsman Lab.
Aliceto, Jack, Film Daily.
Anderson, R. V., Universal.
Aronson, A., 1540 Broadway.
Bachmann, J. G., Al Lichtman Corp.
Beach, F. A., United Artists.
Benson, Bernhard, Merrill Lynch & Co.
Black, Alfred S., Boston, Mass.
Blumberg, Milton, Reuben Samuel, Inc.
Boyd, Alex, R., Stanley Co.
Brock, Louis, Schenck Prod.
Brockwell, F. M., First National.
Brown, George, Universal.
Brown, S., M. P. Arts.
Butts, F. W., Butts Lith. Co.
Casey, C. E., Strand, White Plains.
Chamberlain, L. V., First Nat'l.
Clarke, Horace T., D. P. Howells, Inc.
Cohen, Julius, N. Y. American.
Cohen, Milton, Inter-Globe Expert.
Crawford, Roy, Assoc. Exhibitors.
Cron, James A., Exhibitors Trade Review.
Dancy, Robert, Ivan B., Northeim Co.
“Danny,” Film Daily.
Diebel, C. W., Youngstown, O.
Ellison, Millard.
Eschman, E. A., Pathe.
Evans, Tom, Evans Film Co.
Feist, Felix, Schenck Prod.
Field, Harry, United Artists.
Fields, Seymour, Eggers Photo Engraving.
Fish, D. W., Goldwyn, Cincinnati.
Flemm, John C., Famous Players.
Friedman, Leopold, Loew’s, Inc.
Gallup, G. B., Hockinson.
Garrett, Sidney, Inter-Globe Export.
Giroux, Foster, Hockinson.
Ginsberg, H., Al Lichtman Corp.
Gouldsmith, Jacobo.
Godsol, F. J., Goldwyn.
Golden, E. A., Metro, Boston.
Grainger, Jas., Goldwyn.
Gulick, Paul, Universal.
Ham, Wallace W., Vitagraph.
Hammons, E. W., Educational.
Harriss, Robert, Inspiration Pict., Inc.
Hays, Will H.
Henry, T. Y., United Artists.
Howells, B. F., David P. Howells.
Hodkinson, Kemeth, United Artists.
Kane, R. T., Famous Players.
Kann, Maurice, Film Daily.
King, Henry, Inspiration Pict., Inc.
Kohn, Ralph, Famous Players.
Laemmle, Julius, Universal.
Lichtman, Al, Al Lichtman Corp.
MacMahon, John, N. Y. American.
Mannix, Eddie, Schenck Prod.
Marcus, Lee, F. B. O.
Mastbaum, Jules, Stanley Co.
Milligan, Jim, M. P. World.
Moore, Tom, Moore’s Theatres.
Wash.
Moore, Wm. L., Moore’s Theatres.
Wash.
Moyer, Charles E., United Artists.
North Bobby, Apollo Trading Corp.
Panceast, Chicago, Chicago Tribune.
Powley, Raymond, Hockinson.
Pearson, Elmer R., Pathe.
Quinn, J. M., Vitagraph.
Reichenbach, Harry.
Ritchey, J. V., Ritchey Litho.
Rothstein, Nat G., F. B. O.
Rowland, R. A., First National.
Ryan, James, Fox Film.
Samuels, Reuben, Reuben Samuel, Inc.
Sax, Sam, Weber and North.
Schenck, Jos. H.
Schmidt, Artie, Universal.
Schnitzer, J. L., F. B. O.
Schwab, F. E.
Schwansteiner, Sam, Al Lichtman Corp.
Seligsberg, W. N., 43 Cedar St.
Seymour, W. F., Hockinson.
Siegel, Henry, c/o Warner Bros.
Smith, Courtland, M. P. P. D. A.
Smith, J. Boyce, Inspiration Pict., Inc.
Smith, E. L., Inspiration Pict., Inc.
Spargo, J. S., Exhibitors’ Herald.
Urbach, Lawrence A., M. P. Jonnal.
Warner, Abe, Warner Bros.
Williams, J. D., Ritz-Carlton Pictures.
Wilson, F. G., Reel Film Pub. Co.
Wilson, G. C., Rivoli, Baltimore.
Yates, H. J., Republic Laboratory.

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Anyfilm Company,
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The Recognized Reference Book of the Motion Picture Industry
**News of the Week in Headlines**

**Monday**

Advance group at Chicago convention discusses presidential timber. Four in the field and more talked of. Regal Films, Ltd., may handle Goldwyn-Cosmopolitan output in Canada. Company's annual convention under way in Atlantic City.

**Tuesday**

Sydney S. Cohen predicts ruin for thousands of exhibitors unless rentals drop. Row developing over the presidency. Cohen may have to run again.

Sharp words develop at hearing when it is decided to recall S. R. Kent to the stand. Local exhibitors tell of dealings with Famous.

First National lists 25 pictures in first fall group.

**Wednesday**

M. P. T. O. condemns uniform contract, seven clauses found objectionable. Move on to secure compromise candidate for presidency.

Eastman Kodak files general denial to conspiracy charges of Federal Trade Commission.


W. R. Hearst tells Goldwyn convention in Atlantic City he plans only pictures like "Knighthood." Many field changes in Goldwyn force.

**Thursday**

Many want Cohen re-elected M. P. T. O. head. Michigan and Minnesota may withdraw.

Selenick takes over American Releasing Corp. Latter to disband exchanges.

Vitaphone plans 24 features and eight two reel comedies from C. L. Chester next year. J. Stuart Blackton to supply six features.

**Friday**

Sydney S. Cohen again heads M. P. T. O. Many delegates turn against him, walking out of Coliseum while election is under way. T. L. Hays, a Steffes man, charges Cohen with "double cross," saying he went back on pledge not to be a candidate again.

Hal Roach turns active management of enterprises over to three associates and plans to travel extensively to secure exhibitor reaction.

West Coast Theaters, Inc., have seven theaters building. Total construction involves $3,500,000.

**Saturday**

Convention comes to a close.

Joseph M. Schenck to spend $3,500,000 on nine productions.

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"Pardoning the bad is injuring the good." — Benjamin Franklin.
RESUME OF FOURTH

Sydney S. Cohen

While No Open Breach Results, Many Delegates Signify That
Presidents Are Being Elected. Future Financing of Exhibiting
Compromise Candidate Fail. Cohen Says Require

The fourth national convention of the Motion Picture Theater Owners of America was held at the Coliseum, Chicago, beginning Monday, May 21, and terminating officially on Friday, May 25. To all intents and purposes the meetings closed on Thursday with the re-election of Sydney S. Cohen to the presidency for a fourth term.

All through the various sessions it was apparent that the most vital question involved was the election of the new president. Such state units as Michigan, Minnesota and Wisconsin, acting on the apparently firm decision of Cohen not to run for the presidency again, were influenced to launch campaigns of "favorite sons."

It was stated on the floor of the convention that Al Steffes, the Minnesota candidate, had made a special trip to New York to ascertain whether Cohen was firm in his intention not to enter the race again. It was further claimed that it was upon the definite assurance of Cohen that he would not accept the nomination under any circumstances that the Steffes boom was fostered. T. L. Hays of Minneapolis on Wednesday scathingly attacked Cohen and charged him with bad faith. Hays charged that the nominations were framed in a room at the Sherman and that the convention was not being conducted in a democratic manner.

The chief topic of the pre-convention discussions was just this: who will be the next president? There were in the field W. A. Steffes of Minnesota, "Jim" Ritter of Michigan, Martin G. Smith of Ohio, F. J. McWilliams of Wisconsin, and among those who were expected to develop strength were "Dinny" Harris of Pittsburgh, C. A. Lick of Arkansas and, despite his declarations that he was not candidate, Sydney S. Cohen.

One of the questions discussed the Saturday and Sunday before the convention was whether Cohen would, under any circumstances be a candidate. When asked regarding this by a Chicago newspaper man, Cohen refused to discuss the matter. When pressed and asked if he would be a candidate if necessary to prevent a split in the organization, he declared that he had heard of nothing to indicate anything but that the convention would be very harmonious. He referred the question to the League of Nations—one of his pet phrases.

It was evident early that much depended, relative to the presidency, on the nature of the committees and how they work. The suggestion was offered that to organize the committees properly that the best thing to do would be to name the president of each state organization on the committee on resolutions; and the vice-president on the committee on rules, and the secretary of each state organization on the committee on credentials. This, it was said, would open the way to a "real" convention.

Before the first session opened it was quite apparent that if "steam roller" tactics were used several state units might be expected to walk out of the gathering.

Monday, May 21

The convention opened with the annual address of Sydney S. Cohen in which he made the following salient points:

"All pictures released today are super features. All exhibitors say the only thing super about them is the prices."

"If something isn't done, thousands of exhibitors in this country will be out of business next year."

"This is not an infant industry. It's an industry that has too many infants in it, in the producing and distributing end of the business."

"The proposed uniform contract is too cumbersome. All that's needed is an order blank and an understanding of an arbitration agreement."

Cohen spoke for nearly two hours, making recommendations and going over the many now well-known phases of the organization's activities.

The absorbing question facing the convention continued to be, who will be the next president? Upon this much depended.

This was especially so, because there was so much matter so much discontent that unless certain developments occur several state units indicated they would break away.

Although Cohen reiterated that he would not be a candidate there was a strong belief that his supporters and friends would not agree upon any of the candidates in the field, and, consequently, the point reached where it would be Cohen or no one. Those in a position to know said Cohen was sincere in his attitude and had tried to find a compromise candidate to meet the situation, but so far had failed.

Al Steffes on Monday was gaining ground and was then said to have about 120 votes. One of the interesting developments of the Steffes candidacy was that some of the New York delegates considered strong Cohen men were wearing Steffes buttons.

Those interested in Ritter made their campaign on the platform what Michigan had done should be carried out nationally. Considering the wonderful accomplishments of that organization, it was expected to develop a lot of votes, but those opposed to Ritter said the job was too big for him, that he hadn't the background to handle an organization of the size contemplated.

During the meeting of the executive committee it developed that for next year's program Cohen had outlined a very comprehensive development calling for an expenditure of a large sum probably in excess of $100,000. One of the interesting ideas was the establishment of six service stations scattered throughout the country to develop "and perfect organization work. One of the members of the committee commenting on this said it was fine to plan such an expenditure, but it was somewhat ironical considering that during the past year only
about $13,000 had been paid into the national treasury. He added that the state organizations seemed willing to finance their own operations but evidently did not take much interest in the national body, at least judging from their lack of financial support to the organization.

Tuesday, May 22

The highlight of the Tuesday session was the enthusiastic passage of a resolution authorizing the uniform contract developed by the Hays organization.

The report of the special committee which made the findings was read by W. D. Burford of Illinois, who cited specific objections to the agreement. The objections included the following:

The clause dealing with advance payments and cash deposits.

The clause which denies exhibitors the right to make any eliminations in films except with the written or telegraphic consent of the distributor.

The clause relative to play dates.

The clause bearing on the time limit for the acceptance or the rejection of contracts.

That portion of the contract which includes arbitration as part of the contract and the fixing of penalties by the arbitration board.

The presidential race continued to be the most important topic of the M. P. T. O. convention. Sydney S. Cohen, although having announced repeatedly that he was not a candidate, still had sufficient strength to be elected.

The prediction was made in one quarter that Cohen could and possibly would be elected on the first ballot. Efforts to bring about a caucus of the Steffes and Ritter followers were then started in the hope that a combination might result which might prove sufficiently strong to defeat Cohen.

Cohen's followers and closest friends were informed of the situation which might confront the national organization should Cohen be re-elected. For a time it looked as if A. R. Pramer of Iowa might be named by the Cohen supporters as an offset. Pete Woodhull of New Jersey was also being considered in this connection.

In the morning, George Eastman spoke briefly. Dr. Rush Rhee of the Eastman School of Music told of the importance of music to pictures. Congressman Snyder of Utica, N. Y., told of the fraudulent stock operations within the industry, suggesting that exhibitors do all in their power to check such illegal practices.

Addresses were made by trade papers editors. Robert E. Welsh, editor of the Moving Picture World, extolled the work of Cohen to such an extent that his address was interrupted and for about two minutes there was wild cheering for Cohen. It was the first intimation of what might be expected if Cohen desired re-election.

Wednesday, May 23

It was practically decided to re-elect Cohen at a meeting which terminated at three o'clock Wednesday morning, when one delegation piling up one on the other in Cohen's room at the Sherman, convinced him that he must continue his work.

As it then stood when nominations were made, both Ritter of Michigan and Steffes of Minnesota were to withdraw. As a result, the prediction was made, upon authority, that both Michigan and Minnesota would withdraw from the national organization shortly after the convention ended.

At a caucus between these delegations it was decided not to "walk out" but to remain to the end and then resign from the organization. Apparently the situation then became acute.

Michigan paid in over $4,000 of the $13,000 paid into the national treasury this year. It was admitted that Michigan was the best organized state in the country with practically 97% of the Michigan exhibitors enrolled.

Consequently it seemed practically impossible to form an M. P. T. O. unit in that state. And those familiar with conditions in the Northwest realized how difficult it would be to organize the same sort of a unit in that section. Talk then ensued that other states might join with these two and form a sort of western organization.

There was talk of Wisconsin and Ohio combining to form an organization which would operate regardless of any other national exhibitor organization. Those opposed to the Cohen candidacy worked desperately in an effort to check this.

They made efforts to have Harry Crandall and several others run, but to no avail. Some of the Ritter Michigan men and Wisconsin delegates who were for Steffes insisted that Cohen "double cross" them, declaring that neither of these men would have run had they known that Sydney intended again running. They said they believed what he had been saying—that he was not and would not be a candidate.

Theodore L. Hays, of Minneapolis, a strong Steffes man, bitterly attacked Cohen and called his actions "unfair." This occurred when it became apparent that Cohen was to run again. Hays therefore withdrew Steffes' name, saying:

"Apparently we are wrong in believing that this is a democratic convention. Your nomination was made in a room at the Hotel Sherman during the early hours of this morning."

Immediately pandemonium reigned. Cohen's followers yelled to put Hays out. There were cat-calls and booing, and not until Cohen asked that the speaker have all the courtesies of the floor was Hays allowed to continue.

"You gentlemen are going to be well pleased with what I say in conclusion," went on Hays, adding that if Cohen had announced his candidacy that neither Michigan or Minnesota would have put a candidate in the field.

"Is this honest?" he asked, "No it's dishonest. Aren't we infringing on the slogan that an injury to one is the concern of all." Minnesota's only complaint is that it finds its efforts waved against stacked cards. If we don't get down to facts that which will come to Sydney Cohen will be an empty honor. He has been unfair. He went around advocating that the various states should name candidates so that a divided house would result and make it possible for a selected few to name a candidate."

(Continued on Page 16)
more than 740,000 persons saw Elmer Clifton's "Down to the Sea in Ships" in one week—at the 30 theatres in New York City where was shown this stupendous picture day and date beginning May 13th.

Another convincing proof of the tremendous box-office value of the Hodkinson production.
Another Hollywood Picture With More Humor Than Thrills

"MARY OF THE MOVIES"
Film Booking Offices

DIRECTOR .................. John MacDermott
AUTHOR .................. Louis Lewyn
SCENARIO BY .................. Louis Lewyn
CAMERAMEN .......... George Meehan and Vernon Walker

AS A WHOLE........ A light comedy drama that has appeal for movie fans and should please a good majority

STORY........ Another Hollywood picture that, although not "big," entertains and amuses

DIRECTION .... Has made a pleasant enough little picture, with some good comedy bits and pleasing atmosphere

PHOTOGRAPHY .............. Excellent
LIGHTINGS .................. Good
PLAYERS...... Marion Mack, a new addition to the screen, very pretty in title role. Creighton Hale hasn't very much to do opposite her. Quite a number of prominent stars lend atmosphere in bits

EXTERIORS...... Interesting shots of Hollywood and some good desert backgrounds

INTERIORS ................. Satisfactory
DETAIL ..................... Good
CHARACTER OF STORY...... Poor girl goes to film center to break into the movies. Finally gets her chance and becomes successful. Returns home just in time to rescue her family from poverty

LENGTH OF PRODUCTION ...... 6,500 feet

Following the success now being achieved by "Souls For Sale" comes this F. B. O. feature that also deals with a girl's struggles to break into the inner portals of stardom in the movie Mecca of Hollywood. Only in 'Mary of the Movies' there is more humor than struggle. There are none of the intensely dramatic moments of the Goldwyn feature, nor is there half as much of the studio stuff, but there is a goodly sprinkling of scenes in which many of Hollywood's brighter lights smile sweetly to the heroine, or sign their autographs in her book, or shake hands obligingly. And this is the sort of thing that movie fans will go a bit out of their way to see.

Director MacDermott maintains a lightness of touch all the way through. Mary's troubles are never taken very seriously, either by Mary or the spectator, and aside from the fact that she waits with many others—including Craig Biddle, Jr.—in the casting agents' offices—and finally has to take a job as a waitress in a lunch room frequented by the stars—she really hasn't much actual struggle. Then, too, she seems to be on friendly terms with so many of the famous ones, the question arises in your mind, "Why don't they help her?"

There are many very pleasing exteriors showing views of the palatial homes of different celebrities and there are also some splendid shots in the desert, showing the movie troupe, costumed as Arabs for a "Sheik" picture riding against the sky-line and galloping across the sands to avoid the approaching sand storm, which incidentally has been well handled. This storm is the one bit of excitement in the picture, and coming as it does along toward the end, it peeps up any interest that may have become slightly jaded during the preceding five reels. Following this is a touch of sure-fire hokum with Mary arriving in her home town and finding her folks auctioning the old home. There are some first rate comedy touches in this final scene that help the finish a lot.

Marion Mack, a really pretty girl, gets the comedy bits over in good shape, and appeals to the eye at all times. Creighton Hale is pleasing as her sweetheart and the rest of the cast is satisfactory. Among the celebrities who lend their charms for a minute or two to incidental but interesting bits are Bryant Washburn, J. Warren Kerrigan, Eva Novak, Wanda Hawley, Miss Dupont and many others.

Should Please Fans and Average Audience Without Promises

Box Office Analysis for the Exhibitor

This is another Hollywood picture that purports to tell the story of a girl's struggle to get a job in the movies, and while it hasn't any of the "bigness" of the popular "Souls For Sale" it has a certain entertaining and amusing charm about it that should make it a satisfactory evening's entertainment.

Don't promise any big thrills or they may be disappointed. Rather, play up the comedy idea and get the fans interested by telling them that many of their favorites have bits in this. If you don't make too many promises they won't expect too much and will be more satisfied with what they see. And that's better than getting big crowds in who expect another huge production and who may not be satisfied with the pleasing little comedy drama you have to offer them.
Pretty Weak Story Material in Latest Glenn Hunter Picture

Glenn Hunter in
"YOUTHFUL CHEATERS"
Film Guild—Tuttle Waller Prod.—Hodkinson
DIRECTOR ..................... Frank Tuttle
AUTHOR ..................... Townsend Martin
SCENARIO BY ..................... Not credited
CAMERAMAN ..................... Fred Waller, Jr.
AS A WHOLE..... Another expose of the modern girl with certain amount of atmosphere that appeals but much incidental nonsense
STORY...... Quite slight and with fairly improbable twists; rather frivolous in its general tone
DIRECTION..... Average; injects plenty of atmosphere; strikes no especially high lights
PHOTOGRAPHY ..................... All right
LIGHTINGS ..................... Standard
STAR...... Hasn't any particularly fine opportunities in this but handles part satisfactorily
SUPPORT...... Martha Mansfield star's leading lady;
Dwight Wiman an amateurish villain; others
Marie Burke, Nona Marden
EXTERIORS ..................... Good
INTERIORS ..................... All right
DETAIL ..................... Ample
CHARACTER OF STORY...... Sea captain's son
leaves deck for jazz when he falls in love with society girl but they marry and return to the sea
LENGTH OF PRODUCTION ...... 5,700 feet

Glenn Hunter may be a real "find" on the legitimate stage but if he's going to hold the same position in pictures he'll have to have something more impressive than his latest vehicle, another expose of the modern jazz-crazed girl, which offers at best only an average entertainment. "Youthful Cheaters" deals with the adventures of a rich girl whose indulgent mother permits her to carry on a perpetual house party at their splendid Long Island mansion and consists chiefly in visualizing these affairs generously. It is quite all right at first and serves to give a good idea of the type of girl the heroine is but when this continues and nothing really interesting occurs, the story gradually loses interest instead of gaining it.

The development is slow and even the threatened downfall of the hero fails to create any unusual interest. The story is weak in situations, or at least lacking in situations sufficiently strong for feature purposes. The idea contained in "Youthful Cheaters" is really only fitted for a two reel entertainment and the elaboration provided through the scenario just helps to bring it out to so many reels without sustaining any definite interest. It is difficult to vote such incidents as a lot of modern jazz devotees passing the time away playing leap-frog as entertainment. The trouble with "Youthful Cheaters" is a lack of serious intent and an overindulgence in frivolous incident.

More might have been made of the change in character of the hero. It isn't convincing at all that a seafaring chap could be transposed into a lounge lizard as suddenly and completely as it happens to Glenn Hunter. Nor is the perpetual house party of the heroine's very plausible in spite of the fact that she has her mother's approval.

Glenn Hunter makes the most of a fairly unimpressive role. The star does not, however, show any unusual promises for a screen career if what he does, or is given to do, in "Youthful Cheaters" is taken for an example. He'll have to be given better material. His supporting cast is satisfactory but nothing out of the ordinary.

Story: Tad MacDonald leaves his father's ship and goes to live at the home of his fiancée, Lois Brooke, who makes Tad over from a he-man to a she-man, but eventually they both realize the foolishness of their jazz lives, marry and go back to the ship for a honeymoon.

About an Average Attraction—It's Value May Vary According to Crowd

Box Office Analysis for the Exhibitor

"Youthful Cheaters" is about an average attraction regarding which you can make the usual comments without resorting to promises. The picture hardly warrants any special exploitation except if you happen to cater to a flapper crowd you might make a little extra fuss about the idea of the modern jazz girl heroine who fell in love with a seafaring fellow and made him over to suit her own ideals.

The atmosphere in connection with the heroine's pursuit of happiness and the various parties that are staged will undoubtedly please a certain crowd and for them the picture will probably prove satisfying. Announce the star's name with the title and if they remember him from "The Cradle Basher" it might serve to bring them in to see "Youthful Cheaters."
Plenty of Hokum But Will Satisfy Where They Like Mystery and Chills

J. Parker Reade, Jr., presents
"THE LAST MOMENT"
Goldwyn

DIRECTOR .................. J. Parker Reade, Jr.
AUTHOR ..................... Jack Boyle
SCENARIO BY ................. J. Clarkson Miller
CAMERAMAN .................. Not credited

AS A WHOLE……..Hokum with plenty of creepy stuff but it’s one strong situation made to last too long

STORY……..Will please those who like their entertainment to have romance, excitement and cold chills

DIRECTION……..Satisfactory, but too much footage used on picture’s one strong situation

PHOTOGRAPHY ................. Good
LIGHTINGS .................... All right
PLAYERS……..Henry Hull pleasing in type of role he handles well; Doris Kenyon charming as girl; Louis Wolheim satisfactorily brutal villain. Others not particularly important

EXTERIORS ..................... Good
INTERIORS ..................... Satisfactory
DETAIL ......................... Well handled

CHARACTER OF STORY……..Society couple shanghaied on schooner have many narrow escapes from clutches of huge beast who devours everyone else on board

LENGTH OF PRODUCTION .. 5,447 feet

Pictures come and pictures go, but hokum goes on forever, and can always be relied upon to register in satisfactory manner if correctly applied. J. Parker Reade, Jr., has taken advantage of this fact in producing “The Last Moment” with the result that the picture will be considered good entertainment by those who like thrills, a touch of mystery and plenty of horror and creepy stuff.

The first few reels contain a goodly amount of detail that is not necessary to the bare plot as it afterwards develops, but it is interesting and gives an insight into the characters of the players. There are also in these early reels some humorous touches and one free-for-all fight that has plenty of action. The manner in which the society scenes, handled well in themselves, are contrasted with the action taking place at the same time in the water-front bar is effective in building up the story.

The situation on the boat has a good amount of interest and is worked up well during the storm in which the mysterious “thing” in the cage breaks loose and kills most of the crew. The following sequences of the many narrow escapes of the couple from the clutches of the “thing” which proves to be a huge gorilla, hold sufficient suspense to keep the audience interested and is even tense at times, but it would have been even more effective if there were less of this sort of thing.

The under-water fight of hero and ape is well done and brings up the finish in good shape. It was also a good bit of direction to show mostly flashes of the “thing” on board ship, using its shadow whenever possible, and thus heightening the illusion that it is really an animal and not the man in a monkey-suit that it really is.

The three principal players do a great deal to make “The Last Moment” enjoyable. Henry Hull has a role that suits his personality well and is seen to advantage as the bashful, bookish, timid young hero who comes forth in all the glory of his manhood when the heroine tells him of her love. Doris Kenyon’s personality also does much for the good of the film and Louis Wolheim is a typical brutal captain.

Story: “Nap” Cameron and Alice Winthrop, a society girl, visit a dive to bring home a man who has been hurt. Alice is in men’s clothes. The proprietor has them shanghaied. To command their obedience the captain of the schooner shows them a “thing” in a cage. During a storm the “thing,” a huge ape, breaks loose and devours the crew. Nap rescues the girl time and again. Finally she sights land and swims toward it, followed by Nap and the ape. Nap in an under-water fight with the ape wins out.

Depends a Good Deal On Your Crowd

Box Office Analysis for the Exhibitor

If you know that your crowd enjoys “thrillers” of the creepy type, this is one for you. You have three good names in the principal players. Henry Hull has had this sort of a role in Griffith’s “One Exciting Night” and on the stage in “The Cat and the Canary,” both of which you can mention. Doris Kenyon’s name means something where she is a favorite, and Louis Wolheim is also well known. The fact that it is a Jack Boyle story also has its drawing power.

Of course there is no actual danger undergone by the players. It’s all hokum, but it will be enjoyed by those who like this sort of thing. It all depends on your crowd. A good musical score will help put it over. Advertising and catchlines will interest if you play up the mystery and the horror incident to the escape of the “terrible thing.”
Mounted Police Back on the Job in Latest Universal Release

Roy Stewart in "Burning Words"
Universal

DIRECTOR ..................... Stuart Paton
AUTHOR ...................... Harrison Warren Jacobs
SCENARIO BY ............... Harrison Warren Jacobs
CAMERAMAN ................. William Thornley
AS A WHOLE................. Average picture offers only fair
entertainment with old stock formula

STORY.........The well worn Mounted Police theme
with an elegant self-sacrifice begging your symp-
athy

DIRECTION ........Ample for the story at hand; al-
lows some overacting at times and an occa-
sional overdose of sentiment

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

STAR.......Not particularly well suited to such a
soobby sort of role

SUPPORT.......Laura LaPlante, Harold Goodwin,
Eve Southern and others adequate

EXTERIORS ........................ Suitable
INTERIORS ........................ All right

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

CHARACTER OF STORY.......Mounted Police off-
cer prepares to sacrifice life to save younger
brother but evidence convicts latter who pays
the penalty

LENGTH OF PRODUCTION ........ 4,944 feet

Probably fearing that picture patrons would forget
all about the Canadian Royal Northwest Mounted Po-
lice if they didn't see an occasional picture with a story
based on the heroism of these men, Universal has gone
to the unnecessary trouble of making a picture that
only serves to repeat a theme already threadbare from
too much usage. "Burning Words" contains the regu-
lation stock situations of the popular formula wherein
a mounted is sent to bring in his own brother for mur-
der. Added to it you have a glorious self-sacrifice
twist in the attempt of the officer to save his brother
by pleading guilty himself.

The only new angle, and probably not a particularly
good one since audiences usually prefer a happy end-
ing, is the idea of having the younger man actually
pay the death penalty when it is finally proven that he
committed the murder. It does get slightly away
from the general run in this connection since it more
frequently develops that a third party makes a death-
bed confession to clear the supposed guilty one. But
whether or not this twist, in spite of its originality,
adds to the audience appeal is rather doubtful.

Stuart Paton has handled the story satisfactorily, de-
veloped it in a manner that sustains the interest evenly
and with the exception of allowing the players to over-
act occasionally and injecting an overdose of sentiment
at times, he has probably gotten the best possible re-

Roy Stewart is just a trifle too be-man looking for
the soobby, self-sacrificing role of David Darby but he
makes the most in spite of the handicap with Harold
Goodwin rather well suited as his younger brother.

Stewart and Goodwin contribute some good emotional
work in the climax although there is a little too much of it.

Harry Carter, as the dance hall proprietor, never
fails to get over his eyebrow acting but his part is not
big enough to make it annoying. Laura LaPlante is
a pretty lead who, together with the romantic element,
is kept too much in the background.

Story: David Darby promises his mother to look out
for Ross, a younger brother. Both are in the serv-
ise of the Mounted when Ross kills Martin, who holds
his I. O. U.'s for gambling debts. David is sent to
bring him in, does so, but gives himself up as guilty
to save Ross. Nan, a dancer in love with David, gives
evidence which puts the blame finally on Ross, who
pays the penalty. How David keeps the news from
his mother and marries the girl he loves completes the
story.

May Satisfy If They Are Not Tired of the Northwest Formula

Box Office Analysis for the Exhibitor

Maybe your folks like Northwest Mounted Police
stories. You ought to know whether or not you can
satisfy them with one and will have to be the judge
on this one, "Burning Words," Universal's latest re-
lease with Roy Stewart as the star. If you don't think
they are tired of this formula, or in case you haven't
given them too many pictures dealing with the Mount-
ed Police, you may be able to get it over without a
great many kicks.

Where Roy Stewart is a popular favorite you might
make special mention of his name and play up the pic-
ture with catchlines on the order of: "If you were
sent out to bring in your own brother for a murder
he had committed what would you do? See how the
situation is handled in 'Burning Words,' a Universal
picture starring Roy Stewart at the blank theater."
Poor Picture But Probably Has Audience Appeal for Certain Crowd

"TEMPTATION"

C. B. C. Film Sales—State Rights

DIRECTOR .................. Edward J. LeSaint
AUTHOR .................... Lenore Coffey
SCENARIO BY ................ Not credited
CAMERAMAN .................. King Grey

AS A WHOLE........... Very old order of movie hokum that will probably be termed good audience stuff for certain audiences

STORY............. Improbable situations and familiar; serve adequately for display purposes

DIRECTION............. Average; injects plenty of atmosphere and plays directly to small town audiences

PHOTOGRAPHY ............... Standard
LIGHTINGS ..................... All right
PLAYERS............. Bryant Washburn too good for such material; Eva Novak fair and others Phillips Smalley, June Elvidge and Vernon Steele

EXTERIORS ..................... None
INTERIORS ...................... Adequate
DETAIL ....................... Suffices

CHARACTER OF STORY....... Rich man wagers with friend that luxury will spoil any woman, picks a subject and sees it work out, but she realizes her weakness in time to save happiness

LENGTH OF PRODUCTION..... About 6,000 feet

"Temptation" contains the sort of situations generally conceded to supply audience appeal for a good majority of picture patrons and it is true that many of them find agreeable entertainment in just such a theme as that found in this latest C. B. C. feature. There is a general atmosphere of luxury with a lavish display of it, gay parties and other evidences of money squandered to satisfy their taste if it happens to run along these lines.

The story itself is a much worn one with little in the way of genuine situations or meritorious incident. Everything happens along pretty much as you expect and the director never succeeds in arousing anything but average interest in the spending fury of Eva Novak, as the young wife. You know eventually that she will come to her senses, realize her mistake, and retain her husband's love. It all happens along in a more or less humdrum fashion with the parties previously mentioned supplying the only deviation. And they get rather hilarious, particularly the one where Miss Novak drinks more than is good for her and when she discovers her draped gown will not permit of a hula-hula dance, has one of the gentlemen rip up the skirt in ribbons and succumbs after a wild dance.

All of this will appeal to a certain clientele that will just "love" to see how the young wife gets rid of her husband's earnings. Miss Novak lives up to the part adequately and wears numerous attractive costumes and wraps that will win the approval of women patrons. From an acting standpoint she isn't likely to make a startling impression. Phillips Smalley, in the role of the financier who wagers that any woman will be spoiled by too much luxury, has the best acting part and makes the most of it. Bryant Washburn is the get-rich-quick husband.

Story: Marjorie Baldwin, newlywed and happy in a small apartment, makes the acquaintance of Mrs. Martin, who introduces her to Arnold, a financier. Arnold wagers with his friend, Allen Morgan, that simple though she seems, Marjorie, like all other women, can be spoiled by luxury. Arnold makes it possible for Baldwin to increase his income whereupon Marjorie gets the spending fever. Not until her husband becomes attentive to Mrs. Martin and is equally hungry for gay times, does Marjorie realize that too much money has spoiled them both, so they resolve to quit the gay times and settle down, while Arnold loses his bet.

All Depends Upon the Class You Cater To

Box Office Analysis for the Exhibitor

It is all a matter of whether or not you have the right crowd for this one. Second and third class houses, or the customary downtown trade, will undoubtedly find it a first rate one for their box offices. It won't do for a family trade, a conservative clientele, or those who prefer a more probable and sincere story.

You have a good title to work with and can play it up readily with catchlines such as: "What is 'Temptation'? In this instance it is luxury. See how it nearly wrecks a home and the lives of two people." Still in the lobby will give an idea of what they are to expect and Bryant Washburn's name can be capitalized on where he is popular. Also use the names of Eva Novak and June Elvidge.
has been printed by us since the first issue
Think it over!

The Barnes Printing Company
I N C.
229 West 28th Street Phone Watkins 1416-1417
Has a Good Fight at the Finish But Otherwise Lacks Action

Charles Jones in “SNOWDRIFT”
Fox

DIRECTOR ......................... Scott Dunlap
AUTHOR .......................... James B. Hendryx
SCENARIO BY ...................... Jack Strumwasser
CAMERAMAN ...................... George Schneiderman
AS A WHOLE......Fair entertainment with plenty of
good northern atmosphere but lacks the ac-
tion of the usual Jones feature

STORY......Slow moving and with interest inclined
to drug; one good fight that serves for first rate
climax

DIRECTION......Ample for the story at hand al-
though he might have injected a little more
action

PHOTOGRAPHY .................. Good
LIGHTINGS ......................... All right
STAR......Doesn't really have to work until the last
reel

SUPPORT......Suitable; includes Evelyn Selbie,
Irene Rich, G. Raymond Nye, Dorothy Manners

EXTERIORS .......Good snow shots
INTERIORS ...........Appropriate

DETAIL ......................Titles very poor
CHARACTER OF STORY......Luck turns against
man but faithful servant brings about his re-
generation and he marries girl he saves from
villain

LENGTH OF PRODUCTION........4,617 feet

It may be that the variation in atmosphere from
regulation westerns to the frozen north will prove
acceptable to Jones’ admirers and that they will be
satisfied with his latest, “Snowdrift,” even though the
picture lacks the pep and action of the usual Jones pic-
ture. James B. Hendryx’s story serves for a fair ve-
cicle for the star but requires little of him in the way
of real work. It isn’t until the very last reel that
Jones has anything very, much to do and then there
is a corking fine fight of fairly long duration during
which things do happen and it brings the story to a
far more exciting finish than you expect, and a wholly
welcome one after the previous more or less slow mov-
ing business.

The theme consists chiefly of character develop-
ment with a plot that is rather slight otherwise. You have
hero Jones, a gambler, who just can’t be separated
from his luck until the “hooch” gets in its deadly work.
There follows a long stretch of incidents in which
hardly anything at all happens and the monotony is
only broken by long, unnecessary sub-titles that fail
to make the picture any more interesting. There is
nothing to get excited about until the climax and that
is far too long to have to wait for a story to pep up.

Of course you know pretty well in advance of what
happens that the ending will be sweet and pretty, for
hero and that his Indian love will be happy in the
knowledge that she is really a white girl. The con-
tinuity holds no illusions and Director Dunlap hasn’t
been able to do any more than an ordinary job in the
direction. He supplies a satisfactory production with
a plentiful amount of realistic atmosphere that gives it
a good pictorial appeal. There are numerous fine shots
of the north country with the always interesting views
of the dog sleds in action.

The romantic element may appeal to the women
folks but it won’t do to hold Jones’ men admirers. They
want something more thrilling from the star and they
don’t get it in “Snowdrift” until the very end. It’s
doubtful if they’ll wait that long. The star does well
enough and his supporting cast is capable.

Story: The “Ace” goes north to become a man
again, meets Snowdrift, a half-breed girl, and falls in
love with her. Later she is kidnapped by Claw, a
trader and an enemy of the Ace. The Ace follows to
the dance hall, a fight follows in which the Ace is vic-
torious and Kitty, in love with him, is killed trying to
protect him. The Ace then tells Snowdrift that her
Indian foster-mother told him to tell her both her
parents were white.

Don’t Make Promises For It Unless Star Can Put It Over

Box Office Analysis for the Exhibitor

Where they aren’t too critical and won’t kick be-
cause of the lack of action and thrills you may suit
them with “Snowdrift.” It is fairly likely, however,
that Jones’ admirers will expect more excitement from
him but possibly the first rate fight at the finish will
do to send them out satisfied. For the benefit of your
women patrons tell them about the romantic side of
the story in connection with hero’s love for a half-
breed girl.

The title should be sufficient to let them know what
to expect and stills in the lobby will indicate that the
picture is good to look at. Many of the backgrounds
are very good to look at and where northern atmo-
sphere appeals to them, you can talk about this point.
Use the star’s name and tell them his latest picture
is different from what he usually does.
## CURRENT RELEASES

### AMERICAN RELEASING CORP.

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### ASSOCIATED EXHIBITORS, INC.

(Distributed through Pathé)

- The Tents of Allah... 6,357
- The Pauper Millionaire 5,000

### FAMOUS PLAYERS-LASKY CORP.

- The White Flower (Betty Compson) 7.11
- Adam and Eva (Marion Davies) 7.153
- Racing Hearts (Agnes Ayres) 5.691
- Mr. Billings Spends His Dog (Walter Hiers) 5.885
- The Ninth Commandment 7.339
- Glimpses of the Moon (Rebe Daniels) 6.502
- The Leopards (Alice Brady) 5.621

### SPEC.

- Bella Donna (Pola Negri) 7.905
- The Go-Getter (Cosmopolitan) 7.740
- Prodigal Daughters (Gloria Swanson) 6.216
- The Trail of the Lonesome Pine (Minter-Moreno) 5.695
- The Tiger's Claw (Jack Holt) 5.297
- You Can't Fool Your Wife (Melford Prod.) 5.703
- The Covered Wagon (Jas. Crazay Prod.) 9.407

### MAY

- The Nervous Well (Thomas Meighan) 7.414
- The Rustle of Silk (Betty Compson) 6.946

### JUNE

- The Exile (Daniele Moreno) 3.44
- The Heart Raider (Agnes Ayres) 4.22-23
- Only 38 (Wm. DeMille) 4.1-23
- The Woman With Four Faces (Betty Compson) 4.22-23

### FILM BOOKING OFFICES OF AMERICA (R-C)

- The Third Alarm 4.737
- Caesars of the Foes (Harry Carey) 6.99
- Stormswept 5.808
- A Woman Loves Twice (Ethel Clayton) 6.348
- The Fourth Musketeer (Johnny Walker) 6.210
- Crushin' Thru (Harry Carey) 6.000
- Westbound Limited 5.100
- The Remittance Woman (Ethel Clayton) 6.000

### FOX FILM CORP.

- Tom Mix Series
  - Romance Land 3.975
  - Three Jumps Ahead 5.00
  - Stepping Fast 5.608
- Dustin Farnum
  - Bucking the Barrier 4.566
- Shirley Mason Series
  - Love Bound 5.02
- William Russell
  - Good-Bye Girls 4.474
  - Boston Blackie 4.522
- Charles Jones
  - Snowdrift
- John Gilbert
  - Truxton King 5.413
  - The Madness of Youth 4.719
  - Special

## FIRST NATIONAL

- Fury (Richard Barthelmess) 8,709
- The Dangerous Age (Stahl Prod.) 7,202
- The Voice From the Minaret (Norma Talmadge) 6,885
- Mighty Like a Rose (Carey Prod.) 8,260
- Neil Boy 11 (Douglas MacLean) 5,940
- The Woman Conquers (Katherine Mac Donald) 6,102
- Daddy (Jackie Coogan) 5,768
- Scars of Jealousy (Estes) 6,246
- The Isle of Lost Ships (Toumey) 6,925
- The Bright Shawl (Richard Barthelmess) 7,426
- Within the Law (Norma Talmadge) 8,034
- The Girl From the Golden West 8,800

### GOLDWYN PICTURES

The Steppers' Banquet (Marshall Neilan) 8,153
Genie (Rupert Hughes) 5,769
The Christian (Tourneur Prod.) 8,500
Mad Love (Pola Negri) 5,518
Lost and Found 6,333
Souls for Sale (Rupert Hughes) 7,864
Enemies of Women 10,000
Backbone 6,797
Vanity Fair 7,668

### W. W. HODKINSON CORP.

- Sterling Film Corp.
  - The Affairs of Lady Hamilton 7,900
  - Maurice Tourneur Prod.
  - White Fairy Sleeps 4,850
  - Victor Schertzinger Prod.
  - Dollar Devils 5,609
- Tutte-Waller Prod.
  - Second Fiddle (Glenn Hunter) 5,819
  - Producer Security
  - The Lion's Mouse 5,000
  - Whaling Film Corp.
    - Down to the Sea in Ships (Elmer Clifton Prod.) 8,006
  - O. S. Haskins Prod.
    - Just Like a Woman 4,900
  - Ernest Shipman
    - The Man From Glengarry 5,800
    - The Critical Age 4,500

### METRO PICTURES CORP.

- Hearts Aflame 8,100
- All the Brothers Were Valiant 6,265
- Crinoline and Romance (Viola Dana) 6,800
- Jazmynia (Mac Murray) 6,500
- Success 6,790
- The Famous Mrs. Fair 8,000
- Where the Pavement Ends (Rex Ingram) 7,706
- Your Friend and Mine 5,750
- The Woman of Bronze (Clara Kimball Young) 5,572
- A Noise in Newboro (Viola Dana) 5,188
- An Old Sweetheart of Mine 6,000
- Soul of the Beast 5,300
- Her Fatal Millions 5,130
- Trailing African Wild Animals 6,500
- Cordelia the Magnificent 6,800

### PATHE EXCHANGE, INC.

- Safety Last (Harold Lloyd) 6,114
- Black Shadows 5,000

### PREFERRED PICTURES—AL LICHTMAN

- The Hero 6,800
- Poor Men's Wives 6,949
- Are You a Failure 5,700
- The Girl Who Came Back 6,100

### DELO BOOKING CORPORATION

- The Last of the Mohicans 6,500

### SPECIALS

- Miss Love Dances (Katharine Hargava) 4,566
- The Great Storm (W. W. Hodkinson) 5,000
Probably a Disappointment for Star’s Admirers in “Double Dealing”

Hoot Gibson in
“DOUBLE DEALING”
Universal

DIRECTOR .................. Henry Lehrman
AUTHOR .................... Henry Lehrman
SCENARIO BY .............. George C. Hull
CAMERAMAN .............. Dwight Warren
AS A WHOLE.............Far below the average and the poorest Hoot Gibson picture in some time

STORY.............. Might have served for a slap-stick two reeler but never comes near providing for a feature

DIRECTION.............. Couldn’t seem to decide whether to make it a slap-stick or a burlesque and not a good job on either

PHOTOGRAPHY ............ Fair
LIGHTINGS ................ Not given enough attention
STAR................. Won’t retain a following with many like this

SUPPORT.............. Eddie Gribbon and Otto Hoffman overact; others Betty Francisco, Helen Ferguson, Gertrude Claire

EXTERIORS ................. Ample
INTERIORS ................. All that is required
DETAIL ..................... Fair

CHARACTER OF STORY...... Schemers sell hero land supposed to be phoney but it turns out to be worth thirty thousand

LENGTH OF PRODUCTION.... 5,105 feet

Henry Lehrman, erstwhile short reel comedy director, is doubly responsible for this very weak Hoot Gibson feature inasmuch as he is both author and director and has done a fairly poor job in each instance. In the first place Lehrman’s story is far from suitable for feature purposes. It contains no genuine comedy situations and is too far-fetched for serious treatment. In an apparent effort to cover up the shortcomings, Lehrman has combined drama with slap-stick and burlesque—quite a combination to say the least, and with results that fail to make for entertainment.

In two reels it might have done nicely, but to take material with such meager possibilities and try to make a five reel picture of it doesn’t show good judgment in the first place. Secondly, the country boob idea has already been worked to death and with each repetition becomes more exaggerated. Gibson is far more at home on a ranch or in the regulation western atmosphere than he is in an ill-fitting suit and celluloid collar and if he is to retain a following, Universal will have to do better in the way of giving him appropriate vehicles.

The star’s admirers have come to expect certain things of him and after several of his recent releases which have supplied entertainments of a good order, they’ll surely be disappointed with “Double Dealing.” The picture is almost entirely without action except for one fight, the only time when the piece threatens to get interesting, but the interest is short-lived.

Lehrman has only succeeded in dragging his story out to feature length through a lot of unnecessary footage and slap stick stuff that gets laughs not because it is funny but because it is so ridiculous. Eddie Gribbon and Otto Hoffman help consume a lot of time through foolish antics that only impress from the viewpoint of the individual’s overacting. Helen Ferguson and Gertrude Claire represent the serious, or dramatic vein, and Betty Francisco is used alternately for comedy and drama. The cast is fair on the whole.

Story: Hero Ben Slowbell loses his store and is further inveigled by Jobson when he pays him a thousand dollars for property supposed to be worthless. Jobson tries to get back the deed when an out-of-town company offers him $10,000 for it. How Ben discovers the fraud and later sells the deed himself for $30,000 is arrived at after considerable detail that is never funny.

Will Hardly Do Unless You Don’t Have to Worry About Kicks

Box Office Analysis for the Exhibitor

Admirers of Hoot Gibson are bound to be disappointed with his latest, “Double Dealing,” a picture wholly unlike anything he has previously appeared in and by far the poorest of his pictures. Gibson’s recent releases have been of a first rate order and provided entertainment for those who like action and excitement. They won’t find it in “Double Dealing” and they’re going to miss it.

Don’t make promises for it and if you want to retain the star as a favorite it might be better to let this one go by and trust that the next will bring him back to where he belongs. The only chance with it is for a double feature day program or with an A1 short reel accompanying program. If you do elect to show it, give them the title and let it go at that.
**SELZNICK DISTRIBUTING CORP.**
The Queen of Sheba .......................... 8,000

**UNITED ARTISTS**
Allied Prod. & Dist. Corp.
The Girl I Loved (Chas. Ray) ................. 8,990
Suzanna (Mabel Normand) .................... 5,966

**UNIVERSAL FILM MFG. CO.**
Jewel Features
The Abysmal Brute ............................ 7,373
Bryn  ........................................ 6,698
Trilling With Honor .......................... 7,755

Universal Features
The Gentleman From America (Hoot Gibson) 4,658
The Prisoner (Herbert Rawlinson) ............ 4,795
The Bolster Door (Frank Mayo) .............. 4,126
Gossip (Gladys Walton) ...................... 4,488
The Midnight Guest .......................... 4,795
Single Handed (Hoot Gibson) ................ 4,255
Nobody's Bride (Herbert Rawlinson) ......... 4,861
Trimmed in Scarlet ........................... 4,705
The Town Scandal (Gladys Walton) .......... 4,705
Dead Game (Hoot Gibson) .................... 4,819
What Wives Want ............................. 4,745
Feats and Riches (Herbert Rawlinson) ....... 4,705
Crossed Wires ............................... 4,705
Burning Words (Ray Stewart) ............... 4,705
The Shock (Lon Chaney) ..................... 4,705

**VITAGRAPH**
Super-Features
Masters of Men ................................ 6,800

William Duncan
Playing It Wild ................................ 5,490

**WARNER BROS.**
Brisa ...................................... 3,182
The Little Church Around The Corner ...... 6,300

**FOX FILM CORPORATION**
Sunshine Comedies (2 reels)
Clyde (Coke Comedies) (2 reels)
Matt and Jeff Animated Cartoons (1 reel)
Fox News ( Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).
Educational Entertainments (1 a week)
Educational Entertainments (1 a week)

**W. W. HODKINSON CORP.**
The Beggar Maid (Mary Astor) (2 reels)
The Bashful Suitor (2 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)

**PATHE EXCHANGE, INC.**
Plunder (Serial)
The Timber Queen (Serial)
Roach 1 reel comedies
Aesop Fables, 2/3 reel cartoons
Harold Lloyd re-issues
Pathe Playlets, 3 reel re-issues
Pathe Review, 1 reel educational
Topics of the Day, 1/3 reel
Pathe News, twice a week
Topics of the Day—1 reel
Range Rider Series—2 reel western

**UNIVERSAL FILM MFG. CO.**
Universal—Jewel Short Subjects
The Leather Pushers (2 reels) 12 rounds
Serials: The Adventures of Robinson Crusoe (2 reels ea.), 18 chapters;
Perils of the Yukon, 15 chapters; In The Days of Buffalo Bill, 18 chapters;
The Radio King, 10 chapters; Around the World in 18 Days, 12 chapters;
The Social Baccanale, 10 chapters; The Oregon Trail, 18 chapters; The Phantom Fortune, 12 chapters;
The Eagle's Talons, 15 chapters.
Universal Comedies—With Lewis Sargent and Neely Edwards, 1 reel ea.
Two reel features—Fish Patrol Series; Timber Tale Series; Western Series;
Yorke Norroy Secret Service Series; Tales of the Old West.
Century Comedies—With Lee Moran; Brownie; Arthur Trimple and Maude
the mule, Century Beauties; Buddy Messenger; Jack Cooper and Brownie; Jack Cooper and Inez McDonald; Baby Peggy;
Jack Cooper. (2 reels ea.)
The Mirror (1 reel novelty series)
International News Reel (1 reel issued Tues. and Fri.)

**SHORT REEL RELEASES**

**ASSOCIATED EXHIBITORS, INC.**

**EDUCATIONAL FILM CORP. OF AMERICA**
Selig-Pool Photoplays (2 reels)
Mermaid Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art
of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks
His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel;
Modern Contaras, 1 reel. Message of Emile Coue (1 reel)
Bruce Scenic Beautiful (1 reel)
Chester Outings (1 reel)
Chester Scenics (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Crater
of Mt. Katmai, Dixie,
Sketchographs (1 reel)
Punch Codics (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)
Lyman Howe's Hodge Podge (1 reel)
Camera Comedies (1 reel)
Tony Sarg Almanac (1 reel)
Hamilton Comedies (2 reels)
Earl Hard, Comedies (1 reel)

**FIRST NATIONAL EXHIBITORS**
Charles Chaplin (2 and 3 reels)
Buster Keaton Comedies (2 reels)

**VITAGRAPH**
Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)

**KINETO CO. OF AMERICA**
(Released Through National Exchange)
Kinetoscope (The Living Book of Knowledge)
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of
Craga and Marshes, Village Life in Switzerland, Foulard Pets,
Combating the Elements, Dexterity and Mimicry of Insects,
Primitive Life in Tennessee, Bear Hunting in California, Paris
The Beautiful; A Naturalist's Paradise, Morocco the Mysterious.
Let's See the Animals.

**PRIZMA, INCORPORATED**
24 Short Subject Color Pictures
"Heidi of the Alps" (2 reels)
"Bail, the Unknown" (5 reels)
Short Reel Music Film Product
Short Stuff

"Back Stage"—Our Gang—Pathé
Type of production ........................................ 2 reel comedy

Once again the "Gang's" all here and they are first seen this time running a weird and wonderful omnibus that only the kids in this gang could construct. It runs by donkey-power, the donkey being installed in the body of an old flivver, and tempted on by means of a box of oats opened and shut on signal by little Farina, who has a private coop in the otherwise empty hood. It isn't so much what these kids do, as the way they do it, that gets the laughs. They are absolutely natural at all times. The chief riot of this particular comedy occurs when the manager of a show engages the gang to help him run his performance that night, all of his company having deserted him because of his lack of funds. Needless to say to those who have ever seen this bunch of rascals in operation, the show is a riot. One act in particular is a magician who makes rabbits come out of hats and fire jump from a liquid held in his mouth. The little colored kiddie, gets hold of the bottle containing the liquid and goes around scaring folks to death by breathing fire at them. It sure is a laugh. If you're not using these comedies you're missing the best short reeler money can buy.

"The Kid Reporter"—Century—Universal
Type of production ........................................ 2 reel comedy

Once again Baby Peggy scores the high-water mark for being one of the cutest kiddies on the screen. She is a delight, and although the picture is nothing more or less than a vehicle for the Baby, it will be thoroughly enjoyed on her account. This time she is a stenographer on a newspaper. The editor-in-chief offers a promotion to any reporter who discovers the person who stole a society woman's jewels. Peggy, disguised, in moustache and monocle, finally brings back not only the story but the jewels themselves. A very cute two-reeler.

"Sold at Auction"—Hal Roach—Pathé
Type of production ........................................ 2 reel comedy

Seth Pollard certainly lets himself get knocked around and abused in this comedy, in which he is assisted by Marie Mosquini. The basic idea has certain elements of humor and where they like knock-about comedy or where Seth is a favorite this may get over in good shape. Seth is hurt in an accident and is carried into an auctioneer's shop. Being a good business man, the auctioneer uses Seth as a ballyhoo for the sale of first-aid kits. He does so well that he decides to hire Seth and stage an act outside his store everyday another article is put up for sale. Thereafter Seth is knocked out with blackjacks, brass knuckles and various other instruments of torture. It's a good two-reeler of its type.

"Better Than Gold"—"Tales of the Old West"—Universal
Type of production ........................................ 2 reel western drama

This is another of the series of two reel western dramas Universal is releasing under the brand name of Tales of the Old West, starring Roy Stewart. Gertrude Olmstead is the pretty heroine in each of the stories. This one, while it never keeps the audience in much suspense as to the final outcome, provides satisfactory entertainment for those who like westerns of this type. There isn't much excitement, but the story unfolds smoothly and the villain gets his just deserts at the finish. Phil Barton, a surveyor, is in love with Kate Norris, whose father owns the general store at Deer Point. He learns that a man has swindled his mother and simultaneously a stranger comes to Deer Point, buys a half-interest in the store and spreads the news of a gold rush. Ultimately the stranger is found to be the villainous swindler and is punished accordingly.

"Their Love Grewed Cold"—Earl Hurd—Educational
Type of production ........................................ 1 reel novelty

Bobby Bumps and his miniature film company is by this time familiar to many film patrons and they can always be sure of an interesting and amusing reel when you advertise this branch of comedy. This one again deals with the young director's troubles when he attempts to produce a film with the little cut-out cartoon as the leading man. The novelty of the idea and the clever execution makes the film thoroughly enjoyable. There is only one point that might have been a little better and that is the lighting in some of the scenes.

"Amateur Night On the Ark"—Aesop Fable—Pathé
Type of production ........................................ 1 reel cartoon

This is one of the most amusing cartoons of this series yet seen. The animals stage an amateur vaudeville performance in a make-shift theater on the original Ark. There is some humorous business when little Mr. Mouse tries to get by the door-man by hiding behind Mr. Hippo and his wife. The animals all arrive, "two by two," and seem to enjoy the show, until in a wrestling bout one of the animals heads down off to disclose Noah himself inside the skin. Needless to say, he is forced to swim for the rest of the journey.

"Crystal Jewels"—Fox
Type of production ........................................ 1 reel educational

This is a very interesting educational reel dealing with the manner in which New York City is provided with its water supply. The huge tunnel built through the heart of the Catskills to the city is shown both in diagram and in actual photographs, giving a comprehensive idea of the distance the water travels before it reaches its final destination. There is a cute bit at the finish showing three of the city's children sampling a glassful of the "crystal jewels."

"Spook"—Aesop Fable—Pathé
Type of production ........................................ 1 reel animated cartoon

Henry Cat is seen to have mediumistic tendencies and learns how to call departed spirits to him at will. The cartoon is genuinely humorous as are the large majority of this series. Farmer Al Paifa desires to go to the spirit world to recover some money loaned to a departed friend. Henry Cat hits him on the head and he dreams a weird experience in a heaven where the "spirits" hold mass meetings and ride through the air in sail-boats all of which is made plausible by the dream-ending.
RESUME OF FOURTH M. P. T. O. CONVENTION

(Continued from Page 3)

Immediately Gus Schmidt, who was acting as chairman, declared Hays' remarks about stacked cards was a reflection against the chairman as well as the delegates. Just as it seemed as if the row was over, during the naming of the board of directors it broke loose again when an effort was made to name Steffes and Ritter on the board, both refused to serve. Steffes declaring that after the treatment accorded him he did not care to be affiliated with the organization, declaring Cohen had repeatedly told him he (Cohen) would not be a candidate.

At the banquet at the Sherman Cohen announced that a committee of the national organization would meet with Will H. Hays and also those independents not aligned with the Hays organization and make an effort to straighten out various existing problems. He also announced the possibility of the M. P. T. O. making one picture to be distributed for the benefit of the national organization and suggested that if the organization started a bank patterned along the lines of the Federation of Labor banks that they could use the deposit money advanced to companies as a nucleus and that this would help finance producers and save them from the extortionate rates of money lenders.

Marcus Loew pointed out that something must be done this fall regarding increased admissions in view of high operating costs and increased cost of picture production. The big question he said, was what 'the public would do. He said the Loew organization was now testing out in combined vaudeville and picture houses.

**Thursday, May 24**

A fiasco resulted at the M. P. T. O. meeting Thursday when following the "massive election" of Sydney S. Cohen to the presidency fully half the delegates marched out of the hall.

While there was no opposition openly to Cohen the action of over half of the delegates in walking out, thus refusing to remain to contribute to the fund desired is an indication of their ideas. In other words, that of an organization practically half wrecked. Cohen's followers must raise $30,000 to meet the deficit of last year as well as provide funds for its operation during the ensuing year.

How this can be accomplished with the numerical strength of what was left of the national organization was a problem, practically insolvable at the moment. When the leading figures among those who walked out were questioned as to their plans, they said they had no idea of quitting the national organization, but also that they had no idea of contributing to its support under existing conditions. In other words they will not pay up while Cohen and his cohorts "run" the national body.

So many state delegations were among those left and there was so much of a mixup as to where delegates were that it was impossible to mention all of the delegations which left. Among them, however, were Michigan, Minnesota, Wisconsin, many of the Illinois and Indiana delegations, some of the Southern and Mid-West delegations and others.

Immediately the delegates started leaving the hall there was tremendous confusion, and the work of electing the vice-presidents proceeded in a middle of excitement and annoyance. The Cohen supporters were both surprised and puzzled. They did not seem to know what to do. Cohen watched the retreating crowd with an expression of amazement.

All during the night up to three o'clock, efforts were made to straighten out the difficulties. Finally a proposition was made that Ritter could have the support of the Cohen organization providing Cohen was named chairman of the board. This was rejected by the Michigan people who said that if Ritter was to run the organization he must be left independent as to operation and not be hampered by the board of directors in any way.

One of the primary purposes of having Ritter elected was to insure the raising of the $100,000 dollar fund. In the Michigan organization are two men who have proven "wizards" at this and it was hoped to have them operate on the floor and raise the money needed. It was important that this be done inasmuch as the national organization is today in debt to the extent of over $25,000. With the failure of negotiations with Michigan the whole proposition was left up in the air. A meeting was scheduled for ten o'clock Wednesday in the hope of making an arrangement of some kind, but this failed to develop anything. When the convention opened the situation was practically as it stood after the nominations closed Wednesday.

The session opened with McWilliams withdrawing his name as a candidate. W. W. Whitson, California, also withdrew his name as third vice-president and Woodall as a nominee for the presidency. This left Cohen the only nominee. He asked for recognition and then made a long address going into the reasons for his candidacy, declaring he did not want the office and had no idea of being a candidate until leaders of many states on Tuesday petitioned him to run. He said he had offered to support Ritter of Michigan if he would take the presidency and offered to pay his own expenses and go to Washington and watch the legislation there during the coming session of Congress, but he said that when the proposition was put up to Ritter that Ritter's demand were such that the result would stultify many of the state leaders.

After commenting on Theodore Hay's actions, an account of which appears elsewhere in this issue, as undiplomatic, he read a letter received from Ritter stating what in the latter's opinion the new president should carry out to bring success to the next administration. Ritter asked that no less than $100,000 be subscribed before the convention closed; that, in addition, $30,000 more be raised to meet the deficit of this year; that a paid organizer at $15,000 work to reorganize and solidify the state organizations and that the national body devote all of its efforts except on extraordinary occasions to organizing; that an executive secretary be secured and paid $10,000 annually; that the president is to have a salary of not more than $10,000 annually; that the headquarters be moved to a more central point than New York to aid in organization work and that offices for conferences be maintained in New York and that in addition to the named directors that Cohen, Steffes and a Michigan man be added.

This, Cohen commented, was entirely impracticable at this time. He then said that his record during three years was his platform and then the excitement started. Finally, however, tellers were appointed and the states were polled. A number passed voting and others were not on hand but the results gave Cohen 234 votes. Against him were 81 votes, but many others did not vote.

The other officers are: Joe Mogler, Missouri, first vice-president; Martin G. Smith, Ohio, the second vice-president; W. W. Whitson, California, third vice-president; E. W. Collins, Jonesboro, Ark., fourth vice-president; and William B. Reeder, Jr.; treasurer.
SHORT SUBJECT AND PROGRAM BUILDING NUMBER

AN ADVERTISING OPPORTUNITY

USED ALL SUMMER BY EXHIBITORS

Out June 3rd

LET US HAVE YOUR COPY EARLY

Watch For It
HERE IS AN OUT-DOOR PICTURE THAT is just the thing to smash the summer slump!

With this title—these posters and RALPH CONNOR'S name you are sure to make money!
Metro Plans 36
An All-Special Line-up for the Fall Convention Here This Week

The Metro field force, which meets at the Astor on Wednesday, will be
acquainted with the details of the company's schedule for the fall. It is
planned to release 36 pictures, and each is designed to fit into the
attractive fall line-up. One of the new highlights is expected to be "Scaramouche," which Rex Ingram is now producing in Hollywood. The picture
has been in work for some time and has been variously hailed as Ingram's
most elaborate effort to date. The cast, in part, will include director
especials from Ingram, Allan Holubar, and Edward Sloman, and star series
from Buster Keaton, Jackie Coogan, and Viola Dana.

Goulding Back
Edmund Goulding is back from the coast where he did special work for
Warner Bros.

Goldstein Starts East
(Special to THE FILM DAILY)
Los Angeles—E. H. Goldstein of Universal left for New York on Saturday.

Hope Hampton on Coast
(Special to THE FILM DAILY)
Los Angeles—Hope Hampton is here from New York to star in "The Gold Diggers," for Warner Bros.

Goldwyn Name Changed
(Special to THE FILM DAILY)
Albany—The Goldwyn Distributing Corp., of New York has filed a change in name to the Goldwyn-Cosmopolitan Corp.

South Gets "Main Street First"
(Special to THE FILM DAILY)
Atlanta—By a special arrangement with Warner Brothers, "Main Street" is playing the Howard and the Strand, Birmingham. The film is not
scheduled to play New York for at least three months.

Kimberley of Hepworth's Here
Paul Kimberley, managing director of the Hepworth Film Service, Ltd.,
and director of Hepworth Picture Plays, is at the Woodstock. Mr. Kimberley is in New York for about
a month's stay and has brought with him several new pictures, including
"The Pipe of Pan." His company
has recently completed "Lily of the Alley," a six-reel without sub-
titles and "Tangled Threads." Kimberley is no stranger here.

Chicago—Chaos
Out of the chaos of Chicago last week comes this as a warn-
ing to the exhibitors of this country: when you really get an
organization together which will work, see to it that either an outside man of national reputation runs it, or that if an exhibitor has
the job, that he be not allowed to hold the honor for more than
two years at the most, and preferably one.

By long odds it possible find someone as the producers found in
Hays, and let him go the hat for you. Then perhaps you will
escape the messy and fumbling results which have developed in the past three years very definitively, and for many years
prior to this.

Because, gentlemen exhibitors, you might just as well know
this as any other time: you will either organize a real honest to
God exhibitors' organization of your own, function, co-operate
and work out problems all along the line, or this will happen:
The Hays organization will assemble a lot of exhibitors and
if they do, and if they get it started you will never break it, you
will never lick it. And it will be the wrong kind of an exhibitor
organization, because it will be built and founded by men who
themselves naturally look at your problems from another angle.

This isn't intended as a reflection on the possible methods of
operation of the Hays organization—when it comes—but you
know better the kind of food you like than someone whose appetite isn't so good. You have different ideas, that's all. And the
producers cannot be expected to see your problems as you exhibitors do.

But just the same you will have it. And once this is establish-
ed what are you going to do about it? Orate a lot? Reso-
late some more? Or won't you just be out of the running so far as
your national body is concerned.

Because the Hays organization needs an exhibitors' co-operative
to working along, helping along in various ways. Hays
made several efforts to work with Cohen, as head of the M. P. T.
O. of A. And Cohen "gave him the air" as one of his close friends
classically commented. Yet at the banquet a few weeks ago Cohen
had the monumental nerve to declare that upon his return to
New York, at the close of the Convention, he intended—with a
committee—to await on Hays and try to straighten out some of the
problems existing between the two ends of the business. This,
despite that two days previously Cohen's hand-picked resolutions
committee and hand-picked operators jammed a resolution through
the convention condemning the uniform contract which the Hays
organization has put into effect throughout the country.

Jammed it through when Cohen knew all the time that the
great bulk of his membership would either sign that con-
tract or get no pictures for next fall. Jammed it through
when—in all likeliness—he had either signed one himself,
or knows that he will—or get no pictures for next season.

The uniform contract is not particularly good in many
ways. But the Hays people admit that. They say it's a step in the
right direction. And it is. And Cohen must know that. But even
so he prevented his organization from lining up with it and trying
to improve it.

(Continued on Page 2)

New Deals On
Selznick-American Releasing Trans-
action Understood To be the
First of Several Like It

It is understood that officials of
Selznick Distributing have several
new deals under advisement, which
would increase the product available
through that company to a consider-
able degree.

The deal with American Releasing
whereby this company will disband
its exchanges and turn over its pic-
tures to Selznick for handling through
the Selznick sales force and
exchanges is expected to be the first of
several others along exactly similar
lines.

While no details are available at
the moment, a definite announcement
may be looked for in the near future.

Harsh En Route West
Nathan H. Hirsch is en route to the
Coast, where he will make production
plans. He will return July 15.

Brulatour in Los Angeles
(Special to THE FILM DAILY)
Los Angeles—Jules E. Brulatour has arrived from the East.

Gill With Rootheraker
William S. Gill, for many years
with the general management of the
Hays organization, has been placed
in charge of the eastern office of the
Rootheraker laboratory.

Hodkinson Exchange Closes
(Special to THE FILM DAILY)
Oklahoma City — The local Hod-
kinson office has closed. J. G.
DeWalt, manager, has been trans-
ferred to the East.

Agfa Representives on Coast
(Special to THE FILM DAILY)
Los Angeles—Jules Cohen and
Dr. William Lobofer of Agfa, the
German raw stock manufacturing
firm are here representing coast pro-
ducers.

F. P. Gets Winnipeg Theater
(Special to THE FILM DAILY)
Winnipeg—The latest acquisition
to the chain of theaters operated by
the Famous Players Canadian Corp.,
is the Allen, one of the largest houses
in Western Canada. Dominion Films
Ltd., sought an injunction restrain-
ing Allen Winnipeg Theaters, Ltd.,
from handling the Allen over to Fa-
umous on grounds of priority. Chief
Justice Allen ruled that Dominion
ever actually had possession of the
theater.
Chicago—Chaos
(Continued from Page 1)

What will happen? The contract will be in effect, and the men who seek to improve it will—if any effort is made in this direction—will not include representatives of the only organization that should help—the national exhibitor body of this country.

But that’s the Cohen way of doing things.

For three years this sort of thing has been going on. For three years exhibitors have paid into the national organization something like $100,000—not much, all things considered—but still a lot. Especially when you bear in mind what they have not got for their money.

Take a look. Let’s see. Last year what was accomplished? Take, for instance, the attack on Famous Players made deliberately for but one purpose—to keep the flag waving and get a hurrah into the life of the convention. Because all of those who know what Cohen’s friends had in mind for the Cleveland gathering was something far away from the perils of Mrs. Dodge and like problems.

The national organization has done some things in Washington. It has had its finger in several matters, and at times some clever politics has been played in a manner as an indication has appeared as if it was really doing something fine and great-like, for instance, tying in with Dr. Francis Holley and his Bureau in Washington. Which sounds a lot more official than it really is. (By the way, what has become of Dr. Francis Holley?)

But sum up the big task. Forget the vastness of promise and look straight in the eye as to performance and ask yourself, you exhibitors who have put up—and the record shows few enough of you have put up—whether you have got your money’s worth?

And then figure out—away from the heat of politics—whether the Western folk were smart or wrong, in walking out before putting another dollar into the existing organization. Because they asked themselves just this: “Why?” And “What’s the use?”

DANNY

On Broadway
Broadway—“Triloby With Honor.”
Brooklyn Strand—“The Isle of Lost Ships.”
Cameo—“The Man Next Door.”
Capitol—“Garrish’s Finish.”
Criterion—“The Covered Wagon.”
Loew’s New York—Today: “Within the Law.”
Tuesday—“The Little Red School House” and “The Remittance Women.”
Wednesday—“What a Wife Learned.”
Thursday—“The Leopardess.”
Friday—“The Lonely Road” and “Burning Words.”
Saturday—“Quickands.”
Sunday—“The Never Do Well.”
Lyric—“The White Rose.”
Rialto—“Enemies of Women.”
Rivoli—“Fog Bound.”
Strand—“Slender the Woman.”

Next Week
Broadway—“Out of the Dust.”
Brooklyn Strand—“Slender the Woman.”
Cameo—“The Man Next Door.”
Capitol—“The Ragged Edge.”
Criterion—“The Covered Wagon.”
Lyric—“The White Rose.”
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—“The Man of Action.”

Gasnier Puts Off Vacation
Los Angeles—Gasnier will not spend the summer in Paris as planned but will remain here to film four more for Preferred before taking a vacation.

Stoll Gets “Death Cheat”
(London—Stoll has secured English distribution of “The Death Cheat” featuring Bertini. The picture is being advertised as “the greatest stunt film ever made.” Judging from an elaborate insert recently inserted by Stoll in the trade papers here, the statement is justified.

New Theater for Buffalo
(Special to THE FILM DAILY)
Buffalo—It is reported that the Keith officials are interested in the new theater which M. Shea plans to build on Main St. between Tupper and Chippewa Sts. Shea’s recent conferences with Keith officials in New York form the basis for this report.

Refuses To Play Opposite “Dou’g”
(Special to THE FILM DAILY)
Hollywood—Evelyn Brent’s contract with Douglas Fairbanks has expired and she will not renew, declaring that if she were to appear in Doug’s next, “The Thief of Bagdad” too long a time would elapse before her work would be shown to the public.

PORTABLE PROJECTOR
For Sale, De Vry Motion-picture Portable Projector. Has been used only a few times and is in perfect condition.
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Publicity and Advertising for Producers, Exchanges, Exhibitors and Individuals. Phone Bryant 663
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B.P. Fineman’s
“Don’t Marry for Money”
A LAVISH PRODUCT: ON—remarkably beautiful and elaborate sets!

Box Office Value!
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Louis Fazenda will en-
ter the role of Mabel in Warner Bros.
"The Gold Diggers." Alec Francis,
partly from Short and Wyndham Stand-
by have also been signed.

Walter Long, has been engaged for
a role in "The Huntress."

Warner Baxter’s next picture will
be "The Phil Alimony." Emilie Chau-
der will direct.

Construction of new stages and
buildings is proceeding rapidly at the
new Arts studio.

One of Mack Sennett’s comedies
Pathe will be "Knip and Tuck.
"skylarking" has been finished.

Raymond Cannon has been added
to the cast of "The Printer’s Devil."
Traver’s next Wesley Barry produc-

Freddie Niblo is shooting his pirate
in sequences this week for "Cap-
Applejack," a few miles off the east.

Forty-five separate sets were con-
structed for "The Street Singer.
only a few locations were used of
lot.

The Rocket-Lincoln Film Co. are
shooting interiors at the Mayer stu-
dio for "The Life of Abraham Lin-

Leigh Smith, formerly with Griff-
and Elmer Clifton is Edward
man’s assistant on "The Eagle’s
day.

"Havoc," which Harry Carson is
making is being filmed at Elysian
in Edendale. Universal will

Filming of "Railroaded," has just
completed by Universal. Her-
 Watt Rawlinson is starred. Edmund
fortier directed.

Charles A. Logue will write the
outlining of "Ponjula," which is to
be the second James Young produc-
tion for First National.

Gil Pratt and Archie Mayo have
been added to the list of directors at
the Grand studio for the Monty
banks, Joe Rock and Sid Smith units.

Carl Clausen, the author, has been
engaged by Louis B. Mayer to work
in a revised version of "The Span of
Dye." J. H. Wacks will prepare the
centric.

"Harbor Bar" will be placed in
production in ten days. This will be
the second of the Associated Authors
releases through Allied Prodl. and
ist.

Arthur H. Jacobs has promoted
Bunny Dull and Lou Borzage. Dull
becomes production manager, and
Borzage, first assistant to his broth-
Frank Borzage.

WALTER R. GREENE.

New Tax Now in Effect
(Special to THE FILM DAILY)

Charleston, S. C.—The 10 cent tax
on imports has become effective in
this state.

Joe May’s New One
(Special to THE FILM DAILY)

Berlin—Joe May’s new picture is
"The Tragedy of Love," starring Mia
May and Emil Jannings.

Conrad’s Scenario Rejected
(Special to THE FILM DAILY)

Joseph Conrad, an interview with
newspaper reporters consists of
writing a scenario once over which
he worked a month only to have it
rejected.

Will Hold Exhibitors Responsible
(Special to THE FILM DAILY)

Cleveland—The Film Board of
Trade has served notices on all north-
ear Ohio exhibitors, holding them
responsible for film shortages in
the future.

Johnny Waters Quits Enterprise
(Special to THE FILM DAILY)

Oma—a—Johnny Waters has resign-
ed as branch manager for Enterprise
Dist. Corp., to go to New York to
be with his mother who is seri-
ously ill.

Two Chicago Houses Close
(Special to THE FILM DAILY)

Chicago—Barbee’s Loop, and the
Star on Madison Avenue, have been
shut down. Barbee’s house was
forced to close because of poor
conditions. The Star property is
owned by Jones, Limick & Schaefer.

Wainwright Handling Sales
(Special to THE FILM DAILY)

London—Sale of the two Betty
Cisson pictures which Graham
Cutts will direct will be handled
here by W. W. and W. Film Service
and throughout the world by J. G. and
B. Wainwright, Ltd.

Ass’l Theaters Planning Another
(Special to THE FILM DAILY)

Bath, N. Y.—Plans are under way
by Associated Theaters, Inc., to build
a house on the site of the old National
Bank. The company operates a
number of houses in this section of
the state.

Big Capital in German Unit
(Special to THE FILM DAILY)

Berlin—The Film Industrie
and Handels A. G., has been formed
with a capitalization of 330,000,000
marks. A bank has been launched
with a capital of 150,000,000 marks
to finance smaller producers and
exchanges.

New Tax Bill Introduced In W. Va.
(Special to THE FILM DAILY)

Charleston, W. Va.—Senator
Boone, of Greenbrier, has introduced
a measure in the legislature which
would impose a privilege tax on
people or organizations leasing or
selling films. The bill also provides
for a penalty of 10% for failure to make
returns.

“Mortal Love” Next
William de Mille’s next picture will
be “Mortal Love,” an adaptation of

New Label For Mailing Films
The Post Office Department has
adopted a new form of labels for
mailing films, which, it is hoped will
facilitate the shipments.

Competitor for Afga
(Special to THE FILM DAILY)

Berlin—Eagles, General Films, Ltd.,
have been formed to manufacture raw
stock. The company is avowedly
after the business now held by Afga.

Newall Through With Clarke
(Special to THE FILM DAILY)

London—Guy Newall has com-
pleted his contract with George
Clarke with the completion of "The
Little Garden.

Murphy Engages Two New "Reps"
(Special to THE FILM DAILY)

Buffalo—Robert Murphy, manager
of Rownan Pictures here has appoint-
ed Al Barnett, formerly with F. B.
representative in Rochester, and
J. L. Cook, recently with Select, in
Syracuse.

Dodds With Ass’l Theaters
(Special to THE FILM DAILY)

Buffalo—Elmer Dodds, former
manager for Educational, has been
appointed general manager for
Associated Theaters, operating several
houses in Corning.

New German Films
(Special to THE FILM DAILY)

Bris—New German pictures in-
clude "La Boheme," starring Maria
Laskobit and produced by National
Films; "Old Heidelberg," with Wer-
ner Krauss, Paul Hartmann and Eva
May and produced by Capri Film
and "Mother, Your Ball," with
Frieda Hessequist and produced by
Comediom.

Work on Albany House Resumes
(Special to THE FILM DAILY)

Albany—Construction on the the-
ater being erected on the site of the
old Presbyterian Church on Lodge
St. has been resumed. The building
was suspended last December when
Max Speigel was taken ill. Wm. W.
Farley, who was associated with Spei-
gel, has resumed the work. It is re-
ported that the Keith interests are
dickering for a lease on the house.

Cuts and Flashes

A. S. Bernadac has left the L-Star
Laboratory and is devoting all his
time to his "still" picture business.

Harry Franklin, member of the
Metro distributing force, and William
Segel, a Metro employee, will be
married on June 3.

"Man, Woman and Marriage" has
been sold by First National for
Egypt, Palestine and Syria, to Catter-
mould and Wettsun, of London.

Glenn Hunter begins work this
week on his next Film Guild produc-
tion, "Grit," adapted from a Scott
Fitzgerald story by James Creelman.
Frank Tuttle will direct.

Columbus Pictures, Inc., have the-
theatrical and non-theatrical dis-
tribution of "Columbus and the
Discovery of America," from Cro-
usader Films. The picture is in 10
reels. Columbus will furnish all im-
terage product of Crusader. In ad-
inition, a series of 20 two reel
comedies and a series of one reel
educational films will be stat-
ged. F. Ralph Gervers, formerly with
Barton Holmes is president of Cro-
lusader and Alvino M. Meyer, former
non-theatrical manager of F. B. O.,
vice-president.

Booked For U. B. O. Circuit

Principal Pictures announce that the
U. B. O. has booked "The Spider" and
the Rose.

Trucx in "Six Cylinder Love"

Ernest Trucx has been engaged by
Fox for the screen version of "Six
Cylinder Love."

Improve Projection Machines
(Special to THE FILM DAILY)

Berlin—The Film Express, in com-
menting on the Leipsic fair, states that
there were not very many novelties
this year but that a number of
remarkable improvements in present
German apparatus has been made. In
particular, reference is made to pro-
duction machines.
In the Courts

Charles H. Peddrick, Jr., filed a default judgment for $3,245 in the Supreme Court yesterday against the Triumph Pictures Corp. for salary due under a contract made last year, by which he was to be general manager for nine months.

When two suits brought by Augustus Thomas against the Arco Prod. were called for trial before Supreme Court Justice Colahan, the defendant confessed judgment in one case for $20,000 and in another for $35,000. Thomas sued for the former sum as his share of the receipts of "The Capitol" and "The Volcano," and in the other action for his share of the receipts of "As a Man Thinks."

A default judgment for $598 has been filed in the City Court by World Film against Rialto Prod., on a note signed by Louis T. Rogers as president and S. J. Seabrook, vice president. The defendant alleged that the note arose out of the leasing of the film, "Nine Seconds from Heaven," and that the claim was settled by the return of all other films the removal of the defendant's office from the plaintiff's quarters, and the payment to plaintiff of all accounts due on the film.

An application for an injunction has been filed in the Supreme Court by Apel Prod., Inc., against the Commercial Traders Cinema Corp., to restrain the defendant from interfering with the plaintiff's films, "The Trail of the Law," "The Man Who Paid," and "The Wolf's Fangs." The plaintiff alleges that it borrowed money from the defendant to finance the films, and assigned to the defendant an interest of 80% in the gross receipts. The papers state that when an agreement between the parties was made last fall, the plaintiff owed $10,922. The Apel Prod. now states that the defendant is threatening to sell the films, and that it has no right to do so.

Three Units Now at Work

(Special to THE FILM DAILY)

Leesburg, Fla.—Three recently organized production companies are now filming here. The Seminole Film Co., originally of Tampa, was the first to invade this section. A few weeks ago the Seminole Film Co. was organized at Eustis to make historic productions. The Lariat Film Co. will commence production here shortly.

Nell Shipman's Next

(Special to THE FILM DAILY)

Priest Lake, Ida.—Nell Shipman's next picture will be "Over the Last Ridge."

"Pair of Helions" Near Finished

(Special to THE FILM DAILY)

San Francisco—Walter W. Bell will finish shooting "The Pair of Helions" for Stereoscopic Prod. next week.

Special "King Tut" Music Score

The Fox offices have announced that an arrangement has been made with Harry Von Tilzer for a special music score for "The Land of Tut-Ank-Amun."

Conrad Seidemann Bankrupt

(Special to THE FILM DAILY)

Chicago—Conrad Seidemann, former manager of the Victoria, in filing voluntary bankruptcy petition lists his liabilities at $157,181 and assets at $23,605.

Ray Acquires Several Pictures

(Special to THE FILM DAILY)

Dallas—Frank Fay, head of Southern Film, has bought a block of westerns, starring William Fairbanks, and four new Peter B. Kyne stories, with Roy Stewart in the lead.

Plans 26 Short Reels

(Special to THE FILM DAILY)

Los Angeles—Willie Hopkins states he intends producing a series of 26 short reels, each revolving around an incident in the life of a famous author, poet or composer.

Kenmat's First Finished

(Special to THE FILM DAILY)

San Francisco—H. A. McKenzie, head of Kenmat Prod. will leave for New York soon to arrange for distribution of the organization's first picture "Crossed Wires."

Warrenton-Shute Prod. Start

(Special to THE FILM DAILY)

San Diego—The new Warrenton-Shute Prod. have started work on their first, "The Old Music Master" at the S.L. studio. The company will produce two-reel educational shorts.

Mayer to Improve Studio

(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer intends spending $100,000 in studio improvements. He has signed W. S. Van Dyke to make a series, the first of which will be "The Span of Life." Robert Frazer has joined the stock company.

Be A "Buddy"

And tell the other fellow just what you think of

THE FILM DAILY

We will take a chance on the "knocks" and the boosts.

And here's a coupon to help out the good work:

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71 West 44th St., New York City

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THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name ..........................................

Address .......................................
27 New Entries
Interest in Golf Tournament Takes New Spurt—All Three Loew's Enter
Danny came home from Chicago yesterday and had lunch at the Astor.

The result:
Twenty-seven new entries in the old tournament. And all in one day.
This brings the grand total up to
60. It would have been 127, but E. B. Friedman wrote in that he had
agreed to the coast with Ed Schiller.

Loew business and so I let him.
I promised faithfully to be
with the crowd in "spirit.
Further
I
that he volunteered no informa-
tion. But where I was, as a member of
the Loew organization dropped out.
These new entries include:
Marcus, David and Arthur Loew.

Everything is all set for the event.
Bachmann has been served
up on promises to come out and act
as toastmaster. The delinquent still
have two hours to join.
Entrants can go out in their own
ars or somebody else. They should be
able to pick out someone willing
to take them from the appointed list.

The running time, by train from
Penssylvania station is about half
hour. Trains leave 7:43, 7:59, 8:41.
and 9:14 in the morning. Day

Those who leave from Brooklyn can get the dote
from the Long Island time table.

The complete list as of yesterday appears below:

Abrahans, L., Craftsman Lab.
Allicote, Jack, Film Daily.
Anderson, R. V., Universal.
Aronson, Al, 1540 Broadway.
Bachmann, J. G., Al Lichtman Corp.
Barstyn, J. C., Brit. & Cont. Trading Corp.
Beauch, Lou, Equity Pictures Corp.
Beach, F. A., United Artists.
Beecroft, James, Exhibitors' Herald.
Benson, Bernhard, Merrill Lynch & Co.
(Continued on Page 11)

Agnes Ayres, Returns to Coast
Agnes Ayres, having completed
work in "The Heart Raider," has re-
turned to the Lasky studio.

"Mortal Clay" The First
(Special to THE FILM DAILY)
Los Angeles—Victor Seastrom's
"Mortal Clay," with Esna Eckman
in the leading role, will be the first
film to be sponsored by the Little
Theater Films, Inc., the organization
recently formed to boost the artistic
standards of motion pictures. The
plan is to show the pictures to
selected audiences.

Big Foreign Deal
Howells Buys "Rupert" and "Common
Law" and Closes for Selz-
wick's Two Year Output
David P. Howells has closed an
important contract with the Selznick
Distribution Co. for the entire for-

gien rights to "Rupert of Hentzau"
and "The Common Law." The con-
tact covers all foreign territories ex-
cpt. Australia.

Howells has also arranged to handle all Selznick releases for the
next two years abroad. It is prob-
able that by virtue of the taking over
of the American Releasing Corp. by
Selznick, Howells will sell some of
that product. The details of this
have not as yet been worked out.
American Releasing's product has
been sold in some countries abroad,
but where it has not, it is very likely
that Howells will handle it.

Jersey Convention in June
(Special to THE FILM DAILY)
Lake Hopatcong, N. J.—The
annual convention of the Jersey M. P.
T. O. will be held here June 26-29.

Bostick Leaves Loew's, Inc.
(Special to THE FILM DAILY)
Los Angeles—E. C. Bostick, man-
ger of Loew's State h. resigned.
Ray Davidson, who has been in
charge of publicity, has also resigned.
West Coast Theatres, Inc., will take
over the house on June 3rd.

Michie Here With Picture
Gordon Michie of therellino
Film Syndicate, Los Angeles, is in
town from the coast with a print of
the first of a series of pictures. Rus-
sell Simpson, Irene Rich. Monte Blue
and Tully Marshall appear in it. The
company plans to make productions
with a psychological appeal along
lines which Michie says are different
from present day standards. Louis
Chaudet directed the initial film.

Hearing Put Off Until June 11
Owing to difficulty in getting in
touch with witnesses called to testify
before the Federal Trade Commis-
sion in its proceedings against Famo-


Useful Exploitation Stunt
Someone at F. B. O. put over a
fine exploitation stunt for "West-

bounl Limited" on Saturday when
arrangements were made to place the
famous De Witt Clinton train which
had been on display at Grand Central
on two motor trucks and parade it in
the Jubilee Parade. The stunt was
done as a locomotive engineer occupied
the cab and clanged the bell as the parade
travelled on. In front mention was
made of the 20th Century and in the
rear of the truck a tie-up for "West-
bounl Limited" with the usual line
about its "coming to all leading thea-
ers soon." The train is one of the
most highly prized possessions of the
New York Central lines.

Rembusch Remarks
Frank J. Rembusch has made
public a letter addressed to J.
C. Ritter and W. A. Steffes re-

tive to the Chicago conven-

nion. He makes a number of
 pertinent remarks, the details of
 which will be published in a
later issue.

Pollard Returns
(Special to THE FILM DAILY)
Los Angeles—"Snub" Pollard has
returned from a three months' trip

to Australia.

Chadwick Litigation Ends
(Special to THE FILM DAILY)
Los Angeles—The trouble be-
tween Helen Chadwick and Goldwyn
has been settled with the return of Miss
Chadwick to the Goldwyn studio after an absence of several months.

Contract In Work
Distributors Gradually Putting Unif-
m dramatics into Actual Operation
Throughout the Country

Distributors who are members of the Hays organization are gradually
spreading the use of that agreement
throughout the country. While it is
to be expected that the contract has not been placed in general operation, the
branch managers and sales forces of
all the important distributors have
explained its workings.

It is understood that one portion
of the motion pictures at each of the four territorial sales conventions of
Famous Players was devoted to a dis-

cussion of the contract and its possible
method of operation. Before it be-
comes generally operative, it will
probably undergo several changes, the
need for which have developed since
the final draft was made.

The settlement of the arbitration
problem engaged the attention of the
Hays office for a time. Charles C.
Pettyjohn and Lloyd D. Willis then
made a tour of the country and suc-
ceded in lining up existing F. I. L.
M. Boards of Trade and reviving
the organizations where they had become inac-
tive until, at the moment, it is un-
derstood the arbitration problem has been settled in practical form in the
"fourth" city of the country. This means
that the uniform contract will meet
with no obstacles in those cities, des-
\pite the resolution passed by the M. P. T. O. not to support the uni-
form contract. In each instance
where the F. I. L. M. Board of Trade will work under the arbitration sys-

tem, the exhibitors in that city are
represented by representation equal
to that of the exchange's organization.

Hughes' Next
Rupert Hughes' next picture for
Goldwyn will be "Law and Justice."
Tickets Through Criterion

The Criterion has announced that tickets may be obtained for the play "The Covered Wagon" in Boston, Chicago, and Hollywood.

1922 Big Year For Alberta

(Special to the Film Daily)

Calgary—The annual report for the two Alberta companies covering the year 1922 shows that 2,000,000 people attended picture shows in the province.

Big New Hampshire Incorporation

(Special to the Film Daily)

Manchester, N. H.—Buying, leasing, and operating of theaters will be the business of the Greater Theatre Realty Corp., of Manchester, N. H., just incorporated for $300,000.

Another Knickerbocker Suit Filed

(Special to the Film Daily)

Washington—Another new suit has been filed against Hart's Knickerbocker. This time Rose Goon asks $10,000 damages for alleged injuries sustained in the Knickerbocker disaster.

Must Operate On Standard Time

(Special to the Film Daily)

New London — The city attorney has ordered all local theaters to operate on standard time, although daylight saving is in vogue throughout the state. The theaters formally operated on the new time schedule.

Permanent File For Research

In recommendations sent to the Hays organization, Joseph Scheckett suggests that the establishment of permanent archives in which would be kept records of the results of research made by producers during the filming of historical pictures.

Theater Company Elects

Two theater companies have elected new officers. The Greater Theater Co., of Chicago, has elected the following officers:

President—J. R. Krotz, vice-president; John Gilbert, secretary; James Cohan, treasurer, and James Wallingford, management director. The board of directors comprises L. C. Long, W. Adams, G. Billbrough and W. A. Mahoney, in addition to the above.

No Action on Sunday Violations

(Special to the Film Daily)

Indianapolis—I. L. Mullen, Irvington justice of the peace, has continued cases against four exhibitors and two operators, charged with violation of the Sunday amendment law. Continuance has been granted at the request of the defendants on motions for change of venue, under which the cases will be tendered to William Couner Center township, Justice of the Peace. The exhibitors involved are J. Luther Mordock, who runs a theater at 1223 Oliver Ave.; W. T. Zing and W. H. Griffith of the Garick; and Mrs. Lela Birchfield and William V. Birchfield of the Illinois theater.

London Notes

Betty Compson Starts Work—Welsh
Pearson Finish New Betty
Balfour Film

By ERNEST W. FREEDMAN

The Film Renter and M. P. News
(Special to the Film Daily)

London—When Betty Compson arrived in England she was greeted by a big gathering of exhibitors and the press. Sir Charles Higham was in the chair and many enigmatic speeches were delivered. Miss Compson has already commenced work on "Woman to Woman."

Betty Blythe made a very brief stay in this country leaving at once for Berlin, where Herbert Wilcox is filming "Chu Chin Chow." Reports to hand indicate that it is making fine progress.

"Hunting Big Game" opened for a two-weeks run at the London Pavilion a week ago and is finishing a very successful run.

Horace Judge has settled down to his duties at the Palace after a banquet in his honor which was held three days after his arrival.

Welsh, Pearson have completed a new picture featuring Betty Balfour. It is entitled "Love, Life and Laughter." A picture will be on its way to the United States very soon.

Harry Browning In Boston

(Special to the Film Daily)

Boston—Harry Browning, former manager of the Palace at Windsor Locks, has arrived here to assume the management of three local houses.

Will Film Carnarvon's Death

(Special to the Film Daily)

Berlin—Cserogy-Film will produce a film shortly based on the death of Lord Carnarvon, who is said to die from the bite of a snake while excavating at Luxor. The picture will be called "The Vengeance of Pharaoh."

Texas Towns Overserved?

(Special to the Film Daily)

Taylor, Tex.—The announcement of a new theater here has caused much comment, inasmuch as the town is already taken care of by Bead & Hole. The same situation has arisen in many other nearby towns that are already overserved.

Quotations

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Incorporations


Operators Stopped From Picketing

(Special to the Film Daily)

Baltimore—Judge Duffy recently stopped operators from picketing front of the Waverly. The operators were a result of a temporary agreement obtained by Ben Cluster, the Crystal Amusement Co. The agreement was reached, allowing the operators to picket, provided they mention on their banners, the name of other theaters not employing union operators.

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BELL & HOWELL CAMERA
will buy for cash immediately
120 or 170 degree camera.

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Golfers, Attention!

Sign this and forward to any of the committee:
Here is my entry for the Spring Film Golf Tournament to be held Tuesday, June 5, at the Belclare Country Club, Bayside, L. I.

My check herewith ($10 for players, including lunch, dinner and prizes) $5 for non-players. My average round is

THE COMMITTEE:

E. Kendall Gillette, The Motion Picture News.
Felix Feist, Jos. Schenck Prod., State Theater Bldg.
Abe Warner, Warner Bros., 1600 Broadway
Danny, The Film Daily, 71 W. 44th St.
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Stupendous

BOX OFFICE

ATTRACTION

WHITMAN BENNETT presents

"LOYAL LIVES"

By CHARLES G. RICH and DOROTHY FARNUM

Directed by CHARLES GIBLYN and an ALL STAR CAST

BRANDON TYNAN and MARY CARR

FAIRE BINNEY, "BUSTER" COLLIER

An Amazing Narrative of Breathless Adventures and Heroic Deeds

A Thrilling Heart-Interest Story of the Men in the U.S. Mail Service

Humor - Pathos - Romance - Thrills - Gasps

A Whitman Bennett

Production Released by VITAGRAPH
Tremendous Exploitation

For a DELUGE of DOLLARS
and a MIGHTY GALE of PROFIT

WHITMAN BENNETT presents

"LOYAL LIVES"

with

BRANDON TYNAN and MARY CARR and an ALL STAR CAST

A SMASHING, CRASHING MELODRAMA!

Tied Up to the Greatest Night and Day Working Force in the Entire World. And the Most Romantic, the Most Faithful, the Most Loyal and Best Known Men in Uniform

THE UNITED STATES POST OFFICE EMPLOYES
Here’s an Idea

Want to boost business?
Want to wake things up and get more men interested in coming to your house?

Then give them the right to smoke. You’re shaking your head. Figuring, probably, that you will drive a lot of people away—especially women of a particular type. Maybe you will. But the chances are the increased patronage will far and away offset your loss in this, and you will develop an army of fans that today doesn’t exist.

Smoking is allowed in every moving picture house in England. Not confined to the balcony; not restricted to any part of the house, but men smoke in any part of the house where they happen to have seats.

All of you know this: that the average man attending your show comes only because his wife, or his girl, or his sister or mother wants him to take her. If he could while away the time smoking it would be a lot better for him, and after awhile, when they had acquired the habit of seeing pictures they would be a part of your “regulars,” dependable and constant in their attendance. Men, more than women, are creatures of habit.

DANNY.

At Work on Stereopticon Films
(Special to THE FILM DAILY)
Chicago—George K. Spoor is understood to be at work on a new stereopticon process.

Universal Purchases “Damned”
Universal has purchased the rights to “Damned.” It will be made as a special production for Fall release. Barbara La Marr may appear in it upon her return from Rome.

Renamed “The Norma Talmadge”
(Special to THE FILM DAILY)
Oakland, Cal.—West Coast Theaters, Inc., have closed the T. and D. in Oakland and after renovations, will reopen it as “The Norma Talmadge.”

Raleigh With Jensen & Von Herberg
(Special to THE FILM DAILY)
Portland, Ore.—A. C., Raleigh, until recently manager of John Hantick’s Blue Mouse, has joined the local staff of Jensen and Von Herberg as general representative.

New Independent Producer
(Special to THE FILM DAILY)
Los Angeles—A new producer has taken over the Brentwood studio and has started work on a picture in which Mary Anderson appears. It is “Shell Shocked Fanny.”

Joyce Will Supervise Oklahoma
(Special to THE FILM DAILY)
Dallas—Jack Joyce will supervise sales in the state of Oklahoma for Southern States Film Co.

“The Texas Steer” At Last
(Special to THE FILM DAILY)
Los Angeles—“The Texas Steer,” which James Young has had in mind for a long time, will probably be one of his series for First National.

Newman to Run Laemmle Theater
(Special to THE FILM DAILY)
Portland, Ore.—H. M. Newman succeeds William Cutts as manager of the Columbia here, which Universal operates. Cutts is transferred to Los Angeles.

Three New Arrow Sales

Films at Building “Expo”
(Special to THE FILM DAILY)
Milwaukee—Over 25 firms will use films at the coming Home Building Exposition to be held June 3 at the Auditorium. The pictures will be used to depict the erection of homes.

FOR RENT

When “the other fellow” wants to “borrow” your copy of

THE FILM DAILY

Tell him your copy isn’t “for rent.” It might be a good time to tell him to subscribe. And you can hand him this coupon to help him out.

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Name

Address
Among The "Independents"

Cabanne Lining Up Cast
W. Christy Cabanne has secured Neil Hamilton by arrangement with D. W. Griffith to appear in a new picture that will be produced in New York. Violet de Barros is also in it.

Increases Capital
(Special to THE FILM DAILY)
Albany—The General Screen Corp., of Limited, has increased the capital from $100,000 to $150,000.

St. Louis Exchange Sold
(Special to THE FILM DAILY)
St. Louis—Al Bartlett, formerly with First National, has purchased the Independent Producers Exchange, from D. E. Boswell.

Get Tri-Stone Comedies
(Special to THE FILM DAILY)
Dallas, Tex.—Independent Film Service has secured the rights for the Tri-Stone Comedies for Oklahoma, Texas and Arkansas.

Sees Death for Films
(Special to THE FILM DAILY)
Hollywood—Wallace Worsley, in a recent statement, declared that unless the public is enlightened about pictures, there will be none in ten years.

New Musical Tabloids Agents
(Special to THE FILM DAILY)
Battle Creek, Mich.—The Bijou Theatrical Enterprise Co. has been formed here to book and route tabloids, for features, throughout the state.

New Ruling Admits Films Free
(Special to THE FILM DAILY)
Washington—The Dept. of Commerce has learned that a change has been made in the Fiji Import Ordinance. The new order admits films to the island free.

Gov't to Film Alaska Industries
(Special to THE FILM DAILY)
Washington—The Department of the Interior will send two cameramen to Alaska this summer to make a series of pictures showing the advancement made in the territory in recent years.

Lining Up The C. B. C. Fall Product
Plans are under way for the lining-up of the 1923-24 C. B. C. product. Among the productions in the list will be "Mind Your Own Husband," "Innocent" "Discontented Husband," "The Marriage Market," "What About The Children?" and "Buyers of Souls."

Ralph Lewis' New Role
(Special to THE FILM DAILY)
Los Angeles—Having played the part of a policeman in "In The Name of the Law," a fireman in "The Third Alarm," and in his last, "Westbound Limited," the role of a locomotive engineer, Ralph Lewis will soon start work on "The Mail Man."

Larkin In New Russell Film
(Special to THE FILM DAILY)
Hollywood—George Larkin will star in another for Russell Prod temporarily titled, "The Valley of Unrest."

Lawlor Sells Dope Film
"Curling the Dope Evil," a short subject produced by Hoye Lawlor, will be released in New York by the Unique Photo Films.

Grauman Books Anti-Dope Film
(Special to THE FILM DAILY)
Los Angeles—Sid Grauman has booked "Human Wreckage," the antidope film, for the Hollywood theater, for an indefinite run. The Century, San Francisco, has also booked the picture.

Schlank Coming East
(Special to THE FILM DAILY)
Los Angeles—Morris Schlank of Anchor Film Dist. Inc., starts another sales trip in a few weeks. He will visit every exchange center.

H. E. Schiller Quits Educational
(Special to THE FILM DAILY)
Kansas City—H. E. Schiller is the new manager of the Lichtman exchange, having left Educational.

Tedford Deal
(Special to THE FILM DAILY)
Los Angeles—Tedford Productions have closed negotiations for the production and release of eight five-reeler series featuring Richard ("Dick") Hattan.

New $1,000,000 Company Chartered
(Special to THE FILM DAILY)
Dover, Del.—Shirley Prod. Corp., has been incorporated here with a capital of $1,000,000. The incorporators are: William S. Shirley, Frederic C. Daub and Willard Franklin, all of New York.

Dover—Cumberland Productions has been chartered in the Secretary of State's office by Robert S. Mason, of Eddyville, Ky., and George B. West, of New York.

Now furnished in thousand foot lengths

EASTMAN POSITIVE FILM

Results obtained through printing on Eastman Positive Film justify the painstaking efforts of the camera-man. It reproduces with striking fidelity every tone of the negative from highest light to deepest shadow. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
**Newspaper Opinions**

"Garrison's Finish"—Allied Prod. & Dist.—Capitol

**AMERICAN**—Jack Pickford seen on screen again after two years' absence in jockey story of the old familiar type.

**EVENING JOURNAL**—The photography has a good deal of interest, and in spots is photographically excellent. Mr. Pickford gives his best effort for complaint and Miss Bellamy is her own radiant best.

**EVENING WORLD**—Jack, of course, plays the role of the jockey, and plays it well, too—and, take it all in all, "Garrison's Finish" is about as full of thrills and chills as one could ask of any film.

**GLOBE**—There was apparently not starting amount of originality displayed in the novel from which the picture was made, and the director and adapter have added nothing to it. A more obvious and mechanical plot could hardly have been concocted.

**HERALD**—"... ancient stuff is the basis situation in "Garrison's Finish."..." [Etta] Harris, who is responsible for the continuity, is a screen writer of high standing and sure salary. He should know better than to sort to this variety of bunk.

**MAIL**—"Garrison's Finish"—"... is a delightful bit of entertainment telling of racing horses and those who race them. Most of the scenes are in the open and there is no aptness, the climax of course coming with a thrilling race.

That race is one of the best we have seen on the screen.

**SUN**—But certainly it seems rather bad and obvious on the screen, and while the Derby pictures are quite exciting, as the also a gentle interest in horse racing would occur if the hero, by some almost miraculous intervention of fate, didn't win the race.

**TELEGRAM**—"... a colorful and thrilling screen transcript of the tale.

**TIMES**—"... is one of those old-time racing melodrama filled with tears and suspense..." Miss Bellamy is quite good, and Pickford is a capable little actor.

**WORLD**—It is, of course, the story of the trainer and his horse, and the great deal of atmosphere gives the picture moments of charm.

"Fog Bound"—F. P. L.

**EVENING WORLD**—Dorothy Dalton, the most unusual and unadulterated movie stuff all the way through. "..."

This picture recalls the old days of the industry—those beloved days of its "fancy"—and for that reason it may be watched with interest. The fog scenes and the night photography are good. About all that can be said for Miss Dalton is that she is up to the standard set by her recent pictures.

**EVENING WORLD**—Dorothy Dalton, the most unusual and unadulterated movie stuff all the way through.

**GLOBE**—"... Fog Bound," appears to be one of the annual crop of "weeek Lakers," which is offered for the first signs of hot weather.

**MAIL**—The photography of the scenes in the fog are perfect. "... The working out of the solution is interesting. ..." Her acting was good.

**MORNING TELEGRAM**—"... there can be no fault in the minds of the audience thick enough to obscure the outcome of the scenario entanglements, so forced are the dramatic situations. ..."

Dorothy Dalton and David Powell are so completely natural and unheroic in these melodramatic roles that they make the story convincing.

**SUN**—The chief feature that makes "Fog Bound"..."... is the marvellous photography showing a man through Florida swamps when they are swathed in fog. ...

"Stated frankly, the theme is a mere melodrama, but it is enlivened by numerous thrilling expeditions during the chase.

**TRIBUNE**—"Fog Bound," with Dorothy Dalton in the lead, seems a pretty good production... at least we do know that the action was well, the direction splendid, and titles so good that we wandered all the time which we afterwards saw.

"Slander The Woman"—1st Nat'l Strand

**DAILY NEWS**—It is a rather dreadful story, but Miss Eliza, the heroine, is a fine creation, and if the story is cast quite suitable, settings well done and the story runs along easily.

"The Man Next Door"—Vitagraph Cameo

**AMERICAN**—It is an entertaining story with an interesting presentation and effective acting.

**EVENING WORLD**—It is a working good story of the East and West. The story... has been done countless times before on and off the screen, but never quite so well as in "The Man Next Door."

**SUN**—... well done Vitagraph picture.

**TELEGRAM**—... one of the best of the season.

**WORLD**—A bulldog named "Peasants" is amusing.

Though good in spots, the picture is rather typical and therefore threadbare film material. It was cut quite improved with vigorous pair of shears.

**William P. S. Earle has completed "Tutankhamen."**

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**BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION**

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**MISERY MANSIONS**

BY PHILIP GIBBS

The FIRST GIBBS story to be offered to the movies.

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35 W. 45th Street
30 From F. B. O.

F. B. O. will release 30 features next season. Of this number 10 will be in the special class, starting with "Daytime Wives" and "Blow Your Own Horn.

F. B. O. will produce 26 of the total number while Emory Johnson will make four. Eight features will be withers and Emory Hearns in the leading role. Eight will be players returned to players, but distributed by F. B. O. The plans for next season were divided at a special sales meeting of the entire Eastern sales force which met in New York on Sunday.

The list will be amplified with an occasional production made by out-production producers, but distributed by F. B. O. The plans for next season were divided at a special sales meeting of the entire Eastern sales force which met in New York on Sunday.

A. P. Powers came in from the coast to attend it.

"Human Wreckage" at Lyric

"Human Wreckage," the anti-vice feature made by Mrs. Wallace Reid opens at the Lyric on July 1, following the run of "The White Rose.

State Convention June 19-21

The annual convention of the M. P. T. O. of New York State will be held in Syracuse, June 19-21.

Weiss Going Abroad

Alfred Weiss sails for Europe aboard the Leviathan on July 4th, in connection with an important deal.

Famous Players Group Returns

The home office staff of Famous Players had returned to New York yesterday from its various sales conferences throughout the country.

Schildkraut Leaves For Coast

Joseph Schildkraut is on his way to the coast to act the leading role in Victor Seastrom's first American-made picture, "The Master of Man" by Sir Hall Caine. Others who will appear in the film are, Mae Busch, Greighton Hale, Dan Collister and Winter Hall.

35 New Entries

Thirty-five new entries for golf had been received by the committee at the close of business on Tuesday. This makes the total 161, the best turn-out yet for this event since it was inaugurated by THE FILM DAILY.

April Returns Drop

$600,000 Under Those for March But Show Upturn As Compared with April, 1922

(Special to THE FILM DAILY)

Washington—Taxes aggregating 6,051,666.58 were collected from theatrical admissions during the month of April according to figures just received by the Federal Revenue Bureau. This was a falling off of more than $60,000 as compared with March. When $6,701,587.51 was collected but was approximately that much greater than in April, 1922, when $5,319,412.29 was received.

Collections from the capacity tax totaled $8,943.16 for the month, as compared with $15,926.84 in March, and $18,010.05 in April, 1922.

Noble Leaves for Coast

Jack Noble has left for the coast where he will direct a series of pictures.

McDonald Here

J. K. McDonald, head of the producing company bearing his name is in town with a print of "Penrod and Sam" which First National will distribute.

Levee Plans More Production

(Special to THE FILM DAILY)

Los Angeles—M. C. Levee has returned from New York with plans for further production at the United studio. The decision was reached following conferences in New York.

Ist Nat'l Buys Five Vehicles

First National has purchased the rights to "The Spite Corner" in which Magee Kennedy starred for a run on Broadway. Other new material includes "Rope" by Holsworthy Hall, "Moving Fingers" by Elizabeth Ironson, "Pearls Before Swine" by Charles Brockett and "The Sea Hawk." the purchase of which was exclusively announced in these columns some weeks ago.

31 Joint Boards


Thirty-one exchanges' organizations in all of the principal cities of the country have named representatives to serve on arbitration boards on which exhibitors in those cities will serve equal representatives. In three cities, Des Moines, Butte and Oklahoma City, the exhibitors have not as yet signed who is to represent them, but when the National is organized, the entire system will function nationally.

Distributors will have three members and exhibitors three members on each board. All disputes arising in their particular org. will be settled by them without recourse to the New York headquarters of the distributors. Where exhibitors are not organized to the extent of selecting their three representatives, it is anticipated that the choice will rest with the president of the local chamber of commerce, and where there is no chamber of commerce, the mayor will make the appointments.

In some centers, it has been decided to appoint a seventh man to act as arbitrator when the three exchange and three exhibitors cannot settle a dispute. This seventh man cannot

(Continued on Page 2)

Walton Holds American Releasing

Holmes Walton, foreign manager of American Releasing, will continue to handle the foreign program type of that company's product under the terms of a contract with covers several years. Walton's contract includes the entire foreign market except Canada and Australia, where the pictures are now being extensively played.

Rembusch Questions

Wants to Know About the M. P. T. O. of American Cornholing Under Cohen Leadership

Frank Rembusch has written a lengthy letter to J. C. Ritter of Michigan and Al Stiffe of Minnesota congratulating them for their "dignified and manly stand" at Chicago, and incidentally says in part:

"As the matter stands, Mr. Cohen is practically elected for life. His organization 'means nothing' and has accomplished nothing for the independent exhibitor, although during his three years administration he received more financial help than all the presidents before him put together.

(Continued on Page 4)
31 Joint Boards

(Continued from Page 1)

be interested in the motion picture industry in any way whatsoever. In order to eliminate all possible inference about the relations of producers and distributors, it has been agreed not to allow the manager of an operator—director—one owner theater to board committee. Where exhibitors are appointed by the residential board, the chamber of commerce or the mayor, this arrangement is to be continued effective until such time as exhibitors in that particular city organize. They will then appoint their own representatives and the original exhibitor appointees will then go out of office.

It is hoped that the arbitration system will work out amicably. Under the contract, distributors have agreed to abide by the decision of the local arbitration board or lose the right of arbitration on all contracts in that particular territory. The arbitration system is closely allied with the operations of the uniform contract in that exhibitors in good standing will sign the contract agree to work under that method of adjustments.

It is interesting to note that in various cities, independent exchanges are almost entirely represented on the arbitration boards as well as exhibitors who are known to be identified with M. P. T. O.—the organization. For example, in San Francisco, Thomas D. Van Osten of the M. P. T. O. of Northern California is on the board; in Hollywood, Harry Crandall is serving; in Indianapolis, E. T. Blum is on that board; in Pittsburgh, the list includes Dennis Harris and in Los Angeles, Glenn Harper.

Finkelstein Here

M. I. Finkelstein is in town from Minneapolis.

Hodkinson Showing Tomorrow

Hodkinson will give a special showing of "Mark of the Beast" in Flatbush Hall tomorrow at 2:30. Thomas Dixon made the picture.

Thomas Injured; Won't Hold Film

John Charles Thomas was injured in an automobile accident on Monday night. His injuries will not interfere with the production of "Under the Red Robe."

1st Natl Directors Meet

First National directors are meeting here. Sam Katz and A. H. Blank who have been attending it left yesterday for home. Others in town are L. I. Lieber, C. F. Barden, N. Garvan, J. C. von Herberg and O. Schwalbe.

Mrs. Wagner succeeds Giegerich

Carlin E. Wagner is in New York as a special representative of Mrs. Wallace Reid and will succeed Charles Giegerich as eastern representative of the Los Angeles Anti-Nazi League. She will handle the advance publicity on 'Human Wreckage.'

At Broadway Theaters

Cameo

The main attraction for the Cameo this week is "The Man Next Door," a Vitaphone production. The remaining part of the pre-feature consists of "Herman of Yesterday," arranged by Edward Kahn as the overture; "Parke's News," "Daybreak," a pictorial poem, "Yodels," an Alwyn Beck and the Weekly Magazine. The "Dance of the Jockeys" precedes "Germantown," the feature which is followed by a "Hummertonian" finale, played on the piano by Julia Otho, and a Fable Picture, "Springtime." The organ chooses the performance with several selections.

Capitol


Rialto

"Fourth Symphony," by the orchestra, and Rienstfield's classical Jazz, "My Buddy," are among the opening musical numbers, followed by a Vitaphone orchestra, including the Rodolico group, including, "My Buddy," and "Song of Bali," with Emma Russian, soprano and Wendell Harris, bass. "Doubtful" is the feature, the last two acts are "F. B. B." and "Blague, a pictorial poem, "Dance," and "No Luck," a Lloyd Hamilton comedy.

Strand


At Other Houses

"The Covered Wagon" is now in its 12th week at the Criterion. "Romance of Women," has been held over a second week at the Rialto. The Lyric will house "The White Rose" indefinitely.

Golding-Preferred Action Settled

The action of Samuel L. Golding against Preferred Pictures Inc. and the Al Lichtman Corp., involving the Supreme Court connection with the right to use the plaintiff's name in the advertising of "The Girl Who Came Back," has been settled and discontinued. The proceeding in the Magistrates Court has likewise been withdrawn.

Albert James has resigned as business manager of Jacques Tyrol Prod.

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OPALINE COLORINE

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"We color Broadway"

COLOR YOUR BULBS
BRIGHTEN YOUR SIGN

Pathé News

No. 44

CALIFORNIA WALKS OFF WITH BIG TRACK MEET—University of California wins the meet for third successive year.

THE HENLEY REGATTA—Pennsylvania wins the big crew race against Princeton and Harvard.

FORMER COWBOY WELCOMES JAPANESE CROWN PRINCE—Paradise island turns out in masque to greet heir to throne.

Other news from California, Switzerland, Greece, Italy, Germany, etc. etc.

COVERS THE WORLD
"The Man Next Door" Is a Splendid Picture

It is a big jump from cowpuncher on the western plains to a debutante in New York society, but Miss Alice Calhoun did it with ease and grace last night in a new picture by Emerson Hough, entitled "The Man Next Door" which will run only this week at the Cameo Theatre, in West Forty-second street. It is a Vitagraph production and one of the best this season.

Miss Calhoun, playing the leading role, is the daughter of the richest ranchman in Wyoming and as a cowpuncher she looks just as pretty as she does in evening clothes. Aside from the many stars appearing in the cinema there is also one of the most remarkable dogs on the screen. His name is Peanuts, and he does everything but talk.

To carry out the dying wishes of Mrs. Wright the ranchman, Colonel Wright (David Torrence), desires that his daughter should have an education, which she obtains and then, just as a surprise to her father, she builds one of the most fashionable mansions in this city. But her neighbors refuse to recognize her, despite her father's vast wealth. In the West all persons are neighbors, but the daughter finds this custom does not exist in this city. Heartbroken, she falls in love with Jimmie the gardener (James Morrison), who is merely working as gardener to be close to the beautiful daughter of Colonel Wright. They become fast friends, despite the objections of her father, who wishes her to marry into society.

Following an elopement in which the young couple disappear for several weeks, Colonel Wright decides to go to his neighbor next door to complain against his daughter marrying their gardener. Just then the couple come in and following a little explanation, the gardener is radiantly happy, when her father gives them his blessing. The gardener is almost as rich as the girl with the result that the young girl is not only taken into society but is its favorite.

Frank Sheridan as Curley, foreman of the ranch, and Colonel Wright's best friend, was humorous throughout the picture.

"Amusements"

"Two Companies" at Blossom Time

Two Theatres in Shubert.

"Midnight Cabaret" review of the year in love with the star of a review at a lost cabaret and after almost insurmountable obstacles he wins her.
Rembusch Questions
(Continued from Page 1)

"Personally, I have nothing against Mr. Cohen nor anyone. I am judging his work entirely by what he has accomplished. It is only natural where there is a 'business interest' men will try to get as large a reward as possible. We are inclined to consider the whole affair as 'politics' were it not that there are matters of greater importance in the background covered by a 'smoke screen' that is of very grave concern to every exhibitor."

He declares that because he refused to be agreeable to voting for Cohen "on the first ballot" that he was scratched off the Indiana delegation, and continues:

"I said, 'Mr. Cohen's organization means nothing' on one hand, but it does mean a great deal when you consider that he has the only national organization in the field so whatever protection we might secure by organized efforts he can give or prevent."

"Getting away from general statements, let us consider concretely the condition of the theater owners before and since Mr. Cohen's leadership.

"The advance deposit system has continued and enlarged."

"We are obliged to buy groups of pictures when selection is our right and the only profitable way."

"We are obliged to book as we buy, which is impractical."

"We are not allowed to cancel pictures even though they are unsuitable."

"We have nothing to say as to the production or distribution of pictures."

"It is not possible for all of these things to happen if you have an organization that is functioning. It is not possible for the sellers of pictures to so completely control the market of pictures and the conditions are just if the buyers of pictures were organized."

"Mr. Cohen pays the Music Tax, while the vaudeville organization does not. He did nothing until he found that I was making a fight and so he staged a protest as he stages everything."

"There is one accomplishment Mr. Cohen brings most about. The elimination of the Film Tax. I know that the producers did work and Mr. Cohen took the credits. We still have the setting and admission tax, that is not significant enough."

"I have no quarrel with the producers. They want to deal with us fairly. They know we have to make money or we can not make money, and yet through the record system organized under Mr. Cohen's administration, they know to the last nickel what they can charge us and they take it."

"It may seem a strange paradox that it is the producers who wish to save the exhibitors and the exhibitors who wish to save the producers. That is just as it is, certain pictures use the situation to help their situation."

"You may analyze it very readily. Make up a business that has and put down the names of Mr. Cohen's organization and the men connected with and owned by Mr. Cohen, but the rest and the big boys who run the system and the a c t i o n g o a l s that they lead to certain film interests."

"We can prove that Mr. Cohen's organization is a film organization by its handicap. When he began his activities with a film advertising agency, the Other Convention, owned by his political machine, were afraid to push the film end because of the Hugo Leach organization. Consequently, make the organization go on record as its fundamental purpose; 'producers would go out of theater business and exhibitors would go out of production.'"

"At Minneapolis, they tried to start a film mill or dollar distributing corporation. At Washington last year, it was the same thing. Finally, we got Movie Chats sufficiently to make the company has organized with Cohen as one of the big officials."

"Finally, what is it all about?"

"Just this: I don't want any film company in the theater business."

"But as you can understand, if you have an organization that is functioning, it is not possible for the sellers of pictures to so completely control the market of pictures and the conditions are just if the buyers of pictures were organized."

Great "Jimmy Aubrey" Comedies

THE talents of leading comedy artists will be employed in Jimmy Aubrey's support; the most successful writers of comedy and "gag" inventors of note will insure laughs and action aplenty.

Unlimited time and effort coupled with sufficient capital will assure the NEW Jimmy Aubrey comedies leadership in their class. First of the bigger and better Jimmy Aubrey comedies ready in July.

Correspondence regarding distribution is invited

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EASTMAN POSITIVE FILM

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Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" and "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Five Sales Sessions

Led by First Natl.—First in New York Then Cleveland, Chicago, Frisco and New Orleans

Starting with a gathering in New York today, there will be a series of conferences of First National managers, salesmen, and bookers, including all of the five districts into which the Nation territory is divided. The purpose of these conferences is to present plans for the coming season.

The Eastern District meeting, which will convene at the Astor, will be in charge of F. M. Brockell and District Manager Ralph H. Clark, assisted by S. W. Hatch and Jay Ake. Brockell is associated with Brockell in the New York office. In the evening entertainment at the Astor, immediately following the close of the New York meeting, Brockell and Clark will leave for the Western District Conference, which will be conducted on Sunday under direction of H. A. Banty, R. C. Seery, and other Western district managers, will also be present. From Cleveland Brockell, Clark, and Banty will go to Chicago for the Mid-Western District conference on Monday to be conducted by Seery, who, as in other conferences, will discuss the next conference will be that of the Western District in San Francisco, June 9, in charge of J. S. Skaggs. This will also be attended by Brockell. Closing the series of meetings will be the Southern District Conference in New Orleans, June 14, under the supervision of W. E. Callan.

King Due Today

Henry King is due in from Europe today on the Berengaria. He has been in Italy for some time directing “The White Sister.” Lillian Gish is here, star Charles H. Duell, president of the Pictures, Inc., and other members of the company sailed last week for home on the Olympic, due in early next week.

Griffith Deal With Jolson

At Jolson is dickering with D. W. Griffith to appear in blackface in the producer’s next picture. The story will probably be one of the series of adventures taking. When the producer was working on “The White Rose” in the South, Griffith, operating the H. B. Film Co., at Edendale, Calif., yesterday signed a contract with Griffith Pictures to make a series of six outdoor pictures which Cliff Smith will direct.

Mediocre Pictures

For Summer Release Worries Owners of Big Houses—What’s the Answer

Part of a conversation in the Middle West:

“For one thing particularly that keeps me worried is the fact that nearly all of the producing companies take out their best pictures and leave nothing but mediocre pictures to be run during the hot months of June, July and August and I want to say to you right now that it is causing me a great deal of grief.

“Take in the case of our theater. We have a cooling plant in our theater which cost us over $50,000. We keep an even temperature in there and a great many patrons come in the afternoon just to be comfortable. It seems a crime I have to show mediocre pictures during the warm months.

(Continued on Page 2)

Clune Leaves Exhibiting Field

(Special to THE FILM DAILY)

Los Angeles—W. W. Clune has sold his interests in the Broadway to L. E. Lund, former exhibitor of Minneapolis and St. Paul.

Yearsley Starts Vacation

C. L. Yearsley, director of publicity and advertising of First National, starts his leave of absence tomorrow. He will be gone several months and while he is away, Bob Dexter will be in charge.

The Riesenfields Injured

According to a letter received by Joseph Zuro, Hugo Riesenfeld and Mrs. Riesenfeld were painfully cut and bruised in an automobile accident in Paris recently. Riesenfeld’s face was cut by flying glass while Mrs. Riesenfeld’s right ankle was gashed.

New $10,000,000 Company

(Special to THE FILM DAILY)

Dover, Del.—Cosmos Art Pictures Ass’n, has been chartered by the Secretary of State for $10,000,000 for the purpose of producing feature pictures, and the incorporators are Messrs. George W. W. Whipple, J. E. Bowin and J. T. Reed, all of Los Angeles.

Hays Sees Ford

And Acquaints Him With What the Industry Is Trying to Do—Discusses Pedagogic Films

Will H. Hays has returned to New York from Detroit, where on Monday, he paid Henry Ford a visit and discussed with him the problems of the motion picture in the industrial, moral and social fabric of the nation.

Mr. Hays’ trip was made especially to see that the Ford plant was one of the conferences he either has aid or will hold with important industrial leaders so that he can acquaint them with the purposes and ideals of the industry as represented by the important producers and distributors who are members of this organization. It is understood that Hays considers this part of his work very seriously, and that he holds a proper understanding of the industry’s aims by nationally known industrialists of prime importance.

In his talk with Ford, the topics covered were pictures of all characters, particularly educational, which the Ford organization has been making for some time. The conference touched upon pedagogic films which, as noted the Hays organization intend developing in a definite manner and for the production of which an initial sum of $5,000 has been pledged by the members.

Hays also conferred with members of the Detroit Board of Education, whom the use of pedagogic films has been developed more intensively perhaps than any other educational body in the country.

Sennett Forms New Company

(Special to THE FILM DAILY)

Los Angeles—The Mack Sennett Pictures Corp. has been formed with a capitalization of $225,000 for inter-organization purposes.

March Exports Total $648,360

(Special to THE FILM DAILY)

Washington—March exports totaled $648,360 including 13,894,918 linear ft. of positive film, with a value of $51,172; 618,599 ft. of negatives, valued at $61,972; and 2,445,599 ft. of unexposed film, with a value of $51,915, according to figures made public by the Bureau of Foreign and Domestic Commerce. The most important markets were: Raw stock, England, $1,791,798, with a value of $25,360; Canada, $709,005, with a value of $16,373; negatives, England, $31,314, with a value of $39,712; positives, Argentina, $2,092,900, with a value of $86,437; Argentina, 2,091,938 ft., with a value of $76,366.
 Mediocre Pictures

(Continued from Page 1)

which is at the time when I need the very best to hold the patrons in doors.

"I believe this is some food for thought and I would think it would be a very good subject to start a discussion in your paper. If the producers will not assist the exhibitors in giving them some productions worthwhile in the summer, then they should close all the motion pictures in the summer and open them up in the fall as the legitimate houses do. It seems to me to hold all the poor pictures and release them during the hot months.

"It is not only doing the industry a harm but it will also be a means of putting a great many exhibitors to the wall. I have talked to any number of exhibitors and they have expressed themselves that they would rather pay a big price for a good picture and just break even or make very little money than to run poor pictures and show a terrible loss."

Beban Here

George Beban is in town.

Box Office

Fox Convention Opens June 11

The annual Fox convention opens at the Pennsylvania on June 11. It will last about a week.

Blystone to Direct Keaton

(Special to THE FILM DAILY)

Los Angeles—Jack Blystone has been selected to direct Buster Keaton in his next feature.

Will Increase Production

(Special to THE FILM DAILY)

San Francisco—Victor B. Fisher, of Fisher Prod., is here from Los Angeles to confer with his associates on a new deal involving increased production activities.

Barrett Resigns Fox Post

(Special to THE FILM DAILY)

Toronto—W. F. Barrett has resigned as general manager for Fox Canada. He has been succeeded by E. B. McCaffrey, formerly of the Fox New York office.

New Exhibitor Body Formed

(Special to THE FILM DAILY)

Austin, Tex.—The Southern Exhibitors' Association, of Dallas, has been incorporated here with a capital of $10,000. The incorporators are: J. K. Adams, L. T. Pellerin, G. W. Riddle, et al.

F. P. Have 3 in Winnipeg

(Special to THE FILM DAILY)

Winnipeg—With the securing of the Allen, Famous Players have three large downtown houses here, the Capitol, Allen and Province. It has been intimated that the Capitol will open with Saturnalia, along with features, next September, the Allen to continue with a picture policy and the Province to have special runs of independent releases or second run Paramounts. The Allens are now practically out of Winnipeg.

Cuts and Flashes

F. B. O. has signed Eddie Earnheart who will appear in featured roles in outdoor pictures.

Work has started on A. T. Locke's "Almazy" at the Powers studio with Emile Chautard directing.

Hazel Deane, Christie leading woman who has been dangerously ill, is on the road to recovery.

Charles Murray is as far ahead of his release schedule on All-Star comedies that he is taking a vacation.

The William Desmond company is back at Universal City after several weeks shooting exteriors for "The Skyline of Spruce."


Agnes Ayres in "The Heart Raider" will be at the Rialto next week and Bebe Daniels and Antonio Moreno in "The Exciters," at the Rivoli.

Burr Signs Doris Kenyon

Charles C. Burr has placed Doris Kenyon under a long-term contract.

Proctor Here From Los Angeles

Ralph Proctor is in New York from Los Angeles.

Not in the Hollywood Theater

"Human Wreckage," will not have its Los Angeles run at Grauman's Hollywood theater as stated by F. B. O. but at the Grauman Million Dollar Theater in Los Angeles.

"Enemies" at the Cameo

"Enemies of Women," now playing the Rialto, will go into the Cameo today for an indefinite run.

"Buster" Collier Signed

Artur Jacob has engaged William ("Buster") Collier to play a part in "Dust in the Doorway." Collier is now on his way to the coast.

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"Don't Marry for Money"

EVERY WOMAN will see herself as the heroine and every man as the hero.

Box Office Value!
Joseph M. Schenck presents

NORMA TALMADGE
in "Within the Law"

Personally Directed by Frank Lloyd
Adapted by Frances Marion from the stage play by Bayard Veiller; Photographed by Antonio Gaudio and Robert Brodin; Stills photographed by Shirley Vance Martin.

A First National Picture
Yours for a Prosperous Summer—

BELLA DONNA

Wonderful settings, excellent acting in this feature. Played to very good business for week. (Middle West.)

THE RUSTLE OF SILK

This picture did very good, although it was the beginning of the first pleasant weather to be outdoors. Everyone seemed to like it and the funny part was the women liked Miss Compson better than Conway Tearle. (Middle West.)

ADAM'S RIB

An entertaining picture. Business good, so picture was held over for a second week. (West.)

THE NE'ER DO WELL

Played to good crowds for a week's run. (Middle West.)

JUST FOUR OF THE 39 Current Paramount Hits!
Kimberley Leaves for Coast
Paul Kimberley of Hopeworth Prod., left for Los Angeles yesterday.

Barlett Resigns
(Special to THE FILM DAILY)
Los Angeles—Randolph Barlett who occupied an important post in the Fleischhacker and scenario department of Famous Players resigned. Among his final duties was the outcome of the contract with Eddie Borden.

Lenore Ulric Guest at Lunch
Lenore Ulric was the guest of honor at a lunch given by Warner Bros. yesterday. Miss Ulric leaves for the coast on Monday to star in "Tiger Rose." Daniel Belasco was attending and illness prevented him from doing so. If he is well enough he will travel West with Miss Ulric, if not, he will go later.

Independent Pictures Increase Capital
(Special to THE FILM DAILY)
Albany—By a certificate filed in the Secretary of State's office the Independent Pictures Corp., of which Jesse J. Goldburg is president, has increased its capital stock from $1000 to $200,000.

Goldburg stated yesterday when his company was originally formed with a nominal capitalization of $1,000. It was contemplated at that time increasing the capital dependent upon certain contracts, and that the increased capitalization now is to provide for enlarged activities. Two contracts were signed this week for the production of four specials.

197 In Tournament
Record Breaking Crowd to Attend at Belclaire Next Tuesday—The Complete Roster

Entires for the Spring Golf Tournament came in thick and fast this week bringing the total to date at 197—golfers, golfers, diners, and the like all thrown in.

The day is near and the committee in charge reports everything is in shape for the grand event. And a grand, glorious event it bids fair to be.

P. A. Powers, who is the winner of one leg on THE FILM DAILY cup, has returned from the coast just in time to play on Tuesday. The course is a good one. A real crowd is expected. A great evening's entertainment is all set. Everybody's keen for the event. And so it looks like a winner.

All that each and everyone of those long list of 197 entries has to do now is this:

PRAY FOR GOOD WEATHER.

Booby Prizes
Net the least interesting of the Spring Golf Tournament prizes will be the trophies offered for the booby—the birds who slaughter the fairway and hit around the 200 mark.

The booby prize of the Fall tournament was a full breed goat.

None other better will be the booby prize for next Tuesday. But it's a secret.

And in addition, the Ritchey Lithographing Co. yesterday offered up a booby prize also a humdinga. It's worth winning.

Don't forget—Tuesday, Belclaire Golf Club, Bayside, Long Island.

FOR GOOD WEATHER

Johnson Sails Tuesday
E. Bruce Johnson, manager of the foreign department at First National, sails for Europe on Tuesday.

Screen Advertisers Session
(Special to THE FILM DAILY)
Atlantic City—The Screen Advertisers Assoon will hold a session here June 3-7.

1st Nat'l Sales Meeting Held
About 40 members of the sales force of Eastern exchanges of First National held a meeting yesterday at the Astor with which terminated the dinner there last night. Fall distributing plans were discussed. It was the first of a series of similar meetings, the next to be held in Cleveland tomorrow.

Off for Europe
Departures for Europe today include:

Dr. A. H. Giannini who plans a two months' vacation tour of the continent; J. Robert Rubin, of the Louis M. Mayer Prod. Co.; and Al Feinman who goes to England to handle special exploitation for Warner Bros.

Ray to Expand
Plays Two Additional Producing Units on Coast—"Miles Standish" for Associated?
(Special to THE FILM DAILY)
Los Angeles—Charles Ray has purchased the Courvoisier Studio, a plant that will give him considerable more space for production purposes. He plans to “revolve” property in a number of ways and for this purpose, has set aside quite a sum of money.

Ray, it is learned, does not intend confining his activities to his own pictures, but will organize two other units of which he will be the owner.

His contract with United Artists called for two pictures and these, "A Tailor-Made Man" and "The Girl I Loved" have been delivered. "The Courtship of Miles Standish" has been finished and is about ready for release. It is reported that it will go through Associated Exhibitors, Inc., of which Arthur S. Kane is president, Kane is now here.

When Arthur S. Kane left for the coast some weeks ago, it was generally understood in New York that his trip concerned distributing arrangements for "The Courtship of Miles Standish" as well as Ray's future affiliation. That "Miles Standish" may go through Associated Exhibitors is not surprising. Whether it would come as a distinct surprise will depend much on the policy followed by Ray's future pictures would be handled by the same organization.

Grainger and Bonne on Trip
James R. Grainger and Eddie Bonne of Goldwyn leave tomorrow on a country-wide trip that will take them as far west as Los Angeles.

Dahnken Buys Salt Lake House
(Special to THE FILM DAILY)
Salt Lake—Fred Dahnken and Co. Inc., have purchased the American Theater from the Swanson Theater Co. Inc.

Tilley Coming Here
(Special to THE FILM DAILY)
London—Frank Tilley, editor of Kinematograph Weekly, sails on the Aquitania for New York on the 2nd. He will go to the coast to watch American production.

Bert Adler and other American friends of Tilley plan to meet him at the boat when the Aquitania docks on the 8th.
Putting It Over

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

A Unique Fashion Show Presented

Portland, Ore.—The manager of Jensen and Von Herberg's Liberty Theatre, in order to show off the recent run of "Poor Men's Wives." The show was used to introduce spring fashions and served as a unique follow-up for a similar display staged at the Liberty in connection with "Rich Men's Wives" some months ago, when the new fall models were shown to their patrons.

Big Campaign For Coast Showing

Los Angeles—The dedication of the Isle of Lost Ships next week on the Pacific Fleet of the U. S. N., the advance showing of the picture before Admiral Eberle on board the fleet, and a gala opening of the Los Angeles Morning Star Theatre in the Regent's Square which was closed during the showing of "Night at the Cinderella Roof dancing pavilion including a treasure hunt, a newspaper and billboard campaign, a magnificent air stopping of the ships, this produc-

Quotations

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<th>High</th>
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<th>Close</th>
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Incorporations


Columbus, O.—The Sam Lustig Film Laboratories, Inc., Cleveland, Capital $35,000. Incorporators, Sam Lustig, Lewis Drucker, O. R. Peterman, M. F. Pack and P. Feldman.


Distributes Harold Lloyd Goggles

Kingston, N. Y.—A new idea was spryed by the Leader, with the cooperation of Mr. Gildersleeve of the Kenny, when "Safety Last" played the house. The Leader carried a story, to the boys and girls of the town, requesting them to call at the office and receive free, a pair of Harold Lloyd goggles. The kiddies stormed the office, and in less than a week, 1000 goggles had been distributed.

Unique Envelope Advertiser

Dayton—Howard Lichtenstein, manager of the Leader, used a unique envelope teaser in exploiting "A Friendly Husband." On one side of a card was printed: "I am looking for a 'Friendly Husband.'" And on the other: "I understand Lipino Lane in 'A Friendly Husband,' will be at the Theatre all week starting next Sunday. What—say—do you think of Herberg's Hurry?"

Using Pola's Brother for "Bella Donna"

Rockford, Ill. — Bill Danziger, Paramount exploiter, wired Charles Lamb of the Palm theatre, that Pola Negri was looking for her brother, Ilan Chalpuze, who left Poland in 1909. The last she heard of him was working as a translator in a Chicago export house, and it is understood that he later came to Rockford in a similar capacity. When the news was said that Chalpuze was old and greatly resembled his beautiful sister, the telegram went on to say that Pola would appear in "Bella Donna" at the Palm Theatre next week.

Lamb took this telegram to the newspaper, and had no trouble getting on the front page.

Real Treasure Chest For "Plunder"

Gadsen, Ala.—One week before the showing of "Plunder," at the Imperial theatre, Manager A. L. Snell plastered the town with strips of paper reading—"Plunder" lettered in red ink.

Later a plunger box was installed in the lobby of the theatre. A series of teaser slides were run on the screen telling of the various gifts that could be had, and were tie-up donations. The Saturday of the opening episode, 500 patrons received keys to the lock on the back of the box. The key was to open the chest. The following Saturday, a chance was given to all possessing keys to open the plunger chest. The holder of the lucky key received gifts amounting to $150, presented to him the following Monday night at the Imperial by the mayor of the town.

C. B. C. Announces Seven

(Special to THE FILM DAILY)

Los Angeles—Joe Brandt, a conferring with Harry Cohn, announces a series of seven pictures to be produced at the studio here. Titles are—"Yesterday's Wife," "Plac O' Mir," "Mind Your Own Business," "Marriage Market," "Discontented Husband," and "Innocence." Harry Cohn will be in charge of production with Edward J. Le Saint directing.

BUFFALO FILM BOARD ELECTS

(Special to THE FILM DAILY)

Buffalo—Sydney Samson, of Be-Photo play is the newly elected president of the Film Board of the Film. Samson has appointed Allan S. Mittritz of Paramount and Harold Ber-stein to sit with him on the arbitration board. M. H. Maas, Attorney General, George H. of the South Park Amusement Co. and Joe Sch- bert of the Colonial and Columbia will be the exhibitor members of the board.

WANTED

WANTED BELL & HOWELL CAMERA will buy for cash immediately at 120 or 170 degree camera. LOUIS MEYER Craftsman Film Laboratories, Inc. 214 West 19th Street, Watkins 7451-7529 New York.
23 Boards at Work
(Continued from Page 1)
The personnel of the boards now sitting is as follows:

ATLANTA
Exchanges
H. W. Starrett, Goldwyn, Universal
Albany
Ralph B. Williams, Universal
W. W. Anderson, Pathe.
Exhibitors
Sig Samuels or W. C. Patterson, Metropolis
N. V. Darley, Alpha.
Adolph Samuels, Alamo No. 2.
Alternate: Any prominent out of town exhibitor
Butte
Exchanges
H. Sigmund, First National
F. H. Smith, L. J. McGinley, Famous Players
W. J. Hixeman, Warner Bros.
Exhibitors
Mount Davis, Ansonia, Butte
W. Woolshall, Harrison Ave., Butte.
A. Nadeau, Blured, Anaconda.
Exchanges
O. W. Rolle, Famous Players
R. G. Schuler, Hodkinson
E. Silverman, Selznick
J. C. Segall, Vitaphone
J. M. Schwartz, Educational
Exhibitors
F. C. Miller, Princess, Woodstock
Wm. Pearl, Pearl, Highland Park
G. Reynolds, Princess, DeKalb.
D. Robinson, Madison, Peoria
CLEVELAND
Exchanges
Geo. F. Friedman, Chairman, 1st Nat'l Exchange Bldg.
C. F. Abay, Metro, Film Exchange Bldg.
J. E. Beck, Vitagraph, Film Exchange Bldg.
Exhibitors
J. P. Dunbar, Strand, Akron
O. B. Belles, Chey. M. P. A. Assn., 2502 Sibley Ave.
A. E. Piek, M. P. T. O. of Ohio, 4150 Broadway, Cleveland.
CINCINNATI
Exchanges
O. P. Hall, Select, serving 4 months.
J. M. Johnston, Educational, serving 3 months.
E. S. Stewart, Goldwyn, serving 2 months.
Exhibitors
A. G. Hettisheimer, Orpheum, serving 4 months.
Dr. Geo. Kolb, Empire, etc., serving 3 months.
J. A. Lackmann, Washington, serving 2 months.
DALLAS
Exchanges
P. K. Johnson, Fox.
Ralph A. Morrow, Hodkinson.
W. G. Underwood, Specialty Film.
EXCHANGE BLDG.
Exchanges
M. S. Wilson, Famous Players, 1625 Court Place.
Carl H. Steele, Hodkinson, 1924 Broadway, Eugene Gerber, Universal, 801 21st.
Exhibitors
Max Selherich, Mid-West Theatres Co.
M. S. McNamara Bldg.
Geo. Hefterman, Alec, 41 & Tennyson.
Jacob Eppler, Conn.
DES MOINES
Exchanges
A. H. Niccolls, Famous Players.
F. L. Davis, Universal.
A. H. Kalm, Educational.
DETROIT
Exchanges
Harry Lorch, Goldwyn.
F. J. Nugent, Metro.
J. L. Saxe, Favorite Film Exchange.
H. R. Phelice, Priscilla.
Harry Hall, Russell.
J. E. Neher, 907 Dawson.
INDIANAPOLIS
Exchanges
Frank Dudley, Willson, Selznick.
Harry Bailey, Fox.
Floyd Brown, Asso.
Exhibitors
E. H. Bingham, Colonial.
A. C. arling, North Star.
O. E. Fawer, Frankin Opera House, Franklin.
KANSAS CITY
Exchanges
W. H. Churchill, Film Booking Office.
J. H. Laidler, Metromet.
J. W. Alexander, Universal.
Exhibitors
John Corcoran, Kansas City, Kan.
Adolph Sier, Kansas City, Mo.
Jack Roth, Kansas City, Mo.
LOS ANGELES
Exchanges
O. V. Thuerkredt, Universal.
J. H. Goldberg, Federated.
A. J. Lamb, Goldwyn.
LONDON
Exchanges
C. M. Craggs, Strand Exchange, Div. 2.
K. O. Lynch, W. A. Alderdice, St., E. Okla.
Nat'l H. C. Price.
H. Silverman, E. Churchill.
Knispel, L. P. Demaree, B. Bruen, B. Kester.
LOUIS
Exhibitors
Johnston, Rand.
ST. Louis
Exhibitors
Herrington, H. Silverman, E. Churchill.
LA.-DALLAS
Exhibitors
M. A. McGree, film booking offices.
B. Lee, Universal.
ANDERSON, Pathe.
B. Lee, Universal.
Porcher,
J. A. Polk, Liberty, E. St. Louis.
Johnston, Rand.
M. J. Camp, Pathe.
SALT LAKE CITY
Exhibitors
C. L. Ward, Chairman, Metro, 58 E., 4th South.
C. Messenger, Educational, 129 2nd South.
J. A. Evans, Vitaphone, 62 Exchange Pl.
Exhibitors
A. J. Davis, Chairman, American, 241 S.
J. J. O'Keefe, 916 W. Main St.
SAN FRANCISCO
Exhibitors
C. M. Walsh, George A. Oppenheimer, Inc.
Carol A. Nathan, Universal.
Exhibitors
George M. Mason, Eureka and Ukiah, Calif.
R. A. McNeil, San Francisco, Calif.
Thomas D. VanOsten, M. P. T. O. of Northern Cal.
SEATTLE
Exhibitors
George E. Endert, Famous Players.
Paul G. Lynch, Pathé.
At Rosenberg, Deluxe.
W. H. Moe, Universal.
J. A. McGill, Liberty, P. Orchard.
W. H. Moe, Universal.
WASHINGTON
Exhibitors
Samuel Field, Liberty Film, 916 G. St.
Samuel Field, Liberty Film, 916 G. St.
Harry Hunter, Famous Players, No. Capitol & L Sta.
Exhibitors
Harry Crandall, Metropolitan, 932 F St.
Harry Bernstein, Colonial, Richmond, Va.
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Brown, Al
Brown, Colvin, T. H., Inc Corp.
Brown, Gage, Universal
Brown, J. S., M. P. Arts.
Burr, Charles C., Mastrodon Films, Inc.
Burns, F. W., Butts Lith. Co.
Bryant, Chas.
Cameren, Rudy, Lambs Club
Cameron, A. D., Gen Electric Co.
Campbell, H. D., Seaboard Nat'l Bank
Carson, Tom, Universal
Casey, C. E., Strand, White Plains
Chamberlain, L. V., First National
Clarke, Horace T., D. P. Howells, Inc.
Clofine, M. D., Inter'nl News Reel
Cohn, Jack, B. C. C.
Cohen, Julius, N. Y. American
Cohen, Milton, Inter-Globe Export.
Corm, Ross A., Bay State Film Sales Co.
Crawford, Roy, Assoc. Exhibitors.
Creske, Henry, Creske-Everett, Inc.
Crotts, James A., Exhibitors Trade Review
Cumming, R. M., Metro
Dabny, Robert, Ivan B. Nordheim Corp.
"Danny," Film Daily
Diebel, C. W., Youngstown, O.
Doolittle, W. C.J., Selznick
Donaldon, J. W., M. P. D. A., Inc.
Dunning, Carroll H.
Eckert, John A., Eckert & Co.
Elliot, Frederick H., Feister Mfg. Co.
Elliott, C. Mather
Ellison, Millard
Elms, J. W., Du Pont Co.
Eschmann, E. A., Pathe.
Evans, Tom, Evans Film Co.
Feist, Pelican, Scheuck Prod.
Field, Harry, United Artists.
Fields, Seymour, Egggers Photo Engraving
Fish, D. W., Goldwyn, Cincinnati
Flinn, John C., Famous Players
Forde, Hal
Frank, W. B., Assoc. Exhibitors Inc.
Gallup, G. B., Hodkinson
Garrett, Sidney, Inter-Globe Export
Gaylor, E. S., Morgan Litho. Co.
Gilroy, Foster, Hodkinson.
Ginsberg, H., Al Lichtman Corp.
Glickmann, Jacobo
Godsol, P. J., Goldwyn
Goetz, Harry M., Ethograph Co.
Golden, E. A., Metro, Boston.
Graf, Max, Graf Prod.
Grangerin, Jan, Goldwyn
Greene, J. I., Assoc. Exhibitors.
Guilick, Paul, Boston.
Ham, Wallace W., Vitagraph
Hammons, E. W., Educational.
Harris, Robert, Inspiration Piec.
Hayes, Will H.
Hedwig, W. K., Rcx Laboratory
Henry, T. Y., United Artists
Herron, Fred L., M. P. D. A., Inc.
Hodkinson, Kenneth, United Art Litho.
Hoffman, M. H., Truart Prod.
Howells, B. F., David P. Howells.
Howells, D. P.
Hughes, Frank, J. P. Muller Co.
Hurn, H. H., W. W. Hodkinson Corp.

Hurst, W. O., Whitman Bennett Prod.
Joy, Jason S., M. P. D. A., Inc.
Kane, R. T., Famous Players
Kann, Maurice, Film Daily
Kaufman, A., Famous Players
Kent, S. R., Famous Players
King, Henry, Inspiration Pict.
Kohn, Ralph, Famous Players
Kohn, Stuart M., Howells Sales Co.
Kracht, Clem, M. P. World
Lachmann, Mark, Universal
Laemmle, Julius, Universal
Leonard Robert Z.
Lesser, Irvyn M., Principal Pictures
Lesser, Myron L., Distinctive Prod.
Levinson, J. A., 565 5th Ave.
Lewis, Edgar
Lewis, Harry, 220 West 42nd St.
Lichtman, A., Al Lichtman Corp.
Loew, Marcus, Loew's, Inc.
Loew, Arthur, Loew's Inc.
Loew, David, Loew's, Inc.
Loughborough, Jim, T. H. Ince Corp.
Lownes, A. A., Dora Film Protector Co.
McGovern, Chas., 130 W. 46th St.
MacAlmon, John, N. Y. American
MacAlmon, Ed, N. Y. Athletic Club
Mannix, Eddie, Scheuck Prod.
Marcus, Lee, F. B. O.
Marin H. N., Distinctive Prod.
Massie, William, 115 Broad St.
Mastbaum, Jules, Siegel Co.
Meador, J. E., Metro
Mersereau, Don, The Film Daily
Michie, Gordon, Relline Film Synd.
Milligan, Jim, M. P. World.
Mooney, Paul C., Mayer Prod.
Moore, Tom, Moore's Theatre
Murphy, Wm. L., Moore's Theaters
Morgan, Oscar, Famous Players
Morrissey, R. A., 45 John St.
Morrissey, Frank, 45 John St.
Moyer, Charles E., United Artists
Newman, Frank L., Kansas City
North Bobby, Apollo Trading Corp.
Palmer, S. D., Famous Players
Pawley, Raymond, Hodkinson
Peers, P. A., F. B. O.
Petittjohne, C. C., M. P. D. A., Inc.
Pepp, Frank, Rialto theater
Pratt, L., E. M. A., Erlanger
Quinn, J. M., Vitagraph
Reihen, Sam, Reuben Film Corp.
Reichenbach, Harry, Sam Goldwyn Prod.
Riley, W. J., Cine Mundial
Rutledge, J. V., Richey Litho.
Rogers, Charles R., Corinne Griffith Prod.
Rolley, Stanley J.
Rothstein, Nat, G. F., B. O.
Rowland, R. A., First National
Rowson, Harry, Ideal Films, London
Ry, James, Fox Film
Ryskind, Morris, American Film Corp.
Samuels, Reuben, Reuben Samuels, Inc
Sanders, Laurence H., c/o J. S. Naugle
Sax, Sam, Weber and North
Scannell, G. A., Don Pont Co.
Schlesinger, Gus, Warner Bros.
Schlesinger, M. B., Times Edd.
Schmidt, Artie, Universal
Schmitz, J. I., F. B. O.
Schwab, Pict.
Schwab, Jules, Sound View Golf Club
Schwartzman, Sam, Al Lichtman Corp.
Seligberg, W. N., 43 Cedar St.
Seymour, W. F., Hodkinson
Sheridan, E. D., Famous Players
Siegel, Harry, c/o Warner Bros.
Smith, Courtland, M. P. D. A.
Smith, J. Boyle, Inspiration Pict.
Smith, E. L., Inspiration Pict., Inc.
Spargo, J. S., Exhibitors' Herald.
Steiss, J. H., Dun Photographic
Stieyer, H. S., Eckert & Co.
Urbach, Lawrence A., M. P. Journal
Warner, Abe, War Bros.
Warner, E. J., Otis Litho.
Warner, H. M., War Bros.
Weiss, Alfred, Art Class Pictures.
Wilcox, Tom
Williams, J. D., Ritz-Carlton Pictures.
Willis, Lloyd D., M. P. D. A.
Wilson, G. C., Rivoli, Baltimore
Woodle, Bernard T., M. P. D. A., Inc.
Yates, H. J., Republic Laboratory.

Jules Furthman, has finished the continuity of the "The Acquittal."

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Between NEW YORK ALBANY TROY
and VACATION LAND Full Fleet in Commission

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From New York City, Pier 32, N. R. (at Canal St.) 6 P. M. We at 132nd St., half hour before 8 P. M., and 8 P. M., Albany 9 and 11 P.M. (All Daylight Saving Time)

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Music Dances, Restaurant

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SHORT FEATURES 
in the Industry!

PRESENTED BY 
CARL LAEMMLE

UNIVERSAL SHORT FEATURES
CHADWICK PICTURES CORP.

Presents

JIMMY AUBREY

IN a series of two reel comedies designed to play the finest theatres throughout the world.

Jimmy Aubrey comedies will employ the best comedy artists to support the star. A corps of trained comedy writers and "gag" inventors of note will provide laugh material and action to make each individual comedy stand on its merits.

These greater Jimmy Aubrey comedies will be produced as if each one were a super feature—as we will truly make each one a super-comedy.

The first of the NEW Jimmy Aubrey comedies will be ready in July—then one each month thereafter.

POST IMPRESSIONS

A series of pictorial visits abroad. Post Impressions are not scenic or travel pictures in the ordinary sense of the word.

They present the garb, mannerisms customs of foreign peoples—unique camera studies of lands everyone wishes to see, and done so well that a visit becomes unnecessary, but the desire to see for oneself is intensified.

The finest theatres are arranging to present Post Impressions exclusively to their patrons. Dr. Hugo Reisenfeld, has arranged for the exclusive first run exhibition of this series at the Rivoli, Rialto and Criterion Theatres.

Correspondence regarding distribution is invited

CHADWICK PICTURES CORPORATION
130 W. 46th Street
New York City
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Paramount .............................................. Page 50
THE MAN NEXT DOOR
Vitaphone ................................................... Page 51
Jack Hoxie in DON QUICKSHOT OF THE RIO GRANDE
Universal ................................................ Page 52
GARRISON'S FINISH
Allied Prod. & Dis. ....................................... Page 53
THE LITTLE RED SCHOOLHOUSE
M. J. Heyl—Arrow—States Rights .................. Page 54
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Truart Pictures ........................................... 32A
Universal Film Mfg. Co. ......................... Front Cover

“Pardoning the bad is injuring the good.” — Benjamin Franklin.
Summer Shows and Short Subjects

What are you planning to do this Summer with your short subjects? You know, or you should, if you’re any sort of a showman at all that the average human being is especially restless during the warm months of the Summer. He does not want to be tied down to anything too long or tiresome. With the great outdoors calling, he is not nearly as likely to tie himself down to a single performance of an hour and a half or two hours as he would be in the cold Winter evenings.

You wish to appeal to this average human being you must offer him variety entertainment. You must give him a program that will offer frequent changes in story and general treatment.

Proof of this is to be found in the vaudeville field. Vaudeville is the only form of stage entertainment that runs consistently year in and year out—right through the hot summer months. Drama, musical comedy, farce comedy, opera and all other forms of entertainment where one long performance makes up the entire show, will almost always close for at least part of the summer, but vaudeville goes right on. Why? Because it is ever-changing entertainment that usually sends every one away pleased with part of the program at least.

How can the exhibitor take advantage of this lesson? Only by making greater use of Short Subjects, which provide the same kind of frequent change in subject and varied entertainment that is to be found in vaudeville.

Too many exhibitors still give their whole advertising space over to the feature alone. There is a fine opportunity for the wide awake exhibitor to take a big jump ahead of his competitor by starting NOW to advertise the fact that his house will be, throughout the summer, the home of varied entertainment, where a whole evening’s entertainment can always be counted upon. He can make a much bigger appeal in his advertising by showing his patrons that they can come to his theater any time during the evening and see several good pictures, none of which will be too long, then he can by telling them of only one feature. Here is a suggestion for a standing “ad,” in which only the program units would need to be changed.

A WHOLE SUMMER EVENING’S

A cool and comfortable theater.
A novel and varied program
Every day — All Summer

TODAY’S PROGRAM

Unit 1 ........................................
Unit 2 ........................................
Unit 3 ........................................
Unit 4 ........................................
Unit 5 ........................................
Unit 6 ........................................

In the preceding Short Subject Quarterly important exhibitors, voicing their ideas as to the value of short subjects, commented vigorously against the length of feature films. More opinions on this line will be found elsewhere in this issue. General condemnation of excessive footage is today heard through the industry. But there are many so-called “big” pictures out, and you may have an idea of running them during the summer. You may have them booked. If so, think it over. Because they will have to be mighty good, mighty interesting, to combat that natural feeling which develops with warm weather and the call of the outdoors.

DANNY.
The “Industry that is still in its infancy,”
has reached another milestone. I stood by
when the baby was born—in fact I was
god-father at the christening. I have
watched the youngster take on weight,
develop its little muscles, creep around on
the floor and finally walk “all alone.”
Mumpys, measles, whooping cough and all
the other kid-diseases came and went. And
still the little rascal prospered! As usual,
a lot of well-meaning but poorly advised
friends and relatives offered scores of sugges-
tions on the bringing up of the child.
but the boy survived! It wasn’t long before
he could lick any kid in school. Later on
he fought his way through college in rec-
time, and the day he graduated he went
out on his own with the plaudits of the world
ringing in his ears.

Naturally, he sought the quickest,
the surest road to fame and fortune. First he
tried the one and two reelers—but was soon
troubled with growing pains and craved new
fields to conquer. He chose the Feature
Film. He developed it until today the Fea-
ture ranks with the best efforts of the spoken
stage, with most ambitious novel, the oil
paintings of a master, the score of a world-
famed opera and the pride of a sculptor’s
heart. In brief, the Feature Film has
ARRIVED. It has reached the highest
point in its development. It occupies an
enviable position in the lives of the Twenty-
ith Century public.

Not content with this achievement, our
virile son is again seeking new fields. His
thoughts are reverting to his First Love—
Feature’s young brother, Shorty!

Shorty is taking his cue from his old pal—
Johnny Vaudeville. It isn’t so long ago that
Johnny was in ill repute. He held forth
mainly in cheap concert halls—he depended
on men folks who were out kicking over
the traces for his patronage. The ladies
didn’t know he was alive. Even if they did,
they would not have appreciated his sugges-
tive “cracks” or his off-color, smutty
jokes. It looked very much as if Johnny
was going to get himself into a load of
trouble—when along came a crowd of good

Samaritans who took the boy away from his
bad companions and made a man of him.
Johnny can thank men like Tony Pastor,
B. F. Keith, E. F. Proctor, E. F. Albee, Mar-
cus Loew, William Morris and a few others
for showing him the light. Today, he stands
erect—a credit to his sponsors and a power
in the Amusement World. Beautiful the-
aters have been erected and dedicated to his
name, the finest type of man and woman and
the best boys and girls of the country are
numbered among his friends.

But stop—this analogy is a little unfair
to Shorty. His troubles has not been the
company he has kept. Not at all. It’s
simply that he has been neglected. His big
brother, feature, was too busy making his
own way in the world to pay much atten-
tion to the rest of the family. While Fea-
ture travelled in the very best society, Shorty
had to stay home and earn his living
as best he could with the lesser lights.

Now, another milestone has been re-
ached. Feature has attained a position
where he is enabled to hold out a helping hand to his
brother, he can afford to share some of the
spot light with him—to spend more money
on him—TO SEND HIM TO COLLEGE!

That’s the kind of a family we are. Every
individual member willing to make sacrifices
for the good of the cause!

So the stage is all set for Shorty to come
back into his own! Once these boys get
started—they grow up like wildfire. Shorty
already has three new suits of clothes—he
is studying “Etiquette for All Occasions,”
and the first thing you know he will blossom
out in a silk hat, evening suits and a cane.

His one strong point is that he breezes in,
does his stuff and then breezes out again. He
doesn’t bore you with details, he doesn’t
try to stretch a three bagger into a home run.
He doesn’t outlive his welcome. He knows
when to go home. He is a snappy, peppy
young fellow, well spoken, polished and in
every sense—a gentlemen. He has out-
grown his fighting days—that is, he won’t
show his fists on the slightest provocation.
but there is still enough rough and ready

(Continued on page 6)
NOW IN PRODUCTION

CHARLES ASCOTT

in

"HANDY ANDY LANDS"

The first of a Series of 12 Two-Reel

"HANDY ANDY" COMEDIES

Starring

Charles Ascott

Directed By

TEFFT JOHNSON

Produced By

J. RAY FRIEDGEN

J. RAY FRIEDGEN

TEFFT JOHNSON
Regional Trade Paper Editors on the Short Subject

ART MEYER, Motion Picture Bulletin of California: Have you ever stopped to consider the importance of the short reel subject to your program? What picture program would be complete without the comedy, news chapter play, two-reel western or scenic? Why, to offer your patrons a show without one of these would be as absurd as serving a meal without seasoning. The short subject is the "seasoning" to the program. It should be used in theaters to relax the mind of the audience; to prepare them for the heavy feature which is to follow. You perhaps have noticed just as I have how impossible it is to enter a picture show after the feature has started and become interested. This is not due to the fact that you have missed part of the feature, but it is a physical impossibility to enter a theater from the street and have your mind clear enough to enjoy a long subject. You must be attuned for the occasion.

The selection of the correct short subject to be shown with the feature is most vital. To some exhibitors, a short subject is a short subject—simply a filler. But to the showman who has made a study of his business, the short subject is as important as the feature. The best proof of this is the fact that critics all over the country are devoting, in many instances, as much space to short subjects as to features. Your best judgment should tell you how ridiculous it is to show a western or a serial before the main feature or a short subject comedy for a comedy feature. Yet in many instances, exhibitors unthinkingly do this. The sooner you realize the psychological effect of the short subject upon your patrons the greater will be the results obtained. If you have failed to give SHORT SUBJECTS REAL consideration, here is some food for thought, and a possible solution to a leakage at your box office.

JACOB SMITH, Michigan Film Review: The exhibitor here is very lacking in getting the results that he should out of his short subjects. They fail to advertise and exploit them properly. This applies to most of the first-run houses as well as the neighborhood and state theaters.

The features that run longer than seven reels have materially cut down the demand for short subjects. It has been particularly noticeable this year. I should say that it has made a dent of at least 25 per cent in the bookings of short subjects, if not more.

The shipping of short subject film in this territory seems to be entirely satisfactory. No complaint on this score.

The comedy short subject is naturally the most popular. Then comes the news weekly, and then the educational, such as travel or scenic.

S. G. HOWELL, Motion Picture Journal, Dallas, Texas: Exhibitors through the Southwest have not generally made any particular effort to market short subjects, selling efforts generally being devoted to the features.

There has been no general complaint either from the exchanges or from the exhibitors on the length of features annulling the use of short subjects.

Short subject films are shipped in as good condition from our exchanges as all other films.

Serials and comedies have always been very strong in the Southwest. There has been somewhat of a slackening of demand for serials. The demand for quality short reel comedies is in excess of the supply.

GEORGE W. COLE, Interstate Film News, Cleveland: There is no perceptible evidence that exhibitors in this vicinity over-exert themselves in exploiting short subjects—or even the features.

Prints ordinarily good. Occasionally one falls down. Must be expected.

Two reel comedies seem to predominate and as a whole are most popular. Slapstick goes strong in some localities.

DAVID BARRIST, The Exhibitor, Philadelphia: Excepting in the instances of feature short subjects like The Message of Emile Coue, Sawing a Lady in Half, a series like The Leather Pushers, serials, or feature comedies like Chaplin and Keaton, little prominence is given by the exhibitors in their advertising to the one and two reel subjects.

My discussion with various exhibitors leads me to the conclusion that six reels would be the ideal length for a feature. This would permit the use of a two reel comedy and a single reel non-story subject which exhibitors feel are necessary to complete a program. Features five reels in length, no matter what their quality, are still regarded by the exhibitors as ordinary program pictures, whereas the features which are seven reels and upwards in length are too cumbersome to permit the proper building of a nicely balanced program.

Another objection to the long feature is that the theaters of smaller capacity frequently run three shows an evening at an expensive picture, starting at 6:30, which the super length features make very difficult. Thus, frequently, the exhibitor running a three show schedule with a long feature is compelled to confine himself to a single reel comedy to balance his show, which is insufficient.

I have heard no general complaint on the condition of the short subject prints.

The two reel star and feature brand comedies seem to be the most popular.
Ben Shlyen, The Reel Journal, Kansas City, Mo.: “The average exhibitor in this territory makes no special effort to produce real results with his short subjects. He considers them “fillers.” If he has a 6-reel feature, he wants a 1-reel comedy, or novelty, and if his feature is a 5-reeler, he wants a 2-reel comedy.

“I believe the length of feature productions has materially affected the showing of short subjects. Most exhibitors try to give their public a variety program, but at the same time, keep it within a certain length. They do not like to run over eight or nine reels of pictures, and with the many features of this length, or of even greater length, that have been on the market of late, they have hardly been able to give shorter pictures as great a representation on their programs as they deserve.

“The exchanges here maintain a very good inspection and film renovating service. There have been very few complaints of the condition of prints, and these only in cases of old features being foisted upon the exhibitor without careful inspection. Little or no complaint in this regard has been made about short subjects.

“It is hard to say just what short subject is most popular in this territory. Of course, Movie Chats has a very great representation here, and the news reels also seem to be very popular. Some exhibitors run a news every night in the week, with as many changes as their program calls for. I think Universal Century Comedies are very popular, and also Educational’s Hamilton and Christie Comedies. Of course, there may be many others, but I believe these are in the first rank.”

LAWRENCE A. URBACH, Motion Picture Journal, New York: The average exhibitor in the territory covered by Motion Picture Journal (Greater New York, New York State and Northern New Jersey) must of necessity bend every effort to make his short subjects stand out as prominently as possible in all of his advertising and display matter, in order to be successful. Exhibitors realize the importance of offering a varied program, and the public has come to expect, in addition to the feature, a good assortment of news topics; a short (this may be educational), and also a short hilarious comedy.

There is no question in my mind that the exhibitors in this territory, as, doubtless, in other territories, are unanimous upon one point, and that is, that some of the biggest, most widely advertised pictures, pictures that best lend themselves to exploitation, are too long. I feel that I would be uttering something of a bromide in saying that ten and eleven and twelve-reel pictures are of little use to the average exhibitor, here or elsewhere. In order for the exhibitor to make a profit on his booking, the feature he buys should not, in my judgment, exceed the six or seven-reel length. The audience “turn-over” is seriously disrupted by the so-called colossal film, be the subject what it may or the director whom he may be. I would not be understood as saying that these “big” pictures are not welcome in special theaters and big first run houses. You have asked concerning “the average exhibitor.”

In a field so extremely cosmopolitan as that served by our publication, it would be unfair, in my judgment, to specify what type of short subject would seem to be most popular. Ours is a field which welcomes the widest variety.

I do not feel that I am wholly competent to go into a discussion of exhibitor complaints with regard to the delivery of film. I believe that the distributors responsible for the physical handling of these short subjects are resorting to the most modern methods of delivery, and if any complaint would hold, I would rather feel that the fault would be due more to carelessness on the part of the exhibitor in failing to “order his show” sufficiently far in advance to give the distributor a fair opportunity to deliver.

In conclusion, I feel that the upward and onward trend toward “better pictures” would suffer greatly were it not for such admirable productions as “Way Down East,” “Orphans of the Storm,” “Douglas Fairbanks in Robin Hood,” Miss Pickford’s new “Tess,” “When Knighthood Was in Flower,” “The Covered Wagon,” “The White Rose,” “The Four Horsemen,” etc., etc. But it would be a fatal innovation if this practice were to become the order of the day. It would spell, in my opinion, ruin to “the average exhibitor.” In my judgment nothing must stop the increasing production of “shorts” to meet the ever-increasing demand. So long as producers will make six and seven-reel pictures (not longer) “the average exhibitor” will prosper. But he should not be called upon too often to book colossal pictures.

("Shorty" (Continued from page 3)

left in him to pull off his kid gloves and let you have it straight from the shoulder—

if the occasion warrants.

He is becoming a great champion of the ladies—and the best part of it is—the ladies are reciprocating the feeling—they are beginning to take notice of his winning smile, his quick wit and his pleasing personality.

Shorty is a comer. He will surprise you. He will develop a new line of revenue. He will bear watching. I predict big things for him, and I for one am going to give him a chance.)
THE SPICE OF THE SUMMER PROGRAM will be the SHORT SUBJECT

Book These Nationally Advertised Short Subjects for every program and promise your patrons A WHOLE SUMMER EVENING'S ENTERTAINMENT

CHRISTIE COMEDIES
MERMAID COMEDIES
Jack White Productions
HAMILTON COMEDIES
CAMEO COMEDIES
WILDERNESS TALES
By Robert C. Bruce

EARL HURD COMEDIES
LYMAN H. HOWE'S HODGE-PODGE KINOGRAMS (News Weekly)

and specials such as
"Man vs. Beast"
"The Message of Emile Coué"
"Golf, as Played by Gene Sarazen"
"Sea of Dreams," a Warren A. Newcombe Production

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President
Christie Again Makes Good

Here's a Comedy to shout from the House Tops!

*Christie Comedies* once more lead the field by furnishing the much-sought quality of variety which audiences demand.

Al Christie now offers an unusual comedy that will not only prove a tremendous drawing card in itself, but also give audiences their money's worth of laughs.

One of the Regular Series of CHRISTIE COMEDIES
With Novel Comedy Attraction

"Roll Along" with Jimmie Adams is Blackface Triumph

"Roll Along" has all the humor of the Plantation Negro that for years has been successful on the stage---now the basis of an uproarious motion picture.

With the regular Christie Comedy players in blackface high-jinks, this is one of the best bets of the year for any theatre to advertise.

Released through EDUCATIONAL FILM EXCHANGES, Inc.
Overlong Features the Curse of the Program

Last February The Film Daily pointed out the need of feature films being made shorter both for entertainment value and to give short subjects a greater opportunity to build a program varied and interesting.

At that time, in the February quarterly issue of the Program Building and Short Subject issue, some notable exhibitors commented on the value of short subjects as program builders and a number pointed out that the chief difficulty was the overlong features which blocked the program. Among these were Jules E. Mastbaum of the Stanley Co., Philadelphia; Samuel Katz of Balaban & Katz, Chicago; H. M. Thoms, then with Famous Players Canadian Corp., and now with Abe Blank; Dan Michaelove of Southern Enterprises, Atlanta; William Brandt of New York; Milton H. Feld of Frank Newman’s organization, Kansas City; Herschel Stuart, Missouri Theatre, St. Louis; John H. Kunsky, Detroit; Charles M. Olson, Indianapolis; Harry Bernstein, Richmond, Va.; Samuel Goldstein, Goldstein Bros., Springfield, Mass.; Eugene H. Roth, San Francisco; Frank J. Rembusch, Indiana; Aaron Jones, Jones, Linick & Schnefer, Chicago; Leo F. Keiler, Strand Amusement Co., Paducah, Ky.; Oscar Ginn, Ginn-Topkis Interests, Wilmington, Del.; J. J. McGuiness, Boston; Tom Moore, Washington; Phil Gleichman, Detroit; Sid Grauman, Los Angeles; J. von Herberg, Jensen & Von Herberg, Seattle, and many others.

Below will be found expressions from other important exhibitors regarding the extreme length of features forwarded both to this publication and The Motion Picture News, which editorially is opposing the great length of feature productions.

Salt Lake City: George E. Carpenter, Paramount-Empress: “More power to you if you can induce the producer to concentrate, condense and generally give us shorter feature pictures. Six reels is ample; with this number of reels it is possible to present an ideal motion picture show. If you turn to the Good Book and count the number of words it took to tell of the creation of the world and then recall the footage some of these directors give us on mundane things of lesser import—but what’s the use!

“I have, in my feeble way, been trying to demonstrate to some distributors that both they and we have lost hundreds of dollars owing to the fact that during the peak of business we have turned them away in droves incident to the show being too long and the turnover accordingly curtailed. * * *

“Variety is the keynote of successful programs. With but mighty few exceptions no feature should be over six reels in length. If you can get the producer to see this, you will be rendering the exhibitor of from 500 to 1,500 seating capacity untold service.”

Toronto—Charles C. Branham, director of theatres, Famous Players Canadian Corp., Ltd.: “Having just screened six new features representing the product of three of the leading distributors, I am more thoroughly convinced than ever that the producers are making the pictures too long. All of the pictures I have just seen have been in seven or eight reels; any one of them could have been made in five or six, and would have been much better entertainment in the shorter length.

“Practically every one of the managers in the forty theatres operated by this company have voiced their protest against the unnecessarily long features. * * * The public is demanding variety, and you cannot provide this if you have to run seven, eight and nine reel features.”

Butte, Mont.—M. J. Sullivan, Rialto: “I am heartily in accord with your views that eight-, nine- and ten-reel features are hurting the box office. It is the hardest thing in the world to put over a long feature successfully. * * * Give me six-reel features. We can build short subjects around it which gives us a balanced program. Movie fans are satisfied and we are in a much better position to get a much bigger play at the box office.”

Geneva, N. Y.—Ross A. McAvoy, Temple: “I sincerely believe that in the regular motion picture theatre, or vaudeville-picture theatre, 6,000 feet should be the maximum length of any feature.”

Fort Worth, Texas—J. M. Edgar Hart, city manager, Ft. Worth Palace and Hippodrome: “If concrete opinion of the exhibitors of the United States can bring about, in their earnest recommendation, the production of shorter feature films, six and seven reels at the most, your campaign, in this direction, will have been one of the most progressive steps ever taken by a leading publication of the motion thing in the world to build a program around a long feature.

“Personally, and after extended experience in the field, I favor five reels. I have advocated it and urged it as suggestions to several directors.”

Kansas City, Mo.—Frank L. Newman: “I have harped on this subject of long features for the past year along the line that features are entirely too long. Time and again a production has been ruined by stretching it to 8, 9, and 10 reels whereas if it were put into 5½ or 6, the action would be snappier and more entertaining.

“Then again, the large motion picture theatres throughout the country are expected to show more than just a feature and when you have a two-reel
comedy, news, and scenic, an overture and generally one or two other musical numbers, the show is so long that you wear the patrons out.

"I have talked to hundreds of exhibitors in my territory and I do not know of one who has not been in favor of shorter length features."

Coudersport, Pa.—H. E. Cane: "Five reels are enough for ninety per cent. of the features produced. When you can get features in five or at most six reels, there is more action and less repetition. Frequently, my patrons will say: 'Oh, the picture was all right, but too long.'

"Occasionally, a feature like 'Robin Hood' will stand length, but the erroneous impression that any intelligent exhibitor buys film by the yard should be eliminated."

Spokane, Wash.—Ray Grombacher: "Producers are ruining the business by making eight-reel productions. Six-reel pictures are ideal. With few exceptions, every eight-reel production last year and this year could be absolutely improved by cutting it to six reels. The mere fact that the picture is eight reels does not, in our estimation, increase its value."

Dover, N. J.—R. F. Woodhull, Baker: "Long pictures have been one of my biggest problems. In order to properly diversify your program, comedy and instructional reels are absolutely necessary. This means that when you have a seven reel feature the whole program must be sent through your machines at a speed that is injurious to the mechanism, but of still greater importance, disgusting to an intelligent audience. And it does not stop there! That other department of tremendous import in the retailing of motion pictures—the orchestra—is compelled to render heavy or ballad-type music continuously when the comedy would permit the use of lighter melodies which would supply relief to the ear.

"I had an exhibitor tell me recently that when he finds his show running too long he lifts a reel or two out of his feature attraction and in most cases it is never missed by his audience. However, I do not believe that many of us have the nerve to try that method even though we firmly believe that most of the superspecials will kindly lend themselves to the idea."

Anniston, Ala.—Roy G. Smart: "Two years of agitation for shorter features seems to have brought definite results—longer ones. The sequence was natural and the producers were not to be blamed. Exhibitors developed a growing habit of biting hard at long features; the more footage the harder they bit. But now their pig-iron stomachs are full, their appetites satisfied and experience has shown that shorter menus bring longer life, and, more patrons.

"The real answer is found in the theatre lobby. Just listen, and watch the yawning, sleepy-eyed, restless and helpless patrons. They all can't like the same thing. There must be variety in the bill. Put your ear to the ground and you will hear, over and over, 'It was a good show, but too long.'"

Brooklyn, N. Y.—Edward L. Hyman, Mark Strand: "I take this occasion to agree with the opinion in several quarters that many feature pictures are too long, and that longer length features are hurting the box office. You might have added, too, that the over-long features are not pleasing the public any more than the shorter features, thus they have no definite reason or excuse for being longer than the average feature film. In my opinion, the producer would make no mistake in considering these two things—the public and the box office. The former is the ultimate consumer, who always has the last word and whose opinion must always be respected, and the latter is the barometer by which the producer figures in terms of dollars and cents in distributing his product.

"We get some of the best pictures made, from various sources, and the shortest ones give the most satisfaction, to public and to us. Short features mean there is no wasted footage; we can give with them a variety program of shorter reels and music not possible with the longer features: monotony is eliminated or minimized; the turnover is more frequent and more steady—but why name more reasons for short features when those are the principal ones?"

Wichita, Kan.—Stanley N. Chambers, Miller Theatrical Enterprises: "You are touching upon the industry's worst evil; long padded pictures. The production of stories far past the necessary length is driving patrons from our doors. The public does not know exactly why pictures fail to entertain them as they once did, but experienced exhibitors are able to put their fingers upon the fault; the pictures are too long, draggy and tiresome. Aside from the tiresomeness of the individual feature attraction, long pictures in addition to certain other necessary and expected units of a program make the entire show too long and sends patrons away dissatisfied and disgruntled.

"Confronted by this serious problem many exhibitors try to remedy the evil by doing their own cutting and not being skilled in this highly specialized work they butcher the film at the expense of the Producer's reputation.

"Other exhibitors, who do not resort to cutting film, speed it through their machines giving the characters an unnatural animation and injuring the story value of the picture thereby bringing discredit to all persons associated with it from the star and producer down to the exhibitor."

New Orleans—E. V. Richards, Jr., General Manager Saenger Amusement Co.: "If variety is to remain the keynote of unit presentation producers should and
must co-operate with exhibitors to keep their feature length dramas within reason. A theatre’s policy today sells a show not a feature. Give the fellow who owns it some credit for selling his wares instead of a trademark.

“If Brisbane can tell in two paragraphs what it takes a reporter to say in a column, it behooves the industry to search for directors who can make features for the length the story demands and not by the foot. These dog days of summer particularly demand one hour and forty minutes as maximum presentation for a diversified program whether it be Broadway or Main Street.”

Fort Worth, Texas—Barry Burke, Palace: “Thank the Lord that the long-drawn-out, padded and otherwise over-done features will begin to get panned. Who wants them? I surely do not know. The public does not, and surely the exhibitor does not.

“My patrons do not care to spend the entire evening in a theatre, no matter how comfortable you may make them, and my patrons are no different from any other patrons.”

San Francisco—J. A. Partington: “There is only one side to the over-long features question. With the exception of a few pictures for long run exhibition, the maximum length should be sixty-five hundred feet. Ninety per cent of pictures would be improved by keeping them within this length and a diversified program, the life blood of the business, could be maintained.

“If producers do not remedy this condition soon they will discourage entirely the making of comedies and short subjects, without which the country’s great houses will be unable to present variety of attractions which have been mainly instrumental in establishing a regular clientele.”

Ithaca, N. Y.—W. A. Dillon, Strand: “Extra long features are keeping patrons away from theatres, people are shopping for entertainment and are not falling for increased admission because of a few more reels any more than the exhibitor is. They are all wise. * * * Motto: It’s better to have your patrons and not need them than it is to need them and not have them.”

Niagara Falls, N. Y.—A. C. Hayman, Cataract Theatre Corp.: “It is hard for an exhibitor who is catering to the public daily and receiving hundreds of complaints that the feature was so long that it tired, to understand why the producers insist upon this enormous padding of features, and I assure you that many a good picture has lost its box-office value on account of being too long. * * * Over-long features are a menace to the box-office, as they help to keep the people from coming to motion pictures.”

Detroit—Phil Gleichman, Broadway Strand: “The ideal length of a motion picture feature, from the standpoint of a theatre manager, is 5,000 feet. This is because the modern theatre program must satisfy the public and the public expects a feature, a comedy, a news reel or other film, special orchestra numbers and a soloist or prologue on every program.

“When one gets a feature, 7,000 or more feet long, we must cut out most of the added attractions, and if it’s like Tess there isn’t time for anything else. The result is that the public goes to the box office and asks why we are not showing a comedy and other pictures as well.

“On every long feature the theatre loses money because the house capacity is less. A good percentage, possible 40 per cent., will not care for anything but the feature. This allows a good let out at the end of the feature so we can take care of the waiting lines. Not so many persons are held outside. If the feature occupies the entire program, the waiting crowd for the second show at night, is so large that hundreds will walk away with the result that when the first show is over the crowd is not large enough to fill the house again.”

Des Moines, Iowa—A. G. Stolte, Booking Manager for A. H. Blank: “The lengthy feature is tiresome and often is injurious as a box office attraction. * * * We have found in building up a program on a two-hour basis that the proper length for a feature should be from five to six thousand feet.”

Youngstown, Ohio—C. W. Deibel, Liberty: “My frank opinion is that features should not exceed six reels, except with unusual subjects where the continuity would be broken by endeavoring to make the picture shorter.

“The average theatre-goer does not want to see more than a two-hour show, and besides the feature, a comedy and another short subject should be introduced.”

Omaha, Neb.—H. B. Watts: “A ‘super’ can be any number of reels. Too many program pictures, called supers, rob theatre of variety. My patrons kick because I can’t show high class scenes often. The ideal program is news events, a scenic novelty and a comedy feature. Anybody can make a meal on turkey, but pork chops need potatoes, soup and dessert.”

Minneapolis—Theodore L. Hays, General Manager of Finkelstein & Ruben, calls attention to a resolution on Feature Lengths passed at the recent convention of the Minnesota M. P. T. O. This resolution, which represented the unanimous views of the delegates, urgently requested producers “to use every effort to confine the length of all features to 5 reels if possible, and in no case to permit them to exceed 7 reels in
length, to the end that we may regain much of the patronage which has been weaned away from this form of entertainment through the monotony which necessarily accompanies the viewing of extra reels which in fact detract from the entertainment value of such pictures."

A WESTERN VIEW
Harry T. Nolan, Denver

Sometimes pretty good, at times they have excelled the program film. Wouldn’t call the kind we get fillers except when we got a strong feature.

WOULD STARVE WITHOUT THEM
G. W. Bays, Crane Theater Carthage, Mo.

You do me a great honor in asking me to write my opinion in regards to short subjects. I would starve without them so they must be good, for they have saved me a many a so-called feature.

I have used short subjects since features came in style, but have always selected them when I could.

The reason I do is that they draw a certain class that would not come unless they could see a comedy. It pays to run them, I believe.

Have two dailies, must go home now and read them.

THE IDEAL PROGRAM
E. H. Bingham, Colonial Theater, Indianapolis

We do not get one hundred per-cent out of short subjects as while a necessary and integral part of the program we present—the box-office value is lacking—however you connect them up to the feature in your advertising. It is only occasionally a short subject stands out to the point one gets acknowledgements for it from the patrons.

We use a news reel, fable, feature and comedy-editing the news reel to give room for the fable, and on occasions of features of extra long footage make the fable stand the comedy portion.

If we could but make the producer realize that bigger and better pictures does not mean longer footage and could get a feature five thousand feet or a little under our idea of a satisfying program would be the news reel, fable or other cartoon comedy—educational—the feature—and a one reel comedy. The makers of comedies should realize that a continuity of laughs can be carried in one thousand feet for more than dull stuff to make up footage.

Eight thousand feet of film is sufficient for any man to offer his patrons. If the exhibitor has a capacity of from 1200 to 3000 seats and he desires a more lengthy program he can use prologues and other features, but I regard the program I have outlined as the best variety to be offered in houses of 1200 and less capacity.

A KICK FROM THE SOUTH
Marvin Wise, Birmingham, Ala.

Feature productions are entirely too long as a majority, for when a theater plays a seven or eight reeler picture and uses a scenic and cartoon or news reel, it forces the people to sit in too long, which is tiresome, and also limits the earning capacity of the theater where the seating capacity is limited.

KEEP ‘EM DOWN
Capitol Amusement Co., Superior, Wis.

We are convinced that is in the interests of the entire industry to limit length of features to five or six reels whenever the story will permit.

MORE OF THE DIFFICULTIES
By Leo Brecher, New York

On account of the excessive length of features it is impossible to form a definite policy or to create much public interest in short subjects. As a result short subjects seldom occupy a position better than “just a filler.” Of course, there are exceptions—“Wonders of the Sea”—for instance, or the “Wilderness Tales.” But the value of a good short subject would be greatly enhanced if it could be played on schedule like a serial. A following could be developed for each series with a campaign launched at the outset which would gain momentum with each succeeding number in the series.

OF VITAL IMPORTANCE
Skouras Bros. Circuit, St. Louis, Missouri

We consider short subjects of vital importance to our program, and for that reason are supporting the fight for feature productions not to exceed six reels in length. Any time a feature is more than six reels, it hurts our short show, and we feel that the program is weakened thereby.

We like to give our patrons a strong news every week, running at least twelve minutes and so selected as to make the music effective. The topics are also a regular unit and are featured by the playing of a popular tune as an accompaniment. The fables are also shown with special effects that have them one of the bright spots of our program.

We are fortunate in having good comedies and it is an unwritten law that we always play a two-reeler and advertise it extensively. Then of course, we have a stage presentation of some kind every week as well as an overture and possibly an organ solo.

With this variety of units in a program, you can readily see that a picture of eight, nine or ten reels handicaps us a great deal and in many cases hurts our business because of the slow turnover.
ANOTHER ANGLE
John S. Evans, Manheim Theater, Philadelphia

Regarding short stuff, will say that I have never seen any of it that has been an extra prayer to the box-office. Even Harold Lloyd in his four reels would not hold up, unless you booked and played a feature picture with it.

Of course the best that can be had in short stuff would be preferable, and I try as much as possible to get it, but when it is all summed up, it means nothing extraordinary to the box-office receipts.

ANOTHER KICK REGISTERED
Hay & Nicholas, Strand, Fairmount, Minn.

We want to register our kick on the elongated feature. Five thousand feet ought to be the limit.

The popularity of this business was created during the days when we built up our programs out of short subjects, there weren't any others to be had. Then we had a chance to diversify the program that everybody found something on it that they liked. Today we are shackled to a routine program of a feature and a comedy.

If we could cut out all the features to 5,000 feet, and then add enough of the good shorts to make a real program, we would bring back a lot of the old patrons who have been weaned away.

LONG SUPERS AND FLOPS
David Seymour, The Pontiac, Saranac Lake, N. Y.

Want to put my approval on your "features too long" stuff—**it's a crime—for the little fellow—here I am up in the Adirondack Mountains among "health seekers and tourists" and I run each show an hundred minutes—can't make it longer, have to get them in, and home to bed.

But these long specials—put me in bad—I can't run more than one show a night and do justice to the film and then I get a squawk on increased prices.

Rather play them at more reasonable rates—but can't do otherwise with the pictures coming to me in these 8 and 9 reel lengths.

Keep up the good work—it's all right maybe now and then on pictures like the "Birth of a Nation" and a couple of others I might mention, but what in the name of God! did Charlie Ray make his "Tailor Made Man" in Eight thousand four hundred and sixty-nine feet (this is what my footage indicator showed) and there I was prevented from giving but one performance on each night and the patrons squawked their heads off, and the film did an awful stomp on business. That picture could have been made in 6 reels easy and then I would have had time to put in a couple of single reels and give variety to my show.

Keep at this—it's a crime—the length of these pictures, and it's harmful if you hurt us little jokers in the sticks, you're hurting the backbone of the game.

Let those who do the producing—do a little more thinking and we'll all benefit.

Pardon my taking up your time but the moment I saw your editorial just had to cut in and tell you how much it hit home with me.

MORE KICK IN LONG FEATURES
By Blair McElroy, Chicago

On account of the long features which have been in the market for the past two or three years, it has been absolutely necessary for us to place not only the purchasing but the booking of short subjects in the hands of our managers, in order that they may place the high priced short subjects beside low priced features and where an attraction runs into eight, nine or ten reels, we of course use the cheaper short subjects or single reels instead of multiple-reel subjects.

We, however, find that good short subjects are of practically as much value as a good attraction and have had a great deal of success along this line. When we find a good one, we hit it hard.

NOT USED AS FILLERS
L. A. DeHoff, The Century, Baltimore

We use quite a number of short subjects in our various theaters, and do not look upon them as "fillers", screening practically every subject before placing same on the various programs.

The next being to require the Musical Director to accompany same with a most suitable music setting, trying to obtain one hundred percent from the exhibition.

JOINING THE HOLLER
Wm. Fait, Jr., Eastman Theater, Rochester

I don't know. It seems to me to be a matter to take up with Will Hayes. Everybody is passing the buck to him nowadays and he ought to know how to fix the Post Office. It's an idea, anyhow, isn't it, Danny?

I want to join in the chorus on the holler about features being too long. We are having a terrible time in making up a program when we get features from eight to twelve reels. The fact is, it just can't be done. Give the producers another kick on the subject. May they'll wake up.

CROWDED OUT IN AUSTRALIA AS WELL
Says W. A. Robbins, of the Co-operative Film Exchange of Australia:

In Australasia the short subject is rather crowded out there at the present time and has been for some years past, by the system of using two features on nearly all programs.
This came about largely by the shortage of suitable short subjects and the excess of feature subjects available in Australia, so that it became easier for the showman to just put a second feature on his program, instead of hunting around for enough short items to make an attractive balance. Competition also brought the price of second features within his reach at about the same figure he would have paid for the short items and that was the commencement of a system which has lasted to this day.

Whether it will ever revert to the properly and sanely balanced program, it is hard to say. It would seem to depend mainly on the restriction of the number of available features, the "fewer and better" policy would seem to be the logical solution, but some of our showmen rather sarcastically remark—"the fewer the better," in regard to some of the product sent down to Australia under this heading.

THE OVERLONG FEATURE
By Elmer Pearson, Pathe

We have persistently refrained from entering the discussion about the prevailing disposition of features to get longer and longer for the reason that both exhibitor and distributor might have occasion to feel that we were opposed to the long feature for selfish reasons.

When hundreds and hundreds of exhibitors are constantly telling us that they would like to use more of our output for the sake of necessary variety in their entertainments, but cannot do so because of the extraordinary length of various features, it becomes very evident that the great majority of exhibitors sincerely regret the tendency of features ever to increase in length.

This is, however, having an effect not entirely prejudicial to the short subject in that if the exhibitor cannot with his feature give his patrons what they demand in the way of variety, he is finding it necessary and incidentally profitable to book programs exclusively of short subjects.

Thus, so far as Pathe, is concerned, what looked at the beginning as a menace to its business is actually affording its product an opportunity of getting before the public strictly on its own merits alone and may easily be the means of convincing every exhibitor that he should have one exclusive short subject program out of every three or four. In the meantime, however, there can be no mistake about the exhibitors looking upon the extremely long feature with disfavor.

The Development of Short Subjects
By HAL ROACH

It is not such a far cry since we made our first successful one-reeler, called "Just Nuts" in which Harold Lloyd began his career as a film comedian.

Its a matter of about eight or nine years.

Yet many changes have occurred in the motion picture industry, and always for the better.

In those days anything went.

Today only the best goes.

Producers who have tried to palm off anything but the best on their public have found this out.

It is our intention to make the best pictures we possibly can produce, with the best stars and best directors available to us. This has been our policy in the past, and we owe a sincere debt to the exhibitors of the United States for appreciating the fact with their support of our efforts.

We have outlined a program for the coming season which should meet every demand, and the demand certainly is growing. First run theaters which in the past have looked down on comedies are now featuring them. In one city alone—(known as the "toughest" in the country for short subjects,) three big downtown first run theaters are featuring our single reel comedies.


In addition to this we are now producing a ten episode serial, which we hope to make different from any other serial the screen has seen. While having the 'pull-em-back' appeal of the average serial, a complete story will be related in each of the various episodes. One chapter will be related to the other, however, with Edna Murphy, the star, running throughout the entire story. This will be directed by Roy Clements.

I think we have assembled the best group of comedy directors in the industry.

Charles Parrott, who will direct Will Rogers, in the first of his two reeles, has made more than a hundred successful comedies with "Snub" Pollard. We have signed him under a long term contract.

Bob McGowan and Tom McNamara, directors of the "Our Gang" comedies have demonstrated their capabilities for this particular brand of comedy. I do not think there is any one in the industry who can surpass them working with youngsters.

(Continued on page 42)
### Producers of Short Reels

#### NEW YORK

<table>
<thead>
<tr>
<th>Studio Address</th>
<th>No. Reels</th>
<th>Releasing Co.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3021 Myrtle Ave, Glendale, L.</td>
<td>1</td>
<td>Staterights i Hodkinson</td>
</tr>
<tr>
<td>1600 Broadway</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>110 Blvd. s,</td>
<td>3</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>370 Myrtle Ave,</td>
<td>4</td>
<td>Fox</td>
</tr>
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<td>1600 Broadway</td>
<td>5</td>
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</tr>
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<td>130 West 40th St.</td>
<td>6</td>
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</tr>
<tr>
<td>10th Ave. and 55th St.</td>
<td>7</td>
<td>Educational</td>
</tr>
<tr>
<td>354 4th Ave.</td>
<td>8</td>
<td>Universal; 1 Universal</td>
</tr>
<tr>
<td>507 5th Ave.</td>
<td>9</td>
<td>Hodkinson; 1 Vitagraph</td>
</tr>
<tr>
<td>Kew Gardens, L. I.</td>
<td>10</td>
<td>Educational</td>
</tr>
<tr>
<td>281 W. 52nd St.</td>
<td>11</td>
<td>Educational</td>
</tr>
<tr>
<td>Irvington, N. Y.</td>
<td>12</td>
<td>Educational</td>
</tr>
<tr>
<td>1210 W. 57th St.</td>
<td>13</td>
<td>Educational</td>
</tr>
<tr>
<td>3021 Myrtle Ave, Glendale, L. I.</td>
<td>14</td>
<td>Universal</td>
</tr>
<tr>
<td>1198 East City, Jersey City, N. J.</td>
<td>15</td>
<td>Universal</td>
</tr>
<tr>
<td>TruArt Prod. 1540 Broadway</td>
<td>16</td>
<td>Educational</td>
</tr>
<tr>
<td>1947 Broadway</td>
<td>17</td>
<td>Educational</td>
</tr>
<tr>
<td>1609 Broadway</td>
<td>18</td>
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</tr>
<tr>
<td>54 West 9th St.</td>
<td>19</td>
<td>Educational</td>
</tr>
<tr>
<td>17 West 44th St.</td>
<td>20</td>
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</tr>
<tr>
<td>24 West 45th St.</td>
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<td>Educational</td>
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#### LOS ANGELES

<table>
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<tr>
<th>Studio Address</th>
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<tbody>
<tr>
<td>1412 Bond St.</td>
<td>1</td>
<td>State rights</td>
</tr>
<tr>
<td>4530 Sunset Blvd.</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>6100 Sunset Blvd.</td>
<td>3</td>
<td>Univ. 2 Univ.</td>
</tr>
<tr>
<td>1410 La Brea Ave.</td>
<td>4</td>
<td>Asso. First Nat'l.</td>
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<tr>
<td>54 Sunset Blvd.</td>
<td>5</td>
<td>Sam V. Grand</td>
</tr>
<tr>
<td>4580 N. Figueroa St.</td>
<td>6</td>
<td>Hodkinson</td>
</tr>
<tr>
<td>780 Gower St.</td>
<td>7</td>
<td>Educational</td>
</tr>
<tr>
<td>Sunset Blvd.-Western Ave.</td>
<td>8</td>
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</tr>
<tr>
<td>5341 Melrose Ave.</td>
<td>9</td>
<td>F. B. O.</td>
</tr>
<tr>
<td>410 Court St.</td>
<td>10</td>
<td>Pathe</td>
</tr>
<tr>
<td>5341 Melrose Ave.</td>
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<td>State Rights</td>
</tr>
<tr>
<td>5821 Santa Monica Blvd.</td>
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<td>1110 Tamarind St.</td>
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<td>2411 Sunset Blvd.</td>
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<td>1745 Glendale Blvd.</td>
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<tr>
<td>Culver City</td>
<td>16</td>
<td>Metro</td>
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<td>Univ.</td>
</tr>
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<td>Vitagraph</td>
</tr>
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<td>19</td>
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<tr>
<td>6642 Santa Monica Blvd.</td>
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<td>1708 Talmadge St.</td>
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</tr>
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<td>5341 Melrose Ave.</td>
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#### ELSEWHERE

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</thead>
<tbody>
<tr>
<td>Philadelphia</td>
<td>1</td>
<td>Arrow; 2, State rights</td>
</tr>
<tr>
<td>Norwalk, Conn.</td>
<td>2</td>
<td>State right;</td>
</tr>
<tr>
<td>San Francisco</td>
<td>3</td>
<td>State rights</td>
</tr>
<tr>
<td>21 St. and Olive St.</td>
<td>4</td>
<td>Pathe</td>
</tr>
<tr>
<td>6050 Sunset Blvd.</td>
<td>5</td>
<td>State Rights</td>
</tr>
<tr>
<td>Bakersfield, Cal.</td>
<td>6</td>
<td>Pathe</td>
</tr>
<tr>
<td>1330 Diversey Parkway, Chicago</td>
<td>7</td>
<td>State Rights</td>
</tr>
<tr>
<td>Barwick, Cal.</td>
<td>8</td>
<td>State Rights</td>
</tr>
<tr>
<td>Worcester, Mass.</td>
<td>9</td>
<td>State Rights</td>
</tr>
</tbody>
</table>

*These companies operate in no regular studio. Addresses given are business addresses.*
Frankly we believe that the most remarkable, interesting and beautiful picture of its length ever made is issue No. 22 of

PATHE REVIEW

You never saw so short a thousand feet. You wish it was twice as long.

"The Ceiling of the World"
Scenes of marvelous beauty, superbly photographed.

"Pies is Pies"
Like pie? Of course you do. Here you may compare mother and her methods with the wholesale efficiency of the big baker.

"The Map Makers"
How Uncle Sam maps a section of country by airplane, and saves time and money.

"Flashes of Wild Life"
This little gem is a super-feature in itself. Wild deer, big and little, caught by the camera in the wilderness. Superb photography, rare interest.

Pathecolor—"Mirror Lake"
Gorgeous American scenery glowing with the incomparable Pathecolor.

Week by week the Review is presenting a film magazine that hits the bullseye every time

Tell the Pathe Salesman "Let me see 'The Perfect 22'"
"Fine from every angle"

So says a successful exhibitor of

Leo Maloney

in

Range Rider Series

Two Part Westerns

Written and Directed by
Leo Maloney and Ford Beebe

As much or more action than five-reelers

"Fine from every angle. These two-reelers have as much or more action as some five-reel Westerns. Star very popular with our patronage. They get better all the time."—Anderson & Weatherby, Gem, Omaha, Neb. —(Ex. Herald).

Drew the crowds

"Played the Leo Maloney, 'The Extra Seven.' Good Western. Drew the crowds. My patrons fall for the short subjects now they have been over-fed with supers."—Hugh G. Martin, American, Columbus, Ga. —(Ex. Herald).

Good, clean and snappy

"The Range Riders are good, clean, snappy two-reelers. You can't go wrong on these."—Geo. S. Jones, Lyric Theatre, San Jose, Cal.—(Ex. Herald).

Judge them for yourself. See them at the nearest Pathé Exchange
HAL ROACH presents

Our Gang Comedies

Two parts each

"If you have never shown these comedies you have something to live for!"

"If you have never used this comedy you have something to live for."—Mrs. W. M. Kimbro, Greenland, Greensboro, Ga. (Ex. Herald).

The audience just sits up and screams!

"These kid comedies are the cream. The audience just sits up and screams."—L. B. Worth, Gayety, Ft. Worth, Tex. (Ex. Herald).

100 Per cent

"Young Sherlocks is a 100 per cent. comedy."—Henry Saubers, Fad, Fairfax, S. D.

"Great. Our Gang Comedies are 100 per cent."—Jas. D. Kennedy, Apollo, Indianapolis, Ind. (Ex.-Herald).

Simply fine

"Pathé is to be congratulated on these comedies. They're simply fine. Clean, funny comedies which please old and young."—H. G. Sweet, Royal, Royal Centre, Ind. (Ex.-Herald).

Full of laughs

"These comedies are very good and full of laughs."—J. W. Creamer, Strand, Chillicothe, Mo. (Ex. Herald).

As good as one could want

"As good as one could want. They please both kids and grownups."—Ray Dowling, Zark, Zark, Ala. (Ex. Herald).
Kiser Studios, Inc. presents

The Oregon Trail Series
of Five Kiser Artfilms

Scenic beauty, superb photography, instruction and a little drama combined.

The Price of Progress;
2 parts; the romance of the disappearing timber of the great Northwest.

Fleeced for Gold;
1 part; the romance of the sheep country.

Royal Chinook;
1 part; the life drama of the Pacific salmon.

Weeping Waters,
1 part; an Indian legend, visualized.

Crystal Ascension,
1 part; climbing one of Oregon's big mountains.

Pathépicture
“THAT’S THAT”

If you ordered an expensive turkey dinner in a restaurant and they gave you mush and milk for dessert you would be sore—

And that’s that.

If you were served a meal that retained its excellence from soup to nuts you would become a regular patron, although there were many other cheaper restaurants around it—

And that’s that.

If a motion picture audience is served with an excellent feature, why not give them a comedy of equal standard—

And that’s that.

We are building comedies that will leave any audience in a happy frame of mind (whether presented as appetizer or dessert), on a scale to run with the greatest features and give satisfaction.

And that’s that.

(signed) Hal E. Roach

Pathécomedy
Killing off the Stars of To-morrow

By AL CHRISTIE
President, Christie Film Co., Inc.

The star makers of yesterday were the two reel comedies and dramas, but the star makers of today are—Lord knows what! All because the short film—the medium which has made the big stars of today and of the past—is being slighted as never before.

Miss Pickford, Chaplin, Lloyd—all came from the humble beginnings of the two reel film. There is a host of others—Gloria Swanson, Wally Beery, Clara Kimball Young, Norma Talmadge, Tom Mix, Bryant Washburn, Anita Stewart, Kathlyn Williams, Earl Williams, and more too numerous to mention.

In fact, as it has been stated before, the backbone of the entire motion picture industry was in the short film—a diversified program of short numbers. Comedies and dramas in digestible lengths were the whole thing in the picture business up to a few short years ago. It was those numbers which developed the public taste for motion picture entertainment. We are not now developing these stars, frequently appearing before the public because we are paying too little attention to any film which doesn’t happen to come in seven reels or more.

The people who became well known and popular were the people who appeared FREQUENTLY before their moving picture audiences. The fans knew them, or felt they knew them, as intimate friends. We used to go to the picture shows—several of them in a night in the old days—and those were the days out of which grew the names and faces of the big screen personalities.

Today your stars in the two-reelers are getting out in front of the people often enough to be known to every boy and girl in the town who goes to movies regularly on Friday night when the school week is over, and more than likely much oftener. Your big stars in big super-special productions are getting too big to be subjects of household conversation. The people the kids are talking about around dinner time in the evening are the people they see often.

That is why Harold Lloyd has been such a tremendous draw; he has been on the screen in enough theaters and often enough that every movie-goer knows him. The younger generation of movie fans know all of the people whom they see in the present-day comedies. They see these people more often in the neighborhood and the small town theaters than they do in the movie palaces of the cities because in the latter it is very often the case that the program is so filled up with big acts that the short numbers are omitted.

In view of these facts, it remains a mystery to me why theater managers and advertising men so often slight the comedy offerings on their bills, why they very frequently fail to include it in their newspaper ads, and why it is still rare that no more than one of the offerings is advertised in the signs out in front.

Educational Film Exchanges recently commented on newspaper reviewers who have frequently admitted that the short subjects were the best part of the show, and at the same time did so in a bare line, going on for a half-column or more to give the harrowing details about the feature and why it was bad or why it was mediocre.

But the newspaper man’s attitude is thoroughly explainable. He is naturally going to take his lead from what the theater does. If the theater doesn’t think enough of its comedy or its scenic, or its other film novelty to include it on the printed program and in the display ad., the reviewer merely lets it go at that and follows the time-honored custom of reviewing the feature picture thoroughly and critically, merely giving passing notice to the rest of the bill.

Time and again we can pick up theater advertising which displays this hide-bound policy. The management has started off a week, not knowing how the feature is going to take with the public. But he does know that he has certain short subjects and novelties which are pretty sure-fire entertainment. Yet he goes right on devoting 90% or more of the advertising space to THE picture, hoping its title or its “names” will bring them in, and counting on the bill as a whole to give satisfaction.

From England this week comes an article written by “C. A. L.” in the Manchester Guardian, one of the old conservatives, and one of the recognized leading newspapers of the world, the subject matter of which gives credit to the comedies, their makers and their players.

The article is meat all the way through and I should like to quote it in part:

“...The comedy makers! How much we owe to them and how faintly, how very faintly, we acknowledge the debt! They have been too long with us, chasing and jostling and rib-tickling since the earliest days of motion pictures, and we have come to take their existence for granted, have almost ceased to be aware of it as a matter for criticism or applause.

“Actually in the comedy fold one meets the masters. Here are great technicians of the screen. Here are the workers and the thinkers, the serious men of the industry. . . . As craftsmen they would be appalled by the careless construction of the average ‘serious’ film, and as artists they would be shocked by its crude sentiment, its conventionality, its complete inability to ring true. Better, at the worst a pad of whitewash and a custard pie well thrown than a unawkish little child in a nightdress reheating father and mother in the last reel. For excellence in serious drama we must go to Europe; in England and America the comedians reign
"Humor or fantasy, farce, burlesque, knockabout—a screen 'comedy' may be any one of these. There is room for all, and each has its individual virtue. . . . The slapstick comedians have filled the front rows of seats for many a year gone by. And comedy in general has made serious drama possible, has provided contrast and whetted appetite, has blunted criticism and kept tempers sweet. To every maker of comedy, from Chaplin down to Snooky the chimpanzee, the cinema owes a debt of gratitude and a need of applause."

The above is indeed, a mighty tribute to the efforts of those who have created good will and laughter, and I for one appreciate it deeply. But it still remains for American theaters to recognize what this English writer has pointed out. In the last few years conditions under which comedy (short comedy) has been slighted have forced some of the leading comedy entertainers into competition in feature-length films. Some of this transition has been done with success, but there have been more failures.

I have talked to two-reel comedy producers who have been utterly discouraged with the outlook. One of them said the other day, "We are in the wrong end of this business. It seems you can nowadays turn out any old sort of bunk in a 'feature' and it gets by. But if you put your best efforts into two-reelers, all you get is the leavings."

I shouldn't like to be as pessimistic as that, because I believe that thinking exhibitors, and there are thousands of them in this country, realize what the two-reel comedy means to their audiences, and that they will save the comedy from oblivion by giving it its proper place on the bill—and on the billboard.

### The Importance of the Short Subject

By HAROLD B. FRANKLIN

Famous Players Theater Department

A theater can be judged by the short subjects shown. Here can be determined the showmanship of the Exhibitor. A good showman will devote the same effort in the buying and presentation of the short subjects as he does to the best picture, and that is what distinguishes the better grade theaters from the "grind" variety.

A wealth of material is available amongst short subjects that can be of great help in balancing and building a program, giving it variety, dignity and entertaining value. The importance of short subjects therefore cannot be overlooked.

The character of the short subjects has kept step with the development of the motion picture, judging from the many fine and varied subjects produced recently.

Short subjects lend themselves admirably for presentation, and particularly to musical interpretation. Frequently leading newspapers comment most favorably on certain short subjects showing they are being recognized as a vital part of the program.

A short subject good enough to be booked, should be screened with the same care as the feature and appropriate music selected.

A good news weekly and comedy ought to find a place on every program, with the rare exception when a lengthy, big super picture is shown. Everyone enjoys a good news reel—and as to comedies, we all know that there cannot be too much of laughter. A good "scenic" can be beautiful, interesting and at the same time fascinating—and this class of subject appeals—particularly to the better grade audiences. Many feel that the motion picture theater should contribute some portion of its program to educational purposes—and in the selection of this kind of subject, exhibitors can accomplish this without sacrificing entertaining value.

Rapid strides have been made in the short subject we know of today as compared to some years back. Many of the scenes are really travelogues edited with personality and wit. The "scientific" subjects are prepared by persons who are very familiar with their subject, and they have acquired the knack of throwing their subject on the screen so it is not only interesting but frequently good entertainment.

Recently we showed "The Einstein Theory of Relativity"—what might ordinarily be termed a scientific subject, yet at special morning matinees it was surprising to note the splendid support given by the public.

In conclusion it is comparatively an easy matter for an exhibitor to select a box office feature, but it is the creative exhibitor who appreciates the value of the short subject.

### Keep 'Em Human

By BOB McGOWAN

(Alternating director with Tom McNamara of the Hal Roach "Our Gang" comedies.)

"Keep them human."

This is the only instruction Hal Roach gave me a year and a half ago when he engaged me as one of the directors of his "Our Gang" comedies. And I think that is the very secret of the success of these two reeers.

Humanness is the greatest of all dramatic or comic elements.

The youngsters who appear in these comedies are real. They are not stage kids. They are just everyday youngsters who can be found in any gang anywhere in the United States.

The element which we have to watch most in the making of these pictures is to keep the youngsters
A Message To Exhibitors:

In offering three series of twelve each, two reel topnotch comedies in which will star Monty Banks, Sid Smith and Joe Rock, I wish to state that these comedies are being produced at the Grand Studio, Hollywood, Cal., with every facility for the most modern production; that they are designed to fill a crying (I should say, a "laughing") need on the part of exhibitors.

The many lengthy features of heavy dramatic character demand relief in the shape of short subjects of a light nature. These must, however, be clean, clever and well made. They must be well written, well directed and cast, and they must be fast, funny and snappy.

There are not enough such pictures. In our eighteen years' experience, Mr. Harry Asher and myself, have learned the needs of the film showman perfectly. In a wide experience in exchange matters, we know the problem that continually confronts the exhibitor—where to get the material to balance and fill out a program.

That is why I am now producing comedies. I can guarantee their quality from my judgment based on the experience I have just mentioned.

Several of these comedies are now completed. I have seen them and can vouch for the fact that they are not only screamingly funny but out of the ordinary in every way. These comedy stars need no introduction because all are established, but their new vehicles are superior to anything they have ever done in the past.

Samuel V. Grand
natural and unaffected. For that reason we have assembled a group of kids who, with one or two exceptions, had no screen experience before they came on the Roach lot.

Probably the greatest mistake we could have made with these children was to have taught them how to act.

As they are today they go about their work actually unconscious that they are working. They take their efforts more as play. And that is the way we want to keep them.

We never rehearse them, nor do we ever show them what they are to do.

They are smart enough to be told what they are expected to portray before the camera, and then go ahead and do it without any rehearsing.

This system keeps them real. It does not permit them to become affected.

They are unspoiled by pampering or petting.

Our stories are written around human incidents. We never ask the children to do anything that we feel they would not do themselves if they were placed in the same situation.

Frequently we have let the little ones work out the situation themselves.

They are placed in a certain atmosphere, and given a general idea of what is expected of them. They seldom have any trouble solving their problems without our aid.

Grown up minds do not always conceive what youngsters would do in certain situations, and the moment you put the thoughts of the adult on the screen you spoil the reality and the appeal of your action.

Sincerity is always paramount in these pictures. It keeps them out of the rut of trite motion picture stuff.

"They must be human," Mr. Roach said of the youngsters and the stories, and his judgment is verified by the success of this series.

The Formula for the New Comedy

By HARRY POLLARD

Directors of "The Leather Pushers"

There was a time when comedy of the stage consisted of Gilbert and Sullivan’s lifting lyrics and syllabic puzzlements—when audiences saw the humor of the billiard sharp, for instance, doomed to the cell where

"There he plays extravagant matches
And Countless finger stalls,
On a cloth untrue with a twisty cue
And elliptical balliard balls!"

That time passed,—and comedy came to consist of "gags" as raw as the steak that’s supposed to cure a black eye. And now the pendulum has veered back again. On the stage the old-time comic operas are coming once more into their own, and the comedies of today are modeled on their subtle wit and whimsical humor.

In motion pictures the same thing applies. Once comedy was strenuous, and raised the price of eggs. It was—

‘Break, Break, Break!
On a fat man’s face, O Pie!
’Tis thus that we garner our laughter,
And our comedy films get by!’

But the custard pie, in the films, has gone into the discard, just as has the "Hokum" musical comedy—and with it have vanished from the film comedies such former side-splitters as the chase by the comedy cops, the dropping of a safe from a third-story window on the comedian’s cranium, and others of the ilk.

Comedy today, in the pictures, is an art, just as comedy of the stage has come to be.

Who is to blame? Not the actor—not the director—not the author. The worker of this miracle is—the public! The public is our master;—we have to give audiences what they want—and audiences want logical laughs.

As an instance—"The Leather Pushers," being produced at Universal City with Reginald Denny. I mention this because, as director, I am perhaps more familiar with it than other comedies here.

H. C. Witwer’s stories are irresistibly funny in print, and as film comedies are equally funny. Still, there is not a line of "hokum" in the printed tales, nor in the filmed action. They carry a healthful message of clean sport and American manliness—their fun is the pure fun of pleasant human personalities in whimsical situations, lifelike episodes, and clever sayings. Wit replaces custard pies. Human interest replaces grotesque makeup. After all, the greatest comedian—and the greatest tragedian—is life.

We don’t make a comedy all comedy nowadays, either. We create all the laughs we can—clean, reasonable laughs—but we put a few thrills in—and a bit of love interest. A comedy all laughs ceases to be laughable—just as superabundance of sugar will spoil a dessert. Laughter must be governed by sense—or the public will not accept it, nowadays.

Reginald Denny’s realistic fights are exceptionally thrilling, and at times his acting in the love scenes is the highest art. But it’s all clean—and carries always the ideal of clean American sport. The laughs seem incidental—that’s why, taking one by surprise as they do, they’re remembered—and they’re more successful laughs.

Take another instance—Hoot Gibson in the new Universal production of "Blinky," which Edward Sedgwick has made a bit of rare artistry. Fundamentally the story is not funny—it is a rather pathetic
TWELVE MIRTHQUAKES!
A DOZEN HILARIOUS GLOOM-CHASERS!

Samuel V. Grand
Presents

SID SMITH
PRODUCTIONS, INC.

Real Comedies, the greatest Casts, the
best Directors, the finest settings of any
Fun-Films—The cream of any Program.
Send 'em home with a smile!

TWELVE TWO-REEL COMEDIES
Every One A Knock-Out!

Distributed by
GRAND & ASHER DISTRIBUTING CO.
NEW YORK
Los Angeles, 1438 Gower Street, Grand Studio
struggle of a young chap, raised in the lap of luxury and suddenly handed an army commission and forced to undergo the grueling test of army training. One sympathizes with his troubles—with his love affair, and his earnest desire to make good.

But—his mishaps are so ludicrous that one laughs almost every minute of the film. But one is not laughing at the poor youth who falls into the caustic and mounts the horse wrong-end-to. There's a sympathy underneath the laughs—and we feel pride in his ultimate success. We are thrilled at the wild race with bandits—the spectacular cavalry dashes,—and then roar at the funny glasses of the ultimate hero. There's not a line of "hokum"—not a bit of slapstick: not a suggestion of the vulgar—and still how infinitely funnier the story is, and how infinitely more hilarious are the mishaps of the budding officer than the old time bombardment of custard pie, of the comedian's well-aimed quid of tobacco striking the knothole in the floor of the grocery store!

These are the new comedies—the comedies that the public demands nowadays and that we are giving, as per the public's order, at Universal City. Here Hoot Gibson, Reginald Denny, and other real artists—actors primarily and comedians through the nature of their material, are pioneering the new sort of laugh-producers. Not pioneering, either—I speak in a comparative picture sense only, for the stage has pioneered them—and revived the old classics, so old they are new, to lead the children of comedy out of the wilderness of hobum. The films have already succeeded in it—for Witwer's "Leather Pushers," Gene Markey's story of "Blinky," and Edward Sedgwick's "Out of Luck." Hoot Gibson's new story of the navy, are established successes.

After all, the secret of any play's or any film's success is the box-office. The new brand of comedy, on stage and in celluloid, is successful—because it pays. The public, our master, pays better money for the new comedy—the kind of comedy that same public wants.

The old formula was—"Hit 'em on the head and make laughs."

The new formula is—"Appeal to their brains; give them comedy they don't see with their eyes, but with their brains. And with it—give 'em thrills—give 'em heart interest—and make 'em wait!"

Dramatic suspense is a great thing—make 'em wait for the denouement—but let 'em laugh while waiting—just as the dentist hands the patient a comic paper to beguile the moments preceding his entrance into the chair of torture!

The public has brains—and the public likes to use 'em. Hence the new comedy—of logical laughs. They're the best market commodity in filmmdom, and they're here to stay.

Comedy Necessary to Successful Program

By JULIUS STERN, CENTURY COMEDIES

It is an undisputed fact that comedy acts as the dessert of a good program, just as ice cream or a demitasse acts as the dessert of a fine dinner. Theatergoers usually feel something is missing if the comedy is not forthcoming, just as the banquet-goer feels something is lacking when the dessert is not forthcoming. I place these comparisons in the same category only because they are attended to last, although many a comedy has saved a show. For this reason, although a two reel comedy may or may not be called the dessert of a good show, I do contend that comedy can be used the most effectively as a drawing card—if properly advertised and exploited. A good instance is Baby Peggy, our little four year old comedienne. Many theaters are advertising her above the feature, which shows the dessert can sometimes be the whole dinner.

Since my very first picture, I have always contended—and my statement has been backed up by such showmen as Sid Grauman, Hugo Reisenfeld and Samuel Rothafield—that comedy is absolutely a necessity. It is necessary not only to relieve the tension of two hours of drama or comedy-drama, but to give to the movie goer something light and digestible. By that I mean the theme and action of a two reel comedy are not problematic or liable to be misunderstood. It is a light theme—told with comedic situations, so that adult and child may see and understand.

Take the largest theaters in the country as a concrete example. Notice how the comedy, be it in two or in three reels, is advertised as part of the entertainment they offer to the movie-going public. A recent count of theater patrons who entered the theater solely to see the comedy averaged 25% of the total number of tickets sold. This is identical all over the country.

Not so long ago I had luncheon with a man who is reputed to be the biggest exhibitor in the United States. He told me, in answer to my question on comedies, that he would no more think of jumping out of the window than running his show, except on rare occasions, without short comedies. His ads and electric light advertising stand behind his statement.

This may not be true with all exhibitors, but it is the consensus of opinion all over the country. Since it is our duty to give the cheerful side of life to our patron, and since two reel comedies portray only the happy side of life—it is inevitable that comedy must be presented to the American audience.
25,000 LAUGHS!
10,000 CHUCKLES!
5,000 GRINS!

"Send 'em Home with a Smile!"

Harry Asher
Presents

"The Monarch of Mirth"

MONTY BANKS
PRODUCTIONS, INC.

One Dozen Two-Reel King-Pin COMEDIES

Never was Monty Banks Funnier; never more Original—These Comedies will be the Gloom-Dispelling Features of any Program

Distributed by
GRAND & ASHER DISTRIBUTING CO.
NEW YORK
Los Angeles, 1538 Gower Street, Grand Studio
How Good Short Subjects Help in Summer Season

By ELMER PEARSON Vice-President and General Manager, Pathe Exch., Inc.

There are many indications that this Summer will not present such troublesome problems for the exhibitor or distributor as have marked the last two—however, since it is a recognized difficulty, even at best, there usually evolves considerable discussion about it in advance until a psychological condition is created whereby the difficulty is aggravated.

Most exhibitors know that a given year consists of a number of bad weather days, besides seasonal slumps. They are, of course, ever hopeful that the particular approaching summer will not be as bad as usual, yet summer comes around once a year, and the more we talk about it, the more we worry about it, and the more we worry about it the less we are likely to put forth real efforts to resist it.

The bigger the theater and the bigger the exhibitor, the more helpless he seems to be in the face of bad weather. The smaller exhibitor, on the other hand, appears to weather summer the best.

Some of these smaller exhibitors are inured to difficulties, because they have them very largely the year round, thus probably are more capable of dealing with them.

However, a study of their methods might be beneficial to all of us.

In the first place, such exhibitors invariably run continuously about two serials per week, and since they are past masters at getting an unusually large percent-age of their customers out the first night of a serial, they have solidified themselves with liberal patronage for that particular night or nights of their week during the life of that serial, and it will be observed that such exhibitors plan far in advance for the starting dates of their serials so they will carry through any slump period they anticipate.

Again, having only a limited clientele to draw from, they perforce must get each one out as often each week as possible, thus an exceedingly varied program each week is imperative, and will be found on the small exhibitor's schedule.

If variety gets results where it is thus imperative, surely variety will increase box office receipts during dull periods, at least in localities where, in good season, the exhibitor may not be forced to consider it necessary.

A locality that offers as many as four dramatic entertainments per week, surely cannot be said to be offering very much in the way of variety, especially when such dramatic entertainment is made up largely of feature pictures ranging in length from six to ten reels.

The short subject supply offers real variety, and if combined into programs in a way that affords an opportunity of exploitation as such, and according to its just deserts, will help very materially in overcoming the summer bogy.

Why Short Subjects Are 100 Per Cent

WILLIAM FAIT, JR.,
Eastman Theater, Rochester

In complaining upon the length of features I do not consider the short subjects one hit less than 100%. The man who is using short subjects as fillers is kidding nobody but himself. They are as vital a part of a program as is the feature itself or as the music, and when the opportunity presents itself to run short subjects in this house they are as carefully presented as any other part of the program.

Recently we tried the presentation of a short piece of scenic film with special music and special setting, and the very fact that it met with some adverse criticism and some commendation is complete evidence that the public not only were interested in it but that they considered it a vital part of the program.

The News Weekly in this house is compiled from three news weeklies and a magazine subject. There is never a week passes that we do not get comments "The news was not so good this week," "Gee! what a snappy news," or "The news was fine" or "I did not like the news," again proving conclusively that the public are interested in this feature.

Cartoon subjects are not only entertaining to the public, but are a source of great wonderment and curiosity as to "how it is done."

The fact that Harold Lloyd's latest release is breaking box office records all over the country is again proof that the public, old and young, want good, clean comedy. How can we then afford to neglect or underestimate the value of comedies on our bills?

In this house we have our own ballet corps, which is meeting with marked success, but we do not feel that it is any more important part of the program than is the weekly, the magazine, the cartoon, the comedy or the scenic. To us the program with a feature so long that it has pushed everything else off the bill is like a banquet without soup, without relishes, without dessert, cigars and coffee and with a human phonograph for an after-dinner speaker.

All of this, however, does not mean that any old weekly, scenic, magazine or comedy slapped into a program makes a bill. All of these short subjects must be as carefully selected as the feature itself, not only for production values but for subject matter as well.

In my opinion, the continued success of motion picture exhibition depends solely on diversified program and, therefore, short subjects.
TWELVE WHIRLWINDS of LAUGHTER

SAMUEL V. GRAND PRESENTS

JOE ROCK

PRODUCTIONS INC.

THE SULTAN OF SMILES

A DOZEN GALES OF MIRTH

With

BILLIE RHODES

"Send your audiences home with a smile and they'll come back tomorrow Night!"

12 TWO-REEL TOP-NOTCH COMEDIES

A FEAST FOR YOUR PATRONS

DISTRIBUTED BY
GRAND & ASHER DISTRIBUTING CO.
NEW YORK

LOS ANGELES:
1438 GOWER ST.
GRAND STUDIO
Summer and the Short Subject

By E. W. HAMMONS
President, Educational Film Exchanges, Inc.

It is encouraging to see the first signs of response by producers and directors to the growing demands of exhibitors everywhere for drastic curtailment in the length of feature productions.

With showmen in all parts of the country registering their emphatic protests against the tendency for longer feature pictures that were making it absolutely impossible for an exhibitor to build up a 100 per cent program, a few feature producers and directors are beginning to see the handwriting on the wall and are promising shorter features.

But this is only a start, and this campaign of protest by the exhibitors must be continued and continued vigorously if worthwhile results are to be obtained.

It is quite obvious that it will be some time before the reforms now taking place in a few of the studios will be seen on the screen, and the exhibitor who is going to keep his business going profitably during the coming warm months must take steps now to insure his summer business by more than usually judicious selection of the feature pictures which go into his summer programs.

If the exhibitor will be especially cautious now in avoiding the too-long feature picture for his summer evening programs, selecting in their place the five-reel subjects around which he can build a well-rounded program of diversified entertainment, he will be killing two birds with one stone. He will be putting his summer business on a sounder footing, and at the same time he will be serving notice on the producer of long features that he means what he says when he declares that the average feature subject must be of a more reasonable length or it will not be shown.

For many years vandeville—varied entertainment, with many different subjects that assure pleasure for all—has been the only kind of stage production that has been able to run consistently throughout the summer. The same human nature that makes this light, constantly changing entertainment, the only successful summer stage performance, assures the cream of the motion picture box-office returns during the warm weather to the showman who shuns the over-long, tiresome feature and gives his patrons a light, cheerful, varied program with plenty of comedy and novelty subjects, scenic stories, news reels, etc.

One of the best informed editors in the motion picture field has recently stated some figures that are absolutely convincing and must open the eyes of the exhibitor who has not been thoroughly awake to the danger to his box-office and his very existence in the growing length of program features. These figures showed that the few truly big pictures which were admittedly an entire show in themselves had brought in, in spite of their unquestioned success, only three per cent of the total box-office gross in this country during the year.

"And in many and many an instance," this editor adds, referring to the average picture show, "it is the short subject that saves the bacon.

With these figures before him no thoughtful exhibitor can doubt for a moment that it is THE SHOW—the entire, balanced program—for which the motion picture patron pays his money at the box office.

Now, with summer coming on, the exhibitor ought to give especially serious thought to this truth, and manage his bookings and advertising so as to make a good bid for the ninety-seven per cent of the box-office money that is paid for an entire evening's entertainment rather than for one picture.

Good Comedies Essential and Scarce

By MILES GIBBONS
Short Subject Sales Manager, Pathé

Comedy has been essential to the theater ever since the days when the Greeks first laid out their "air-domes."

The public has always had troubles of its own and goes to the theaters now, as in the old days, to forget them.

Probably that's why the average audience speaks right out and shows its approval of a good comedy by roaring with laughter.

Give them laughs! An audience watching a corking good comedy forgets all about the good or bad points of the rest of the show, bursts into laughter and leaves the theater making a mental note to come again.

Unfortunately, the production of motion picture comedies is a most difficult matter. At the present time there are at least two score successful feature producers, but the men who are able to turn out consistently good comedies can be counted on the fingers of one hand.

This being the case, the wise exhibitor realizes that it is just as necessary to "line up" his supply of comedies as it is to make sure of his supply of dramas. He knows that the supply is very limited—in fact, that there are not enough really good comedies to fill the demand.
Unusual Presentations for Short Subjects Successful Yet Inexpensive

By Rutgers Neilson

When special presentations for films are mentioned, your mind immediately pictures prologues for feature length subjects. But, exhibitor correspondence has informed Pathe Exchange of a number of instances where inexpensive presentations have been used with "Topics of the Day" and "Aesop's Film Fables," both short subjects, with excellent results. These ideas can be adapted and used advantageously by other exhibitors.

"Topics of the Day" was featured by the Chicago and Tivoli Theatres, in Chicago, with an unusual and effective presentation. A jazz orchestra of ten men played snappy selections behind a scrim drop in the center of the stage. Suddenly the musicians softened their tones and lights were dimmed. Then, a singer rendered a popular number simultaneously with the showing of the "Topics of the Day" newspaper humor upon the transparent screen. Of course, the soloist sang in subdued voice, so as not to detract attention from the jokes. Yet he sang loud enough to supply a novel musical accompaniment to the humor reel.

Smaller houses not having orchestras at their command can adapt this idea. A pianist placed behind a scrim screen can play lively music or otherwise and thus register a departure from the usual presentation of "Topics of the Day" at the particular theater. In Chicago, audiences responded to the novelty presentation with hearty applause.

Again many theater managers have found that "Topics" registers very effectively without musical accompaniment. These managers declare that music distracts attention from the screen as audiences are bound to be swayed by the rhythm and often hum the tune. Thus they cannot concentrate upon the screen as they can in a silent house. Without music a joke is placed upon its own merits. If it is good it gets laughs which can be heard. Laughter is contagious and those patrons who are a little slow in getting the point of some jokes are tickled by the merriment of others.

So, it seems a toss-up whether or not to use music with "Topics of the Day." But at any rate all audiences seem to enjoy the humor from the press of the world.

B. F. Keith's Colonial Theater in New York City gave a novel presentation to one of "Aesop's Film Fables" and scored a hit. While the audience was still laughing at a comedy act, the screen was lowered, the lights dimmed and "The Alley Cat" one of Paul Terry's funniest pen pictures was shown. The opening scenes showed mice scampering about the home of Farmer Al Falfa. Suddenly several of the comedians appearing on the bill rushed up to the screen and attempted to swat the mice. The surprise of seeing the actors in the flesh chasing the screen mice touched a popular chord of humor. Laughter resounded throughout the theater as the audience gave vent to their amusement. The actors continued their efforts until the scene changed. Next, a close-up of a mouse was pictured and one of the comedians scampered up to the screen and attempted to bait the mouse with a red rose. During the rest of the screening, the actors added other appropriate bits of by-play which accentuated the humor in the film. The idea will probably be used in other Keith vaudeville houses.

Any exhibitor can use this little stunt to give a presentation effect to his showing of the "Fables." These comics always have some scenes which offer opportunities for play-up in the manner done at the Colonial. It is not necessary to have trained actors to do the bits of comedy by-play. The ushers or other attachés will be glad to enter into the fun of the screening. A rehearsal might be held but impromptu actions will prove almost as effective.

On Broadway the Capitol and Strand use specially cued jazz music to play-up the "Fables," and accentuate the funny gags with various laugh-making effects. Jazz music accompaniment should not be played too loud or it will drown out the sounds of laughter.

The Grand Central, in St. Louis uses musical effects advantageously for both "Topics" and "Fables." Before screening the newspaper humor reel, a slide announces a message similar to this: "Listen to our orchestra play 'Happy Days' while you laugh at 'Topics.'" The curiosity of the audience as to what selection is being played is gratified and they can give their attention to the screen rather than stopping to ask their friends sitting nearby what selection the orchestra is playing.

This theater also uses music to add enjoyment to the "Fables." The musical director prepares a special cue sheet for each subject. This cueing of the "Fables" has proved so successful that the producers of the film are having cue sheets prepared for all releases. With these sheets any exhibitor can provide correct musical accompaniment for the pictures.
GLENN HUNTER in "YOUTHFUL CHEATERS"

by Townsend Martin

directed by Frank Tuttle

Photographed & Supervised by Fred. Waller Jr.

a FILM GUILD production

THE jazziest picture of the Age of Jazz written by a member of New York’s "400" and played by some of the best known young social leaders of the city as supporters of Glenn Hunter.

The best hot weather picture you will find this year, in which the youthful star of "Merton of the Movies" finds one of his greatest roles.
FOR BETTER BUSINESS

CHARLES URBAN
GREAT AMERICAN AUTHORS

Composed of twelve one-reel dramas picturizing some of the well known works of such men as HAWTHORNE, WHIT- TIER, LONGFELLOW, POE, and others.

"I consider it a privilege to recommend Urban's Great American Authors Series to every theatre manager," writes Joseph Plunkett, Managing Director of the New York Strand Theatre.

A great tonic for any program.

TRIARTS

This great series of two-reel subjects has received more praise from press, public and exhibitors than any other two-reel subject ever released. They feature Mary Astor, the beautiful young actress, who has stepped into the front ranks of stardom over night.

"These two-reelers are worth seeing," says the Milwaukee Journal.

"Let them go on and make more," says the New York Times.

"A contribution to the screen," says the National Board of Review.

Get "THE BEGGAR MAID," "THE BASHFUL SUITOR," "THE YOUNG PAINTER" and "HOPE" on your program now!

DAYS AFIELD with ROD and GUN

In these days of big game pictures, and the great success they are enjoying; considering the perfectly astounding box office records that are being established by Hodkinson's "Down To The Sea In Ships," this series of six one-reel sport pictures should go over like a million dollars in your theatre. They are little wonders. They have been prepared under the supervision of Eltinge F. Warner, publisher of Field and Stream, the greatest sport magazine of its kind in the world, and show the hunting of duck, wild turkey, and also some very thrilling fishing expeditions. Just the thing for the summer program.

Probably no one-reel subject has ever received the wide distribution and praise that has been accorded the OFFICIAL URBAN MOVIE CHATS of the MOVIE CHATS OF THE MOTION PICTURE THEATRE OWNERS OF AMERICA. Movie Chats is the voice of the Screen interpreting events of national importance in a manner never heretofore attempted. It is the one and only film yet produced to impart a personality to the motion picture exhibitor.

ALL STARS

Featuring

FAINT HEARTS
A SOCIAL ERROR
FOUR ORPHANS
THE FATAL PHOTO

Presented by C. C. Burr

HODKINSON
ALL THE YEAR ROUND

The EX-KAISER in EXILE

Millions of Americans want to see this picture.
This film shows the ex-Kaiser in his day-by-day life behind the barred gates of Huiss Doorn, a virtual prisoner in his twenty-acre empire. The value of these unusual pictures are enhanced by the fact that the ex-Kaiser, unconscious that he was being photographed, was entirely off his guard, hence some very remarkable shots were obtained. It is without doubt one of the most sensational short subjects ever released.

Presented by
FRED. E. HAMLIN

BRAY COMEDIES

Nothing is as funny on the screen as a good animated cartoon, and when you get a combination of cartoon and photographic reproduction you have comedies that cannot be beat.
The Bray series telling of the new adventures of “Col. Heeza Liar,” are by far the funniest comedies of their type ever produced for the screen. This is borne out by the fact that the best theatres in the country are booking them. Especially do we urge that you get for your theatre at once, “Col. Heeza Liar in the African Jungle,” because it is one of the funniest travesties on the Big Game pictures that could possibly be made.

BRAY ROMANCES

In addition to the Bray Comedies here is another series that is certainly taking the country by storm. Bray Romances are a series of remarkable technical one-reel subjects that visualize the most recent and startling discoveries of science.
One can easily judge the worth of this series by reviewing the tremendous success of “The Mystery Box,” which explains the whole principle of radio. This subject has received more advertising and exploitation from exhibitors than any short subject ever released.
If you have not been fortunate enough to have played one of this series as yet now is the time to do it.

COMEDIES

Charlie Murray
THE BUSYBODY
THE PILL POUNDER
0 THIS IS HAMLET
HELPFUL HOGAN

They’re Knockouts!

All the world loves a good story. People like to laugh and feel happy with the world. You have in

FUN FROM THE PRESS

the wit and humor of the world compiled by one of America’s greatest weeklies, “The Literary Digest.” Week after week this reel goes out filled with the cream of the funny sayings of the press of the world, and considering the way in which they are received we feel more than justified in saying that never has there been a reel of its kind produced that could touch it for real entertainment.
Incidentally, this is the only reel sponsored by this periodical.
How Canadian Showmen Regard Short Subjects

Toronto—That short subjects of merit are to be more prominently featured in the programs of Canada’s leading theaters than they ever have been is indicated in the announcement of the Famous Players Canadian Corp., Ltd., that the two-reel Cone subject, “The Message of Emile Cone,” was given a day-and-date release in many of the company’s biggest theaters and will have the attention of a “super de luxe” attraction. Special advertising, publicity and billboard exploitation campaigns have been mapped out in the company’s home office and every manager on the circuit has been instructed to “Put ’er over like the biggest of the big ones.”

While all of the Canadian theaters are keenly interested in their “little pictures,” perhaps none is giving the matter as much consideration as the Famous Players chain. The Cone pictures are not the first short subjects that have been handled in an elaborate way. When Famous Players-Lasky put out “A Trip to Paramount” the subject was featured in the billing and in the programs in all of the Famous Players Canadian theaters and is credited with making a big hit both at the box offices and with the fans.

Whenever a short subject is worth it, this company gives the single or two-reeler equal prominence with the feature in the advertising, and the company’s managers now freely admit that many a mediocre feature has been put over by the extra short stuff on the program.

The single reel Harold Lloyd re-issues have been played in many of the Dominion’s leading houses and have proved outstanding attractions wherever used.

But not today. Now the community exhibitor who keeps a little ahead of his competitors leads the parade by the manner in which he presents his program and by the screen novelties which he incorporates in his particular style of entertainment.

The past year has brought the animated cartoon far to the front. Our old friend and schoolmate, “Felix the Cat,” has done more to bring about this condition than any other subject of the kind, unless, perhaps, Mister Bobby Bumps. In many theaters—and this goes for most of the big ones—“Felix” has been one of the old standbys, ranking in appeal especially to the youngsters with the other favorites of the screen. “Felix” has come in for his full share of advertising and publicity in Canada, and should a nation-wide popularity contest be held today, this celebrity certainly would win his share of the votes. More than one manager will vouch for the statement that the cartoon comedy has kept close on the heels of the two-reel comedy. Most showmen say they would rather present a snappy cartoon than a silly two-reeler.

Such subjects as “Aesop’s Fables” and the Tony Sarg’s have been given deserved prominence in the better theaters. The topical reels have enjoyed a wide popularity and still would be going strong nearly everywhere were it not for the stale material that the editors permitted to creep in all too frequently.

The demand for serials has held up in spite of the fact that some of those released during the current season have not been up to the distributor’s standard. The exchanges that really have something in this line have had little difficulty in selling at excellent prices. The typical serial house continues to draw business with this sort of entertainment. Even those houses that decided not to run serials at all week-end performances have kept to these reels for Saturday matinees and special programs. Some of the bigger theaters have accepted the serial idea for the first time and have shown them at matinees only. In this way they have increased their afternoon’s receipts.

Looking at it from all angles, the current season has been one of the best for the short subjects, which have grown both in popularity with the public and the exhibitor.

The Famous Players Canadian Corp., gives as much consideration to the buying of these reels as it does to the purchasing of the big pictures. Circuit buys frequently are made, but more often the singles and two reeulers are bought to fill the needs of certain theaters, the buyers having familiarized themselves with what the various managers have found the best money getters.

Bull Montana’s new comedy, “Rob ‘Em Good,” is to have a run in nearly all of the big theaters here. This, too, will be given additional advertising, Stan Laurel’s comedy, “Mud and Sand,” is having a big run throughout the Dominion and also is getting top position in all theater announcements.

The news weeklies are growing in popularity. Canadian and British events are featured. When the producers have a special reel it always is in marked demand.

Scenics and travels have “arrived.” Since the days when Lyman Howe came through Canada with his own shows, pictures of this type have received the greatest consideration by the exhibitors. Of course, this country possesses the exhibitor who says, “My patrons won’t sit through a scenic,” but the booking sheets at the exchanges show that the “Educational” reels are in greater demand today than ever before.
Truart Film Corporation presents
ELAINE HAMMERSTEIN
In her first Independent Production
BROADWAY COLD
An Edward Dillon Production
with
Elliot Dexter and Kathlyn Williams

Distributed on the Independent market
by Truart Film Corporation
M. H. Hoffman, Vice Pres. and Gen. Mgr
1540 Broadway, New York City.

A STORY OF LOVE — MYSTERY — THRILLS
The first of a series of Elaine Hammerstein Productions

ELAINE HAMMERSTEIN

in

“BROADWAY GOLD”

By W. Carey Wonderly by arrangement with Young Magazine

with

ELLIOT DEXTER, KATHLYN WILLIAMS

and a cast of unusual excellence

“BROADWAY GOLD” is the first of a series of sumptuous productions, starring Elaine Hammerstein, to be produced by Tiffany-Truart for the independent market.

The best exchange in your territory is the one with the Tiffany-Truart franchise.

Start by booking “BROADWAY GOLD”, now!

An EDWARD DILLON production.

MAGNIFICENT SETTINGS — SUPERB ACTING — INSPIRED DIRECTION
The Pathé Review, acknowledged one of the finest single reels in the market, has the call among those showmen who have come to realize the importance and necessity of a well-selected program. This subject provides a number of highly entertaining little featurettes each week and their use in even the smaller theaters is an interesting development of the past year. The desire of the neighborhood house manager to give variety to his program by “splitting up the show” with material from the Review and other reels of the type is noticeable. Time was when the neighborhood man would slap on his feature, a comedy and a weekly—an occasionally but not often—a scenic or travel and let it go at that.

N. L. Nathanson, managing director of this circuit, receives a report on all short subjects in the Canadian market. Each subject offered for sale is screened by Mr. Nathansons personal board of review, which is composed of theater managers, bookers and publicity men. The board members report on the box office and entertainment values of the subjects screened and their suitability for certain houses. These reports then are turned over to the buyers who negotiate the best possible purchase.

All short subjects selected for the Nathanson theaters—now numbering forty from Montreal to Vancouver—have to meet a high standard of entertainment value before they are given consideration. Any subject that verges on the suggestive or may be deemed unfit for the eyes of children is promptly eliminated even though it may have been reported as possessing the required box office timber.

**The Filler**

*By TOM GIBSON*

Writing and Directing CRESCENT COMEDIES.

Russell Studios, Hollywood, Cal.

The making of a comedy is a mighty serious business. So serious that I doubt if in any other line of endeavor a group of makers of any product can be found to be more studious, more alert to detect the trend of the public’s likes and dislikes, more eager to make their work stand for something better than the rank and file of the-makers of “Custard-Pie Drama.” Yep, it’s a great life if one doesn’t weaken.

Gags, more gags, new situations, pretty sets, “swell” gowns, clever people and then more clever people. Keep the cost down and the quality up, and then—keep the film going through the laboratory, you’re working on a schedule y’know. You bet it’s a great life. No chance for the old bean to get atrophied; little chance for there to be any inactive corpuses in that, reputed to be vacant, button button bobbing around on top of the old spine. Art, Medicine, Music, Engineering, Science, Literature. Psychology, Physi-

ology, Physics, Metaphysics, Phrenology, Statistics are just a few of the main “isms” the average maker of comedy has to be on speaking terms with. Yea, you’d be surprised.

High brow bunk? Mebbe, but just to prove yourself open to conviction or me a liar, take a good under-the-skin slant at the next comedy you look at. Forget the hokum. Strip it of the funny clothes and the grotesque action. Eliminate the gags and the forced situations and see what you’ve got. A drama of the first water. One that DeMille or Niblo, or Ince or a lot of the other top-notchers would “knock you off your seat” with. Don’t think for a second that that strong dramatic back-bone just happened to crawl in there between the dark-room and the shipping can. It was put there by some lad that knew his “isms”; knew ‘em so well he could mix the elements he needed to produce the effect or the result he wanted, like a chemist would put up a prescription. Then he had to be a human being. Had to know what you and I and the other fellow likes and dislikes. The deep-down-under-the-skin, things that we never say anything about, even to our closest friends and wives.

Caricature is a high type of art. The cartoonist has ideals. In his medium he expresses them with a line. The brush artist requires a whole canvas and a couple of pounds of color. Comedy is the caricature of the drama. As the cartoon has a vital place in the publishing field, so the comedy has a value in the cinema.

When one can laugh at the other fellow’s mishaps, he is learning to be able to laugh at his own. When one fits oneself into his rightful place in this grand comedy called life and is able to look at it as though it were a big film in which he was taking part he will have fewer wrinkles and less grey hair when it comes his time to “check out,” and he will have had a whale of a lot more fun. The lowly comedy, when considered from this angle, will “do it’s stuff.”

When you see the strutting Shiek get it where the ostrich had his sore throat, you smile because deep under your skin you hate a strutter, a poseur, and being reminded of it, you are less liable to unconsciously let yourself become one. The comedy is an educator. It drives its points home with sledge-hammer blows as no other sugar-coated medium can. Slapstick or otherwise to the “bono publico” and that doesn’t mean “bone-headed public” either.

It may be only a “filler.” It may not be attributed with audience-drawing power. It may be the dog-eared deuce in the shiney deck of “super productions.” But the day of its appreciated value is dawning. It’s up to you, Mr. Exhibitor, to pull off a quiet little campaign of subtle education. Give the comedy a chance to stand on it’s own not just something that the “big feature” dragged in to fill up the program.
Some Thrills in Picture Making

HE HAD A REASON
By Bert Roach

I got a thrill the other day—but I'd have furnished a greater one if I hadn't been bashful.

They took me out from Universal City to the Mathewson Ranch to play a role in Hobart Henley's "Lady of Quality," and just naturally stuck me on a decidedly skittish horse with an English saddle.

Now, I never rode an English saddle before. And my silk trousers were very, very tight. And I weigh 250—as the horse knows mighty well.

Well, that horse bounced me all around and I lost all interest in the charm of the beautiful forest and the joys of the old English fox-hunt. As I said—I never rode an English saddle before—and my silk trousers were very tight.

"Fine!" said Henley. "Now, Bert, you can get off the horse."

And I longed to—oh! How I longed to. But I didn't.

"What's the matter?" asked Henley. "You don't have to stay on that horse any more."

"I can't get off until Miss Valli leaves!" I said.

For as I remarked—it was an English saddle—and I'm fat—and the trousers were tight—and the horse bumped up an down.

Need I explain?

I can't;—Miss Valli might read this!

GETTING A THRILL
By Fred Thomson

During the war I was assigned as chaplain at Camp Kearney, with the 143rd Artillery, and, because of my athletic record, I was also made football coach and athletic director. Incidentally I played my old position of right end in the artillery team.

Well, we prepared a big practice game in honor of Mary Pickford, honorary colonel of the regiment, who was coming to pay a visit the next day. I got through the first half all right, and in the second half an opposing player jumped on the leg. There was a crack—and I passed out. The leg had broken at the weak place.

When I came to, in the hospital I found that Mary Pickford was there, holding my hand—and on the other side was Frances Marion, who had come to the camp with Miss Pickford, holding the other.

Frances Marion is Mrs. Fred Thomson now.

One of the liveliest thrills I ever had in line with picture work was a few weeks ago in "The Eagles' Talons." I was supposed to drop over the eaves of a building in Los Angeles, and of course a net was set for me. But by some mistake it was set wrong—and I did not find it out until over the edge. I hung to a cornice that overlapped and then dropped to the end of a rope. I got a sprained ankle for my pains—but that cornice saved my life.

HIS GREATEST THRILL
By Jack Daugherty

My most thrilling moment? It happened just a few days ago—and tomorrow I start for Europe with Mrs. Daugherty—the world knows her as Barbara La Marr—on our honeymoon.

I had been paying assiduous court to Barbara—and was so deeply in love I couldn't even think of the plays I was doing—and was desperately trying to marshal up enough courage to propose. Then I picked up a newspaper—last Saturday, that was—and read headlines like this:

"I'M THROUGH WITH MEN SAYS..... BARBARA LA MARR.

"Film star won't wed again—ever—she says."

I thought it would be no use—and believe me I was some blue hombre. Then, in the evening, I went to call on Barbara. Finally I veered the subject around to the interview in the paper.

"Foolish boy!" she said. "Just to show you that it was only a press-agent story—I'll marry you right away!"

That was the greatest thrill I ever got in my life—in pictures or out of it—and I'm glad that press agents don't always tell the truth. Anyhow—we're on our way to Europe.

FLAGPOLE RELIEF
By Jay Marchant

We were over in Cuba a few years ago, camping in the old fortress of Morro Castle, filming location stuff for "Do or Die," a famous old Universal, when we had the scare of our lives. The Cuban soldiers brought in one of their fellows who'd just killed another soldier in a drunken fight, and locked him in a cell overlooking us picture folk in the courtyard. The fellow howled threats at us from the window, and promised to kill us all on his release, but we didn't pay much attention. The bars looked strong. Finally he disappeared, and we found he'd been released.

Well, in a few hours he came back, boiling drunk, and brandishing a big machete. He announced that he'd kill me first—he took a dislike to me for some reason, or maybe he thought all assistant directors ought to be killed;—I don't know. Anyhow we took to cover, and he ran around brandishing his knife until the soldiers came and tried to recapture him. He put up a fight—and they had to shoot him. Believe me we
breathed a sigh of relief when that episode was over—and I climbed down from the top of a flagpole. I may not be a hero, but I’ve got good common sense when I see a soused Cuban soldier with a knife as long as a serial script.

BREAKING IN BY DIVING
By Jack Mower

I landed in San Francisco from Honolulu with the Outriggers’ Club swimming team, due to give a swimming exhibition, and incidentally won the fifty yard Pacific Coast championship. There was a big crowd out, and I attracted some little attention.

Finally two prosperous-looking strangers approached me, and asked if I’d entertain a theatrical engagement.

Would I? I fairly jumped at it—with visions of the Follies or the Keith Circuit or something big like that, name in the lights on Broadway, and so forth. I repaired to an office with them—and signed a long and elaborate contract.

Horrors! I found I’d signed up to do a dive from a seventy foot platform twice a day, into a six foot tank, for the Ringling Circus.

It was too late to back out, so all summer I traveled with the big show and got two thrills a day, diving into that canvas tank affair and hoping it was good and full—for it’s a tough dive at best in that depth, and the canvas usually leaks a bit.

Thence I gravitated into the pictures—and Carl Laemmle gave me my big chance at Universal. Since then I’ve tried to merit his confidence in me.

LION STUFF
By Ruth Royce

The most thrilling experience I remember, and I only remember a part of it, was in one of the animal plays we made at Universal City. The scene was the jungles of Africa, and we had a camp set up in the shooting arena. William Craft, the director, told me I was to stand by a tent, pretend to faint when the lions approached, and they’d jump over my prostrate body into their cages. Sounded fine—but I was terribly frightened.

Well, I stood by the tent and the cameras ground away. The lions were let out of one cage and I dutifully fainted as they bounded my way.

“You did it beautifully!” said Mr. Craft, after the lions were safely locked up. “Get up—it’s all over!”

But I didn’t get up. For, you see, I’d really fainted! I came to in the Universal City Hospital, and even though Curly Stecker, the tamer, says the lions are gentle as kittens I don’t want to do any more animal scenes. I don’t like lions—gentle or otherwise.

I guess the director got a bigger thrill out of the scene than I did, though, when he found me unconscious after the bit was shot.

DANGLING IN THE AIR
By Duke Worne

The biggest thrill I ever had I got out of Al Wilson, the stunt aviator. It’s said that new actors usually make a triumphal appearance on a lot in a big limousine and chauffeur;—well, Al did more than that. There was a host of visitors on the lot; Carl Laemmle, Mary Pickford, and others, and Al came overhead in his plane, dropped to another, then clung by one hand while we gasped.

Then he seemed to tire, struggled desperately to raise himself to the wing, failed miserably—and finally dropped!

Well, our hearts were in our mouths—and then we saw he was dangling apparently in the air. He had fastened a piano wire cable to the wing, and attached it to a stout belt, and the fake fall was just a thriller for us.

He’s going to do the same thing today at the Rogers Flying Field in Los Angeles to celebrate the opening of “The Eagles’ Talons. So the crowds can get the same thrill I got.

Al doesn’t get any thrill out of it. He’s so used to the air that these things are just routine to him—but the watcher gets it!

GOING SOME
By Albert J. Smith

The biggest thrill of my picture experience was at Fort Bragg, during the filming of a Universal thriller. It seems that they load lumber onto ships there by a conveyor borne on a cable slung from the high cliffs to the ships in the cove some five hundred feet away and one hundred feet down.

Roy Stewart and I were slated to pull off a fight on a pile of lumber on the conveyor as it flew downward to the ship.

Well, the load started down at about 60 miles an hour, we struggling and fighting. After we had traveled some 300 feet he knocked me off, to drop 60 feet into the cove, and then dived after me.

It was a thrilling experience. I will never forget those few seconds dropping through the air to the water—they seemed an eternity. But we made it safely—and after it was all over Roy Stewart assured me that we were never in any actual danger.

But I don’t know—I wouldn’t do it again for all the money in the picture business, I think.
The Development of New Comedy Stars
By LOU ANGER
(General Manager of Buster Keaton Comedies)

Personality is perhaps the greatest factor in the success of a comedian. All the ingenuity of high-priced "gag" men and comedy scenarists, the erection of great sets, the expenditure of large sums and hard work will not get a comedian "over," if the latter lacks that indefinite appeal to the public which cannot be described.

I contend that the making of a successful comedy is infinitely more difficult than the building up of a drama. In making a serious photoplay the director works from a carefully planned scenario. There is less room for the director to use his imagination and inventive spirit in producing the ordinary photoplay which has been mapped out in every detail by experts in the scenario department.

The making of a comedy today, just as it was ten years ago, is largely a matter of extemporaneous improvisation. It is true that a vast amount of work is done before a single scene is shot and a skeleton of a story that has been pretty well "meated-out" is given the comedian when he starts work. But the completed comedy seldom bears anything but a general family resemblance to the original comedy scenario. Most of the best stuff is "thought up on the spot" during the making of the comedy.

That is where the comedian himself makes or breaks a picture. If he has a brain. If he is inventive. If he can pass instantly on what is funny and what is not. If his brain kinks are as funny as his bodily contortions the results will show in the finished film. After all, the comedian who stars in the picture is the boss. He makes what he wants to make. And he thumbs down what he doesn't want to make. This holds goods while the picture is being shot as well as during the elimination work in the cutting room.

Yes, a comedy star must have more personality even than a dramatic star. A good director sometimes can "make" a dramatic star. All the directors in the world cannot "make" a comedian. Buster Keaton made himself. Charlie Chaplin made himself. Harold Lloyd did likewise.

The comedian's role is more difficult, too, than the dramatic star's. For the comedian must portray an infinitely greater number of characterizations in the course of his career than does a dramatic star. Making the public laugh is the highest paid work in the film world because it is the most difficult.

There are a thousand well-paid actors who portray serious roles in Hollywood. But there are but few among them who could hold a job in a comedy studio of the first rank. There's a reason. The gift which enables an actor to make others laugh is a rare one.

The number of comedians in the photoplay field who are "sure fire" can be counted on the thumb and fingers of one hand—and I'm not so sure about the thumb.

The greatest comedians are those whose humor is unconscious. Buster Keaton is one of those rarities in the comedy field. His humor is spontaneous. It is logical. It is true to life. It is often unconscious.

A comedian must be able to get into "pickles" quickly. And he must know how to get out of them. And both in the getting in and the getting out he must have the sympathy of the public.

"Gags" must be consistent with the plot. They must belong in the picture. Each must be funny and their connection with the foregoing and following "gags" should be such that the elimination of one "gag" would destroy the continuity of the picture.

Formerly "gags" were thrown into comedies just because they would get a laugh. Some of them did. But comedies have improved since then. Nowadays the public wants a consistent comedy plot or theme. I can best compare the comedy of ten years ago with that of today by using the comparison of a necklace and a chain. In the old days "gags" were strung along like beads on a necklace. If one of the beads fell off or was lost in the shuffle no one missed it. Nowadays if a gag link is lost from the chain the comedy becomes disjointed.

Today if we think of a good gag during the making of a picture we do not twist the plot to work it in where that course would contort the comedy. Instead we have a stenographer type out the gag and file it away until it can be used in a legitimate manner at some future date.

By HUNT STROMBERG
(Producer of the Bull Montana Comedies)

The old fallacy that it was possible to take a player of undetermined popularity and make him a star by dint of publicity, electric lights and the size of the type in which his name is displayed, has long since been disproved.

It is true that the public is ever seeking new faces and personalities, but unless the possessor of such requirements is developed carefully and logically, the public will not long accept him as a star.

The first picture with which I was connected as a producer was "The Foolish Age," starring Doris May. I engaged Bull Montana for one of the character parts
that he had already made famous. The manner in
which he made his role one of the outstanding ones
of the production convinced me that he was a comedian
of undeniable ability. An analytical canvas of the
country’s leading exhibitors proved that Bull Montana
was also a name with a genuine box-office value.

I do not believe it wise to give the public too much
of any star. It is far better to have them leave the
theater with a desire to see more of the star, for then
they will be eagerly looking forward to his next re-
lease. The producer owes it to his star to protect
him. By handling him carefully he can lengthen the
term of his popularity.

EXPLOITING SHORT SUBJECTS
By Victor M. Shapiro, Pathe

Short Subject exploitation presents an entirely dif-
ferent problem to the showman, than exploiting fea-
tures.

To many exhibitors, the length of the picture de-
termines the amount of exploitation given to it. Should
it?

If mere footage is the yardstick by which the ex-
hibitor measures drawing power, then many opportuni-
ties are passed up to exploit Short Subjects which have
great appeal and are of a fine quality.

The problem of exploiting quality Short Subjects is
one both of presentation and continuous advertising.
The wise showman will hammer and hammer away
on the slant that no matter what the feature is, his
audience will always see a good show. How often do
the critics make the comment, “Even though the fea-
ture was weak, the rest of the bill was excellent.”

As a means of making the Short Subjects act as a
business stimulator, successful showmen have found
their best allies to be their lobby, their presentation
and persistent advertising that “the public is always
sure to see a good show at ——— Theater.”

Some showmen have even featured some out-of-the-
ordinary Short Subject over the feature. This hap-
pened time and time again with Lloyd when he pro-
duced two-reelers.

Ballyhoo exploitation has not entered strongly into
the Short Subject field. One striking exception to
this, however, was a parade staged by a Los Angeles
exhibitor on the “Our Gang” Comedies. He had the
advantage of having the original “Our Gang” from the
Roach Studios parade through the streets with a sign,
“Our Gang is on its way to see ‘Our Gang’ at the
——— Theater.”

Serials, however, particularly Westerns, make ex-
cellent ballyhoo material, giving ample opportunity
for poster cut-outs, atmosphere lobby displays, stunts,
street parades and novelty distribution.

THE SHORT LENGTH SUBJECT ABROAD

By William M. Vogel

The feature length production and short length sub-
ject differ materially in salability throughout foreign
film markets. This is chiefly due to the varying grad-
atons of development of motion picture exhibition and
exploitation abroad. Such is the wide range of pro-
gress of the film business that we can go from the high
level of England where next to the United States the
short subject is sold for its intrinsic worth to many Lat-
in speaking territories or such territories where native
populations far outnumber the colonies of whites in
which the short subject (and then almost exclusively
the comedy, regardless of quality) is thrown in by the
exchange without charge to give length to the exhibi-
tor’s program beyond that which the feature provides.

Of short length product, two reels is most popular
and salable. The market for two reel comedies in most
foreign countries is good. The prices obtainable are
dependent upon the quality of any given series. A
genuinely interesting two reel novelty subject also
finds a prompt sale in most of the foreign markets.
Star value is an important factor at all times. There
are however, still too many foreign markets where
the sale of worthwhile two reel productions drags un-
justifiably. On the other hand, there are too many two
reel subjects of insufficient merit on the market today
which because of being sold at lower prices hold back
the development of the genuinely meritorious two
reeler.

The one reel subject comes next in popularity and
salability but there is a wide gap between the demand
for the one reel and the two reel subject. Yet, one
reel comedies of good quality or with star value usu-
ally do not lack buyers. In some territories comedies
must be simple and elementary enough to be under-
stood and appreciated to have commercial value.

Scenics, cartoons, instructional and ordinary novel-
ties in one reel usually find a good market in England,
Australia, Scandinavia and South Africa. In other ter-
ritories the demand for these subjects varies accord-
ing to the supply of cheap reels manufactured in
Europe. On account of the low printing prices in
France, a large number of these one reel subjects are
sold at a little more than American printing cost.

The three and four reel subjects meet with varying
indifference abroad unless there is real star value or
some special appeal.

All in all, the development of the short subject abroad
is not keeping pace with the development of the fea-
ture, quite duplicating the history of the short subject
in the United States where it did not come into its
own until long after the feature.
Short Reel Releases Feb. 1, to June 1, '23

All short reel releases from Jan. 1, 1922, to Feb. 13, 1923, will be found in the Short Subject Quarterly dated Sunday, Feb. 18, 1923.

Associated First National Pictures, Inc., 383 Madison Ave., New York

Title and Length in feet
Buster Keaton Comedies
The Love Nest, 1925
Educational Films Exchanges, Inc., 370 7th Ave., New York
Bruce's Wilderness Tales
Moonblind, 1,000
Jenkins and the Mutt, 1,000
From the Windows of My House, 1,000
Med Traps, 2,000
Cameo Comedies
Broke, 1,000
Ol' G Morr, 2,000
Family Troubles, 1,000
The Duke, 1,000
Traffic, 1,000
Exit Straight, 1,000
Small Change, 1,000
Between Showers, 1,000
Kinky, 1,000
Lyman H. Howe's Hodge-Podge
Tarpon Fishing, 1,000
Speed Demons, 1,000
Shooing Ye Earth, 1,000
A Lyin' Hunt, 1,000
Mermaid Comedies
Hold Tight, 2,000
Kick Out, 2,000
Cold Chills, 2,000
This Way Out, 2,000
Three Strikes, 2,000
Hamilton Comedies
Uneasy Feet, 2,000
F. O. B., 2,000
Earl Hard Comedies
The Heart Dared Depth, 1,000
Their Love Grew Cold, 1,000
Kino-grams
The Message of Emile Coue, 1,000
Specials
Sea o' Dreams, 1,000

Starland Reuse No. 26, 1,000
Starland Reuse No. 24, 1,000
Starland Reuse No. 25, 1,000
Starland Reuse No. 26, 1,000
Starland Reuse No. 24, 1,000
Starland Reuse No. 25, 1,000
Starland Reuse No. 26, 1,000
Starland Reuse No. 24, 1,000
Starland Reuse No. 25, 1,000
Starland Reuse No. 26, 1,000

Fox Film Corp., 10th Avenue and 55th Street, New York
Educational Films
What Water, 500
School Days in Japan, 500

An Asiatic Honeymoon, 1 reel
Crystal Jewels, 1,000
Sentinel of the Sea, 1,000
Al St. John Series
The Author, 2,000
The Mummy
The 3 Gun Man
When There's a Will
Roaring Lions on a Steamship
W. W. Hodkinson Corp., 465 5th Ave., New York
All Star Comedies
The Fatal Photo, 2,000
The Bussysbody, 2,000
The Gambler, 2,000
So This is Hamlet, 2,000
Helpful Hogan, 2,000
The Fiddling Fool, 2,000
Bray Romances
Romance of Life, 1,000
The Immortal Voice, 1,000
The City of Dreams, 1,000
The Broad Highway, 1,000
Bray Comedies
Heezy Liar's Burglar, 1,000
Heezy Liar in the African Jungle, 1,000
Heezy Liar in Uncle Tom's Cabin, 1,000
Heezy Liar's Vacation, 1,000
Red and Gun
The Duck, 500
The Turkey, 500
Fun From the Press
Movie Chats, 1,000
The Ex-Knave in Exile, 1,000

Mystery Pictures Corp., 1540 Broadway, New York
Bull Montana Comedies
The Two Twins, 1927
Snowed Under, 1,891
High Society
One Wild Day
Stan Laurel Comedies
When Knights Were Cold, 2,122
The Haughty Mau, 1238
Pathe Exchange, Inc., 35 W. 45th Street, New York
Aesop's Fables
Troubles on the Ark, 650
The Spider and the Fly, 650
The Traveling Salesman, 650
The Sheik, 650
The Alley Cat, 650
Farmer Al Falfa's Bride, 650
Day By Day
One Hard Pull, 650
The Fishbenders, 650
The Jolly Rounders 650
Pharaoh's Tomb, 650
Mouse Catcher, 650
A Fish Story, 650
Amateur Night on the Ark, 650
Spooks, 650
Pathe News, 1,000
Pathe Review, 1,000
"Our Gang" Comedies
The Cobbler, 2,000

Sunday, June 3, 1923
Sunday, June 3, 1923

**THE FILM DAILY**

<table>
<thead>
<tr>
<th>Title and Length in feet</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Big Show, 2,000</td>
<td>Feb. 25</td>
</tr>
<tr>
<td>A Pleasant Journey, 2,000</td>
<td>Mar. 18</td>
</tr>
<tr>
<td>Boys to Board, 2,000</td>
<td>Apr. 8</td>
</tr>
<tr>
<td>Giants vs. Yanks, 2,000</td>
<td>May 13</td>
</tr>
<tr>
<td>Back Stage, 2,000</td>
<td>June 3</td>
</tr>
</tbody>
</table>

**Range Rider Series**
- Lost—Strayed or Stolen, 2,000. Feb. 18
- Double Cincted, 2,000. Mar. 4
- Partners Thrice Betrayed, 2,000. Apr. 1
- The Extra Seven, 2,000. Apr. 15
- When Fighting’s Necessary, 2,000. Apr. 22
- 100% Nerve, 2,000. May 13
- The Unsuspecting Stranger, 2,000. May 27
- Screen Snapshots, 1,000. Twice monthly

**Serials**
- Haunted Valley, 15 episodes. May 6
- Hal Roach Comedies With Snub Pollard
  - Bucaneer, 2,000. Mar. 4
  - Where Am I?, 2,000. Apr. 1
  - California or Bust, 2,000. Apr. 29
  - Sold at Auction, 2,000. May 27
- Specials
  - Weeping Waters, 1,000. Apr. 22
  - The Crystal Ascension, 1,000. May 20
  - Topics of the Day, 500. Issued weekly
- Hal Roach Comedies With Paul Panett
  - A Loose Tightwad, 1,000. Feb. 18
  - Tight Shoes, 1,000. Feb. 25
  - Do Your Stuff, 1,000. Mar. 4
  - Shoot Straight, 1,000. Mar. 11
  - For Safe Keeping, 1,000. Mar. 18
  - Bowled Over, 1,000. May 25
  - Get Your Man, 1,000. Apr. 1
  - The Smile Wins, 1,000. Apr. 8
  - Good Riddance, 1,000. Apr. 15
  - Speed the Swede, 1,000. Apr. 22
  - Sunny Spain, 1,000. May 6
  - For Art’s Sake, 1,000. May 27

**Hal Roach Comedies With Stan Laurel**
- The Noon Whistle, 1,000. Apr. 30
- White Wings, 1,000. Apr. 29
- White Wings, 1,000. May 13
- Under Two Flags, 1,000. June 3

**Hal Roach Comedies (Dippy Doo Dads)**
- Don’t Flirt, 2,000. May 20

**Universal Film Exchanges, Inc., 1600 Broadway, New York**

<table>
<thead>
<tr>
<th>Century Comedies</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Game Hunter, 2,000</td>
<td>Feb. 21</td>
</tr>
<tr>
<td>A Howling Success, 2,000</td>
<td>Feb. 28</td>
</tr>
<tr>
<td>A Spooky Romance, 2,000</td>
<td>Mar. 28</td>
</tr>
<tr>
<td>Sweet and Pretty, 2,000</td>
<td>Mar. 14</td>
</tr>
<tr>
<td>Smartly, 2,000</td>
<td>Mar. 21</td>
</tr>
<tr>
<td>Peg of the Moon, 2,000</td>
<td>Mar. 28</td>
</tr>
<tr>
<td>Vamped, 2,000</td>
<td>Apr. 4</td>
</tr>
<tr>
<td>Sunny Gym, 2,000</td>
<td>Apr. 11</td>
</tr>
<tr>
<td>Dog’s Boy, 2,000</td>
<td>Apr. 18</td>
</tr>
<tr>
<td>Sweetie, 2,000</td>
<td>Apr. 25</td>
</tr>
<tr>
<td>Oh Nusrice, 2,000</td>
<td>May 2</td>
</tr>
<tr>
<td>Why Dogs Leave Home, 2,000</td>
<td>May 9</td>
</tr>
<tr>
<td>Aunt Love Awhin, 2,000</td>
<td>May 16</td>
</tr>
<tr>
<td>All Over Twist, 2,000</td>
<td>May 23</td>
</tr>
<tr>
<td>The Kid Reporter, 2,000</td>
<td>May 30</td>
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</tbody>
</table>

**Serials**
- Around the World in 18 Days, 12 episodes. Jan. 1
- The Social Bucaneer, 10 episodes. Jan. 8
- The Oregon Trail, 18 episodes. Mar. 12
- The Phantom Fortune, 12 episodes. Mar. 19
- The Eagle’s Talons, 15 episodes. Apr. 30

**Universal Comedies**
- The Best Man, 1,000. Feb. 19
- The Godmother, 1,000. Feb. 26
- Whiskers, 1,000. Mar. 5
- To and Fro, 1,000. Mar. 12

**State Rights and Other Releases**

<table>
<thead>
<tr>
<th>Title and Length in feet</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>Mail to Order, 1,000</td>
<td>Mar. 19</td>
</tr>
<tr>
<td>Coal Dust Twins, 1,000</td>
<td>Mar. 26</td>
</tr>
<tr>
<td>Peanuts, 1,000</td>
<td>Apr. 2</td>
</tr>
<tr>
<td>Easy Terms, 1,000</td>
<td>Apr. 9</td>
</tr>
<tr>
<td>The Great Wheel, 1,000</td>
<td>Apr. 16</td>
</tr>
<tr>
<td>Tramps of Note, 1,000</td>
<td>Apr. 23</td>
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<tr>
<td>Skeletons, 1,000</td>
<td>Apr. 30</td>
</tr>
<tr>
<td>The Knockout, 1,000</td>
<td>May 7</td>
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<tr>
<td>Tai-Pai, 1,000</td>
<td>May 14</td>
</tr>
<tr>
<td>Bun Graffers, 1,000</td>
<td>May 21</td>
</tr>
<tr>
<td>Should William Tell, 1,000</td>
<td>May 28</td>
</tr>
<tr>
<td>Third Leather Pushers No. 1</td>
<td>May 28</td>
</tr>
<tr>
<td>The Wandering Two, 2,000</td>
<td>May 28</td>
</tr>
</tbody>
</table>

**Westerns**
- The Night Riders, 2,000. Mar. 10
- God’s Law, 2,000. Mar. 17
- Right of Way Case, 2,000. Apr. 7
- The Outlaw and the Lady, 2,000. Mar. 31
- A Fight For a Mine, 2,000. May 19
- Better Than Gold, 2,000. June 2

**Yorke Norroy Stories**
- One of Three, 2,000. Mar. 3
- The Secret Orders, 2,000. Apr. 14
- The Secret Code, 2,000. Apr. 14
- The Radio Active Bomb, 2,000. May 5

**Miscellaneous**
- Wolves of the Waterfront, 2,000. Feb. 17
- Knights of the Timber, 2,000. Feb. 17

**Vitagraph, Inc., 1600 Broadway, New York**

<table>
<thead>
<tr>
<th>Larry Semon Comedies</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>No Wedding Bells, 2,000</td>
<td>No definite date</td>
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<tr>
<td>The Barayard, 2,000</td>
<td>No definite date</td>
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<tr>
<td>The Midnight Cabaret, 2,000</td>
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**Aubrey Comedies**
- March, 2,000. No definite date
- For the Love of Taff, 2,000. No definite date

**Urban Popular Classics**
- Eddy Lyons Comedies
  - When Knighthood Was in Flower, 1839. Mar. 25
  - Some Thing About Nothing, 2028. May 3

**Arrow Film Corp., 220 West 42nd St., New York**

<table>
<thead>
<tr>
<th>Mirthquake Comedies</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>Poor But Honest, 1784</td>
<td>Feb. 5</td>
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<tr>
<td>One Alley, 1851</td>
<td>Feb. 15</td>
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<table>
<thead>
<tr>
<th>Serials</th>
<th>Release Date</th>
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</thead>
<tbody>
<tr>
<td>Fighting Skipper, 15 episodes And then weekly</td>
<td>Feb. 1</td>
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<table>
<thead>
<tr>
<th>C. B. C. Film Sales Corp., 1600 Broadway, New York</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hallroom Boys Comedies</td>
<td>Feb. 2</td>
</tr>
<tr>
<td>Holy Smoke, 1820</td>
<td>Feb. 2</td>
</tr>
<tr>
<td>Full of Pep, 1841</td>
<td>Feb. 15</td>
</tr>
<tr>
<td>Day in Day—In Every Way, 1879</td>
<td>Mar. 5</td>
</tr>
<tr>
<td>Oh! My the Rent-Ten-Ten, 1817</td>
<td>Mar. 27</td>
</tr>
<tr>
<td>Only a Husband, 1973</td>
<td>Apr. 9</td>
</tr>
<tr>
<td>Tim Knights in a Hallroom, 1918</td>
<td>Apr. 25</td>
</tr>
<tr>
<td>Hans and Yeung, 1900</td>
<td>Mar. 17</td>
</tr>
</tbody>
</table>
BETTER TYPE OF SERIAL POPULAR

By Edgar Oswald Brooks

The Serial Sales Manager, Pathe Exchange, Inc.

The drawing power of the right kind of serial, and the value of the serial episode in the category of short subjects, never were more forcibly demonstrated than at the present time. For many years Pathe has led the world in the field of motion picture continued story product, and has always endeavored to look far ahead and thus anticipate the public demand.

Time was when ultra-sensational, ultra-melodramatic, episodic claptrap appeared to be ideal material upon which to build motion picture serials. At that time the public did not seem to care whether the story had any consistency of plot or any proper continuity of action; just so long as it was filled with thrills and stunts, murders and crimes of all kinds, that type of serial made a lot of money both the exhibitor and the producer.

Then came a natural reaction: in keeping with the trend for better motion picture entertainment of all kinds, the serial came in for its share of improvement; so we had an era of motion picture serials in which the chief attractions were dare-devil stunts, with melodramatic physical action, yet still without much regard being paid to the probabilities or possibilities or even to proper consecutive arrangement of scenes. In other words, that type of serial was built around a series of “thrills,” one or more to each episode, and the story was entirely secondary in importance. That phase of the serial also had its day.

But as the public became more and more sophisticated, demanding better and more logical and consistent story material in its motion picture serials, it has become evident that the producers of serials can do no better than emulate the example of the very successful magazine publishers, who rely to a large extent for their millions of circulation, monthly and weekly, upon good, sterling melodramatic serials.

Looking sufficiently into the future, Pathe was able to line up stories of that identical type and for over two years past has been concentrating its serial energy upon that class of material. Hence we have been able to adapt to the uses of PATHESERIALS stories by such world famous authors and dramatists as Robert W. Chambers, Emerson Hough, Johnston McCulley, George B. Seitz, Gilson Willets, and others.

Our serial of today is therefore a very close approximation on the screen of the fiction serial read by millions every week and every month, hence makes it a very powerful appeal to that identical class. The character of its reception by exhibitors and their patrons is the best argument in its favor.
AN INNOVATION FOR THE PROGRAM
By Fred E. Baer

There was a telegraphic despatch printed in The Film Daily recently quoting Wallace Worsley that "unless the public is enlightened about pictures, there will be none in ten years."

That is a wild guess, of course, but even if Mr. Worsley did have cause to worry on account of styles and conditions as they have been all along, that cause would disappear on account of one of the newest developments in motion pictures.

I refer to the development of the Phonofilm by Lee DeForest, famous radio pioneer, inventor of the Audion, which has made modern radio and broadcasting possible.

In my opinion, the DeForest Phonofilm is going to be one of the most helpful business-getters that the motion picture theatre has ever had.

Probably by this time, exhibitors are pretty well informed on what the Phonofilm is, even though they have not yet had any experience with it.

It is ordinary standard film, but contains in addition to the picture an actual accompaniment either in words or music or song or whatever sound the picture calls for.

The synchronization is perfect, because both the picture and the sound are on the film. If the film breaks and needs to be patched, as every film does sooner or later, synchronization is not affected.

Only 2-32nds of an inch in width are used for the sound accompaniment, so it is easily seen that the picture is not much reduced in size. Yet this narrow strip of sound record is enough to produce a sound that will fill any theatre or auditorium.

The Phonofilm has its first try-out this spring under the direction of Hugo Riesenfeld at the Rivoli in New York.

This new invention lends itself wonderfully to diversified entertainment in theatres. According to the plans now being worked out, service will be available nationally by the middle of next September. A weekly service will be rendered, probably one reel a week. On this reel there will be as many as three, four or even five numbers; dance numbers, song numbers, monologues, dialogues and here and there an ambitious ensemble. These various numbers will run from two to five minutes each.

The exhibitor will be able to take this reel, separate it into its various parts according to the number of acts on the reel, and sprinkle them through his program. Thus any theatre will be able to give what amounts to a vaudeville show for the price of film. The production cost will be determined, of course, by the value of artists employed, but the time necessary for production is so brief that the amount cannot run into many figures. To record for the Phonofilm takes hardly more than an hour in any instance. As an example, take any vaudeville act—Pat Rooney and Marian Bent for instance. They can taxi to the studio in New York, do their stuff, and be off again all within 30 minutes. Yet those 30 minutes will suffice to record both the picture and their songs on to the negative, from which prints can be struck in ordinary manner and distributed.

The newspapers in New York recently gave a great deal of attention to the fact that Florenz Ziegfeld intends to have the Ziegfeld Follies Phono filmed in their entirety. Much could be said about that, but this is a short subject number, and we must stick to short subjects.

The writer simply wants to leave this thought. The Phonofilms will prove to be one of the most helpful aids to all programs that has ever been devised. It will carry filmed vaudeville, filmed concert numbers, filmed opera into every theatre, carrying the sound as well as the picture. Moreover, it will be available to every theatre, no matter how small, because it has been designed to work wherever standard equipment is installed. Therefore, if a theatre has the Powers or Simplex projector, that theatre can use the Phonofilm. All that is necessary is an attachment, and the theatre, so I understand, will not have to buy this, but will lease it for a nominal sum.

THE PLEDGE OF CONFIDENCE
By Samuel V. Grand

In two things I have supreme confidence—one is, that I know the problems of the exhibitor; the other, that in Monty Banks, Sid Smith, and Joe Rock pictures, we have three of the greatest short subject offerings for exhibitors that could be secured.

Today the public is demanding comedy as a relief from the eternal heavy dramatic offerings. There are not enough short comedies of quality to supply this demand. Even the former comedy stars are reaching out for the future length film, and as consequence, the exhibitor is hard put to fill out his program with worth while material.

Knowing this, realizing the necessity of strengthening our own programs and feeling that the public will welcome the advent of these pictures, the contract has been entered into whereby the three comedy stars mentioned are each to make a series of twelve two reelers, directed by experts and produced as perfectly as possible.

Our directors include Alf Goulding, Harry Edwards, Hugh Fay, Archie Mayo, Gil Pratt, Grover Jones, and Herman Raymaker, and the casts will include Billie
Rhodes, Duane Thompson, Jack Henderson, and many others.

I believe that exhibitors throughout the country know that Harry Asher and myself are familiar with their needs and have their interests at heart. Thus, a pledge of confidence on my part assumes a guarantee that exhibitor will be given the benefit of our experience and a square deal in every case.

Further announcements may be expected from time to time, of decidedly interesting nature. In our new studio in Hollywood, we have every facility for making fine pictures; a well equipped stage, one of the largest on the coast; a competent staff and all the essentials to modern production.

It is the habit of most exhibitors to put the comedy on at the start of the bill. Try the experiment of running one of these comedies last—and watch for the result. They leave a good taste in the mouth and send the folks away happy. In which event they are more than likely to come back the next night—ready for more laughs.

THE IMPORTANCE OF THE SHORT SUBJECT
By W. E. SHALLENBERGER
President of Arrow Film Corporation

Too much importance can not be placed upon the relation of the short subject to the box office. There can be no question of the fact that thousands of people attend motion picture theaters throughout the country solely for the purpose of seeing the short subjects, which give them an insight into the customs of foreign nations, supplied by the scenics and travel, a digest of the world’s news, supplied by the various weeklies, the world’s best humor, brought to them by the cleverest comedians in the comedies; and real drama of thrills, love and adventure, by the serials.

That the public insist upon the short subject is proved by the fact that no motion picture theatre, no matter where it is located, or to what class of patronage it caters, ever dreams of presenting a show without including the short subjects. No matter what the feature is, the short subject forms an integral part of the show.

This fact alone should show the important part that the short subject plays with every exchange, for there is a steady and consistent demand for short subjects which it is up to the exchange to supply.

I, personally, have checked up the records and receipts of a great many exchanges, and I know that if it were not for the short subjects which they handle, they could not possibly remain open and do business.

It would be very interesting if every independent exchange would check up their records on the business they have done on short reels. I am sure that they would find that they have never taken a loss on a short reel subject, that eventually these subjects have worked themselves out to a point where they have not only paid for themselves, but show a healthy profit on each one. In the meantime the volume of business and immediate bookings done in the short subject field go a long way toward defraying the operating expense of the exchange. An exhibitor may find difficulty in giving dates for big features and special productions, but he always has room for the short subject, with the result that he is keenly interested in this department and is on the lookout for pictures which will round out his program and give it the necessary balance to make the show complete. The short subject may be compared to the seasoning in a meal. A chef may cook the finest food, but if it is not seasoned it will be flat and tasteless. Just so with the exhibitor if he serves a feature to his audience without adequately seasoning it with short subjects. The bill will be flat and less enjoyable than it would otherwise be.

I would say to exhibitors: “Don’t forget what put you in business and what gave you the standing that was the start of your real success.” The motion picture industry was founded on short subjects, and it grew to its present powerful position on the short subject. As the industry progressed and advanced, the drama developed more fully and it became possible to prepare feature subjects of greater length, but the public, who had learned to like motion pictures through the one and two reel subjects, never lost their taste for them. And a good short subject today often turns what would be defeat into success for the exhibitor who may have a poor feature, but who pleases his audience with his shorter reel subjects.

I look forward to the short reel subject’s playing a much more important part in the motion picture industry in the future than it is at present, for exhibitors everywhere are beginning to realize just how important the shorter length pictures are to them, and are selecting their shorter features more carefully, and the producer, always alive to the requirements of the exchange and the exhibitors, is preparing better short subjects today than ever before in the history of the industry.

The Development of Short Subjects
(Continued from page 15)

Probably the greatest difficulty of the comedy producer is to find directors who can make one reels funny. We have assembled a group for Stan Laurel and “Paul” Parrott who have been batting well over $300 in their league, and who have been developing a very consistent comedy product.
J. A. Kitty” Howe, George Jeske, and Ralph Cedar, have been hitting a consistent average in all their latest works, and we have outlined plans for them which should maintain their efforts at the highest efficiency.

Len Powers who has directed the distinctly novel ‘Dippy-Doo-Dad” series will continue his excellent work.

“Bigger and Better” is almost a standing joke slogan with the industry and outside of it, for that matter. You can hardly make one reeler bigger, but you can make them better. And that’s what we intend to do, if it is humanly possible.

Our single reeler is costing us much more today than two reelers in the past. We have endeavored, and will continue to do so, to set our comedy in surroundings that look as though money was spent on them. Many of our sets rival feature productions.

A good example is “The Uncovered Wagon,” a burlesque on “The Covered Wagon” which “Kitty” Howe has just finished with “Paul” Parrott starring. This is probably the costliest one reeler that ever was put in the market, but it looks it, and when we can get the results we are after the exhibitors of the United States can be assured that we are willing to spend any amount.

“The Uncovered Wagon” I believe will be one of the comedy sensations of the year, and is probably the best example I can cite of the type of production we hope to have ready for the Fall season.

We are always open to suggestion or criticism. If there is any exhibitor who has something to suggest or criticize regarding our product, we will be mighty happy to have him let us know about it.

If we can please the exhibitor we can please the public, for there is no one with a closer contact with the public than the man who exhibits motion pictures.

HANDLING KIDS
By BOB McGowan.

(Alternating Director Hal Roach’s “Our Gang” Comedies.)

Handling a collection of youngsters such as we have in these “Our Gang” comedies, one naturally has many experiences, some trying, many very humorous. The only thing to do is to take them all humorously.

The youngest of our troupe, little Farina, was hardly more than a year old when he came to us. This little pickaninny, incidentally, is developing into one of our best bets.

He is subject to frequent temperamental spells, however, and has to be petted and pampered when he gets that way.

I think he is responsible for my funniest experience in motion pictures. It is funny now, but was rather aggravating then.

We were making a comedy in which the colored tot had to take a whipped-cream laden cake in the face. Mickey Daniels was to throw it.

Everything was set, when I gave Mickey instructions to fire. He did, but the cake just glanced Farina’s face.

We had to have a retake.

Mickey fired a second time, but again missed what we were after.

With the second miss, Farina started walking off the set.

Suddenly he turned around, and waving his hand indicating he was disgusted, he yelled:

“That’s all, Gowan, that’s all.”

Off the set he walked.

For two days we coaxed him to go through the scene, but always he refused.

So we never got it.

HOW I BROKE INTO THE MOVIES
By Ben Turpin

“I want everybody to know that I was not a poor, bawd-foot, cock-eyed newsboy, as so many of my other millionaire friends of today were. I never sold papers. The only reason I ever had for the possession of a newspaper was to use it to wrap something in.

“I entered the picture business because I had to either work or go hungry, and when I was broke it happened that the old Essanay Film Co., Chicago, was the only place I could find that was in need of unskilled help. What I did is nobody’s business, but I made up my mind that I would be before the camera some day, and waited my chance.

“From a menial position around the studio, I was advanced to the prop room one day after I had showed some initiative. A director called to me to get some flowers for a table, but did not tell me where to get them, and I never thought of the prop room, but I did remember seeing fresh cut flowers decorating a grave in a cemetery behind the studio, and jumped the fence and got them. When I told the director where I had found the fresh flowers, he bawled me out but kept me on the job.

“My next opportunity came when they wanted somebody to make-up as a court jester for a scene. I was called for the part and with the Punch and Judy outfit and ball and bauble in my hand, approached the set. The star would have nothing to do with me, claiming that I made him sick to look at. So I was out again. So I left the Essanay Company and took my private car to the coast. When I crawled out from under it Mack Sennett was there with open arms, to greet me several months later, and I went to work with Sennett’s comedies and have been there ever since.
<table>
<thead>
<tr>
<th>Suggested Programs</th>
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<tbody>
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<td><strong>Will Rogers Program</strong></td>
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<tr>
<td>Fruits of Faith ............... 3 rls.</td>
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<tr>
<td>Pathé News .................. 1</td>
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<tr>
<td>Hal Roach Comedy ............. 1</td>
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<tr>
<td>Weeping Waters ............... 1</td>
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<tr>
<td>Comedy Carnival ............. 2</td>
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<tr>
<td><em>Back Stage</em> ................. 2</td>
</tr>
<tr>
<td><em>Where's My Wandering Boy This Evening</em> ............... 2</td>
</tr>
<tr>
<td><em>Courtship of Miles Sandwich</em> ............... 2</td>
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<tr>
<td><strong>Western Program</strong></td>
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<tr>
<td><em>Hyde and Zeke</em> ............... 2</td>
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<tr>
<td>Under Two Jags ............... 1</td>
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<tr>
<td>Pathé Review ................ 1</td>
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<tr>
<td><em>The Covered Pushcart</em> ............... 1</td>
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<tr>
<td><strong>Single Reel Program</strong></td>
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<tr>
<td>Pathé News .................. 1</td>
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<tr>
<td>Paul Parrott Comedy .......... 1</td>
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<tr>
<td>Pathé Review ................ 1</td>
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<tr>
<td>Stan Laurel Comedy .......... 1</td>
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<td>Dippy Doo Dad ............... 1</td>
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<td>The Crystal Ascension ............... 1</td>
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<tr>
<td><strong>Harold Lloyd Program</strong></td>
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<td>Haunted Spooks ............... 2</td>
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<td>Lloyd re-issue ............... 1</td>
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<td>Dippy Doo Dad ............... 1</td>
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<td>Topics of the Day ............ 1</td>
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<td>Aesop Fable .................. 1</td>
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<tr>
<td>Range Rider .................. 2</td>
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<tr>
<td><strong>Serial Program</strong></td>
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| This Way Out               | 2   |

| Hodge-Podge Comedy         | 2   |
| Mermaid Comedy             | 1   |
| Christie Comedy            | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Earl Hurd Comedy           | 1   |
| Christie Comedy            | 1   |
| Wilderness Tale            | 2   |
| Hamilton Comedy            | 1   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tales           | 1   |
| Cameo Comedy               | 1   |
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| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Lyman H. Howe's             | 2   |
| Jack White                  | 1   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Lyman H. Howe's             | 2   |
| Jack White                  | 1   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
| Robert C. Bruce             | 2   |

| Hodge-Podge Comedy         | 1   |
| Mermaid Comedy             | 1   |
| Lyman H. Howe's            | 2   |
| Jack White                 | 1   |

| Wilderness Tale             | 1   |
| Cameo Comedy                | 1   |
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Dog Sense ........................................... 1
Sea of Dreams ................................. 1
Roll Along ...................................... 2
Spirit Demons .................................. 1
Kinograms (News reel) ....................... 1
From the Windows of My House .......... 1
Sea of Dreams ................................. 1
This Way Out .................................. 2
Golf, as Played by Gene Sarazen ....... 1
Uneasy Feet ...................................... 2

Kinograms (News reel) ....................... 1
Jenkins and the Mutt ......................... 1
Wind Has Come ............................... 2
Golf, as Played by Gene Sarazen ....... 1
Three Strikes ................................... 2
Tarpon Fishing ................................ 1

Kinograms (News reel) ....................... 1
Shooting the Earth ......................... 1
Roll Along ...................................... 2
Sea of Dreams ................................. 1
Their Love Grewed Cold ................. 1
Golf, as Played by Gene Sarazen ....... 1
From the Windows of My House ....... 1

Kinograms (News reel) ....................... 1
Family Troubles ............................... 1
Golf, as Played by Gene Sarazen ....... 1
Uneasy Feet ...................................... 2
Man vs. Beast ................................... 2
Mrs. Hippo ...................................... 1

Kinograms (News reel) ....................... 1
Their Love Grewed Cold ................. 1
A Hula Honeymoon ......................... 2
Golf, as Played by Gene Sarazen ....... 1
Man vs. Beast ................................... 2
Sea of Dreams ................................. 1

The Young Painter ........................... 2 rls.
Faint Hearts ................................... 2
Longfellow ...................................... 1
Movie Chats ..................................... 1
Col. Heeza Liar (Treasure Island) .... 1
Fun From the Press ........................... 1½

The Bashful Suitor ........................... 2
A Social Error ................................... 2
The Mystery Box ............................... 1
Whittier .......................................... 1
Movie Chats ..................................... 1
Fun From the Press ........................... 1½

The Beggar Maid ............................... 2
The Fatal Photo ............................... 2
The Sky Splitter ............................... 1
Tennyson ......................................... 1
Movie Chats ..................................... 1
Fun From the Press ........................... 1½

The Ex-Kaiser in Exile ...................... 2
The Busy-Body ................................... 2
Poe .................................................. 1
Gambling With Gulf Stream ............ 1
A Grove Safari on the Lower Miss:::isippi 1
Fun From the Press ........................... 1½

Hope ............................................ 2
The Four Orphans .............................. 2
Romance of Life ............................... 1
Col. Heeza Liar and the Ghost ......... 1
Salmon Fishing on the Restigoriche River, N. B. 1
Fun From the Press ........................... 1½

Cameo Comedy ................................. Warren A. Newcombe
Christie Comedy .............................. Lyman H. Howe's
Hodge-Podge .....................................

Wilderness Tale .............................. Robert C. Bruce
Christie Comedy .............................. Warren A. Newcombe
Special ......................................... Jack White
Mermaid Comedy .............................. Educational
Hamilton Comedy ............................ Educational

Programs With Pictures That Are Especially Timely in the Summer Months

Wilderness Tale .............................. Robert C. Bruce
Christie Comedy .............................. Educational
Special ......................................... Jack White
Mermaid Comedy .............................. Educational
Hodge-Podge .....................................

Earl Hard Comedy ............................. Warren A. Newcombe
Special ......................................... Educational
Hodge-Podge .....................................

HODKINSON
Tri Art ............................................
All Star Comedy ..............................
Great Authors ...................................
Urban ............................................ Bray Comedy

Literary Digest ..................................

Tri Art ............................................
All Star Comedy ..............................
Bray Romances ................................
Great Authors ................................
Urban ............................................ Bray Comedy

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Literary Digest ..................................

Hamlin ..........................................
All Star Comedy ..............................
Great Authors ................................
Bray Romance ................................

Rod & Gun ......................................

Literary Digest ..................................

Tri Art ............................................
All Star Comedy ..............................
Bray Romance ................................
Bray Comedy ...................................

Rod & Gun ......................................

Literary Digest ..................................
Belasco Stage Play Looks Like Box Office Bet Under Carewe's Direction

Edwin Carewe presents
"THE GIRL OF THE GOLDEN WEST"
Assoc. First Nat'l Pict.

DIRECTOR ....................... Edwin Carewe
AUTHOR .......................... David Belasco
SCENARIO BY ...................... Adelaide Heilbron
CAMERAMAN ........................ Sol Polito
AS A WHOLE ......... A splendid entertainment with genuine box office qualities to make it a popular with exhibitors

STORY ........ From the well known Belasco stage play; out and out meller but serves for fine screen vehicle as such

DIRECTION ........ Very good; provides excellent production, first rate cast and handles story always to best advantage

PHOTOGRAPHY ..................... Very fine

LIGHTINGS ........................ Excellent

PLAYERS ........ Sylvia Breamer, in title role, the best she has ever done; J. Warren Kerrigan well suited and does good work; Rosemary Theby also very good; Russell Simpson only other of importance

EXTERIORS .................... Always attractive

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

DETAIL ............................. Satisfactory

CHARACTER OF STORY ........ Girl gambles for life of man she loves even after she learns he was notorious outlaw before her love reformed him

LENGTH OF PRODUCTION ........... 6,800 feet

Several people who contributed to the success of this picturization of David Belasco's celebrated stage play are to be congratulated for the very pleasing entertainment which it offers. To Edwin Carewe goes the bulk of the credit for his splendid handling of the story and the rest to the cast, the scenario writer and the cameraman.

"The Girl of the Golden West," as a picture, offers exhibitors another box office number for it has all the requisites of one and its various elements that go toward making up its audience appeal are of no shabby order either. Belasco's theme is of an out and out melodramatic nature but since this seems to be a season of melodrama when films of this kind are meeting with the approval of the picture going public, nothing could be more appropriate, nor is this statement to be construed as meaning that "The Girl of the Golden West" is a wild west show of the shoot-'em-dead-in-every-scene order. Rather the story is melodramatic in its development, in the climaxes where the popular brand of suspense is used but for very definite reasons—it's what the public likes.

The story is really in two parts, with the first and second made up of similar situations though with the development handled in such a way as to threaten a tragic ending. Of course there is a good deal of more or less movie suspense, but it furnishes good action and the happy finish brought home right at the last minute always serves to send them out happy.

Carewe has supplied an excellent production besides manipulating the story to hold the interest all the way, even in spite of the anti-climax which, ordinarily, would tend to cause a break in it. The exteriors are very fine and the photography of a high order.

Sylvia Breamer does the best work of her career in the title role. Her performance is interesting and always convincing. J. Warren Kerrigan is well suited and capable as her outlaw lover and Rosemary Theby a fiery Nina. The whole cast is good.

Story: "The Girl" learns that her lover is none other than the outlaw, Ramerez, but her love saves his life when he is captured by the sheriff. Later Nina, a jealous dance hall girl, tells his hiding place and once more Ramerez is taken but his life spared by the sheriff, whose honor forces him to respect the bargain previously made with the girl. The lovers then marry.

Likely to Prove a Popular Favorite and Should Be Easy to Exploit

Box Office Analysis for the Exhibitor

The majority of exhibitors in the country cater to a class that wants pictures on the order of "The Girl of the Golden West." It contains sure-fire audience appeal and thereby ranks as a box office number. The picture should bring in very attractive returns and is worthy of the best exploitation you can give it. You can make plenty of promises and feel sure the picture will back you up.

The title alone is a big selling point. Nearly everyone is familiar with it and the fact that it represents one of the Belasco stage successes is another attraction. Tell them about J. Warren Kerrigan's comeback in this. (They haven't yet had the chance to see him in "The Covered Wagon"). Use Sylvia Breamer's name and that of Rosemary Theby. Secure a suitable musical program and use the song "The Girl of the Golden West." Tell them it is an Edwin Carewe production and recall his recent "Mighty Lak' a Rose" if you played it.
Dorothy Dalton in Appropriate Vehicle and Does Good Work

Dorothy Dalton in
"FOG BOUND"
Paramount

DIRECTOR ...................... Irvin Willat
AUTHOR ........................ Jack Bechdolt
SCENARIO BY .................. Paul Dickey
CAMERAMAN .................... Henry Cronjager
AS A WHOLE......... Murder melodrama with some good dramatic moments but for the most part rather familiar

STORY.......Will hold the attention fairly well and probably satisfy the average audience
DIRECTION.......Satisfactory; might have held a little more suspense for climax but otherwise all right

PHOTOGRAPHY .......................... Good
LIGHTINGS . . .Fog effect in night scenes attractive
STAR.......Does very well in appropriate role
SUPPORT.......David Powell first rate lead; Martha Mansfield attractive in a blond wig; Maurice Costello only other of prominence in cast

EXTERIORS .......................... Good
INTERIORS .......................... All right
DETAIL .............................. Ample

CHARACTER OF STORY.......After helping him to escape girl learns man killed her father but later guilty one is found

LENGTH OF PRODUCTION.........5,692 feet

Dorothy Dalton's admirers will like this one. It presents the star in a role especially well suited to her personality and well within her ability to make it convincing. As Gail Brenon she is a rather serious but always interesting heroine with a faculty for having her audience agree with her except perhaps in the one instance where she learns that the man she helped to escape and whom she loves, is the murderer of her father. The objection to the development in this instance is that the girl, wholly unwomanlike, fails to inquire who it was that was murdered in the first place. Nor does the supposed murderer ask for whose murder he is held. The alleged guilty party should at least be anxious enough to know who he has been accused of killing, but David Powell is negligent and doesn't learn the identity of the dead man until the climax.

Of course this is all for the purpose of holding off the various points of the climax until the real murderer is accused and his guilt established. However, it is obvious that this incident does not ring true in the development and it would seem that it might have been gotten around in some more logical way and still maintained the suspense. As far as the audience is concerned there would have been a bigger surprise in the climax if Director Willat didn't give a hint as to the real murderer when the shooting actually occurred. Maurice Costello, a deputy sheriff, later proven to be the guilty one, is shown changing revolvers with the dead man immediately following the shooting. This might have been omitted and disclosed in the flashback with the remainder of the denouement as disclosed by a witness.

Otherwise Willat has done very well with the story and maintained the interest evenly throughout. Production is good and the photography first rate. The night fog scenes are very good. The cast is also well suited and capable.

Story: Gail Brenon's father is killed while raiding the casino for liquor. Brenon is shot by a deputy when he tries to prevent him for collecting from the proprietor for the tip-off. Roger Wainwright, a wealthy neighbor, and in love with Gail, is held. How Roger is cleared, the deputy found guilty and Gail happy in her marriage to Roger completes the story.

Star's Following Will Like It and Probably the Average Patron

Box Office Analysis for the Exhibitor

"Fog Bound" will undoubtedly please the average audience and where Dorothy Dalton is a favorite you can make a little extra fuss about it telling them she plays the part of an orange grower's daughter who aids the man she loves to escape from the law when he is accused of murder and later learns it is her own father who was killed. You might hold the denouement from them and get them interested enough to come in and find it out for themselves.

The title displayed with stills in the lobby should attract attention. You can tell them the story contains rather good dramatic moments and mention David Powell as the star's leading man. Your customary methods of exploitation should be sufficient for this attraction unless you think the star is strong enough to do extra business.
**Story Lacks Originality and Drags From Start to Finish**

*THE MAN NEXT DOOR*  
Vitagraph  

DIRECTOR .................. Victor Schertzinger  
AUTHOR ....................... Emerson Hough  
SCENARIO BY ................. C. Graham Baker  
CAMERAMAN .................. Steve Smith  
AS A WHOLE ................. Commonplace material that suffers from poor continuity; will hardly satisfy  
STORY .................. Drags along interminably; trite in the first place but made even less interesting with over-footage  
DIRECTION .................. Could have speeded it up and in many ways improved upon continuity  
PHOTOGRAPHY ................. Good  
LIGHTINGS ................. All right  
PLAYERS ................. A satisfactory cast but all very much handicapped by roles that don’t give them many opportunities; includes David Torrence, James Morrison, Alice Calhoun and Frank Sheridan  
EXTERIORS .......... Suitable  
INTERIORS .......... Suitable  
DETAIL .......... Drags the picture  
CHARACTER OF STORY .......... Social position and other barriers overcome in marriage of ranchman’s daughter to rich man’s son  
LENGTH OF PRODUCTION .......... 6,937 feet

With such hackneyed material in the first place it would have been difficult to make a particularly attractive entertainment of “The Man Next Door,” but it could have been made a great deal more interesting than this. The continuity is the biggest handicap and drags the story along in a decidedly dull fashion, develops it without any effort to increase the interest and is so absurd in its final sequence that it becomes tiresome to watch the slow procedure of bringing about the usual reconciliation between the ranchman and the daughter who has married his enemy’s son.

Possibly Emerson Hough’s story made first rate reading but it could never be proven by the adaptation given it. Certainly the continuity lacks many things that it should contain and Victor Schertzinger hasn’t used good judgment in following it as closely as he apparently has. The development is slow, and drags along at such a monotonously lagging pace that it is impossible to feel any interest in the characters or what they have to do, which really consists of an overwhelming of standing around while nothing actually happens. This hum-drum atmosphere exists throughout and not even in what should be the climax has there been the slightest increase of interest.

And no doubt a good many will vote the situations in the latter reels fairly absurd. The idea of a girl yielding to her father’s demand that she cease her friendship with the hired man next door merely because the man’s employer is her father’s enemy doesn’t ring true, and the pussy-footing “Curly,” a friend of the father’s ranch days, is a most aggravating person who is given equally absurd things to do such as going out to kill the fellow when it is discovered the girl has gone away with him. This sequence is absolutely without common sense and so terribly dragged out that it is enough to send them out without waiting for the finish.

If “The Man Next Door” could be relieved of about two reels of unnecessary and tedious footage it might get by as a fair entertainment, but in its present draggy state it will hardly hold them. The cast is adequate and with capable players, all considerably handicapped by a poor story and none too careful direction.

**Might Be Greatly Improved by Liberal Cutting—Can’t Please Like This**

Box Office Analysis for the Exhibitor

It isn’t likely that you can satisfy them with this one unless you happen to cater to a crowd noted for its endurance or great patience. And they’ll have to be patient to wait for the ending of “The Man Next Door.” In the event that the picture is cut, you might look at it yourself and see if you think it will satisfy. It would be hard to recommend it as it is if your clientele is at all critical.

The fact that Emerson Hough, the author of this, is also the author of “The Covered Wagon,” now enjoying a long Broadway run, might easily serve to bring them in, but would probably be better to just announce the title and whatever other exploitation is customary. But don’t make promises or they will undoubtedly let you know that they are not fulfilled. Of the players you can mention Alice Calhoun and James Morrison.
Western That Gets So Wild It Furnishes Amusement

Jack Hoxie in
“DON QUICKSHOT OF THE RIO GRANDE”
Universal

DIRECTOR .................. Geo. E. Marshall
AUTHOR .................... Stephen Chalmers
SCENARIO BY .............. George Hively
CAMERAMAN ................ Charles Kaufman

AS A WHOLE...... Excitement in action consisting almost entirely of chases; gets pretty wild toward the end.

STORY...... Old fashioned western hokum may please some but there’s not much to it.

DIRECTION...... Has supplied many good chases with some thrills; a little too strenuous on knock-outs.

PHOTOGRAPHY .................... Good
LIGHTINGS ........................ All right
STAR...... Is kept on the jump and is suited to this sort of material

SUPPORT........ Usual western types and Elinor Field, the girl

INTERIORS ...................... Good long shots
DETAIL ........................ Satisfactory
CHARACTER OF STORY...... Hero saves girl and rounds up hold-up gang with the girl’s love his reward.

LENGTH OF PRODUCTION....... 4,894 feet

This type of entertainment may still be satisfying them and where they haven’t lost their taste for real western hokum and knock-'em-dead stuff, “Don Quickshot of the Rio Grande” will probably be right in order. But for the majority of present day picture patrons it is to be feared that Jack Hoxie’s mad chase through the five reels consumed will prove more amusing than thrilling. And the comedy isn’t intentional but accidental. It gets so wild toward the close that instead of getting exciting it becomes funny and the final ridiculous stunt is the position taken by Hoxie when he knocks each one of his pursuers on the head just like taking so many whacks at a golf ball.

There is other nonsensical business of this order that greatly detracts from the good action provided by the numerous chases early in the picture. The camera work in connection with these chases is very good. The cameraman has secured some fine panorama shots and it looks as though he had to take some risks to get a few of them.

The story is of the regulation order with the cowboy hero providing a series of knock-outs that starts right off with a prologue in which he dreams he is Don Quixote and puts his sword through every one that comes in his way. The plot is of a familiar variety and with no new twists. Besides the many chases the action offers a train hold-up and a rescue that furnishes a pretty fair thrill. Hero’s daring feats get well beyond probabilities in many instances with his breaking through the walls of a jail, through the roof of a barn and other bits that make the picture smack strongly of very old movie hokum.

Jack Hoxie endures the excitement very well and is kept on the jump. He rides well and takes some chances but his acting ability isn’t anything to boast of. Elinor Fair is the girl in the case and the customary western types make up the rest of the cast.

Story: “Pep” Pepper rescues Tulip Hellier from a train hold-up not knowing that the girl’s father staged it as a sort of exciting welcome home for her. This act leads to a mass of complications in which Pepper figures prominently and is pursued by a real band of outlaws headed by Black Mike. How Pepper once more saves the girl when she is kidnapped by Mike, turns the outlaw over to the sheriff and wins Tulip’s hand as a reward, completes the story.

May Do For Certain Audiences But Appeal Is Limited

Box Office Analysis for the Exhibitor

Probably if you cater to a majority of men and boys you can use this one to advantage. It is the sort of picture that your younger crowd will undoubtedly find thoroughly thrilling and for imaginative youngsters, there is a lot in “Don Quickshot of the Rio Grande” that will appeal. It all depends upon what pleases them best and what they can be satisfied with so probably you had better look at this yourself to judge correctly.

Let them know that Jack Hoxie is a cowboy star and in case they have seen him in serials they may be attracted by his name. Where they are not familiar with the star’s name you had better use catchlines and whatever other exploitation you think necessary to get them interested. You might let them know Elinor Fair is the star’s leading lady.
Familiar Brand of Movie Hokum But Good Audience Stuff Nevertheless

"GARRISON'S FINISH"
Allied Producers and Distributors

DIRECTOR ....................... Arthur Rosson
AUTHOR ........................ W. B. M. Ferguson
SCENARIO BY .................... Elmer Harris
CAMERAMAN ...................... Harold Rosson
AS A WHOLE...... Race track meller with conventional movie situations but has good amount of audience appeal.

STORY...... Of a fairly familiar brand although nicely handled and likely to please a good many.

DIRECTION...... Provides very good production and supplies some nice touches that get over very well

PHOTOGRAPHY .................. First rate
LIGHTINGS ...................... All right

PLAYERS...... Jack Pickford a likeable jockey-hero; Madge Bellamy a pleasing heroine; Clarence Burton good villain and others Chas. Stevenson, Ethel Grey Terry and Lydia Knott

EXTERIORS ..................... Good
INTERIORS ...................... Not many
DETAIL ......................... Includes good atmosphere
CHARACTER OF STORY...... Jockey, doped by stable man, is disqualified but girl's love and effort clear his name and reinstate him

LENGTH OF PRODUCTION .......... 8,184 feet

There hasn't been so many race track stories lately that "Garrison's Finish" should suffer from competition and even though the story is of a conventional order with some fairly trite situations that consist of pretty outright movie hokum, it contains a certain amount of audience appeal that will undoubtedly make it a satisfying number. W. B. M. Ferguson's theme is comprised of more or less stock situations with the development including a variety of elements that usually go for an entertainment of this kind.

Of course all the troubles that hero encounters go to make up the action, thrills, suspense, romance and all the rest that the theme embraces. But in spite of all the unfortunate set-backs, and regardless of director Rosson's every effort to threaten an unhappy ending, hero's victory is always assured. It couldn't be otherwise and be good audience stuff.

The plot progresses at a good pace and even though the development is slightly anti-climactic the interest has been well sustained and the climax with the customary race gives it a rather thrilling finish. The camera work in this sequence is very good and views of the last derby supply the excitement with hero supposed to be riding the winner. This has been nicely handled, however, and the substitution hardly obvious. The picture is still too long and would be much the better for still further cutting bringing it down to at least seven reels.

Jack Pickford who hasn't appeared in a picture in over a year, appears to advantage as Garrison. Pickford is well suited and does good work. Madge Bellamy is a pleasing heroine who does wonderful things to bring about hero's re-instatement. Clarence Burton is the villain and a convincing one. Lydia Knott as Garrison's mother evidently didn't read the newspapers or she would have known what happened to her jockey son and would not have lost all her money by giving it to the villain who said her son wanted it. Of course there are other improbabilities that creep in but they don't matter a whole lot.

Story: Crimmins dopes Garrison, a jockey, and when the latter loses the race he is disqualified. Sue Desha, a spectator, is confident of Garrison's innocence. Later she gives him a chance to ride her father's horse Rogue but when his true identity is discovered, the father orders him off. How Sue tricks Crimmins and proves Garrison's innocence, is followed by his winning the race on Rogue, and his marriage to Sue.

Will Undoubtedly Please a "Fan" Crowd or the Average Crowd

Box Office Analysis for the Exhibitor

"Garrison's Finish," while a conventional type of melodrama, has enough good instances of audience appeal to make it a suitable offering for the majority of exhibitors. Most of the audience at the Capitol seemed pleased with it in spite of some improbabilities and the more or less movie hokum which it contains. If you think your folks will like it you have enough to talk about and a trailer of the race should arouse their interest.

You should know pretty well whether or not it will appeal to them and in case you decide to show it, it might be well to talk about Jack Pickford's appearance and give it your usual exploitation. "Garrison's Finish" has already been distributed around the country although this is the first showing in New York which will account for its not having been reviewed earlier.
Another Bootleg Meller in "Little Red Schoolhouse"

"THE LITTLE RED SCHOOLHOUSE"
Martin J. Heyl—Arrow—State Rights
DIRECTOR ....................... John G. Adolphi
AUTHOR ........................ Hal Reid
SCENARIO BY .................... James Hamilton
CAMERAMAN ..................... George Weber
AS A WHOLE......Fast action meller with rather
too much incident and by-plot
STORY ......From a play by Hal Reid. An old fash-
ioned melodrama peppe up with timely trim-
ings
DIRECTION ......Seems to have had difficulty at
times in keeping to central plot; otherwise all
right
PHOTOGRAPHY .................. Average
LIGHTINGS ...................... All right
PLAYERS......A good cast on the whole. Includes
Martha Mansfield, E. K. Lincoln, Edmund
Breese, Sheldon Lewis, Harlan Knight and
others
EXTERIORS ..................... Not many
INTERIORS ...................... All right
DETAIL ....................Somewhat too many subtitles
CHARACTER OF STORY ......A tangle of boot-
leggers, revenue officers and a mystery murder
which is given a new twist in its solution
LENGTH OF PRODUCTION ....5,760 feet
The chief appeal in Martin J. Heyl's production of
Hal Reid's stage play lies in its rapid and at times
hectic action. Because of this, and also because of
the good line-up of names in the cast, patrons of neigh-
borhood theaters will in all probability find "The Little
Red Schoolhouse" satisfying entertainment.

Nevertheless, John G. Adolphi, the director, seems to
have gotten tangled himself once or twice in the maze
of sequences used in the construction of the story.
There is so much by-plot incidental to the chief theme
that at times it tends to confuse.

Will Please Neighborhood Crowd or Where They Like Hectic Action
Box Office Analysis for the Exhibitor

For neighborhood houses and where they like quick
action melodramas "The Little Red Schoolhouse" should
prove a satisfactory offering. You can promise them plenty of action, scirmmages and excitement
with the suspense held pretty well. However, where
you know that your folks prefer a less hectic and dif-
fferent type of picture you had better see this one first
and then use your own judgment.

Exploitation on this one should be very easy. The
title lends itself to all manner of stunts. Schoolbooks,
slates, etc., printed on throwaways are attractive and
there is a special cartoon by "Dwig" that Arrow has
in mats and electrotypes that will awaken interest.
However, there isn't a great deal of kid stuff in the pic-
ture, so you had better let them know a little of the
story.
Fine Production But Story Is Weak And Far From Convincing

Allen Holubar presents
"SLANDER THE WOMAN"
Asso. First Nat'l Pict.

DIRECTOR .................. Allen Holubar
AUTHOR .................... Jeffrey Deprend
SCENARIO BY .......... Violet Clark
CAMERAMAN ................ Byron Haskins

AS A WHOLE...... Plenty of fine locations and an excellent production but very poor story keeps it from furnishing entertainment.

STORY...... Slowly moving and never convincing; a pity to have wasted such fine efforts upon it.

DIRECTION ...... Has made obvious effort to cover up story's shortcomings with good production but it couldn't be done.

PHOTOGRAPHY ......... Excellent
LIGHTINGS ...... Very good

PLAYERS...... Good types and all very capable but difficult for them to make any definite impression with uninteresting material; Dorothy Phillips always pleasing; others Lewis Dayton, Robert Anderson, George Siegmann, Yvonne Seabury, Rosemary Theby, Cyril Chadwick.

EXTERIORS ...... Splendid; many beautiful shots of snow country.

INTERIORS .................. All right
DETAIL ........... Occasionally not effective

CHARACTER OF STORY ...... Society girl, innocent witness in murder case, hides in the North but eventually marries judge who slandered her.

LENGTH OF PRODUCTION ...... 6,433 feet

It is to be regretted that Allen Holubar has wasted so much fine effort and no doubt considerable money in producing a picture with so unworthy a story as Jeffrey Deprend's "The White Frontier." It is without original situations and so farfetched in its substance that Holubar has not succeeded in making it convincing. The initial sequence in which the heroine is scandalized because she happened to be in the presence of a man when his wife shot him is the first offender in this way and is followed by others equally improbable.

From the standpoint of the story there is an atmosphere of artificiality throughout and never does the plight of the heroine impress as a reality nor does her difficulties cause much thought as far as the spectator is concerned. And all because of the improbabilities presented. In spite of the excellent production which Holubar has accorded it and regardless of a satisfactory cast that consists of players capable and well suited, "Slender the Woman" fails to offer a satisfying entertainment.

There are numerous beautiful backgrounds with several particularly fine shots of the north country. The photography is the best and all told, there can be little fault found with the picture as far as its being good to look at. It has plenty of genuine pictorial appeal but it fails to make up for what the story lacks.

Jeffrey Deprend or Violet Clark, who prepared the story for the screen, is to be credited with one good bit of judgment, however, and that is the omission of the over popular mounted police. Murderers and other law evaders of the story congregate at a certain spot and the theme unfolds without the slightest molestation from the mounted. Although the picture is only a trifle over six reels it is still too long, or probably seems so due to the rather slow development and absence of action.

Dorothy Phillips is pleasing as always but her talents might be used to better advantage as well as those of Cyril Chadwick, George Siegmann, and others in a first rate cast. Yvonne Seabury, as an Indian girl, has one fine acting moment which she handles very well.

Story: Yvonne Desmarais is the unwelcome recipient of M. Redoux's caresses. While she is remonstrating Redoux is killed by his wife and Yvonne becomes a prominent figure in the trial. In the North where she seeks to hide from the ensuing scandal she later falls in love with the judge who tried the case after he tells her the real "other woman" has been found.

Depends Largely Upon How Particular They Are

Box Office Analysis for the Exhibitor

Unless you figure that the splendid pictorial appeal in this will be sufficient to please them and make up for a rather poor story there isn't very much you can do with it. "Slender the Woman" offers an attractive title and probably suggests a picture very much different from what they will see. If you elect to show it use catchlines such as: "See Allen Holubar's latest production, 'Slender the Woman,' at the blank theater if you would know how gossip will slander an innocent person and ruin a good name."

Where Dorothy Phillips is a popular favorite use her name prominently in your announcements and use stills in the lobby. Be careful of promises except in connection with production values.
Short Stuff

"Golf"—E. W. Hammons—Educational
Type of production .......................... 1 reel sport-educational

This is a novelty in the shape of some excellent pointers on the game of golf given by the "champion of champions"—Gene Sarazen. It demonstrates in clear and easily grasped manner the way in which many different and difficult shots should be handled. The strokes are given first in regular speed and then analyzed by means of slow motion photography. The way in which clubs should be gripped, the clubs used in playing different shots, Sarazen's advice on how to play certain shots are all given. The reel will be of intense interest to golfers, and is not long enough to create weariness in those spectators who do not understand the game.

"Should William Tell"—Universal
Type of production .......................... 1 reel comedy

Although the antics of Nervy Ned and his valet, otherwise Neely Edwards and Burt Roach, are usually very entertaining, this one seems to fall slightly below the average they usually hit. There is some humorous business at the beginning when they park people's machines for fifteen cents, and rent the same machines out for three times that amount. However, the finish is not particularly mirth-provoking, although some audiences may like it. It shows Nervy Ned losing his nerve when he is forced to shoot an apple off his pal's head. The best he can do is shoot most of the boy's clothes off. Incidentally, Roach seems to get most of the laughs, although not the star of the picture.

"Australiia's Wild Nor'west"—Ascher Picture
Type of production .......................... 1 reel expedition

There have been so many really big and worth while exploration pictures of late that this meagre and unexciting one reeler fades into the background in comparison. The picture shows some of Australia's cannibal people with one long, and fairly nauseating close-up of a self-scarred native. The reel also includes some views of bears, an army of crabs on the sand and a few other miscellaneous scenes, none of which hold any surprises or particularly striking views. The offering suffers considerably by comparison with the recent expedition pictures.

"The Land of Tut-Ankh-Amen"—Fox Educational
Type of production .......................... 1 reel educational

In view of the current popularity of "King Tut" and the finding of the ancient Egyptian ruler's tomb and its great treasures, this latest Fox educational should prove a very appropriate choice for your program. The Fox cameramen have secured a variety of views of the adjoining country, with scenes of the well known ruins and finally presents shots of the uncovered tomb with others showing the workers employed by the Museum of Natural History. The recent publicity given the topic by newspapers should serve as good exploitation for this offering and it should be easy to get your folks interested. Tell them the reel contains actual pictures of the recently discovered tomb of the ancient Egyptian ruler.

Larry Semon in "Midnight Cabaret"—Vitagraph
Type of production .......................... 2 reel comedy

This latest Larry Semon comedy is on the order of what the comedian usually offers—a slap-stick of the slappiest kind with the anciently popular brick throwing, ink slinging brand of comedy. If they still like their laughs to originate in this style probably the rough-housing in "Midnight Cabaret" will be thoroughly comical but the average person, all those who have come to expect a more sensible comedy, so to speak, will hardly give this one very much. The number is really a throwing contest with the participants taking or receiving in typical slap-stick fashion, whatever happens to be coming their way, the hurling material comprised of anything from bombs to soup. "Midnight Cabaret" is a messy and musky comedy, if that's what they want.

"Mixed Trails"—Robert C. Bruce—Educational
Type of production .......................... 1 reel wilderness tale

This is another innovation in a scenic short reel. The Bruce Wilderness Tales need no introduction to any audience. They know when one is advertised they are going to see exquisite scenery, beautifully photographed and well-titled. This one, however, is a little different. The scenery is there, all right. Not as wonderful as in some of the others but still good. But there isn't but one sub-title in the entire reel, and that's by way of explanation. Furthermore, there is a clever plot. And it's just as easily followed as if there were titles all through it. It deals with the way a fugitive in the western hills escapes a clever, but human sheriff.

"Fare Enough"—Century—Universal
Type of production .......................... 2 reel comedy

Jack Cooper is the star of this Century two-reeler, but Marjorie Marcel, a tiny girl and Jack Earl, a seven-foot boy, get a good many of the laughs. The opening shows Cooper, a promoter, arriving in a mailbag that jumps all over the station. The greater part of the footage deals with the efforts of the tall boy as conductor on the new and only street-car the town possesses, and the girl who runs a rival buss to get the few customers who desire to ride. There is quite some lively action here, and this part of the reel should get over in excellent shape. A bit of a thrill is furnished at the finish when the car gets beyond control and dashes madly along the tracks, finally breaking into a powder warehouse for the finish.

"Under Two Jags"—Hal Roach—Pathé
Type of production .......................... 1 reel comedy

Stan Laurel's latest comedy vehicle is a one reel burlesque of Ouida's story, "Under Two Flags." These exhibitors who have run Universal's picturization of the story will find their audiences appreciative of the burlesque, and even where they haven't seen it they probably know the story. Katherine Grant is seen as "Cheroo," the daughter of the regiment. Laurel tries very hard to preserve the stony expression made famous by Kcaton and succeeds in being really funny at times. The comedy has plenty of snappy action and gags and should prove a pleasing addition to many programs.
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Pathe Distributors
UR sales manager’s smile is getting broader every day. It first came when he looked at the job Syd Chaplin did on brother Charlie’s “Dough and Dynamite.” He continued smiling when he saw the next two of the New Edition Keystone Comedies, both re-edited by Syd Chaplin, “Caught in a Cabaret” and “His Trysting Places.” Then Ralph Wettstein, manager of the classy Ascher theatre, the Merrill, in Milwaukee, Wisconsin, wrote in: “We had many compliments on the last one we played and the audience seemed to enjoy it very much.” Other nice things came from exhibitors tinned to come in by wire and mail and only a few days ago word came from Philadelphia that the New Editions had so impressed the Stanley-Mastbaum theatres that they had booked them for fourteen days on Market Street! Fourteen days on the hardest street in the world to get on is some agreement with our belief that they are the best short comedies being distributed today! The new posters and other accessories gotten out in connection with them are also making quite a hit. The livest independent exchanges in all territories are distributing them. If you don’t happen to know the one to supply you, we’ll be glad to tell you.”

TRI-STONE PICTURES, INC.

Oscar A. Price President  H.E. Aitken Vice-President and General Manager.
565 Fifth Avenue.
New York City.
DeMille Wins Suit

Supreme Court Justice Wagner, to hear the suit of the DeMille o. and Beatrice M. and Cecil B. De Mille against Pat J. Casey, the 1923 film company, for the Biograph Co., to rescind a contract made ten years ago licensing Casey to make motion pictures of 15 plays for the public platform road claim’s hand a decision granting the reliefs asked for. He cancels the contract, resists the Biograph Co. to transfer the copyrights upon three pictures which it has copyrighted and orders Biograph and the Progressive Amusement Co. to account to the plaintiff for a sum received after February, 1916, on the exploitation of five uncoprighted plays. He also directs the defendants to return all prints to the plaintiff.

The court finds that the defendants were ordered to make payments as agreed. He opinion states that Casey got the rights in 1913 and formed the Progressive Amusement Co. to make productions of them. These plays were then produced by Biograph with the exception of one of which a Bond was mounted. "Among the plays involved were "Beverly of Graustark," "Lord Chumley," "Reunion of the Mary," "Road of Yesterday," "Stampedes" and "Men and Women." The justice said that the claim which the plaintiff now make, as they are entitled to a finding of this suit, is that the company-defendant is required to account to the plaintiffs for the excess of these uncoprighted plays, is not the argument that the motion picture is taken therein has fallen into the public domain by reason of use thereof under the sense of the case involved an examination of the purpose of the arrangement; however, does not remain, in his opinion, this contention; it is not to show the intention of the provision of the license period, the motion picture rights revert to the plaintiffs. The plaintiffs did not say that there was a dedication to the plaintiffs of the rights. The defendants do not say that the plaintiffs can claim a right to these plays. The court’s performance of an ordinary play has never been held to be a dedication. The performance of a picture may have no different result; said in the leasing of the latter or the furnishing of the film constitutes a dedication under the circumstances here shown.

The court found that no payments were made to the plaintiff after October, 1914 and that the defendant’s excuses therefor were not convincing.

Salsbury Injured

Henry W. Salsbury of Famous players, is nursing a bad leg, which he injured in a recent automobile accident.

How It’s Done

You’ve heard a lot of people say “road shows don’t pay.” And you’ve heard a lot of argument about the need of pulling the “road show” to boost a picture. Also of long runs in certain cities to provide exhibition values throughout that territory. Possibly this is good business.

But this is a story of how a big house, with a great show, and a 55 cent admission, has killed $2 pictures and road show devices, and all the rest of the bank in the second largest city in the country—Chicago. Balaban & Katz is the firm, and the house is “The Chicago.” Of course it’s a beautiful house, with all the necessary appointments to make it the finest place of its kind in the Middle West—and one of the finest in the country. But still the admission price is but 55 cents, and it cleans up a fortune every year. As an indication, “The Chicago” mopped up about $700,000 in profits last year.

In and out of season B & K spend a lot of money advertising. And not a word a picture, they talk about the Chicago and its bill, its entertainment. They devote columns of space to what they term “institutional advertising” building up prestige for the house, and good will. They come right out in the open and say no picture is worth $2 or $1.50. They talk about seeing the best of pictures for 55 cents, together with a great all around entertainment. And they have done it so well that they have killed off the $2 admissions to pictures in a very definite way.

If every exhibitor of a big house—or even a small one—would follow the line they have adopted, and spend money on “institutional advertising” they could, in a measure, duplicate the success of this enterprise firm. Don’t say “you can do it but it won’t help us.” Try it out and see what happens.

SOME SHRINER

Motley Flint of Los Angeles. Comes all the way East to attend the Shriners Convention. In Washington, starting tomorrow, he makes his 21st meeting. Incidentally looked into Selznick Pictures and some other picture affairs. In which he is interested.

CLEVER STUNT


AR OIT OF LAUGHS

In the big Chicago theater. Which is the pride of the Windy City. Watched and listened to a huge audience laugh and shriek at a Hallroom Boy Comedy, "The High Flyer." Percy and Perdy stuff, yes: but in addition a regular Harold Lloyd stunt of climbing up the side of a high building. And pulling some stunts that Harold overlooked. A regular riot. A half dozen like these and mile long features will have trouble.

DEL’S GONE

Delmonico’s. Over on the Avenue. And so Elmer Pearson and the Pathe crowd; Adolph Zukor and the Famous group: (Continued on Page 4)

More For Truant?

Selig May Make Four Features—After Coast Studio Center

Truant is negotiating for the Fine Arts Company a number of independent units. The plan is to concentrate all of the producing units affiliated with Truant in the one plant. If this deal should be consummated, Larry Simon, Roland West, Elime Hammerstein, William Parnam and others would produce there.

Torrance in “The Mountebank” Ernest Torrance has been loaned to "The Mountebank" for Famous Players. He is now in New York preparing for it. Today Famous Players will give him a lunch at the Astor.

“Merry-Go-Round” Has Preview

Los Angeles—"Merry-Go-Round," one of Universal’s high spots in the fall releasing schedule, was given a preview at the Ambassador theater on Thursday.

Rumblings of Big Deal

(Special to THE FILM DAILY)
Los Angeles—All parties concerned are extremely reticent, but reports persist that Arthur S. Kane, Elmer Pearson and John C. Rasmussen are conferring relative to an important deal.

Quick Reply to Newman’s Kick

Getting back at Frank Newman in a hurry, Goldwyn-Cosmopolitan has made a deal with him to put "Ememies of Women" in the Royal, Kansas City, one of the Newman houses. The offer to THE FILM DAILY, said he was worried over the mediocre crop of pictures he expected for the summer. The deal resulted.

The Bradstreet Film Daily

The recognized authority

The Bradstreet Film Daily

Price 5 Cents

Kansas City Exhibitor Unit Formed

Chicago, Ill. 

Kansas City—Thirty local theater owners have formed the Kansas City M. P. T. O., and present indications are that at least three-fourths of the exhibitors in this city will join shortly. The officers elected are: A. M. Eisner, Broadmoor theater, president; Jack Moren, Moore theater, vice-president; A. F. Gibbons, Prospect theater, secretary and Archie Josephson, Victor theater, treasurer.
In the Courts

Gwen Sears has filed suit in the City Court against Milton Hirschfield for $1,250 for disposing of the screen rights to his 25 per cent interest in "The Unknown Purple." for $12,500. Roland West is also named as a defendant, but Mrs. Sears has stated that her agreement with him for disposing of his 75 per cent interest is satisfactory.

An answer has been filed in the Supreme Court by Harris Lumberland of Lumberland theatre, at Niagara Falls, in a suit of Commonwealth Film to recover a balance due on "Eyes of Youth." Lumberland alleges that Commonwealth did not keep its agreement with him, as to perpetuating the picture, and for that reason he showed to small audiences, and asks $1,000 damages.

Allegations that the firm rights to "The Fool" were sold by Selwyn & Co. for $100,000 are made in a suit filed in the Supreme Court by Alexander Cadot and Charles Hanna against Selwyn to recover $10,000 as 10% of the selling prices for services in bringing about the sale. The Selwyns have filed a denial of the allegations, and an affidavit by Edgar Selwyn declares that the plaintiffs never rendered any services of any kind. He also denies specifically that the play brought $100,000. "It is a trumped up claim utterly without foundation," he said.

Justice Diehlmann denied an application by the plaintiffs to prefer the case so that it can be tried at once.

"A Man of Action," will be at the Strand the week of June 3.

WANTED

BELL & HOWELL CAMERA will buy for cash immediately either 120 or 170 degree camera.

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"Don’t Marry for Money"
A PRIZMA Fashion Show—Gorgeous Gowns
in colors

Box Office Value!
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Charles Maigne has
issued "Silent Partner."
Freight Hall will appear in
The Smilin' Preacher, which
Duncan will star in.

William Mac has written a story
Clyde Cook. It will be a two-
er.

Roy Stewart's latest picture, "The
"Brand," is now in production
Universal City.

Richard C. Travers, has been sign-
with Marshall Neilan to appear in
the Rendezvous.

John Russell's first script for Fox
"You Can't Get Away With It,"
ich Rowland Lee will direct.

Clarence Brown is making prepa-
tions to film "The Acquittal," in
ich Priscilla Dean will star.

The amount of mail handled at the
Universal City post office each day
made necessary an addition to the
office.

Harry De Vere is at the Clara Bar-
hospital. He was taken ill while
working for Universal in "The Lady"
Girl.

Francis Grandon is directing Jay
slay and Jay Marchant is directing
Pet Morrison in two reel West-
for Universal.

Neil Craig has been cast for the
father of Abraham Lincoln, in the
ature of Lincoln's life, which the
jects are making.

Two Schellberg productions were
pleted by Gashner and Forman's

"The Eagles Talons," with William
man, has been put into production.
his is Dunas' first film under his
new Universal contract.

The members of the Wampus have
presented Jerome Briton with a beau-
tiful pipe as a token of their friend-
ship for him to carry back to New
York.

James Leo Meehan is at work on
adaptation of "A Girl of the
broad," which will be Gene
son-Porte's next picture for
holmus release.

Marguerite De La Motte and
orge Hackathorne have been sign-
for "When a Man's a Man."
The company has gone to Prescott Ariz.,
theaters.

Wanda Hawley and Nigel Barrie
re featured in the next Guanapostoplay
titled "Lights of Loan-
This is a screen adaptation of the
age. Simms' famous melodrama
terris has finished "Fires of Hate" and is now cutting it.

WALTER R. GREENE.

Julian May Dead
(Special to THE FILM DAILY)
Charleston, S. C.—Julian May, man-
ger of the Lyric is dead.

Earle and Engle To Co-Star
(Special to THE FILM DAILY)
Los Angeles—Jack Earle and Billy
Engle, will be co-starred in Century
Comedies. The first picture will be
"Goldfinger."

Title of "Capt. Applejack" Changed
(Special to THE FILM DAILY)
Hollywood—The title of Fred
R. C., "The Man in the Sea," has
been changed to "Strange of the
Night." The production has just
been completed.

Frisch Joins Al Lichtman
(Special to THE FILM DAILY)
Des Moines, Ia.—M. J. Frisch, who
for three years has been associated
with Lichtman Enterprises has
accepted the Iowa and Nebraska
managership for Al Lichtman.

New Invention For Camera
(Special to THE FILM DAILY)
Hollywood—Antonio Gandio, vet-
er cameraman, has forwarded to the
parent office in Washington, an in-
vention called the magnification
focusing telescope for camera at-
achment.

Three Sales on "Super Five"
Irving M. Lesser, of Principal
Pictures Corporation has sold the "Super
Five" series and "Mind Over Motor"
to H. Lieber Co., of Indianapolis, for
Indiana; to Pioneer of Boston for
New England and to Mid-West Dist.
Co. of Milwaukee for Wisconsin.

Epidemic Close Midland Theater
(Special to THE FILM DAILY)
Pittsburgh—Although the city au-
thorities recently permitted the Mid-
dian to open, the state authorities
have canceled the house indefinitely.
An epidemic of smallpox is the cause.

"Bicycling" Measure Passed
(Special to THE FILM DAILY)
Kansas City—A measure has been
passed by the Film Board of Trade
against the "bicycling" of films. A
committee has been appointed to in-
vestigate all communities where films
are held without reason.

Anderson Forms New Association
(Special to THE FILM DAILY)
Charleston, S. C.—H. H. Anderson,
former owner of a chain of Carolina
theaters and until recently associated
with Laurence Lester in the operation
of the Strand here, has become asso-
ciated with J. U. McCormick and C.
E. Peppiatt in an accessory and sup-
ply house.

Fowler to Run Dallas Houses
(Special to THE FILM DAILY)
Dallas—Bruce Fowler has been ap-
pointed manager of the Plaza,heaters, the Red Mill, Queens and
Crystal Palace. Bruce formerly
managed the Olympic, Victoria and
Elmwood at Buffalo and more re-
cently the Indiana theaters at "Teer
Haute, Ind. for Paramount.

Putting It Over
Here is how a brother exhibi-
ting his show over.
Let the other fellow know how you
cleaned up.

While Contest for Students
Erie, Pa.—With the aid of the Post
Dispatch Herald, N. C. Wagner, of
the Perry, ran a while con-
test for school children which netted
him front-page publicity for a week.
preceding the showing of "Down to
the Sea in Ships." Another tie-up oc-
curred through a private showing of
the production to the school teachers
of the town.

Navy Helps "Masters of Men."
Minneapolis—As an exploitation
of "Masters of Men," a parade
was held to which the Navy con-
tributed a band and in which the
Naval Marine Post marched, carry-
ing the ship's bell of the U. S. Navy
"Masters of Men," of Spanish-American
War fame. There was a float on
which was mounted the 24-sheet and
two men dressed as naval blue-
jacketed box. This scene was taken
from the picture where Cullen Landis
as Halpin wins a decision in a box-
ing bout on a board ship. Several
thousand persons saw the parade.

Gown Contest A Winner
Erie—Boston—A big exploitation stunt
was recently put over by Ed. Hurley
of F. B. O., between the Tremont
Temple, the Telegram and Houghton
and Dutton's department store for
"Thelma."

Daily, from April 1st until
April 28th the Telegram carried a
story on the front page on a con-
test to out-dress Jane Novak, $500
in cash was offered to the girls of
Greater Boston to make their own
gowns, with the result that 110 en-
tered the affair, with 87 of these en-
ter the fashion parade held for the
selection of the winners.

The contest opened the day that
"Thelma" opened at the Tremont for
a three week run and the Telegram
in announcing it gave a three co-
lumn head on the front page. The
prizes were put up by the paper and
the department store.

At the opening of the contest
Houghton and Dutton store turned
over their entire mainfloor and two
windows on the principal street, with
large cards printed and hung up on
the walls on different floors.

GELATINE PRODUCTS COMPANY
224 Flatbush Avenue
Brooklyn, N. Y.
Manufacturers of
G. P. C.
OPALINE COLORINE
(weather proof)
$2.50 per quart
"We color Broadway"
COLOR YOUR BULBS
BRIGHTEN YOUR SIGN

EGGERS, INC.
Photo Engravers
Announce Their Removal
To
254 West 54th Street,
New and Larger Quarters
Day and Night Service
Circle 2450
How It's Done
(Continued from Page 1)

Jimmy Grainger and the Goldwyn crew, to say nothing of Arthur Friend and a lot of others, will have to find a new place for lunch. Looks like the Biltmore is in for a play from film folk on the East Side.

STUDIO STUFF

Mike Levee. The real diplomat among studio managers. Running the United. And making it pay. Don't know why it isn't called "First National Studio"—because so many First National units are at work there—but getting back to Mike. In the old days when he was general manager Mary Pickford was at work on one stage and on the other Jack Dempsey was working on a serial. The episode called for a fight and Jack had about 500 rough extras yelling at the fight. It upset Mary so she had to quit, and threatened to leave the studio. So it was up to Mike to patch it up. He did. He gave Mary a long talk. Told her how she was a champion and Jack was a champ, too, and he didn't know how to help one champ without offending the other. And Mary proved herself a good sport and went over to Jack's stage and sat in with the rough neck extras.

But this was only one of his troubles. Ask him about Connie Talmadge and then see what happens.

ANOTHER "JINX" GONE

Out in Milwaukee they have dismantled the Empress—long known as a "jinx" house. Built long ago by Sullivan and Considine, it has housed everything known in the way of entertainment; and everything that played there was a "flop." No show—no matter how good—could play there without "going into the red." Even Chaplin, playing there in person, before he went into pictures, was a "flop." So maybe it's good to see it come down.

SOCIAL ERROR

In the Astor Hunting Room, just a few days ago. M. L. Finklestein and Sam Katz of First National at a table. Cheerful and happily Charley Rogers saunters by and extends his hand to Katz. "How do you do, Mr. Skouras," says Charley.

Just a social error. Thought Katz was Spyros. Of Said Looey.

RIGHT AGAIN

Eddy Saunders. One of Loew's boys. Who makes Marx keep his hands off adjustments. Ardent golfer. Writes in, sending a card of Abe Abeles, New York branch, showing a score of 191. "It can't be done," writes Eddy. "It isn't true. No man can take that many swipes at a ball in one day and still live. More is it true that anybody save a professional can do 18 holes in less than 100."

TALKING OF GOLF

If there is good weather tomorrow a real holiday will result. The semi-annual spring tournament is scheduled and about 21 golfers and golfers will be out. Over a hundred prizes.

A Great "buy" for the Summer

The First great picture that made Griffith famous

D. W. Griffith's

"JUDITH OF BETHULIA"

with Henry Walthall, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Kate Bruce, Elmo Lincoln, Raymond Wells and a supporting cast of 3 000.

STATE RIGHTS NOW FOR SALE

Apply to
ALBERT L. GREY, Gen. Manager
D. W. GRIFFITH, Inc.,
303 Longacre Building, New York City.
In Feature Field

Jack White-Lloyd Hamilton Units
Earn Amusement Co. Trophies
Plan Increased Production
(Special to THE FILM DAILY)

Los Angeles—The Jack White-
Lloyd Hamilton comedy units have
been on the Fine Arts studio for
which Truart Prod. were Dickens
and plans to increase their activities
to include full length productions.
The Fine Arts studio was secured
over from Deverich and Rickelman.
Plans for various improvements will
be made. A specially assigned
First the Loudon conference.
arranging proving in
Please the
the
Providence
W.
modern
considered
where
am,
toastmaster.
a
July
Modern
consider
the
Williams,
by
the
Priest
on,
the
needles.
suggestions
Bobby
two
Monte
Kine-
the
W.
large
prizes
in
office
Golf
recommenda-
That's
The
studio
Congress
the
Vol.
(continued on page 4)

The Tournament

Everything set for the golf
tournament today. Two hun-
dred, film men—sailors and
players—will spread themselves
over the links at Belolle and,
as the case may be, try for new
records or make the day miser-
able for the near-champs.

Yesterday, Arthur Stebbins
wired from California:

"Will you please stop giving me
the needles. How much would you
like to be $500 miles away and read
almost every day about the great
golf tournament coming off. That's
what I get for being a subscriber to your
valuable paper. Please think of me
June 5th."

REGARDS,

And from Bobby North,
came this:

"Enclosed please find my check for
$10 for the privilege of proving to the
film trade at large how rotten a golf
player I am, but inwardly hoping to
do as well as I did at the last tourna-
ment, at which I honestly made
money, as good box of golf balls
that were worth $12. My entrance
fee was $19—had a good day away
from the office which I would not
have had otherwise, had a very good
dinner, and made $2 in the bargain,
so that if I don't play any better this
year than I did last, I still will be
ahead."

Edgar Lewis stated yesterday
that if the committee made it
a two-day tournament instead of
one lie would pay five times
the entrance fee.

Convention Abroad

First National Managers in England
to Meet—Robert Lieber Sailing
in July

Bruce Johnson, manager of the
First National foreign department,
sailed today on the Bergania for
Europe. He will remain in London
until July 1, and from there will
journey to Paris, Berlin and Stock-
holm.

In Stockholm city he will meet
Robert Lieber, who will sail from
New York on July 7. Lieber and
Johnson will visit all the First Na-
tional exchanges in Norway, Sweden
and Denmark. The present schedule
calls for a return to London on Aug-
ust 31, when the first week in Au-
gust a convention will be staged, at
which representatives of all British
exchanges will be present.

George Fitzmaurice, who sailed
recently for Rome, where he will
film "The Eternal City," will be
in London at the end of the conver-
tion. Lieber and Johnson plan to return
to New York about the middle of
August.

Van Tuylen Leaving Today

Bert Van Tuylen leaves for Priest
Lake, Idaho today.

Miller Handling English Premiere
(Special to THE FILM DAILY)

London—Gilbert Miller, represent-
ing Famous Players, is arranging for
a full premiere of "The Covered Wa-
gon."

When a theater in London is select-
ed for the English premiere of the
Crazie picture, John C. Flinn may be
expected to go abroad to arrange
the advance exploitation.

Own Sales Force in Canada
(Special to THE FILM DAILY)

Toronto—The W. W. Hodgkinson
Corp. (Canada), Ltd., has been or-
vated here with a capitalization of $150,-
000.

The Canadian company was formed
with the same officers as the parent
company and with A. J. Ensor, right.

The Canadian company was formed
with the same officers as the parent
company and with A. J. Ensor, right.

Blumenthal Europe-Bound

Ben Blumenthal sailed for the
continent on the Majestic Saturday.

Levine Here From London

Lon Levine, managing director of
Fox Films (British), is in New York
from London.

British Interested in Congress

Frank Tilley, editor of the Kine-
magograph Weekly, is en route to
America to attend the art congress
in the Waldorf Thursday and Friday.

The British film industry is very
much interested in the conference.

The Film Review of London will have
a special correspondent here
covering the meeting.

Pathé Coast Meeting Next Year?
(Special to THE FILM DAILY)

Lo: Los Angeles—Tentative plans have
been made for a meeting of the entire
Pathé sales force here next year.

Elmer Pearson was the guest
of honor at a dinner given him by Hal
Roach. One day last week he
secured Pete Carroll, Pathé manager
here, to act as liaison officer between
the studio and the sales force.

Art Congress Ready

First Session Thursday—Prizes to Be
Donated as Banquet on Friday

Details of the program for the first
International Congress on Motion
Picture Arts are nearing final form.

The general program has been divi-
ded into six parts, with morning, lunch-
even and afternoon sessions on
Thursday, and morning and after-
noon sessions on Friday, followed by
a banquet in the evening. Friday
afternoon will be devoted to an
inspection of the Paramount studio in
Long Island City.

First announcement of prizes for the
best work done along a number of
lines for the advancement of motion
pictures will be made at the banquet.
These prizes have been donated by
Adolph Zukor. Details will be broad-
casted by radio.

What is considered the most im-
portant work of the congress will be
the appointment of a committee on
resolutions which will consider the
variety of suggestions presented by
men and women from all parts of the
world and out of them try to formu-
late a series of recommenda-
tions that will aid in defining good
motion pictures.

The congress is to be called to or-
der by Ellis Parker Butler, president
of The Authors' League, at 10:30
Thursday morning. The presiding
officer will be Hon. Henry W. Taf-
m. Zukor is to be welcome to the dele-
ates in a short address. The general
topic for discussion on Thursday
will be: "The Place of the Motion
Picture in American Life and

Michigan Meets Tomorrow
(Special to THE FILM DAILY)

Detroit—The board of directors of
the Michigan M. P. T. O., will hold
a meeting tomorrow. One of the
matters to be discussed will be the
letter forwarded to James C. Ritt-
er by Frank L. Welsh, manager of
the Kiner Lithographing Co., in which
the latter suggested a meeting in Chicago to
discuss exhibitor problems.

Mrs. Cobb’s Prize

Mrs. Agnes Egan Cobb is off-
ering a special prize for the
tournament. It is a leather
frame, suitable for a portrait
11 by 14 inches.

The Ritchey Lithographing
Co. is offering a special booby
prize. It’s a secret.
Art Congress Ready

(Continued from Page 1)

Curtise. The speakers are to be James M. Beck, Solicitor General of the United States, and Corra Harris.

At the luncheon session to follow, the presiding officer will be George Barr Baker and the speakers will be Arthur Brisbane, Mary Shipman Andrews and Ida Tarbell.

The question "What Are the Developed Possibilities of the Motion Picture?" will be discussed at the afternoon session which is to begin at 2:30 o'clock. This will be divided into four sections: "Literature Which Has Not Yet Reached The Screen," "Chayton Hamilton: Phases of Life Which Have Not Yet Reached The Screen," Frederic C. Howe: "General Training for Motion Picture Production," Dr. Rowland Rogers of Columbia University: "What Writers Can Do for The Screen." Allan Dwan.

At a general discussion to follow, Robert T. Kane, of Famous Players will answer questions regarding the technical side of picture making. Henry W. Tait will preside at the second morning session on Friday. The first subject to be discussed will be: "What Tendency Should Be Developed in Motion Picture Production?" and the speakers be Ralph Stephen S. Wise and Herbert Adams Gibbons.

Two European delegates, Julian Jacques Champeneac of France, and Captain William Bebington Maxwell, representing the British Society of Authors, will speak on: "The International Scope of Motion Pictures." "Writing Directly for the Screen" will be taken up by George Ade, Mary Roberts Rinehart, Jack Cunninham, who adapted "The Covered Wagon" to the screen; Elmer Rice, dramatist, and Mrs. Francis Patterson, instructor at Columbia in photo-

Four points of view will be brought to the discussion of the topic: "What Are the Tests for a Good Motion Picture?" James R. Quirk, editor of Photoplay; Philip Troup, editor of the New Haven Union; Irvin Wheeler, exhibitor of pictures in small communities, and Robert E. Shewrood, critic, will be the speakers.

At the luncheon session of Friday, Irving S. Cobb will be the toastmaster and the speakers will be James W. Gerard, former Ambassador to Germany; Fannie Hurst, novelist, and Peter J. Brady, chairman of the Education Committee of the New York State Federation of Labor. The afternoon reception at the Paramount studio will be at 3 o'clock. Otto H. Kahn will be toast-

Hart Leaves for Coast

Neal Hart has left for the coast after shooting exteriors here for "The Fighting Strain."

Three Speakers for A. M. P. A.

The speakers at Thursday's A. M. P. A. luncheon will be Judge John Friesche, C. Gardner Sullivan and Jerome Beatty. Next week, Hudson Maxim will talk.

We are in the market for good screen material suitable for E. K. LINCOLN
Zenith Pictures Corporation
110 West 40th Street, N. Y. C.
Phone, Pennsylvania 3649

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Write for sample or better still send us a reel of new positive, not waxed, to be Duraized without charge.
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ALLAN A. LOWNES, PRES.
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INSIST UPON Duratized FILMS

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
New York Film Heads Pick Bayside for Today's "Location".
SUN—Martin Brown's comedy, "The Exciters," was such a thin slice of entertainment, as a play that was bound to succeed as a picture.

The picture, although it sticks quite closely to the original, gains a measure of appeal by sticking earnestly to the straight melodramatic side of the story.

TELEGRAM—A unique climax brings this interesting picture to an interesting close.

TIMES—"The Exciters," a frivolous picture that keeps the vivacious Bebe Daniels constantly busy. ** Those looking for sports of comedy mingled with thrills will not be disappointed. This production is well photographed and the settings and exteriors please the eye.

WORLD—The first half of the film is dull and a little tawdry. The rest is excellent cinema melodrama. Though the situations in the crook-deeply and obviously manufactured according to rule, they have considerable kick. Combining with the spectacular flying boat wreck of an earlier reel, they add up to an effective entertainment.

"The Ragged Edge"—Goldwyn Capitol

AMERICAN—Miss Palmeri makes her first screen appearance in this film. She registers, in various and mechanical intervals, surprise, love, consternation and wilfulness. And Alfred Lunt, the pretext of these "transitions," accepts and returns them at your face value.

EVENING JOURNAL—Mimi Palmeri, a beauty of the Latin type, makes her debut in the picture. Her work gives promise of gaining for her an enviable professional career. "The Ragged Edge" is Mr. Lunt's second screen vehicle. His performance should encourage those who applauded him in "Backbone."

EVENING WORLD—* * * in the main is interesting. Lunt is vastly improved over his first attempting "Backbone," and Miss Palmeri is not at all hard to look at. The story is by Harold McGrath and was adapted for the screen by Forrest Helby and, take it all in all, is good screen entertainment.

MAIL—Whatever merits the novel may have, the picture moves pretty slowly. Not all the director's efforts to drag in a medium of oriental atmosphere—* * *—save it from being at times tedious.

The story, it seems, is a little too thin for a six or seven reel film—* * *

The film has the merit, however, of introducing the screen a newcomer who shows much promise. She is Miss Mimi Palmeri.

MORNING TELEGRAPH—Mr. Lunt does some good work in this. * * * He is a wholesome and likable chap. * * * Mimi Palmeri does not seem to have any unusual ability as an actress, nor is she particularly beautiful of face, but she has a rhythmic grace and a remarkable amount of poise. * * * *

The picture is one of the best constructed we have seen in some time.

It is not an unusual story, but it is well told and has a certain amount of popular appeal. It could be cut to advantage, for once it gets a bit too much of it toward the end.

SUN—* * * is like his (Lunt) first release in that it starts out briskly and boldly and interestingly enough, and then slops over the ragged edge itself. * * * Miss Palmeri is very adept at being winsome and tender, but she needs to master the art of make-up more, particularly so that she can keep her upper lip out of the limelight.

TELEGRAM—* * * has all the elements that go to the making of a successful and popular film. An appealing love story of two comedy young persons, a plot of mystery and adventure in China and the South Seas, beautiful natural backgrounds—all of these are sure-fire ingredients.

TRIBUNE—Somebody did something terrible to "The Ragged Edge" in its transit from the written page to the screen. * * * there are no interesting scenes between the right people, though whether this is the fault of the scenario writer or the director we do not know.

Alfred Lunt is much thinner and far handsomer than he was in "Backbone," and whatever is wrong with "The Ragged Edge," it is not Mr. Lunt.

WORLD—A diverting and innocuous yarn of China and the South Seas. * * *

The play offers Alfred Lunt his second chance as a cinema leading man. In places his work is thoroughly satisfactory.
Wants Public's Angle
Max Graf Speaks Over Radio About the Star System and Asks Opinions From Theater Patrons
Max Graf of Graf Prod., spoke over the radio broadcasting station as Aeolian Hall on Monday night, and used that unique medium today in an attempt to secure from the public their reaction to a series of questions involving the star system.

He asked those interested to write to him. Among the questions, he asked were the following:

"Are you tired of seeing the same faces of the same star of the same star story and studio plots?"

"Are the producers making pictures to please you, or themselves?"

Where is the interest in the same stories and studio plots?"

"Do you believe that the future generation of stars is being given a fair chance?"

"Would you go to see a picture if you knew none of the players?"

Would you consider that perhaps their acting is as good, if not better than that of the people who have been dubbed stars, but who in most cases are merely mannikins, who are artists without the slightest thought, or feeling?"

"Perhaps I am wrong in my line of thought, for you may have given me an opportunity of speaking to the public. The exhibitors and distributors tell me that the public demands big names of stars and directors before going in to see a picture."

I visited no less than 1500 theaters, I think, to see the majority of the pictures I have seen. A limited number of stars were the only ones who made any money throughout the world. Are those the only ones you want? I believe they are wrong, but I want you to tell us what you think, and how to act along these lines.

(Continued on Page 5)

Off for Rome Today
Samuel Goldwyn's company enroute to Rome for appearance in "The Eternal City," starts today. They will join George Fitzmaurice at Rome. In the party are Barbara La Marr and her husband, Jack Dougortex, Lionel Atwill and his fiance, Irene Fenwick, Bert Lytell, Montague Love and Arthur Miller, the cameramen. The party will be met at London, yesterday for Rome, after a conference with Sir Hall Caine. The first National London office was held to the director of the ship at the Ritz London, Saturday night. Richard Bennett, the other principal in the cast, sailed two weeks ago. They will be gone about two months.

Plan Foreign Offices
F. B. O. After Greater Business Aboard—Announces Titles of First 14 Releases
F. B. O. is seeking more business in the foreign market and for that purpose plans to open offices abroad. Edna Williams, foreign representative of the company, returned last week on the Berengaria from a month's trip through Europe.

As noted, an office has already been opened in London as R-C Pictures Corp. The company's contract with Sir William J. Garfield for English distribution was recently terminated and distribution there will now be arranged through the London branch. Other offices will be opened in Paris and Berlin to arrange sales in these territories and not to serve as exchanges. Branches in Mexico City and America will be opened in the fall.


Copeland Addresses A. M. P. A.
Royal S. Copeland, recently elected U. S. Senator from New York, addressed the A. M. P. A. yesterday.

West Coast Plans Confab
(Special to THE FILM DAILY)
Los Angeles—All managers of West Coast Theaters, Inc., will hold a meeting here in about a week.

New Comedies for Chadwick
Chadwick Pictures have contracted with Bruce Bechet for a series of two reel comedies in which Louise Fazenda, Gale Henry and a well-known female star will appear. Production will be centered on the coast.

Discuss Uniform Contract
Harry S. Buxbaum returned from Buffalo yesterday where a meeting was called by the Buffalo Film Board of Trade and at it Buxbaum spoke. He told the exhibitors there that the only way they could organize was to do what the producers had done: engage a man entirely divorced from the picture business to head their organization.

The Tournament
The New York film world was not attending to business yesterday but to golf on the links at Belleclaire. A complete account of the Spring Golf tournament will be found on page 6, this issue.

To Expose Frauds
Two Reels Will Dylvuge "Get-Rich-Quick" Schemes—Hodkinson Will Distribute
The Investors' Vigilance Committee, an organization which has over 200 branches and allied offices throughout the world will stage a campaign against fake stock schemes and "get-rich-quick" practices through a series of pictures to be made for the committee by Buckley-Fraser Prod., Inc., and distributed by Hodkinson.

Each will be in two reels and released monthly: The first "Wild Cats," deals with a fake oil scheme. The second will expose methods of swindling stock salesmen and will be called "The Rackets." "The Reels"

Announces New Semon Series
Vitagraph announces four Larry Semon comedies for release next season. Between now and the first fall release, there will be one to be followed by the group of four.

Model Short Reel Program
E. W. Hammons will give a special showing of Educational pictures at Columbia Auditorium on Friday to demonstrate how a delightful summer program can be developed with only short reels.

Semon's Second Cobran Play
(Special to THE FILM DAILY)
Los Angeles—Larry Semon's second comedy for Friz will be "Money to Burn," a George M. Cohan play. As noted, the first will be "The Girl in the Limousine."

Swift Leaves A. B. C. for Lichtman
Paul J. Swift has resigned as general manager of the Associated Booking Corp., to become a special representative of the A. Lichtman Corp., with offices in the New York territory at the time Lichtman was there. Leo A. Orbs and Arthur Hirsh are managing the A. B. C. until the fall when a successor to Swift will be appointed.

Metro Confab On
District and Sales Managers Here—Thirty-Two Pictures on Next Year's Schedule
The Metro sales convention opens this morning at the Hotel Astor with an address by W. E. Atkinson. Marcus Loew will preside and conference will be held by various departments, including Eddie Sanders, manager of the district department and I. E. D. Meador, and advertising head.

Fall plans will be gone over and announcement of titles of the 32 pictures which will be made next year will be made. Elaborate plans are under way for the exploitation of "Scarabomouch," which Rex Ingram is now directing. The Metro office has been notified that its production estimate at $1,000,000 and add that the picture will cost over $1,000,000, and perhaps more to make. The extras will range about $250,000 each, so that the entire production will cost about $5,000,000. It must be made before the end of this year. The Metro has an announcement this week. Toward Paul M. Moore will be lost at a shower dinner to be held at Milestone's, South Ferry, tomorrow. There will be further general talks and a dinner at the Astor in the evening. On Friday, the discussions will be continued, terminating with a dinner party in the evening, when the visitors will be the guests of Tiffany Prod.

"White Rose" Closes June 16
"The White Rose" closes its run at the Lyric on June 16.

Moos Going Abroad
(Special to THE FILM DAILY)
Los Angeles—Sigmund Moos, in charge of the leasing of space at Universal leaves for Europe about June 15.

Zukor Lunch Guest Today
Adolph Zukor, to be guest of honor at the luncheon to be given today at the Morris, is the head of the committee of the Authors' League. Among the guests will be Edward Balin, George A. Balin, former vice-president of the British Society of Authors, and R. L. Chappell, representing the National University of France, both of whom are in New York as delegates to the International Congress of Motion Picture Arts, which is to be held tomorrow and Friday.
Newspaper Opinions

"A Man of Action"—1st Nat'l Strand

Wednesday, June 6, 1923

DAILY NEWS—** ** the thing is amazingly badly put together. It also seems to recur a astounding lack of intelligence in the part of the audience. It asks us to believe in the name of comedy that a ten-year-old boy would swallow. Also it is filled with the sort of stunts of Mr. Griffith's "One Exciting Night.""""

EVENING WORLD—** ** it leaves one with the feeling that second guessing for a breath when "The End" is finally flashed on the screen.

Douglas MacLean is about as clean-cut, a young comedian as is now before moviegoers.

HERALD—If it is a farce, melodrama or comedy, the story is possible for the picture, but this performance does not justify the story.

SUN—Several pictures in which Douglas has been featured have been far enough. 'Others' have been similarly terrible. In the reviewer's opinion "A Man of Action" at least falls in the latter category.**

The plot is one of those preprocessors, silly affairs in which the author makes all his characters unintentionally half-witted.

THE TIMES—There are many instances of action, it accomplishes a novelty by dispensing straight dramatic comedy with a broad dash of mystery.

MOUNT TELEGRAPH—As a comedy, it is not very mysterious, and as a comedy it is not especially funny.**

Douglas MacLean's smile and ingratiating personality, does it not make possible for the picture, but his performance does not justify the story.

Reduce Entrance Fees

Entrance fees to the F. L. M. Club have been reduced to $250 until September, after which time they will be restored to $1,000.

Graphic Salesmen Meet

First Graphic Exchanges of Buffalo and New York are holding a sales meeting here. These two exchanges expect to handle 48 features, eight specials and several series of short reels next season.

At Broadway Theaters

Capitol

"Carriero Italiano" is played as the overture at the Capitol this week. Following numbers include "The Splendid Run," a scene, potpourri of operatic impressions by a number of soloists assisted by the whole Ballet corps and the orchestra; the regular new reel, and a dance characteristic. The feature attraction is "The Ragged Edge." A prelude in C Sharp Minor, on the organ, closes the performance.

Rialto


Rivoli


Strand

Musical numbers at the Strand include, the opening number, "Popular Melodies," "The Logo," a series of music numbers, a novelty staged as "A Little Ballet;" A Little Angel" and the closing selection of the program. The film numbers are "Here and There," a compilation of interesting short subjects, "Folks' News Keeps the Star's Action," the feature and "Roaring Lions on a Streetcar," a Fox comedy.

At Other Houses

Having already played three houses on Broadway, the Central, Rialto and Rivoli, "Energies of Woman" can be seen again at the Cameo where it has been booked for an indefinite run. "The Covered Wagon" is still in the Cameo as is "The Entrance of a Million," "The Exciters" and the "Heart Healer." "The Exciters" is a Pathe comedy, "The River Rose," continues at the Lyric until June 6th.

WANTED — THEATERS

Within 100 miles of New York,—500 seats or larger,—Spot cash for right propositions.—Write all details to "THEATER," c/o The Film Daily.

"The Heart Raider"—F. P. L. Rialto

AMERICAN—Of Agnes' acting, it must be conceded that there was a great deal. Nobody else in the cast had a chance to do anything for the picture occasionally and suddenly a bromide substitute.

MORNING TELEGRAPH—Light fare, as you can realize, but rather pleasing and amusing. Agnes Ayres looks more beautiful, and seems to be living to even when her hair is wet—which is little short of an achievement.

SUN—However, let it be said that a beautiful woman does anything well, and that Agnes Ayres, as Mariel Colony, is very effective.

TELEGRAM—** ** a delightfully entertaining production. The picture, a light comedy of love and adventure, is ideal hot-weather entertainment.

TRIBUNE—** ** is one of those stories where Agnes Ayres' father has himself involved against being responsible for whatever damage she may do.

WORLD—** ** reveals a pretty talent in continuing "The Logo," a Pathe serial. The pictures are staged because, the piece has little mimesis and the theme is spun away a decidedly entertaining hour or two.

Change Title Again

(Special to THE FILM DAILY)

Los Angeles—The title of the new Novarex vehicle has been changed again from "Purple Pride" to "The Heart of Yochland."
Make every show sure-fire with a Plum Center Comedy

starring

DAN MASON

You know as well as we do that a comedy often saves what might otherwise have been a poor show. Plum Center Comedies are consistently of a quality that saves not only a weak feature, but adds to the value of the best feature you can book. Hundreds of exhibitors know this. They spend all of their choosing time choosing features, confident that Plum Center Comedies can be relied on to take care of the comedy end of the program—anywhere, any time. "Pop Tuttle's Russian Rumor," the current release, is merely an example of the worth of every Plum Center Comedy. Stop worrying about your comedy material—Book Plum Centers and be SURE!!!

Presented by Paul Gerson Pictures Corp.

Directed by Robert Eddy

Distributed by

FILM BOOKING OFFICES
OF AMERICA, INC.

723 Seventh Avenue, New York, N.Y. EXCHANGES EVERYWHERE

Sales Office United Kingdom: R-C Pictures Corporation, 24-27 D'Arblay Street, Wardour St., London, W. 1, England
This woman's name is going to mean thousands of dollars in additional profits at the box-offices of this country!
THE Film DAILY

New Screen Snapshots Series

Jack Cohn and Louis Lewyn are planning a new series of Screen Snapshots for release this fall.

Baker Back from Coast

C. Graham Baker, editor-in-chief of Vitagraph, is just back from the coast. One of the first things he did on his return was to play in yesterday's Spring Golf Tournament at Belleclaire.

Marion Davies in London

Word has been received at Cosmopolitan of the arrival of Marion Davies in London. She left on May 22 to attend the opening of "Little Old New York" at the Empire, in London.

Jeanne Balzac in "Magic Skin"

Goldwyn has engaged Jeanne Balzac, a direct descendant of Honore Balzac, author of "The Magic Skin," to appear in the film version of the story which Achievement Films, Inc., are producing on the coast.

Return From Italy

Lillian Gish, Charles H. Duell, president of Inspiration Pictures, Inc., and members of "The White Sister" company, returned from Italy last night where the picture was made. Henry King, the director, reached here on Friday.

Cuts and Flashes

F. R. O. has purchased "The Beloved Brute" by Kenneth Perkins.

Margaret Leach, leading woman in "Three Ages" is enroute to England.

National No-Theatrical M. P. will soon start filming "Our Flag," a short reel.

The Exhibitors Herald has been designated in Albany with a capital of $10,000.

Shooting of Interiors for "The Steadfast Heart," will be finished next week.

"The Shriek of Araby" will be given its initial New York showing June 10 at the Capitol.

Herbert Corthell and Walter Catlett have been engaged for important roles in "Second Youth," which Distinctive has put in production.

Marguerite Courtot and Miriam Battista were signed for "The Steadfast Heart," being made by Distinctive, through Charles Walton.

Ford on Trip

(Special to THE FILM DAILY)

San Francisco—Francisco—Francis J. Ford has left here on an exploitation trip.

BOOKS AND PLAYS AVAILABLE FOR MOTION PICTURE PRODUCTION

A MARKET PLACE FOR THE PRODUCER AND WRITER OF SCREEN MATERIAL

STORIES

Published and Unpublished by the WORLD'S BEST AUTHORS

Whose Works Have Met With Unqualified Success Upon The Screen

CARL G. MILLIGAN

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HUGHES MASSIE & CO.

(Sydney A. Sanders: Gen. Mgr.)
347 5th Ave. Ashland 6208

Sir James Barrie's Most Famous Short Play

"THE TWELVE POUND LOOK"

Also "THE WILL."

"Hands Across The Sea"

Famous Drama Lane Melodrama

Wonderful screen material

Gwen Sears

5315 W. 19 St
New York

Another Scandal

BY Cosmo Hamilton

It is another "SCANDAL" now running as a big serial in "HARPER'S BAZAAR" book publication in the fall.

BRANDT & KIRKPATRICK

Bry, 2564
35 W. 45th Street

J. M. Jerome has joined the 1 Star laboratory.

WANTED

BELL & HOWELL CAMERA will buy for cash immediately either 120 or 170 degree camera.

LOUIS MEYER

Craftsman Film Laboratories, 251 West 19th Street

Johnny Jones

Known the world over from the

JOHNNY JONES COMEDIES

4211 Delmar Avenue

Hollywood, Cal.

A typographical error of the 1922-23 Film Year Book gave this address as that of J. K. McDonald.

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FINANCIALLY EMBARRASSED?

We can come to your rescue—and at little cost!

LOANS IN ANY AMOUNT FOR A FEW DAYS—WEEKS—MONTHS

Try Us!

Confidence Assured

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1123 Broadway

Suite 1207-8 Phone Watkins 4522
Executives "En Masse" at Tournament

Drives and Puts
The Humorous Angle of Yesterday Tournament—Some Personal Observation

Alfred Black came down from N.E.
England and taught Abe Warner
how to play bridge the night be
fore the tournament, and then to
see what a good shot he was he
did it.

It was suggested by George
B. Lewis and Hodkinson, that the
special glasses be affectionately
titled "A" and "Maxx" or Patsh and
Pat-ter-met.

Glucksman was the first play-
er to arrive. Abe Warner said
he believed Jack slept in the caddie
house to make sure of being on
hand.

When George Brown, Universi-
who almost won the divvies' tour-
ship in the fall 1921, saw the lake, he
said "Oh, my God, that is the first line
Julius Laemmle, the very son of Carl Laemmle. Universal
made his appearance for the first time in golf tournament and was
championed by Artie Schmidt who prom-
ised the committee he would "be
hand this.

Lee Arnis, (Mr. Mac Marsh), on
hand to represent the arbit-
branch of the industry.

The Eddie White studio crowd
including the Morrissey boys came
ear.

Alison and Martin Colin, the
counterpart of Inter-Globe, although
playing, started early to win a
special trophy for the best "one
player.

Tom Moore and his brother W
came up from Washington to
anticipation of taking a trun-put on the phone.

Bob Leonard couldn't loc
Charles Bryant, Nazinova's hus-
and director who was scheduled
to play with him, but finally got him
the phone.

One of the early morning cata-
up-ies was the failure of Jerry B
to meet Paul Guleik and come out
his car, so he had arrived late
and hour. He had come out
plebeian train.

I, Gordon Edward's son was
handy for crashes at the golf tourna-
taments but certainly
be the last. He shows a
score in the early '90's.

Eddy Essman was right on
to represent Pathe and tried
for the absence of Elr
Pearson who is the star golfer of
organization. Pearson is now in C
for the moment.

Guy Wonders came up from B
to Geo. C. Wilson and
ica to take a prize back—that W
now to win.

Among the "goofers" were Cal
Brown and James Loughborough
the Thos. H. Inc organization, C
(Continued on Page 8)
NOTICE

Larry Semon's final release for the current season, 1922-23, will be "The Midnight Cabaret."

Larry Semon's contract with Vitagraph provides for the production of four additional comedies to follow "The Midnight Cabaret."

The new series of four Larry Semon comedies to be produced by Larry Semon for Vitagraph will be released during the 1923-24 season.

The first of the new series will be released in September, 1923, the second in November, 1923, the third in January, 1924, and the fourth in March, 1924.

VITAGRAPH
ALBERT E. SMITH PRESIDENT
Party A Success

(Continued from Page 6)

Moore, Tom, Moore’s Theaters, Wash.
Morgan, Oscar, Famous Players.
Morrissey, F. A., 45 John St.
Morrissey, Frank, 45 John St.
Mayer, Charles E., United Artists.
Newman, Frank L., Kansas City.
North, Bobby, Apostle Trading Corp.
Palm, B. D., Famous Players.
Pawley, Raymond, Hodkinson.
Powers, P. A., F. B. O.
Pettyjohn, C. C. M. P. P. D. A., Inc.
Pope, Martin, F. A. E. Langender.
Quinn, J. M., Vitagraph.
Rabell, W. H., Independent Movie
Simply Corp.
Reichenbach, Harry, Sam Goldwyn Prod.
Riley, W. J., Earl Murdoch.
Ritchey, J. V., Ritchey Litho.
Rogers, Charles R., Contine Griffith
Rojo, Stanley J.
Rothstein, Nat G., F. E.
Rowland, R. A., First National.
Rowson, Harry, Ideal Films, London.
Ryan, James, Fox Film.
Rykind, Morris, Al Lichtman Corp.
Samuels, Rebek, Rebek Litho, Inc.
Sandel, Laurence H.
Sax, Sam, Weber and North.
Scarlett, G. A., Du Pont Co.
Schlesinger, Gus, Warner Bros.
Schlesinger, M. R.
Schlesinger, Morris.
Schmidt, Artie, Universal.
Schneiter, J. L., F. B. O.
Schub, F. E.
Schwab, Jules, Sound View, Golf Club.
Schwartzman, Sam, Al Lichtman Corp.
Selig, W. N. Jr.
Seymour, W. F., Hodkinson.
Sheldon, E. Lloyd, Famous Players.
Siegel, Harry, Seitznik.
Siegel, Henry, F. O.
Smith, Courtland, M. P. P. D. A.
Smith, J. B., Inspiration Pict., Inc.
Smith, E. L., Inspiration Pict., Inc.
Spargo, J. E., Exhibitor’s Herald.
Sterbenz, Lester, Film Daily.
Storey, John B., Pathé.
Teich, Creighton, Cosmopolitan.
Thies, J. H., Du Pont Co.
Tiemney, H. S., Eckert & Co.
Treaven, P., Pathé.
Warner, Abe, Warner Bros.
Warner, E. J., Litho.
Wells, Alfred, Atlarches Pictures.
White, Ed.
White, Everett.
Wiley, Tom.
Will, Ralph, Film Daily.
Williams, J. D., Ritz-Carlton Pictures.
Witius, Lloyd D., M. P. P. D. A.
Wilson, G. C., Ritz, Baltimore.
Wilson, Harry C.
Wood, E., United States.
Wood, B. D., Famous Players.
Woodfield, Bernard T., M. P. P. D. A., Inc.
Yates, H. J., Republic Laboratory.

Find Mid-West Prosperous

Jack Edwards of the Hodkinson exploitation force has returned to New York following an eight weeks’ trip in the Middle West in behalf of “Down to The Sea in Ships.” He found conditions in that part of the country satisfactory and business at theaters encouraging.

Drives and Puts

(Continued from Page 6)


A Boyd of the Stanely Co. of Philadelphia wired that he couldn’t attend because of pressure of business.

It’s A HELLUVA THING TO BE BROKE

The Greatest Cast Ever Assembled
For a Single Production

RUPE

ELAINE HAMMERSTEIN
BERT LYTELL
LEW CODY
CLAIRE WINDSOR
Look Here Tomorrow

B.P. Fineman’s

“Dont Marry for Money”

KING TUT’S tomb—a “cabaret set”—a screaming burlesque on the most discussed event since the armistice!

Box Office Value!

ASK ANY DISTRIBUTOR

THE EXHIBITOR KNOWS WHY
Congress Starts Today
Discuss Better Film Ideals at Waldorf Meeting—Dinner Tomorrow Night

Writers and educators from all parts of the country began to arrive in town yesterday afternoon for the opening of the International Congress on Motion Pictures, which opens today at the Waldorf Astoria. Among the European delegates, Capt. William Babington Maxwell of Scotland, and Jules Jacques Cham- boulé and Valentin Mandelstamm of Paris, are already here. The Congress is to last two days, and luncheon and after-luncheon sessions today, and morning luncheon sessions Friday. It is expected to be brought to a close with a banquet tomorrow night.

Many of the visitors, members of the college of the league, were present at the Martinique yesterday for a luncheon which the council gave in honor of Adolph Zukor, who has operated with the authors in an effort to formulate a set of recommendations for the artistic advancement of motion pictures and the development of better relations between authors, artists and educators and the producers. These recommendations are to formulate a continuing basis for future discussion, and to be taken up at another gathering of the same kind next year.

The Congress will be called to order this morning at 10.30 by Ellis R. Butler, president of the International Scope Motion Pictures, by Captain William B. Maxwell, representing the British Society of Authors, and Jules Jacques Champenois, representing the French writers. At the luncheon session Friday, the speakers will be Father John B. Creely, Arthur Brisbane and Mary Livingston Andrews. At the afternoon session, the general discussion will begin.

Davies Returns
(Special to THE FILM DAILY)
London—Tom Davies is back from New York with a print of “The Pilgrim,” which he has purchased for England.

Deal With Vitagraph
Harry Sherman to Make Series, First to "Let No Man Put Asunder"

Arrangements have been practically completed between Harry Sherman and Vitagraph whereby the former will produce a series of pictures for Vitagraph distribution.

The first will be "Let No Man Put Asunder," by Basil King and is one of the 14 novels, Sherman purchased for picturization from Harper and Brothers recently. The initial production will be made in the East, the others in California.

Aarons on the Coast
(Special to THE FILM DAILY)
Los Angeles—George P. Aarons, of the M. P. T. O. of Eastern Pennsylvania, is here vacationing.

Lunch for Tilley
A number of local film workers will tender Frank Tilley, editor of Kinetograph Weekly a dinner at the Astor next Wednesday, prior to his leaving for the coast.

Hess in London
(Special to THE FILM DAILY)
London—Gabriel Hess, of London, who is from New York relative to the pending between the company and Stoll Film, which comes to trial this month.

Fisher Coming East
(Special to THE FILM DAILY)
Los Angeles—Victor B. Fisher is going East to arrange distribution of "Youth Triumphant." More space has been leased at the Hollywood studio to take care of increased production.

Connecticut Meets June 27
(Special to THE FILM DAILY)
New Haven — The M. P. T. O. of Connecticut will hold their annual convention at Double Beach,Conn., on Wednesday, June 27. Double Beach is just outside of New Haven and the meeting will be in the form of a Field Day.

Bryant Sails Soon
Charles Bryant sails for the Continent on the Homeric, June 16, relative to future stage material for Nazimova. In London, he will discuss a picture to be made abroad as well, and while no mention is made of the subject, it is understood that it may be "Aphrodite," which Stoll Film has offered to produce with Nazimova in the leading role.

Ritz-Carlton's First
Expected to Be Made by John Brunton—Williams Leaves for the Coast

It is understood that the first picture to be released by Ritz-Carlton Pictures, Inc.—the J. D. Williams organization—will be "Mortgaged Wives," which will be produced by John Brunton.

T. Hayes Hunter has been engaged to direct it while Anthony Paul Kelly will handle the scenario. Production will be in New York and Florida. Following "Mortgaged Wives," it is expected Brunton will make additional pictures for Ritz-Carlton.

The above could not be confirmed at Williams' office yesterday. He refused to comment on the report prior to leaving for California. Incidentally, Williams postponed his Western trip to attend the Spring Golf Tournament at Belleclaire on Tuesday.

Warner Goes to Cleveland
Abe Warner left for Cleveland last night.

Ken Hodkinson Plans Trip
Kenneth Hodkinson, of United Artists, leaves for a quick trip to Seattle on Saturday.

Pearl White Forms New Co.
(Special to THE FILM DAILY)
Paris — Pearl White has formed a new company here to make three pictures. It is reported she will not appear in serials.

Booked into the Capitol
"Daughters of the Rich" has been booked into the Capitol the week of June 17. It is to be released with Miriam Cooper and Gaston Glass.

Brown Leaves Tiffany
Southard Brown, for four years chief assistant to M. H. Hoffman at Pioneer and later at Tiffany, has resigned. He leaves for the coast on Monday relative to a new deal.

The deflection of the Minnesota M. P. T. O. from the Cohen organization is the first break in the national exhibitors body since the convention. In view of the developments at the Chicago convention, the actual withdrawal comes as neither a shock nor a surprise. The official statement from the Minnesota M. P. T. O. held today (Thursday), it was unanimously voted to suspend the charter and sever our affiliation with the national organization. Please accept this as an official notice of our action. The charter is being returned to you by registered mail.

(Continued on Page 2)

Golf Aftermath
"It was a great day."

This was the unanimous opinion of those golfers and golfers who had a "great day" at Belleclaire, Bayside, on Tuesday.

The Committee wishes to express its thanks for those who aided in making the tournament a success, and to assure the people who paid their money to enter that their contributions helped give a fine tournament. One of the committee accepted for the prize money by the organizers, the others for the games and golfers to who paid their money to enter that their contributions helped give a fine tournament. The committee hopes all of them will be in line for the Fall tournament to be held in September.

Foster Gilroy, Hodkinson, made a "birdie" on the 8th hole and that made his day complete.

(Continued on Page 2)
Minnesota Out

(Continued from Page 1)

In response to a statement relative to Minnesota’s action, Sydney C. Goldwyn has written a letter to the National Board forfilm, in which he said that this action was “perfectly plain to every thinking theater owner,” and then intimated that it was prompted by Theodore Hays, of Ruben and Finkelstein on behalf of the First National interests there. Cohen added that exhibitors in Minnesota have written asking if something couldn’t be done to safeguard their interests. He further said that the move “in reality occurred some time ago, as far as we had little or no co-operation from Minnesota during the past year.”

Kann Closes Deal

George E. Kann, of Goldwyn, has sold Goldwyn with German Camus Co. for the distribution of Goldwyn’s sixth year pictures in Mexico.

Film Managers’ Party

(Special to THE FILM DAILY)

Dexter—The first outing for this summer of the F. L. M. Club will be held next week.

“Enemies” in Washington

Louis A. Maclean, of Cosmopolitan, left for Washington, yesterday to arrange for the presentation at the Rialto of “Enemies of Women.” The film will open on Sunday night with a special performance.

Read Here With Toto Film

Dudley Read has arrived here with a print of his recently completed picture “The World of Make Believe” featuring Toto, the well known clown. Toto makes his screen debut in this picture.

Here’s A Stunt

Henry Collins Brown, an authority on New York history has arranged a lecture on New York landmarks at the Rialto this week. In this connection, Brown has secured a number of slides of interesting spots. These are being shown on the Rialto screen with explanations and interesting data supplied by a lecturer at every performance. This stunt can be worked in a similar fashion by exhibitors in other cities.

Lee-Bradford Sales

The following contracts have been closed by Lee-Bradford.


“The Broad Road—Sold to A. E. A. Film Co., Johannesburg for South Africa; Crown Film Co., Boston for New England. Rabin for Great Britain and Ireland; Art Film Exchange, Baltimore, for Maryland, Delaware, Virginia and District of Columbia; Isidro A. Sanchez, San Juan, for Porto Rico, Santo Domingo and Haiti.

“Determination” sold to Crown Film for New England, Elslan Film Co., Atlanta for Atlanta territory; Eskay Films for France, Italy, Switzerland and Holland; J. Donnell Film Co., Oklahoma City for Texas, Oklahoma and Arkansas and to Vole Arts, St. Louis for Eastern Missouri and Southerninois.

Golf Aftermath

(Continued from Page 1)

While playing the 10th hole “Rube” Samuels dropped in the cup from way off the green on a matchie pitch and upset “Al” Gray of the Griffith organization completely.

Felix Feist had made a real record but he had not gone to pieces on the seventh hole, where he shot a 10. Otherwise he probably would have won a leg on THE FILM DAILY trophy. Hard luck.

The breaking of the cable, cutting off the lights on the lawn, broke up the distribution of the prizes just before all the “booby” and special prizes were distributed. This took a lot of fun away. More hard luck.

“Bill” Hurst was scheduled to take four men home in his car. He missed them and dropped asleep in his car to awake only at 5:15 Wednesday morning. Naturally, “Bill” was worried when he finally arrived home.

The prize “nifty” of the day. A player was purchasing some balls.

Give me three,” he said to the caddy master. “Make two of ‘em ‘swimmers.” He meant “footers.”

Guamont Buys Pearson Output

(Special to THE FILM DAILY)

London—Guamont has arranged to distribute “Love, Life and Laughter” in England. The deal also includes all future Welsh-Pearson films.

Quotations

High Low Close Sales
East. Kod. 107½ 107½ 107½ 100
F. P.L. 79 78½ 79 600
do. pd. 91½ 91½ 91½ 100
Goldwyn 55½ 55¼ 55¼ 200
Griffith Not quoted
Loew’s 17 16½ 17 400
Triangle Not quoted
World Not quoted

“Dancers in the Dark” Next

“Dancers in the Dark,” is the final title of Daniel Carson Goodman’s new picture.

Shakespeare Play in Pictures

(Special to THE FILM DAILY)

Berlin—Peter Paul Fellner has gone to Venice to shoot exteriors for “The Merchant of Venice.”

To Film Life of Garibaldi

(Special to THE FILM DAILY)

Berlin—Arsene Cserpey, production manager “Frederick the Great,” has gone to Italy to film the life of Garibaldi.

POST TRAVEL SERIES

CHADWICK PICTURES CORP.
ISO West 40 St. New York—

Dr. Riesenfeld, managing director of the Rivoli, and Criterion Theatres in New York, has four series of Post Travel pictures and booked sixteen of the first series of to play exclusive first run at the theatres upon management.

The 16 subjects selected to be shown within the next months are:

Children of Holland, Stockholm, Rome, Children of Scandinaavia, Athens, Sweden, Children of Bohemia, Budapest, Norway, Children of Germany, Toulon, Lapland and Austria.

Children of Holland, is at the Rivoli this week.

Theatres desiring first run exhibition of the Post Travel series can get in touch with us.

On the programs of the World’s Leading Theatres

Rivoli Theatre

New York
For 1923-24

Paramount's New Policy is
One bigger and better picture
Each week—
And here's what Paramount
Means by Bigger and Better Pictures:

BLUEBEARD'S 8th WIFE

THE CHEAT

HOLLYWOOD

Prints of these first three of Paramount's new product
will soon be ready for showing. See them and you'll
know what the policy of one bigger and better picture
every week means to you and your business!

*Gloria Swanson in the gorgeous French love-drama that was a Broadway stage hit for over a year. A Sam Wood Production. Adapted by Sada Cowan from Charlton Andrews' adaptation of Alfred Savoir's play. A Paramount Picture

**Pola Negri in the greatest story ever screened. A George Fitzmaurice Production. With Jack Holt. Supported by Charles de Roche. Adapted by Ouida Bergere from the story by Hector Turnbull. A Paramount Picture

***Boy, how they'll flock to this one! 22 Real Stars, 56 Screen Celebrities playing real parts in the story. Produced by James Cruze, director of "The Covered Wagon". By Frank Condon. Adapted by Tom Geraghty. Ask your Exchange about the Cast! A Paramount Picture

See them for yourself!
Incorporations

Dover, Del.—National Capital Recreation Co., Wilmington, Capital, $1,500,000. (American Charter Co.)


Dover, Del.—Shirley Prod. Capital, $1,000,000. Incorporators, Wm. S. Shirley, F. C. Daub and William Franklin, New York. (Colonial Charter Co.)

Dover, Del.—Cumberland Prod., Capital, $100,000. Incorporators, R. S. Mason, and Robert S. Mason, of Eddylive, Ky., and George P. West, of New York. (Corporation Guarantie & Trust Co.)

Austin, Tex.—Strand Theater Co., Inc., Wichita Falls, Capital, $30,000. Incorporators, J. L. Mahan, B. J. Shaw and W. M. Moore.


Dover, Del.—Kirby & Hand, Inc., Wilmington, Capital $100,000.


Trenton—Potash & Permutt Prod., Inc. Incorporators, Joe Schron, Abe Rossette and Sylvia Resnek.


"Daring Years," Temporary Title
The temporary, title of Daniel Cass and Goodman's new picture is "Daring Years.

First Nat'l Change at Detroit
(Special to THE FILM DAILY)
Detroit—A. J. Richardson has come up for promotion as head of the First Nat'l exchange succeeding Dave Palfreyman.

New Pathe Des Moines Manager
(Special to THE FILM DAILY)
Des Moines—Robert Ballentine, until recently an exhibitor at Norfolk, N. C., is the new manager of Pathe exchange.

Faulkner Joins Hodkinson
(Special to THE FILM DAILY)
Buffalo—George Faulkner succeeds "Gus" Harrick as manager of the local Hodkinson exchange. Faulkner comes from Washington Hodkinson office.

Windsor, Chicago, Sold
(Special to THE FILM DAILY)
Chicago—Ed Trinz, has bought out the Windsor at Clark and Division Sts. Harry Miller will remain as manager of the house. Trinz is not connected with Lubicir and Trinz.

Ohio Amusement Co. Expands
(Special to THE FILM DAILY)
Cleveland—The report is current, although unconfirmed, that the Ohio Amusement Co. has taken over the Fairyland theater, formerly operated by Dave Adler. This will make nine theaters owned by Meyer Fine, David Schumann and A. Kramer, who control the company.

Progress Buys Williams Series
(Special to THE FILM DAILY)

New Film Joining Device
(Special to THE FILM DAILY)
Paris—The following is a description of a new film joining device, which has made its appearance there:

The ends of the film to be joined are mounted on two plates, one of which holds a tool for trimming the film, and returns to a horizontal position to bring the ends together. The plates are provided with hinged covers, clamps and pins for engaging with the perforations in the film. The sliding plate is mounted on a spindle which is rocked by an arm on the carriage through a cam, and a sliding rod. The carriage is moved along the rods by a handle-and carries a blade for trimming the end of the film on the plate, and a pad containing liquid for softening the fragments of film for joining. The carriage is then returned, and a knife and a rod on it slides and clamp the film on the plate. The carriage then returns to its horizontal position, bringing the ends of the film together.

Weinberg Off for Coast
Jack Weinberg of Canyon Pictures left for Los Angeles last night to complete production plans for the.

First Nat'l June Releases
Three features will be released by First National this month. They are, "Penrod and Sam," "Children of the Dust" and "A Man of Action."

Harry Nadel, assistant purchasing manager of Famous Players, starts his honeymoon today.

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Name ________________________________
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Theatre ________________________________
Putting It Over

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

Helps Town Clean-Up
Santa Fe, N. M.—”Grumpy” stayed on the front page a week when the Paris theater co-operated with the city in the annual Clean-Up Campaign. The theater offered prizes ranging from $5 to free tickets for the cleanest back-yard.

Shows Flappers Then And Now
Worcester, Mass.—A ballyhoo, which was a study in contrasts, was gotten out by M. A. Silver of the Strand and John McConville, for “Adam’s Rib” when it ran at the theater.

It showed a pre-historic flapper in her “daring room” which was a star attraction, and a modern flapper all dressed up, holding court in her own drawing room.

Church and Pastor Put This Over
Salt Lake City—For the showing of “Prodigal Daughters,” the Paramount-Empress arranged for a tie-up with the Immanuel Baptist Church. As a result, stock posters were displayed on the bulletin board of the church. The church printed dodgers advertising the picture and the exhibitor printed dodgers and ran slides advertising the church. The Rev. R. M. Brougher, the pastor, made “Prodigal Daughters” the subject of a sermon.

School Tie-Up Effective
J. K. Bimberg, of the West End, New York, put over the following in conjunction with the showing of “Down to the Sea in Ships.”

Through Principal E. Weinstein of P. S. No. 43, by special permission of the Board of Education, Bimberg held a special morning matinee for the children of the school. The teachers, pupils and parents took an active part in this showing, with the result that Bimberg had one of the biggest crowds in the history of the theater.

Used A Circus Parade
Indianapolis—Shortly before the showing of “Sons for Sale,” at the Ohio, the Sells-Floto circus staged a parade. The Star in making a local picture, “See Indianapolis First,” heavily advertised that its camera car would traverse the line of march of the circus parade and its cameraman shoot the crowd that lined the streets.

Goldwynner Eddie Carrier, with Harry Koch, of the Ohio obtained a flashy motor truck using two nine-foot soles on each side of the car with the following printed on them:

“Would you sell your soul to get tickets in the movies?”

The copy was in small type following giving theater, date of showing, etc.

Lenore J. Coffee will adapt a series of stories for Universal.

“Million Dollar Baby” Contest
Ironton, O.—How to rear an eight year old boy whose income is a million dollars a year was the problem put up to mothers when “Oliver Twist” played the Marlow theater. Nick McMahon staged the “Million Dollar Baby” contest and the Register published the answers totaling $2,514. A Jackie Coogan club was formed and one of Jackie’s suits was used as a window display.

Stunt For Stranger’s Banquet
Huntington, W. Va.—H. T. Snowden and C. E. Tipton, manager of the Orpheum, made use of the hotels in exploiting the showing of “The Stranger’s Banquet.”

Cards reading: “Are you a stranger here? If so, attend ‘The Stranger’s Banquet’ at the Orpheum, April 25th, 26th and 27th,” were printed and placed in every room of every hotel in the city. “Strangers’ Banquet” menu cards were placed on the tables of every cafe in the city. Paper napkins carrying an ad for the film were also used in the cafes. 1,000 announcement cards were mailed to a special list, accompanied by toast booklets.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Ben Turpin has completed work in "Pitfalls of a Big City."

Virginia Brown Faire's next picture for First National will be "Lord of Thundergate."

Roland West is directing "The Unknown Purple" for Ahe Carles and not "Deep Purple" as stated in THE FILM DAILY.

"So Long Buddy," a Buddy Messenger comedy for Century, has been completed.

Jack Hoxie has just completed "Where Is This West?" for Universal. His next is "Men in the Raw."

Victor Seastrom has started shooting on "The Master of Man."

Cecil B. DeMille has sold his 57-foot cabin launch, "See Bee," to A. C. Robbins, Jr. DeMille used the boat many times in films.

"Where is this West?" is Jack Hoxie's next to be directed by George Marshall.

Robert Anderson has been engaged by Reginald Barker to play in "The Master of Woman."

J. W. Horne will direct "Alimony" for F. B. O. He replaces Emile Chautard who has been taken ill.

"Beasts of the North" is the release title of "Wolf Fangs" which Chester Franklin directed.

Eve Unsell is titling and editing "The Meanest Man in the World" for Principal Pictures.

"Children of Jazz" will be finished this week. Jerome Storm is directing.

Cecil B. DeMille has secured Francis McComas, the water-color artist for special work on "The Ten Commandments."

"Spec" O'Donnell has been loaned to Century Comedies by Warner Bros.

WALTER R. GREENE.

Hodkinson for Shorter Features
Hodkinson intends holding the length of its feature releases to less than 5,000 ft. wherever possible.

Some Coast-Made Pictures
(Special to THE FILM DAILY)
Los Angeles—Recently completed productions include:

"Telltale," directed by James Young for First National release.


"Railroaded," directed by Edmund Mortimer. Herbert Rawlinson starred for Universal.

"Richard the Lion-hearted," Frank E. Woods' adaptation of "The Talisman," directed by Chester Withey, for Allied Artists.


"Rouged Lips," directed by Harold Shaw, starring Viola Dana for Metro.

"The Supreme Test," directed by Harry Reis, for independent release.

"Blow Your Own Horn," directed by James Horne for F. B. O.

"The Miracle Baby," directed by Val Paul starring Harry Carey for F. B. O.

Strand Acquires Its 57th House
(Special to THE FILM DAILY)
Owensboro, Ky.—The Strand Amusement Co. headed by Col. Fred Levy, has acquired control of the Grand. This gives the company control of four houses in this city, and 57 all told.

The Greatest Cast Ever Assembled
For a Single Production
RUPER

ELAINE HAMMERSTEIN
BERT LYTELL
LEW CODY
CLAIRE WINDSOR
HOBART BOSWORTH

Look Here Tomorrow

GELATINE PRODUCTS COMPANY
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OPALINE COLORINE
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All Colors $2.50 per quart
"We color Broadway"
COLOR YOUR BULBS BRIGHTEN YOUR SIGN

"A FELLER NEEDS A FRIEND"
WHEN HE IS BROKE

ASK ANY EXHIBITOR
More Art In Films

Deny Peace Move

C. L. O'Reilly says Cohen's Appearance on T. O. C. C. No Political Importance

Charles L. O'Reilly, president of the T. O. C. C., in a statement yesterday, denied that any relationship existed between the chamber and Sydney S. Cohen. The statement was prompted by reports of a peace move following the appearance of Cohen at Tuesday's meeting.

O'Reilly's broadside was aimed particularly at a statement issued by Cohen which said, in part:

"He especially commended the members of the Chamber of Commerce in that delegation for the zeal, earnestness and enthusiasm which were displayed at the Chicago meeting. He expressed himself as being much gratified over the reception accorded the theater owners of New York State by the theater owners from all over the country at an audience convention.

"He expressed the hope that whatever differences of opinion may have existed in the past, that all of these would be resolved in the light of necessity for compact organization in order that all opposing elements of the industry might be met and the interests of theater owners cared for in every possible manner."

To this, O'Reilly replied:

"I am surprised that the publicity department of the M. P. T. O. should attempt to use the appearance of Sydney S. Cohen at one of the regular meetings of the T. O. C. C. in order to make the New York organization again the topic of the national body under the leadership of Mr. Cohen."

"Neither Mr. Cohen's appearance nor anything he has done brought about any change in the Washington convention, as a member he was accorded the privilege of the floor and given a respectful hearing. There was no attempt made by any of the members to retaliate for the treatment received by the New York delegation at the memorable Washington convention."

The T. O. C. C. is a business organization with no quibbles or political illusions, and any attempts to divert its course from its well-defined policies is simply dust in the eyes of the industry."

Three Speakers at A. M. P. A.

C. Gardner Sullivan, Jerome Beatty and Judge John Fresche addressed the A. M. P. A. yesterday.

Two Deals Closed

Inter-Globe Export yesterday announced the official consummation of two deals on behalf of Ideal Films, Ltd. of London. One involved the sale of "This Freedom" to Fox for the United States and Canada and the other, the sale of "Harbor Lights" featuring Tom Moore to Associated Exhibitors, Inc., for the United States.

Loew Buys Three

Two in New York and One in Omaha Added to Chain—To Rebuild Lexington O. H.

The Loew circuit has added three theaters to its chain: The Lexington Opera House at 571 Lexington Ave., New York; in a small one-piece building on 51st St., Brooklyn, and the Empress, Omaha. The Lexington Opera House has been purchased outright. It will be reopened in the fall with a straight picture policy after extensive renovations are made. The alterations planned for it mean that the house will be practically rebuilt. The Borough Park has been purchased, theater and property, and will continue as a straight picture house. The Empress has been leased for a period of years, and will have a picture program.

Won't Close N. Y. Studio

The Fox offices yesterday denied reports that the Eastern studio would be closed. Three pictures, "Six Cylinder Love," "No Mother to Guide Her" and "The Governor's Lady" are now in production there.

Michigan Withdraws


(Special to THE FILM DAILY)

Detroiter's. S. McLaren, president of the M. P. T. O. of Michigan, has wired Sydney S. Cohen of the withdrawal of that organization from the M. P. T. O. of A. The telegram to Cohen follows:"

"A regular monthly meeting of the M. P. T. O. of Michigan, held at the Hotel Wolverine, on Wednesday, it was unanimously decided to withdraw from the national organization. The charter is being returned by registered mail."

McLaren also issued the following statement:

"Conviction on the part of the Michigan M. P. T. O., that the present national organization is working along lines conducive to the successful solution of the problems of the theater owners and believing that Michigan could not, therefore, give its whole hearted moral and financial support to the national body, Michigan has decided to withdraw therefrom."

"Michigan has for the past three years been allied with the national organization, but are we convinced by the utter failure of the national organization to function in a business-like manner, that constructive work is possible under the present plan of operation."

"Realizing the vital necessity for national organization, Michigan looks forward to the time when politics will cease to dominate to the exclusion of constructive work, and when an exhibitors' organization will get down to the work next to the heart of the exhibitor, at which time Michigan will support such an organization with the same zeal as in the past."

(Continued on Page 2)

Flint Leaves

Motley Flint, newly elected director of Selznick has left for the coast.

The Art Congress

Important extracts of speeches made at the International Congress on Motion Picture Arts held yesterday and to be continued today will be published in Sunday's issue of THE FILM DAILY.
Michigan Withdraws

(Continued from Page 1)

The Michigan deflection follows closely on that of the Minnesota M. P. T. O.

Sydney Cohen's office yesterday refused to comment on Michigan's action.

In THE FILM DAILY report of the proceedings of the Chicago convention prior to the re-election of Sydney Cohen, it was pointed out that the Michigan delegation would be represented by the state's secretary of state, who was returned to his office until after the convention, when they would withdraw from the organization.

Machine leaders and supporters of Cohen himself stated the need to bring the FILM DAILY to the effect that 'delegates walk out' maintaining that such was not the case in support of this caption. A similar action has been taken by Michigan and is referred to in this manner only for the purpose of keeping the record correct.

DANNY.

"Midnight Alarm" Finished

(Special to THE FILM DAILY)

Los Angeles—"The Hee Midnight Alarm," a Vitagraph fall release has been finished.

Lee joins Hodkinson

(Special to THE FILM DAILY)

Atlanta—Robert E. Lee has joined the Hodkinson sales force here.

Ford Buys "I Am the Law"

Gus Schlesinger, of Warner Bros., has sold "I Am the Law" to Reginald Ford of Paris for France, Belgium and Switzerland.

Roosevelt Books "The Spoilers"

(Special to THE FILM DAILY)

Chicago—Balaban and Katz have booked "The Spoilers" for an indefinite engagement beginning July 2. It will run at least three weeks.

Complete World Tour

E. V. Richards and Julian Saenger of the Saenger Amusement Co. are back in this country after completing a world's tour abroad the Samaria. They started last winter.

Peggy's Next "Edita's Burglar"

(Special to THE FILM DAILY)

Los Angeles—Baby Peggy's next picture will be "Edita's Burglar," which Universal will release in feature form. William Seiter will direct.

Mooser Back from Orient

(Special to THE FILM DAILY)

Los Angeles—George Mooser has returned to the States from an extended stay in Japan and the Far East where he organized United Artists distribution. Mooser found the chief difficulty to be overcome there was the practice of film stealing. Upon his arrival he is lending the aid of Ambassador Warren with the result that one indictment did a good deal to end operations of that kind.

Released as "Prodigal Knight"

(Special to THE FILM DAILY)

London—Cecil De Mille's "The Affairs of Anatol" is being released in England as "A Prodigal Knight."

Warner Buys Glyn Story

(Special to THE FILM DAILY)

Los Angeles—Warner Bros. have purchased "How to Educate A Wife," an Elmor Glyn story which Grant Carpenter will adapt for the screen.

Baldwin Bill Postponed

(Special to THE FILM DAILY)

Austin, Tex.—The legislature has indefinitely postponed action on the Baldwin measure which would levy a seating tax on theaters.

Jack Morris, Detroit, Resigns

(Special to THE FILM DAILY)

Detroit—Jack Morris has resigned as manager of the Minter-United office. He plans entering the theater field.

Boosting "The Covered Wagon"

Audiences at the Criterion are being asked to fill out postal cards endorsing "The Covered Wagon." These cards are being left at the box-office and are later mailed out by the management.

382 Houses in Czechoslovakia

(Special to THE FILM DAILY)

London—Kine, weekly states that there are 382 theaters in Czechoslovakia, of which 473 are in Bohemia, 212 in Moravia, 113 in Slovakia, 83 in Ruthenia, Prague has 82, or practically 100% of the whole number. Last year 2,210 films were submitted to the censor. Of these, 135 were prohibited.

Brabin Plans One Reeler

(Special to THE FILM DAILY)

Los Angeles—Charles J. Brabin who is now directing "Six Days" may make a one-reel story on Pygmalion and Galatea during his vacation this summer. He plans to use three characters against a background of black velvet. It is his hope to make something worth while with acting and clever lighting his only aids.

Houdini Involved in Court Action

Arthur Bernard and Arthur de Bieri are plaintiffs in an action filed against Harry and Theodore W. Houdini and the Film Developing Corp. in the Federal Court. The plaintiffs allege the Houdini brothers have neglected the affairs of the company for that reason they seek the appointment of a temporary receiver to safeguard their interests.

Standard "Lab" Expanding

(Special to THE FILM DAILY)

Los Angeles—Standard Film Laboratories are spending $40,000 in a program of expansion that includes a new administration and business distribution. They are in the process of building a small preview theatre for the use of local storage of negatives. The vaults are nearly completed now. Work has already started on the new building, which will be situated south of the main laboratories building at Seward and Romaine Sts.
Big Things!

America’s foremost showmen

BALABAN AND KATZ

after viewing that remarkable motion picture—the film epic of lawless Alaska—

Rex Beach’s

THE SPOILERS

immediately decided to present it for an indefinite run (minimum of three weeks) at the

BIG PICTURE HOUSE OF CHICAGO—The ROOSEVELT THEATRE

starting JULY 2nd

Wait ’till you see “The Spoilers!”
More Art In Films

(Continued from Page 1)

"We hope that the Congress will be productive of at least three things:

"First, we believe the discussions here will focus on the future of motion pictures, not only as the general public on the artistic and technical progress of the industry, but in terms of healthful methods of evolution. If they will join in a study of the methods of research and development that have been adopted from those who have devoted themselves to this phase, some good solution will be found.

"It may be that Mr. Dwan is right (I hope he is) that the best way to save to come from the authors—that is, the persons who actually do the real creative work. An alternative effort along lines suggested by Mr. Dwan or others would be a serious contribution to the problems of the imagination. Seemingly he would adopt newspaper methods to the moving picture. He concedes to the author the only creation of character, situation, and plot. He would be the director of the picture. The director cannot be reconvened, nor can the motion picture, and that their adoption by all film producers will bring the picture act to a point where it squares with the best American taste and ideals.

"Last—but it should be first—we hope to show the authors gathered in these meetings that the artistic future of motion pictures depends on a very large extent on their active cooperation. We must produce more pictures. The author has the creative mind, but in films he is only the box, merely words. The motion picture is not what words alone are, nor is the author merely the genius. The work of the author must so arrange his situations, his action and his dialogue that he can be photographed. I want to emphasize that the motion picture will be good only if it is technique controlled, and that, unless the author masters his technique, he cannot be able to do justice to the stories which are born in his mind.

"As I said, I hope this Congress will put us on the road to accomplishing these ends. I hope as a result of these discussions that the industry will be evolution some sort of machinery which will continue the work begun here today. The industry must develop a technique. That technique must create some permanent body that will make a constant and reliable tool. I am glad to see that the idea of motion picture producers, whether they be acting in a combined, or individual or other blocking or fostering the artistic development of the picture or interest. I am very hopeful that a body will be organized here, and that this Congress which is meeting here will continue as a permanent body, that its recommendations may be as effective as to enhance the community value and social usefulness of this new and wonderful art.

"Harding Sends Wishes

President Harding, in his message to the Congress, asserted that "the authors, though they have only a part of the responsibility, are postured to influence their art as a part of the direction of the best utilization of film possibilities. I hope," continued President Harding's message, "the confederation will be well attended and that its considerations may be such as to enhance the community value and social usefulness of this new and wonderful art."

Honorary Chairman Henry TafT pointed out that "in endeavoring to obtain a more artistic development of the moving picture, you are joining in the fight against the "stairs" that are seeking to combat widespread tendencies constantly manifesting themselves in the further development of the moving picture," continued Mr. Taff. "It has an influence for good and evil, far greater than that of the legitimate drama and opera, because, if you destroy an idea, its power exceeds that of the press. The possibility of its being directed into the wrong channel may result in disturbing the social order.

"It seemed to me that something was being proposed which is highly praiseworthy and I think we believe that a real modern activity, if our civilization, amazing as it is in achievement in the material world, is to save from intelectual and moral stagnation."

Taff Seen Necessary for Action

"And so the possibility of the screen makes the present movement a pressing necessi-
BOOK "KNIGHTHOOD"
And Knock the Hot Weather Cold!

No matter how hot the weather, "Knighthood" will pack them in. Show it this summer—and you'll do Holiday week business.

FROM A SMALL TOWN EXHIBITOR

A theatre that runs specials and passes up this one is missing something it shouldn't miss. This picture has more "stuff" than any of the other specials of the season. Forget the costume fear.

It packs enough story to make all the rest of this season's specials look like program pictures. It isn't a program picture that happens to draw well, as most of them are, but a picture into which has been put some real money, energy, brains and work.

It is not a "highbrow" picture alone, because of its intense action and absorbing story. It is not "lowbrow" alone, because it is the most elaborate picture Famous Players-Lasky ever put into a can. It's everything! It's a special that draws the second day and the third—and that's very rare these days. We saw tags on the cars parked in front of our theatre from eight different towns.

We've had a good many pictures that kept the cashier busy, but this one drew more American dollars than any other picture we have run since Way Down East.

—FRED HINDS, CRESCO THEATRE, CRESCO, IOWA.

MARION DAVIES in
"When Knighthood Was In Flower"

A COSMOPOLITAN PRODUCTION
A PARAMOUNT PICTURE

By Charles Major
Scenario by Luther Reed

Directed by Robert G. Vignola
Settings by Joseph Urban

Now booking at all Famous Players-Lasky Exchanges.
**Among the "Independents"**

Mayer Signs Norma Shearer  
(Special to THE FILM DAILY)

Los Angeles—Louis B. Mayer has signed Norma Shearer. She will be featured and perhaps starred later on.

Hirsch Closes New Deal  
(Special to THE FILM DAILY)

Kansas City—While Nathan Hirsch was here enroute to the coast, he sold "The Adventures of Tom Mix" to E. E. Richards.

Miller With Johnson Unit  
(Special to THE FILM DAILY)

Los Angeles—Bernard Miller of Kansas City, has been appointed business manager of the Emory Johnson unit at the Power studio.

"Cyrano" Sold for France  
(Special to THE FILM DAILY)

Rome—"Cyrano de Bergerac," which was produced by the U. C. L., has been sold for France and Belgium to a group of French capitalists, headed by Messrs. Fernand and See.

German Producers in New Ass't  
(Special to THE FILM DAILY)

Berlin—There has been a split in the association of producers. Some of the leading producing firms, led by the Ufa, have left the old association and have formed a new one.

Give Films Clean Slate  
(Special to THE FILM DAILY)

Springfield, Mass.—After investigation, a committee of women appointed by the Springfield Federation of Women’s Clubs has given local theaters and motion pictures a clean bill of health.

Gasnier to Direct "Maytime"  
(Special to THE FILM DAILY)

Los Angeles—Gasnier will direct "Maytime" for Preferred. Gaston Glass and William Reymon will have the leading roles.

Tom Forman will direct "The Virginian," in which Kenneth Harlan will have the title role. Victor Schertzinger’s first picture will be "The Boomerang."

New Herman Productions  
(Special to THE FILM DAILY)


Plans to Preserve Film History  
(Special to THE FILM DAILY)

Los Angeles—Ray Rockett’s plan to present the Government with a complete print of "The Life of Abraham Lincoln" has been amplified in order to invite all film companies to submit rosters of their producers, photographs and other matter that will serve to historically record events in the film industry of today. A special vault is planned.

Stoll’s Announce Latest  
(Special to THE FILM DAILY)

London—The latest release of Stoll Films is "Samson and Delilah." Marie Corda is featured.

Simon In Washington  
(Special to THE FILM DAILY)

Washington—Milton Simon, former manager of the F. B. O. office in St. Louis, has assumed the management of the Warner exchange here.

"Yesterday’s Wife" First  
(Special to THE FILM DAILY)

C. B. C.’s first fall release will be "Yesterday’s Wife," to be produced by Columbia Features. C. B. C. will release one feature a month beginning in September.

Takes Over Horsley Studio  
(Special to THE FILM DAILY)

Los Angeles—Rollin W. Van Horn has taken over the old Horsley studio. Van Horn does an extensive costuming business, his most recent job being "Scaramouche."

E. D. Tate in Kansas City  
(Special to THE FILM DAILY)

Kansas City—E. D. Tate has arrived here to assume the management of the Educational exchange. Tate hails from the Pathe office in Los Angeles.

Dipson in New Company  
(Special to THE FILM DAILY)

Batavia, N. Y.—With Nikitas Dipson and J. R. Osborne as the principal incorporators, the Genesee Theatrical Enterprises, Inc., has been incorporated with capital stock of $50,000.

Aywon Sales  

Aywon announces the following sales; to Reelcraft, of Chicago, "White Hell," "The Dawn of Revenge," "The Rum Runners," "With Wings Spread" and "Fidelity," for Illinois, the latter also for Indiana. S. & S. Film Supply, of Pittsburg, has purchased "The Drug Monster" for Western Pennsylvania and West Virginia.

Dowling Goes to Atlanta  
(Special to THE FILM DAILY)

Los Angeles—Pat Dowling of Christie Films has gone to Atlanta to attend the Kiwanis convention there. He will distribute 500 copies of the book, "Can Anything Good Come Out of Hollywood?" to delegates from all over the country and expects to show a picture with the same title at one of the theaters in Atlanta.

Thomas Coming East  
(Special to THE FILM DAILY)

Los Angeles—William La Plante has been appointed personal representative of Richard Thomas. Together they will go east shortly to arrange distribution for two pictures—"A Dream of the Dead," which Thomas recently completed, "Pipe Stem," and "Johnny Just Right." La Plante was the producer of "Fighting Mad," which Metro distributed.

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**FOR RENT**

When "the other fellow" wants to "borrow" your copy of _The Film Daily_, it might be a good time to tell him to subscribe. And you can hand him this coupon to help him out:

---

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71 West 44th St., New York City

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- Including Weekly Reviews—52 Issues
- 1922 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

**Name**

**Address**
Don't Worry, Mr. Newman!

First National has a lot of Big pictures for the Summer—all you need! It doesn't have to hold up the Big ones for Fall! It has plenty for all the time.

Look over this list for June, July and August!

**THE GIRL OF THE GOLDEN WEST**
An Edwin Carewe Production
David Belasco's great stage success; presented by Edwin Carewe.

**CHILDREN OF DUST**
A Frank Borzage Production
A picturization of Tristram Tupper's "Terwilliger"; presented by Arthur S. Jacobs.

**JACKIE COOGAN in "CIRCUS DAYS"**
James Otis' celebrated story of ten weeks with a circus, "Toby Tyler"; presented by Sol Lesser.

**A MAN OF ACTION**
A Thomas H. Ince Production starring Douglas MacLean.

**PENROD AND SAM**
Booth Tarkington's sequel to Penrod. Presented by J. K. McDonald; directed by William Beaudine.

**CONSTANCE TALMADGE in "DULCY"**
An uproarious comedy by George Kaufman and Marc Connelly; directed by Sidney Franklin; presented by Joseph M. Schenck; continuity by John Emerson and Anita Loos.

**THE BRASS BOTTLE**
A Maurice Tourner Production. Personally directed by Maurice Tourner.

**TRILBY**

**RICHARD BARTHELMESS in "THE FIGHTING BLADE"**

**THE WANTERS**
(working title)
A John M. Stahl Production
A sparkling comedy drama of New York society presented by Louis B. Mayer; written by Lelia Burton Wells.

**KATHERINE MACDONALD in "THE SCARLET LILY"**
By Fred Sittenham; directed by Victor Shertzinger.

**HER REPUTATION**
A Thomas H. Ince Production
Directed by John Griffith Wray under the personal supervision of Thomas H. Ince; adapted from the novel, "The Devil's Own," by Talbot Mundy and Bradley King.

First National Pictures

You Can Depend on First National All the Year!
More Art In Films
(Continued from Page 4)

The following organizations were represented:

In the Courts
An attachment for $542 has been granted in the Supreme Court against the property of the U. S. Moving Pictures Corp, a Delaware corporation, in a suit of Grace C. Goldsmith to recover for salary due as office manager, for May 21st at $60 a week.

Lee A. Ochs has been sued in the Supreme Court by Herman J. Brown for $1,500 on three notes for $500 each made to H. J. Synus and delivered to the Los Angeles Trust & Savings Bank, which transferred them to the plaintiff.

The Appellate Term has decided that the Iroquois Production must pay a judgment for $500 obtained by Merle Johnson for re-editing and retitling "The Valley of Lost Souls" made for Iroquois by Agnes E. Cobb. The defendant contended that it did not engage Johnson but the courts upheld his claim and the Appellate Term not only confirmed a Municipal Court judgment for Johnson but refused permission to Iroquois to appeal further. In behalf of the latter its attorney said that it is responsible financially, and has assets $20,000 in excess of all claims against it.

Testimonial To Eddie Dustin
St. Louis—A testimonial show will be given Eddie Dustin, a "vet," in local film circles, at Fox's Liberty July 8 and 9.

Comedies with Jackie Ott
Herbert Miles intends arranging a series of comedies with Jackie Ott, the youngster who has been acclaimed the perfect baby by a number of judges.

Patsy Miller with Goldwyn
Patsy Ruth Miller has been selected by Goldwyn to play the feminine lead in "The Master of Man." Miss Miller has just completed the feminine lead in "The Hunchback of Notre Dame."

Wants Theater Sale Held Up
(Special to THE FILM DAILY)
Miami, Fla.—P. J. Davis has filed injunction proceedings in an effort to save the sale of the Fairview theater by the Bradford Amusement Co. to the Paramount Amusement Co., Inc., for $250,000.

Ann Luther has been engaged by Fox to play the lead in "The Governor's Lady."

WHAT HAPPENS TO A MAN'S FRIENDS WHEN HE IS BROKE

HERE'S THE PROOF
Bray Brief Box Office Attractions
Are Best Bets for Summer Programs
TELEGRAM
EARY Productions, Inc.,
130 W. 46th St., New York City.
Wish to commend you on the Century of Cycles at the Stanley this week. Stanley pronounces this red to be one of the best novelty reels shown this year. Keep up the good work and we will all benefit by it.

BEN AMSTERDAM MASTERPIECE FILM ATTRACTION

ASK ANY EXHIBITOR
The Art Congress

Important extracts of speeches made at the International Congress on Motion Picture Arts, which closed at the Waldorf last night, will be presented in Sunday's issue of THE FILM DAILY.

Decision Stands

U. S. Supreme Court Won't Review Copyright Ruling Concerning "Mr. Barnes of New York" (Special to THE FILM DAILY)

Washington—The U. S. Supreme Court has refused to review the case brought by Goldwyn against Howells Sales Company, Inc. et al., regarding the picture rights of the novel, "Mr. Barnes of New York." As the refusal of the court to grant the writ of certiorari asked for by Goldwyn was oral and no printed opinion was handed down, there was no intimation of the reasons which actuated the tribunal in arriving at this determination. The case involved the question of whether the importation of a production of an unauthorized foreign-made moving picture of an American copyright novel defeated the rights of an American producer who had purchased the moving picture rights from the copyright proprietor, if the infringement is produced before the legitimate owner of the film rights has been able to produce his film and copyrighted picture separately.

The petition for Goldwyn was filed with the court by William J. Hughes. It has not been announced whether any further efforts will be made to bring the case before the courts again.

Sailing Today


Plan New Circuit

Erlanger and the Shuberts After Film Bookings—First in "Legit" Houses to be "Covered Wagon."

In a joint statement issued yesterday by A. L. Erlanger and Lee and J. J. Shubert, announcement was made of the formation of a new theater circuit, composed of legitimate houses.

Erlanger said he and the Shuberts had often been approached to set aside a number of legitimate theaters and book a continuous route for unusual productions, but this request was held up, added, because there was no assurance that enough "seats could be secured."

A theater in every important city in the United States and Canada will be devoted to these contemplated productions in "The Covered Wagon" which is now being booked through the Erlanger and Shubert exchanges for the entire 1923-1924 season. While the picture was shown in the Loew's circuit only in a definite way, it is intimated that others will be "The Hunchback of Notre Dame," "Ben Hur," "The Ten Commandments."

In speaking of the kind of pictures the circuit will handle, the following appears toward the close of Erlanger's statement:

"I am also informed that D. W. Griffith, the pioneer in the presentation of great picture successes in the world, is now making plans for the most ambitious picture he has ever given the public."

Metro Entertains Sales Force

Metro entertained its visiting sales force royally last night. Festivities started with an informal dinner at the Palais Royal which was taken over for the entire evening. Then came a theater party at the Astor Theater to see "New Drop Inn", and after that general frivolity at the Palais Royal with Mae Murray one of the principal entertainers.

A goodly many of next year's titles were announced yesterday. The details will appear in Monday's issue.

Will Produce Again

L. Auerbach, of Export & Import, announces that a series of 12 two-reel wild animal films would be produced in conjunction with C. W. Selig. "A Jungle Heroine," the first, will be started immediately. Mitchell Lewis, Hedda Nova and Pat O'Malley will appear in the cast, with Bertram Bracken directing.

A $10,000 Prize

Offered by Adolph Zukor Yearly for Best Story Reaching Screen—Dinner Ends Art Congress

Adolph Zukor will pay $10,000 in the form of a perpetual gold medal to the author of the story which shall be adjudged the best story produced in motion pictures during the current year. The medals will be exhibited publicly in a motion picture theater during each year beginning Sept. 1. The medals will be considered as belonging to the author, and the author shall be considered as applying to the film or films of his production which he may name in the main title of his story of the positive print of the motion picture.

The first of these prizes shall be awarded for the best story exhibited upon the screen during the year beginning Sept. 1, 1923 and if it is convenient, I think it would be better that the prize be given later rather than the Christmas tree is immediately following the expiration of the prize year.

In offering this prize there is no restriction on how the award shall be made by the Authors' League. But sufficient to your full approval I suggest that the League appoint a jury which will consider among the members the president of the Authors' League, a newspaper editor, a novelist, a dramatist, and a producer actively engaged in the production of motion pictures.

One of the most outstanding and constructive results of the Congress was the adoption of the Author's Supervisory Board, the purpose of which will be to make a survey of the art and development of pictures and to cooperate and encourage outstanding producers and writers in carrying forward the suggestions made at the Congress. The Board will encourage schools, colleges and universities to establish and maintain motion picture composition and production courses, write the books necessary to bring the author and picture producer together and will acquire the complete public to time from time with the purpose of being able to carry forward carrying out the principles and recommendations that were evolved during the Congress.

(Continued on Page 2)

Warrants' 18

"Debura" Not on Next Year's List—Three with Wesley Barry on Schedule

(Special to THE FILM DAILY)

Los Angeles—Werner Bros, have released their complete production schedule for next year to the press.

There will be 18 pictures, as noted, and of that number, three will star Wesley Barry. "Debura," contrary to expectations, is not on the list.

Harry M. Warner has been here for some weeks watching production. He is expected to remain here for some time since several important pictures on the new schedule are to be started shortly, including "The Gold Diggers" and "Tiger Rose."

The complete line-up follows:


A picture featuring Wesley Barry, to be directed by William Beaudine from the story by Julian Josephson, tentatively called "The Printer's Devil."

"Broadway After Dark," by Owen Davis, star Marie Prevost with Monte Blue and Irene Rich.

"How to Educate a Wife," by Elinor Glyn.

Wants "Birth" Banned in Kansas

(Special to THE FILM DAILY)

Kansas City—R. G. Leggett, president of the M. P. T. O. of Kansas, has protested to Governor Davis against the action of the State Census Board in permitting "The Birth of a Nation" to be shown in Kansas, on the ground its showing would incite to racial differences. The picture was first banned by Governor Cooper and later by Governor Allen.

Educa! Shows Its Ideal Program

Educational gave a special showing of what it considers an ideal short reel program at Warner Theater yesterday. The program was composed of the following numbers: overture selections from "The Gingham Girl," Kinoscopes, "From the Windows of My House," a Bruce Wilder Chorus, "Speed Demons," one of the Lyman Howe Hodge-Podge series; "Roll Along," a Christie comedy with Jimmie Adams, "Why I Plaid," a Gene Sarazen and "Backfire," a Mermaid comedy with Lige Conley.
The delegates told us about attempting to sell a story written for the screen as against novels and published stories.

Some Ideas of Speakers
The following extracts from speeches delivered at the session of the Speakers' Round table...
Who is "M. S."?
The Belleclaire Golf Club, Bayside, reports that a hand bag bearing the initials "M. S." was probably left there by one of the guests at the Spring Golf Tournament last Tuesday.
If the owner will call Bayside 1867 and ask for Mr. Pitman, he can obtain the bag.

House Brings Over Million
The Grand Opera House, at 23rd St. and 8th Ave., has been resold to Mandelmann & Lewine for $1,300,000. The theater was a "legit" house several years ago but because of its locale, the policy was turned to vaudeville and pictures.

Perry Back in Detroit Exhibition
(Daily to THE FILM DAILY)
Detroit—King Perry, one time owner of the Luna, and former secretary to the local exhibitors' association, is back in the theater field here, having acquired the old Luna, which he will reopen as the Enterprise.

Herb Given Quits Paramount
(Special to THE FILM DAILY)
Detroit—Herb Given has resigned as manager of the local Lasky exchange.
Frank Marshall, who has been doing special work for Paramount in this territory, has been transferred to the Chicago office.

Suzanne Lenglen Wins Again—
Woman tennis champion of the world conquers again at St. Cloud, France; Johnston, the American, wins title of men's single champion at same place.
Other news from Michigan: England; New Jersey; Italy; etc., etc.

POST TRAVEL SERIES

Dr. Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres in New York, saw four of the new series of Post Travel pictures and booked sixteen of the first series of twenty to play exclusive first run at the theaters under his management.

The 16 subjects selected to be shown within the next few months are:
Children of Holland, Stockholm, Rome,
Children of Scandinavia, Athens, Sweden,
Christiania, French Riviera, Hungary,
Children of Bohemia, Budapest, Norway,
Children of Germany, Volendam, Lapland and Austria,
Children of Holland, is at the Rivoli this week.
Theaters desiring first run exhibition of the Post Travel Series or exclusive exhibition rights in their city are advised to get in immediate touch with us.

On the programs of the World's Leading Theatres
Rivoli Theatre
New York

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Name
Address
A $10,000 Prize
(Continued from Page 2)

Jensen an Arbiter
(Special to THE DAILY)
Portland, Ore.—Clarence Jensen of
Jensen and Von Herberg has re-
placed Fred Norman on the Portland
subscription board.

Colonial, Lansing, Closes July 1
(Letter to THE DAILY)
Lansing, Mich.—Claude Cody will
close the Lansing permanently, on
July 1st.

Place Cost at $6000.
(Special to THE DAILY)
Los Angeles—Estimated cost of
"Long Live The King," Jackie
Cogan's first picture for Metro is
$6000. The picture is being made on
a lavish scale. It has been
produced and released by the
Lansing studio.

Alazar, Birmingham Changes
(Special to THE DAILY)
Birmingham—The Alazar, an im-
portant factor in first-run circles has
discontinued its policy of second
run and is giving first run to all
pictures. The house will hereafter be
known as the Capitol.

Joe Steed, who owns the house in
this city, has added another to his
lineup, having purchased the North
Capitol on North 29th St.

Big Arrow Sale
Arrow Film Corp. has sold the fol-
lowing to Progress Pictures, of
Chicago: "The Broken Violin," "Xene So
Bald," "High-Speed Lee," "Man and Wife,"
"Jacobian," "The Fighting Skipper" and "The Fea
Pettit," serial rights.

Hudson River Night Lines

"The Searchlight Route"

NEW YORK ALBANY
TROY
and VACATION LAND
Full Fleet in Commission

Daily Sailings as Follows:
From New York: Sun., Mon., Tues., Per 32.
N. R. (at Canal St.) 6 P. M.
West 32nd St., half hour later.
Troy 8 P. M., Albany 9 and 11 P. M.
(All Daylight Saving Time)

Passengers ticketed and baggage checked
to through points.

Music
Automobiles carried at reasonable rates
Hudson Navigation Company
Middlesex & Rensselaer, Riverber

Saturday, June 9, 1923

Goldwyn Answers King
Samuel Goldwyn yesterday pro-
ounced a long letter to the Honorable
Weston Taft, answering the
charge made on Thursday by
Basil King. Goldwyn declared he had
gained King to go to London in
the hope of persuading the "Earthbound"
picture to cost $300,000. King
did not earn a cent in profit to date;
King said, and in the absence of
subtles and later
Goldwyn wrote King a letter praising the
picture; it had been made without
limitations as far as Goldwyn added, for King
to say he had made no money out
of his film enterprises. Goldwyn
also praised Adolph Zukor, for calling
the Congress.
Due to Popular Demand
This Handsome Brilliant Star will shortly be presented by CARL LAEMMLE in
Reginald Denny Productions de Luxe

UNIVERSAL PICTURES
A STATEMENT—

TO THE MOTION PICTURE EXHIBITOR:

Owing to the wide-spread publicity which attended the recent signing of the contract between Truart Film Corporation and myself for the production of feature-length comedies, and the various reports in the daily press of the country concerning this contract, I desire to announce, on behalf of Truart Film Corporation, The Vitagraph Company of America and myself, that under my present existing contract with The Vitagraph Company, there remain two two-reel comedies to be produced of the standard that I have made heretofore for that company.

If earnest effort and the sincere desire to give you worthwhile attractions count for aught, then, I honestly believe that the two comedies still to be produced under my present contract will be superior to any I have ever made before.

The full details regarding my future plans of production will be announced by Truart Film Corporation immediately upon the completion of my Vitagraph contract.

[Signature]
Features Reviewed

D. W. Griffith presents....THE WHITE ROSE
D. W. Griffith, Inc.—United Artists...... Page 4

Agnes Ayres in ...........THE HEART RAIDER
Paramount ...................... Page 5

Herbert Rawlinson in ........RAILROADED
Universal .................. Page 6

Douglas MacLean in ..........A MAN OF ACTION
Ince Prod.—Asso. First Nat'l. .... Page 7

Arthur H. Jacobs presents..CHILDREN OF DUST
Frank Borzage Prod.—Asso. First Nat'l. Page 10

Bebe Daniels and Antonio Moreno in THE EXCITERS
Paramount .................. Page 11

Lon Chaney with Virginia Valli in..THE SHOCK
Jewel—Universal ................ Page 13

Jane Novak in ............DIVORCE
F. B. O. .................. Page 14

Short Reels .................. Page 15

Report of M. P. Congress
Important excerpts from various speeches made at
the First International Congress on Motion Picture Arts will
be found on pages 2, 3 and 16, this issue.

News of the Week in Headlines

Monday
William N. Selig may make features for Truart.
Cecil B. DeMille by court decision wins rights to 13
plays from Pat Casey. Action hinges around deal
made in 1913.

Tuesday
International Congress on M. P. Arts to open at Wal-
dorf Thursday. General elevation of film standards
to be discussed.
Jack White and Lloyd Hamilton to make features in
addition to comedy activities.
First National convention to be held in London, all
British managers attending. Bruce Johnson sail-
with Robert Lieber to follow in July.
About 200 film men attend Spring Golf Tournament
at Bayside.

Wednesday
Metro sales force here for annual convention. Thirty-
two features to be released next year.
Max Graf in address over radio denounces star system
and asks public’s angle on all-star casts in stories
with worthwhile themes.
F. B. O. plans new foreign offices.
Hodkinson to release two reelers designed to expose
“get-rich-quick” schemes. Investors’ Vigilance Com-
mittee to sponsor productions.
New York film executives vote golf tournament a huge
success.

Thursday
Minnesota withdraws from M. P. T. O. S. S. Cohen
says it was prompted by First National interests.
Harry Sherman expected to distribute through Vitag-
graph.
Ritz Carlton’s first picture may be “Mortgaged Wives”
which John Brunton will produce.
Art Congress to terminate two day session with din-
er at the Waldorf Friday night.

Friday
Michigan withdraws from M. P. T. O., following on
heels of Minnesota action.
Marcus Loew buys Lexington O. H., the Borough
Park in New York and the Empress, Omaha.
T. O. C. C. denies any change in feeling toward Syd-
ney S. Cohen. Nails reports circulated by statement
in which Cohen urged closer affiliation between M.
P. T. O. and T. O. C. C.
Notables attend motion picture congress. Authors
cite complaints against producers.

Saturday
Adolph Zukor offers $10,000 in cash every year for best
story reaching the screen. Congress closes with
Waldorf dinner.
ANNUAL CASH PRIZE TO

Adolph Zukor Offers $10,000 Yearly to Author of Finest Theme
International Congress on Motion Picture Arts at Waldorf Brings
ducers. Yearly Meeting Probable to Discuss Means of Imp
Delivers Illuminating Address on Untouched Subjects

At the dinner Friday night which marked the ter-
minal of a two-day session of the Interna-
tional Congress on Motion Picture Arts, Adolph
Zukor who, together with the Authors' League of
America, Inc., was instrumental in arranging this
important gathering, announced in a letter to Ellis Par-
ker Butler, president of the League, that he stands
ready to offer a $10,000 annual prize in cash to the
author of what shall be considered the best story to be
produced in motion pictures and publicly exhibited in
a picture theater.

A number of prominent literary people attended the
sessions. One of the most interesting addresses was
made by Clayton Hamilton, formerly of the Goldwyn
editorial department. Excerpts from his address will
be found below, as well as part of other addresses:

"We cannot go on forever merely adapting plays and novels
and short stories to the screen. Obviously what we need to
do is to develop a new habit of authorship. A habit of au-
thorship directly for the screen so that the original creator of
the story shall from the outset plan his narrative in terms of
the screen rather than in terms of the stage or of the novel
or of the short story.

"In order to do this we must hold out inducements to crea-
tive authors to do their work directly for the screen. Although
much has been said about encouraging original authorship for
the screen, I do not think these inducements thus far have
been practically held out, and to state the problem very com-
pletely in the presence of Mr. Zukor, who can answer one or
two questions if he should choose to do so, I may put it in
this way:

"Suppose that any one of us who is an author—let me use
the pronoun 'I' for the sake of convenience; suppose that I
imagine a story and write it as a play. Suppose that the play
is produced in New York and runs a year on Broadway. Sup-
pose it is a very successful play. I think it very likely that
Mr. Zukor's company, or some other of the big companies will
offer me possibly $50,000 for the motion picture rights of that
very successful play.

"Or suppose that I am a novelist; that I imagine my story
in terms of the novel and write it as a novel, and suppose
that this novel becomes one of the six best sellers of the year.
It is hardly possible that Mr. Zukor's company or some other of
the great companies will then offer me let us say $25,000
for the motion picture rights of that story.

"Or suppose that I am a short story writer and that I con-
ceive my narrative in the terms of a short story and write it
and publish it in the Saturday Evening Post, and suppose it
attracts a considerable amount of attention. It is hardly likely
that Mr. Zukor's company or some other big company will
then offer me possibly $10,000 for the motion picture rights of
that short story.

"But suppose that from the very outset having a new story,
not being acquainted with the technique of the screen, let us
say I write that from the very beginning in terms of the screen,
write it as an original story for the screen, write it as a sce-
nario for the screen; do not print it in the Saturday Evening
Post as a short story; do not produce it as a novel, do not
produce it as a play; and then take it to Mr. Zukor's company
or some other of the big companies, and under present condi-
tions, I should think I would be very lucky if they offered me
more than $1,000 for the story. What then is the practical
inducement for the gifted author to write a story directly for
the screen?

"It seems rather astonishing with the entire literature of the
world to draw upon it would be so difficult to find adequate
material to be adapted to motion picture uses in this period,
and we are still in the age of adaptation. I think that perhaps
we look for material in the wrong places. We look for ma-
terial on the newstand instead of in the library.

"I think it would be perhaps a little better if we delved more
into the past. If we are going to adapt plays and novels and
short stories, why not adapt great ones? I ought not to say
this at a meeting of the Authors' League of America, of which
I am a member, because the tendency of what I am about to
say might seem to be to harm our market—of course what
each of us writes is great literature, and I do not want to say
that it should not be bought and produced for screen pur-
poses—but after all there is a certain amount of literature in
the world that we do know about and have known about for
a good many centuries, that we know is good stuff because it
always has been, and I am surprised that so little of this is
brought to the screen."

Jack Cunningham, who adapted "The Covered Wagon," on
"Writing Direct for the Screen":

"There are three sections of this argument. The first is
this:

"For centuries audiences have been going to the theater.
All during those centuries they have been trained to expect
degree of artificiality the moment the theater portals have
been passed. They realize that the back drop is a back drop
and not a garden. They know the houses are but shells. They
will, therefore, in my opinion, be jaded by some artificiality
in characterization and action.

"Not so the picture audience.

"There (in the picture theater) is demanded such realism as
has never been practiced before—either with pen or spoken
line. Picture audiences know that when a man rides out in
front of a mountain, the man is on a real horse in front of an
actual mountain and they demand that what he thinks and
does be real. We can have no fine flowing phrases nor the
influence of sporadic paragraphs with which to lull the ana-
lytical faculties. So we face what another story tellers have
ever faced and we have to meet it the best we can. Some-
times we do it badly, sometimes not so badly. But we have
to try, nevertheless.

"Second section:

"Suppose that, as an author, you were faced with the fact
that, while the printers were setting up your story, the pub-
lisher had to pay the hero $450 a week, the heroine $1,000 a
week, the character man $500 a week and so on; that when
you described a ball room, it cost the publisher $5,000; that
while the printers were setting up the description of a ball
held in that room, it cost ten dollars a day for every person
shown; that when you took your heroine and her family to
Havana, it cost something like $57,000 and some dollars out
of the pocket of the publisher, etc., etc.—is it not logical to
presume that you, as an author would have to know some-
thing about the business processes and technical difficulties
of publishing books?
"I could continue indefinitely with the eleven thousand and one things the man who presumes to write direct for the screen ought to know, but the above will give some vague idea."

"Third section:

"If the story which has been scheduled for production is a story that ought to have been selected for screen translation, there is no valid reason why it should be changed during that translation, that is, as to essentials of plot, characterization or flavor.

"There are about four reasons why stories are changed:

(a) Because insufficient time is given for preparation of the story in screen form; (b) because some writers and directors are too lazy mentally to take the trouble to retain the original; (c) because actors cannot be had that adequately portray particular characters on which stories often rest, and (d), as remarked above, because the story should never have been considered for screen presentation in the first place.

"The hardest thing in writing for pictures is to retain the original story. It is easier to slip into some formula for which there is a known (or at least thought to be known) public demand. I have been just as guilty as others, but I do know that whenever I have been able to stick to the original story, the result has been a more successful picture than when for one or another of the above reasons, it has not been possible to do so."

George Ade said, in part:

"I suggest that authors writing for the screen should prepare their own continuities. They must assume the drudgery incidental to putting down all the text and all the scenes in their proper sequence if they expect the director to get into the story all the essentials of the narrative. If the author submits merely a skeleton scenario or brief synopsis, he can hardly expect the continuity man at the studio and the producing director to be sufficiently expert, as mind-readers, to get every one of the details which help to give color and variety and completeness to the finished product.

"The average writer, when he learns that he has a story which is coveted by a picture corporation, suspects that the discreet thing for him to do is to grab a flat price for his property and run with the money. He is scared stiff at the suggestion that he may wish to adapt his story to the forms of a photoplay. He feels that he is suddenly called upon to work at a trade he never has learned.

"But, if he has been watching picture plays and giving them just a little study and asking himself why they have such a tremendous appeal to the public, there is no reason why he cannot readily get into the swing of writing in the so-called 'continuity' form. By doing so, he can protect his story from changes which he does not approve and he can put into it the ingredients which belong to him, because he invented the story, and which no one else can write to his satisfaction.

"Furthermore, he should not feel too strongly that he is compelled to 'write down' to a feeble-minded public. It is a hopeful sign that even hightowers now like many of the successful picture-plays.

"The author need not be alarmed because he lacks familiarity with the 'technique' and terms employed by the experienced script writers. He need not be up on all the tricks of photography. He should be familiar with the screen method of getting over a story, as distinguished from the methods employed by the short story writer, the novel, and the playwright who is bounded by the narrow limits of the proscenium arch. He should be ready and eager to take advantage of the glorious liberties granted the author in the picture play and revel in the privilege of carrying along several threads of a story concurrently.

"He should, in the script submitted to the production company, not only describe the scenes as they come along in the logical order of building up a cumulative interest, but he should insert all the text needed to illuminate and explain the scenes. Certainly the director, who knows in advance just what subtitles are going to back up the scenes and what fables are going to be flashed in connection with any episode, can arrange every 'shot' in the full confidence that he is aiming in the right direction.

"The director does not wish to be hampered by a great number of instructions which have no real bearing on the significance of the scene with which he is struggling. He wants to know pretty well what the actors are thinking and saying at that particular spot in the road, and he will take care of those mechanical details which could not be anticipated by the author.

"When I say that an author should prepare his own continuity, I am not saying he can, at the first attempt, turn in a script ready to be turned over to the director or which would include any very definite instructions to the cameramen. There are studio secrets and there are mysteries and marvels of photography and lighting and grouping and perspective which humble and terrify the greenhorn who is trying to order certain effects. He must not attempt to tell the director or the cameramen how to do their work.

"If the screen is ever to produce works of art, a new type of artist will have to appear. He will not be a novelist or playwright trying to apply the technique of his own craft to the screen. He will be primarily and essentially a writer for the screen, a close student of its technique and a keen analyst of its possibilities and limitations. He will dominate every phase of the production. He will originate the idea and write his own scenario which will be as complete and inalterable as the prompt copy of a play.

"Over this scenario he will have the same control that a playwright has over his manuscript. He will write the titles and supervise the cutting of the picture. He will either direct the picture himself or else he will completely and authoritatively supervise the direction. Besides all this, it is scarcely necessary to add, he must be a genius. Until this type of artist is developed, it is nonsense to expect the screen to give us works of art.""

W. B. Maxwell, representing the British Society of Authors, said:

"I would like to say at once merely to clear the air that it is my very firm opinion, I dare say an opinion shared and admitted by others, the motion picture as an interpretative or an illustrative art, and not a creative art. The less you invent, the more you illustrate, the better that art flourish. You will understand, ladies and gentlemen, that there can be no value to any opinions that I offer you, except from the literary point of view. I address you as a literary man, as a representative of literary men, and as nothing else, but of course, as you know, we writers are supposed to be thoughtful, reflective people; we are supposed to know something about psychology and a great deal about the motion pictures."

(Continued on Page 16)
Mae Marsh Triumphant, But Old Story and Excessive Detail Burden
Griffith's Latest

D. W. Griffith presents
"THE WHITE ROSE"

D. W. Griffith, Inc.—United Artists

DIRECTOR ........................................ D. W. Griffith
AUTHOR ........................................ Capt. Staunton
SCENARIO BY ............................. Irene Sinclair
CAMERAMEN ….. W. J. Bitzer, Henriik Sartov, and H. Sintzinhich
AS A WHOLE ….. Of the highest rank in pictorial appeal but otherwise slowly dray, with insufficient pot for footage consumed and far too much detail

STORY ….. Old—retribution of man towards girl he has wronged, with final renunciation of his career

DIRECTION ….. Masterful; contains an abundance of skilful detail and displays his usual artistic enterprise throughout; presents a really human document

PHOTOGRAPHY ….. Excellent
LIGHTS ….. Handsome
PLAYERS ….. Mae Marsh makes a triumphant return in role with fine possibilities which she uses to the utmost; for Novello handsome and Carol Dempster pleasing but a trifle cold; an excellent cast on the whole including Lucille La Verne and Porter Strong in dainty comedy roles; Neil Hamilton, Charles Mack and others

EXTERIORS ….. Louisiana bayou country shots beautiful

INTERIORS ….. Appropriate

DIRECTIONS ….. Splendid but very "splendid" much of it

CHARACTER OF STORY ….. Minister who suffers continual remorse for an indiscretion, finds the girl and her baby, marries her and renounces his vows

LENGTH OF PRODUCTION ….. To be distributed in about 8,500 feet

The foremost producer of motion pictures in America is David W. Griffith. Rightly he has been termed "the Master" because in his own way, over a period of many years, he has built for himself a place in the hearts of the American people which no one has been able to supplant. But that very richness of experience, that very touch of mastery places DW in the position where his great public expects from him a master's touch in and with everything he does. They were disappointed in "One Exciting Night", and in many instances told him so by failing to support the box office. And it is a very grave question whether they will not be in "The White Rose", his latest production.

All of the many tricks of Griffith producing qualities are there—tact and location, gentle touches, comedy, an excellent cast, superb photography, but—and it is a tremendous "but"—the story is old, wellworn, threadbare in spots and insufficient in strength for an eight or nine reeler, regardless of the vast amount of detail that, interesting to tunes, usually tires and fails to hold interest to the end. And this makes for a disappointment because otherwise it is so superb.

So, despite all the rest of it, the question arises whether the story will hold you audience—and remember, the show is so long that you will have no opportunity to build the program up with anything else. You will have to depend upon the feature to hold them, for it will run an hour and forty or forty-five minutes when it reaches you. If you run it on an 85 schedule—as it should be run. If you rush it through the machines then you will be worse off, because the tempo of the production will have been entirely spoiled. As shown in New York it is about 10,000 feet, but it will be cut before release to 8,500.

It should be cut considerably more and much of the detail, interesting and at times beautiful, out, thus speeding it up, might make for much better entertainment.

This, however, is certain: regardless of whether "The White Rose" succeeds or not, Mae Marsh gives a performance compelling in its sincerity, so appealing and beautiful that it places her where she belongs—in the forefront of those stars who think they can handle this sort of a role. Of course the masterful hand of DW is seen in the many bits; the poignant expressions, the facial contortions which Mae registers. He is a great director, never discount that, because he gets more out of his people than anyone else ever does. But admitting DW's skill and knowledge Mae Marsh as "Teazie" will stand out as a performance long after all others in the production are forgotten. She has made a character that will serve as a standard for a long time.

The keynote of the theme is essentially one of pathos, and it grows as it were from seed to flower as the story progresses with the development of the heroine's character in the course of its growth. Too much cannot be said in favor of the manner in which Mr. Griffith has handled the character played by Miss Marsh. From the moment she appears fresh from an encounter with her husband's "other woman" it may be said that Miss Marsh, through the period of trial in which companionship brands her and the resultant misfortune and degradation carries her down, the director has struck the human note, building toward a grand climax with a force that is compelling—smashing in its dramatic quality.

There are times when Griffith might have adhered more closely to the theme such as in the prolonged agony of the conscious stricken minister-hero. Incidentally Novello's character is not as carefully developed as that of Mae Marsh. This is not to say that Novello is insincere, but his ability to act is considerably overshadowed by his handsomeness, which Griffith hasn't failed to exploit in numerous close ups.

Story: Bessie Williams, otherwise known as "Teazie", is led to believe that it is good business to flirt and dress up like a Christmas tree. Teazie adapts herself readily, and generously gaining a reputation, although she really is "good." Joseph Beauchamp, theological student, chides himself for having fallen in love with Teazie and leaves the heartbroken girl, satisfied to believe what the gossips say about her. Joseph becomes a minister while Teazie, unknown to him, the mother of his son, struggles for an existence. Teazie, dying, is cared for by an old negro who calls in Marie Carrington, Joseph's bride-to-be. Later Joseph is called recognizes Teazie, while Marie, to whom he had already confessed of the past, releases him. He renounces his vows to marry Teazie, his only love and Marie marries her childhood sweetheart.

Making Money On This One May Prove a Problem

Box Office Analysis for the Exhibitor

There is a big problem ahead of you on "The White Rose." They are going to ask you a lot of money for it, that's certain. And the big question is whether you want to gamble with it and take a chance of going into the "red" or let the other fellow across street do the gambling. Because, despite that it's a Griffith production and all that this implies, it is of small length, story value considered, that it is worth while figuring whether your folks are going to like it. It isn't a pretty story, and some of your home folk may not like the idea of their children seeing it, especially if they happen to be church loving folk who try to inspire their children with ideas of what ministers and preachers are—regardless of what they happen to be in actual life.

You can talk about Mae Marsh and her exquisite performance, but you can go no further than that and you'll not disappoint a soul. You can make all the promises in the world and she'll live up. And otherwise, the magnificent locations, the general excellence of the cast and production values gives you more to talk about. But be careful of misinterpreting the story.

If your folks saw "One Exciting Night" it will be well to tell them that the latest Griffith is entirely different, and a much finer production, because it is.
Not Enough to This in Spite of a Good Idea They Had to Start With

Agnes Ayres in
"THE HEART RAIDER"
Paramount

DIRECTOR .................. Wesley Ruggles
AUTHORS............ Harry Durant and Julie Herne
SCENARIO BY .............. Jack Cunningham
CAMERAMAN ................ Charles Schoenbaum
AS A WHOLE .......... A fair idea for a short picture
but a tiresome and uninteresting feature theme
STORY .......... Seldom suggests a real entertainment;
not nearly enough situations to hold it together
DIRECTION .......... Gives it far too much footage even
granting that it is only about five reels
PHOTOGRAPHY ..................... Good
LIGHTINGS .......................... All right
STAR .......... Not likely to cause a sensation in this one
SUPPORT .......... Mahlon Hamilton appears ill at ease:
Charles Ruggles fair comedian; others Frazer
Coultier, Marie Burke and Charles Riegel
EXTERIORS ................. Good Palm Beach shots
INTERIORS .......................... Suitable
DETAIL .............................. Ample
CHARACTER OF STORY .......... Rich girl wins bachelor
who avoided her because of her madcap escapades
LENGTH OF PRODUCTION ...... 5.075 feet

Agnes Ayres hasn't been running in very good luck lately as far as story material is concerned. For a variation, perhaps, Paramount has given her a farcical theme in which she plays the role of a daring young rich girl whose pranks cause her father so many dam-
age suits that he insures himself against liability for her acts. The idea, as far as it goes, is fairly interesting and although not startlingly new, suggests plenty of amusing complications. But suggestion is as far as it gets. The event in the life of Muriel Gray

that consumes five reels is her insistent effort to "land" John Dennis, a bachelor, just because she overheard him tell her father that he wouldn't marry her for England's debt to the United States, or some such comparison.

Had Muriel's scheme embraced some real thrills or any form of excitement, "The Heart Raider" would have offered a fair entertainment, but it resolves itself into just so many pictures with pretty Palm Beach backgrounds, of themselves attractive, but their contribution to the feature is pictorial pleasure, not entertainment. Probably the authors thought the storm sequence in the climax would suffice for excitement but it isn't likely that anyone is going to get a thrill out of Muriel's pursuit of her hero and her subsequent rescue by him when her boat is capsized during the storm.

The development is obvious from the start. You know that the girl will eventually win him over and in spite of the fact that Wesley Ruggles has only used up five reels, the story could have been told in much less footage, and to better advantage. So little actually happens during the five reels that it is doubtful if they'll be sufficiently interested to wait for the ending. The comedy vein is weak although Charles Ruggles might have put in a few laughs if given half a chance.

Agnes Ayres makes the most of a severe handicap in the role of Muriel Gray. A slap-stick touch in which she bounces off the back of a chariot seems not quite in keeping with her dignity. The cast, like the star, suffers from a poor story.

Story: Muriel Gray, "a speed girl," vows she'll marry John Dennis in spite of his continual preaching against her mad escapades. How she succeeds is told in a fairly slow moving series of incidents, ending in a storm and a rescue by her "victim."

Will Hardly Keep Them Interested to the End

Box Office Analysis for the Exhibitor

There isn't very much for you to talk about in this one and not much more in the way of actual entertainment upon which to get your folks interested. Although the idea itself is a rather good one, it isn't carried out in particularly interesting fashion and nothing really happens to make it capable of holding the attention.

If Agnes Ayres happens to be popular it might stand a better chance or if you think it will do with a good short reel program, it might be a fair chance. But for a hot weather program you'll likely need something more satisfying and capable of holding them. Use the title to indicate the theme. Say: "She found out that a certain man wouldn't marry her because of her gay escapades so 'The Heart Raider' went out to win him as a husband in spite of himself. See Agnes Ayres' latest picture and learn if she succeeded."
Nothing Very Interesting About This Crook Melodrama

Herbert Rawlinson in
"RAILROADED"
Universal

DIRECTOR .................. Edmund Mortimer
AUTHOR .................. Margaret Bryant
SCENARIO BY ............... Charles Kenyon
CAMERAMAN ................. Allen Davey
AS A WHOLE .............. Far too complicated to prove
satisfying and denouement does not include
complete explanation
STORY .......... Crook melodrama that promises to be
interesting but dwindles into improbable and
fairly draggy picture
DIRECTION ......... Fair; seems to have gotten off the
track of the continuity; seldom makes things
convincing
PHOTOGRAPHY .................. All right
LIGHTINGS .................. Generally good
STAR .......... Overacts as usual; never overcomes this
fault
SUPPORT ........ Adequate; including Esther Ralston,
Alfred Fisher, David Torrence, Lionel Belmore
and Mike Donlin, former baseball star
EXTERIORS .................. Sufficient
INTERIORS ................. All right
DETAIL .................. Not particularly good
CHARACTER OF STORY .... Son of judge be-
comes criminal to avenge death of pal but love
of girl prevents carrying out his oath
LENGTH OF PRODUCTION ............ 5,390 feet

A good deal seems to happen in this picture but for
it all it doesn't mean very much. Evidently the di-
rector didn't have a very carefully prepared continuity
or else he took the liberty of not following it. At
any rate "Railroaded" wanders along through five reels
during which Rawlinson tries to carry out his plan of
revenge—to kill the man who caused the death of his
pal and brought about his own imprisonment.

The most glaring incongruity is that there is no giv-
en motive for the killing of the pal nor a reason as to
why Rawlinson had been sent to prison. Then without
this important detail being made known, director Mor-
timer proceeds in more or less mysterious fashion, to
develop the plot. Not having given reasonable excuse
for what follows, it is obviously a difficult matter to
retain the attention of the spectator with ensuing
events. Possibly they will wait around hoping for a
complete denouement in the climax but once again
they are due for a disappointment. You never find
out why hero was imprisoned nor why his pal died a
convict's death.

Margaret Bryant's theme, to begin with, isn't con-
spicuous with probabilities and it is unfortunate since
her opening situation promises a crook melodrama
somewhat out of the ordinary. Instead it runs into
almost straight romance with the absurd situation of
the father, a judge whose "sternness and uncompromis-
ing attitude" has resulted in making his son a criminal,
forcing a form of penance upon his son by placing
him in charge of a man who exacts certain punishments
and partial exile. Of course there is a girl in the case
who is the means of bringing about hero's redemption.

Herbert Rawlinson's perpetual overacting continues
in this latest picture. He never acts natural. His per-
formance consists of a series of poses from start to
finish. Esther Ralston is his leading lady and in the
cast is Mike Donlin, former baseball player.

Story: Judge Garbin believes his son dead until
he sees his picture in the paper under the name of
Ragland, an escaped convict. The son had become a
crook in order to avenge the death of a comrade. At
a meeting of father and son the latter agrees to remain
with a friend of the father's until the prison term is out.
There he meets the girl who brings about his redemp-
tion and prevents him from carrying out the oath to
kill his pal's murderer.

They'll Have To Like Rawlinson Especially Well To Accept His Latest

Box Office Analysis for the Exhibitor

It is possible that with some additional explanatory
sub-titles "Railroaded" could be made more interest-
ing. As it is at present there is too much going on that
doesn't mean anything in particular to the audience.
They don't know why hero was imprisoned and they
don't know why he is so anxious to kill the murderer
of his comrade except that he made a vow to the latter's
wife that he would do so.

Nor is it likely that Rawlinson is a sufficiently strong
drawing card to get the picture by on the strength of
his appearing in it. You'll have to think this one over
for yourself. There are so many better crook melo-
dramas on the market right now that a poor one will
have even a slighter chance of getting by. There is
nothing for you to base promises on.
Highly Improbable But Good Amusement If Not Taken Seriously

Douglas MacLean in
“A MAN OF ACTION”


DIRECTOR ......................... James W. Horne
AUTHOR .......................... James W. Horne
SCENARIO BY ................. Bradley King
CAMERAMAN ..................... Max DuPont

AS A WHOLE ...... A good lively picture that should please a majority; is fast-moving and not too long

STORY ...... Comedy mystery that has its improbabilities but they furnish good amusement most of the time

DIRECTION ...... Keeps things going first rate and succeeds in retaining the interest nicely; slightly overdoes one sequence in latter reels

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

LIGHTINGS ...................... All right

STAR ...... Does good work and furnishes most of the amusement

SUPPORT ...... First rate; includes Marguerite De La Motte, Raymond Hatton, Wade Boetler and others

EXTERIORS ....................... Few

INTERIORS ....................... Adequate

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

CHARACTER OF STORY ...... Rich fellow turns crook for fun but accidentally captures band plotting to rob him of valuable diamonds

LENGTH OF PRODUCTION ...... 5,636 feet

Douglas MacLean’s latest, “A Man of Action” is a better picture than “Bell Boy 13” but the star still has a long way to go to do another “Hottentot” which was the best picture he ever made. His present release offers an entertainment that is lively and amusing. The theme is more or less improbable but it suffices for a fast-moving picture and for those who will not take the farfetched bits too seriously, and accept them in the light of the amusement for which they are intended, they should prove satisfying.

Likely To Satisfy A Majority Especially If They Favor Star

This latest MacLean feature is pleasing enough and with sufficient amusement to make it a satisfying summer entertainment. It is not too long and should not prove boring for length even though the theme may not appeal particularly to your patrons. If Douglas MacLean is well liked “A Man of Action” will be more heartily received than if he isn’t popular and the title should attract attention.

Bradley King has included some fairly familiar stock tricks for some of his situations and the episode dealing with the efforts of hero MacLean and a band of crooks to secure the diamonds is composed of tricks that have been employed many times to create a mystery atmosphere. There are stairways that close up, trap doors, secret passages and similar contrivances intended to increase the suspense and heighten the action. These bits serve satisfactorily to keep the story moving along but in this instance particularly, director Horne might have toned it down to advantage and spent a little less time on it.

Douglas MacLean gives a pleasing performance and for such a clean-cut comedian it seems unfortunate that the Ince organization cannot find better material for him. More like “The Hottentot” would make him a much more valuable asset to the box office. He has a good supporting cast that includes Marguerite De La Motte, a pretty and pleasing lead for the star; Raymond Hatton, who makes the most of a fairly silly part, that of a freak trying to invent a noiseless explosive. The comedy in connection with Hatton isn’t very amusing. Wade Boetler is the “tough guy” who gives hero MacLean the idea to become “A Man of Action.”

James W. Horne has done pretty well with the material and generally used the cast to the best advantage. Production values are up to standard and all told the picture is a tolerable one, fairly well suited to summer business.

Story: Bruce MacAllister is upbraided by his fiancee, Helen Summer, for allowing his servants to pamper him. Spike McNab, the butler’s nephew, gives Bruce the idea of becoming a man of action. Bruce pretends to go away but instead joins a group of crooks hired by the managers of Bruce’s estate to steal the Mac Allister diamonds. Bruce is not recognized and the remainder of the picture consists of his efforts to keep in with the crooks but at the same time prevent them from stealing his diamonds. It ends happily with the crooks arrested and Helen satisfied with Bruce.

For catchlines you might say: “In Douglas MacLean’s latest he becomes a crook and robs his own house. There’s a reason. See the picture and learn why.” Or, “Is your fiance ‘A Man of Action’? Douglas MacLean becomes one in his latest picture to satisfy his sweetheart. See the picture for what happens as a result.” You might use the names of Marguerite De La Motte and Raymond Hatton also.
HAL ROACH presents

HAROLD LLOYD

Records! Records! Records! Everywhere!

Safety Last is a once in a lifetime picture that makes you sore because your house is not three times as big.

A Knockout in Omaha

Every House Record Broken in Niagara Falls

"Safety Last opened week's engagement Bellevue Theatre Niagara Falls yesterday at advance prices breaking every house record including Robin Hook stop. Played to 4670 people was forced to stop selling tickets at 3 pm and 7:30 pm hundreds of people being turned away stop Picture bound to establish new motion picture record for Niagara Falls." MACK
in Safety Last

Thousands Turned Away in Detroit

PORTLAND ORE
E. A. Eschmann, Gen Sal. Mgr. Pathé Exchange Inc. 35 West 45 St. New York NY
Safety Last on its third week at the Majestic Theatre and going stronger than ever. They are tearing the arms off of the chairs and laughing so loudly the organist can't hear himself play. Expect the run to break the six-week record established by Doctor Jack. SAMUELSON.

They Are Tearing the Arms Off the Chairs in Portland

Safety Last smashed all previous opening records by nearly five hundred dollars, establishing a record that will probably stand for many moons. C. W. DIELBEL, Liberty Theatre, Youngstown

Largest Business in History of House in West Palm Beach, Fla.

Safety Last opened Adams Theatre Detroit April first patrons in double line packing large lobby and extending to Woodward Avenue one block long from one o'clock until ten PM. Thousands turned away unable to gain admission. Paid admissions were one third larger than best day of either Grandma's Boy or Jack Kunsky interest believe picture will be held for extended run many weeks. Newspapers and everybody giving wonderful comments. Pathe Detroit.

Bang Go the Records in St. Cloud and Duluth.

Harold Lloyd's Safety Last opened here yesterday to biggest business of the year. It is really the most wonderful comedy of all time. We turned them away.

JAMES P. DUNLEVY.

Biggest Business of Year in Akron

WEST PALM BEACH, Fla., Dec. 10, 1923—Pathé Exchange Inc., 35 West 45 St., New York, N.Y.

Liberty in Youngstown

RECEIVED AT 54 WEST 45TH STREET, NEW YORK, NEW YORK

WESTERN UNION

Safely Last smashed all previous opening records by nearly five hundred dollars, establishing a record that will probably stand for many moons.

C. W. DIEBEL, Liberty Theatre, Youngstown

Largest Business in History of House in West Palm Beach, Fla.

LIBERTY IN YOUNGSTOWN BREAKS ALL OPENING RECORDS BY $500.00

WESTERN UNION

Unbroken Line at Box-Office All Day

MILWAUKEE, WIS. Dec. 10, 1923

WESTERN UNION

Safety Last smashed all previous opening records by nearly five hundred dollars, establishing a record that will probably stand for many moons.

C. W. DIEBEL, Liberty Theatre, Youngstown

Largest Business in History of House in West Palm Beach, Fla.
Delightful Romance In Picture Well Directed And Splendidly Acted

Arthur H. Jacobs presents
"CHILDREN OF DUST"
Frank Borzage Prod.—Assoc. First Nat'l. Pict.
DIRECTOR .................. Frank Borzage
AUTHOR ..................... Tristram Tupper
SCENARIO BY .......... Agnes Christine Johnston
CAMERAMAN ................. Chester Lyons

AS A WHOLE....... An artistic picture with story very attractively presented and splendidly acted; a trifle too long

STORY........... Pretty love story with prologue delightfully portrayed by capable juvenile players; has good comedy touches

DIRECTION........... Always artistically keen; much effective and realistic detail

PHOTOGRAPHY .............. Very good
LIGHTINGS .................. First rate

PLAYERS....... Bert Woodruff gives remarkably fine and interesting performance; Johnnie Walker, Pauline Garon and Lloyd Hughes a pleasing romantic trio; Frankie Lee and Josephine Adair clever youngsters

EXTERIORS .................. Pretty
INTERIORS ................. All right
DETAIL ........................ Excellent

CHARACTER OF STORY....... Childhood rivalry of rich boy and poor boy for favor of rich girl is settled by World War after which she marries the poor fellow

LENGTH OF PRODUCTION.......... 6,228 feet

For sheer romance you couldn’t ask for anything prettier than this latest Borzage production, “Children of the Dust,” a love story by Tristram Tupper, a sort of chronological tale of the loves of two boys, one rich and the other poor, and that of a little rich girl. The theme is extremely slight as far as situations are concerned but it makes up for this default in an abundance of interesting detail, fine artistic touches and several particularly attractive performances.

Most of the credit for making this picture pleasing goes to director Borzage for the very skillful treatment he has given the story. It isn’t the easiest thing to make a theme of this character as interesting as Borzage has managed to do, with the spectator’s attention retained throughout. It might readily come under the heading of narrative wherein the lack of increased interest would be expected to be missed. It is not so with “Children of Dust.” In spite of the fact that there is little for you to wonder about and hardly any call for speculation on your part, your interest in the romance of the two boys and a girl, is so well founded and so beautifully pictured that it compensates for all other losses.

To start with Borzage presents a prologue with juveniles that is especially delightful. Added to the work of Frankie Lee, always a pleasingly old-fashioned lad, there is little Josephine Adair who acts and looks the part of a little girl of the old Gramercy Park days. There is much interesting detail in this prologue and many fine touches especially in connection with the costumes worn by the people, manner of head-dress and even to the dresses and suits worn by the children. The old hansom cab lends another touch of realism.

Borzage has used good judgment in connection with the World War episode in not going into it to too great detail. His comedy touches are delightful although much of it is due to the fine work of Bert Woodruff, as the old gardener who is relating the story to an old cronny as his entrance speech to Heaven should St. Peter ask for a recommendation. Borzage might have refrained from having St. Peter weep after hearing the story, however, even though there are some quite pathetic bits toward the close. Cutting would improve the picture as it still runs a trifle too long.

Besides the excellent portrayal of Woodruff there is the pleasing romantic trio comprised of Johnnie Walker, Lloyd Hughes and Pauline Garon who is still climbing the ladder.

Can Undoubtedly Be Handled To Please Many And Satisfy The Box Office

Box Office Analysis for the Exhibitor

The lack of action or situations in “Children of Dust” should not cause you any worry unless you know your patrons have a decided preference for blood and thunder plays and just wouldn’t permit themselves to be pleased with a pretty romance. But for the average audience, particularly the home crowd you can rely on “Children of Dust” pleasing them. They’ll love the romance that it offers and they’ll be delighted with Pauline Garon, Johnnie Walker and Lloyd Hughes as the principals, not forgetting Bert Woodruff, as the old gardner.

Appeal particularly to your feminine patrons and the younger element. They will like the picture especially well. The title needs explaining so it might be well to expend a little effort to put it over. Use plenty of stills in the lobby and let them know the story deals with the love of two soldiers for one girl. Under stills of Walker and Hughes run the line: “Which one will she marry.” It should be worth getting them interested.
Pleasing Entertainment With Good Combination of Situations

Bebe Daniels and Antonio Moreno in
"THE EXCITERS"
Paramount

DIRECTOR ......................... Maurice Campbell
AUTHOR ............................ Martin Brown
SCENARIO BY ...................... John Colton and Sonya Levien
CAMERAMAN ........................ George Webber
AS A WHOLE... Another "speed girl" picture, similar to the latest Agnes Ayres release, but far better entertainment
STORY .......... Comedy-drama, fast moving continuity and some first rate bits of action
DIRECTION .... Keeps it going along nicely and holds the attention pretty evenly all the way
PHOTOGRAPHY ..................... Very good
LIGHTINGS .......................... Good
STARS ..... Do nice team work and both are well suited; will please the majority
SUPPORT ...... Not particularly important; includes Burr McIntosh, Diana Allen, Cyril Ring, Henry Sedley and others
EXTERIORS .............. More Palm Beach stuff
INTERIORS .......................... All right
DETAIL .............................. Adequate
CHARACTER OF STORY .......... To leave father fortune which she will inherit, girl, believing she is dying, marries burglar, recovers, and finds husband is of fine quality
LENGTH OF PRODUCTION ....... 5,939 feet

Bebe Daniels and Agnes Ayres are competing for honors as "speed girls" in their latest productions, "The Exciters" and "The Heart Raider" respectively, with Bebe Daniels the winner by far in a picture that offers a much more pleasing entertainment than the Ayres feature. The stars have similar roles and although Miss Daniels is a much more suitable type, she has a considerable advantage in a better story.

Martin Brown's story isn't anything especially out of the ordinary and his basic idea is pretty farfetched. Nevertheless it is built up with a good variety of incidents that keep it interesting and exciting at turns. Aside from the romantic angle of it, you have action that includes an aeroplane wreck, a motor boat chase and the excitement in the climax where hero's true identity, that of a detective, is disclosed and his acquired crook accomplices are turned over to the police. The thrills thus afforded, while of a fairly mild variety, are nicely handled and get over. The aeroplane spill is particularly effective and the landing shot showing the occupants being hurled out is quite realistic.

Director Campbell has supplied a good production and has generally handled the situations to get the most out of them. He has also done a lot to keep the development from being obvious and while the burglar hero turns out to be a gentleman of refinement who was merely posing as a crook to trap a gang who ruined a pal, it wouldn't have made an awful lot of difference, as far as the audience was concerned, if he had remained a burglar.

Antonio Moreno is a fine type and will completely satisfy the feminine members of any audience. Bebe Daniels appears to get a lot of fun out of the role of Ronnie Rand and will please her admirers.

Story: Ronnie Rand is to inherit a fortune left by her aunt providing she is married before she becomes twenty-one. Believing she is dying, the result of an aeroplane accident, Ronnie orders a hurried marriage selecting Martel, a burglar, who happens to be present, as a husband. How Ronnie recovers, becomes implicated with some crooks and later learns that Martel is not a burglar, but on the trail of the crooks, is followed by the couple's happiness.

Should Get Over Nicely and Can Stand Some Promises

Box Office Analysis for the Exhibitor

In all probabilities you'll find this a good summer number and capable of holding their attention all the way. You can make promises for its entertainment value and for your women folks to talk about the romantic angle of it; for the men mention the crook theme and you can safely say the picture has some thrills and good bits of action. A trailer of the aeroplane fall and the wreck should get them interested.

Play up the two stars and you might use catchlines such as: "What would you do if you found out you had married a burglar?" It happens to Bebe Daniels in her latest picture, 'The Exciters' in which she is co-starred with Antonio Moreno." Use stills in the lobby and whatever other exploitation you think necessary to get their attention. The picture is not over long and should permit of accompanying short reel subjects.
**THE AFFAIRS OF LADY HAMILTON**

was held over at the PARK THEATRE

BOSTON, MASS.

for THREE WEEKS because—

1st: It received intelligent exploitation and publicity. The stunts were cleverly planned to reach not only the passersby on the street, but were also directed to reach the movie-goer at his or her home.

2nd: The picture itself is a money-maker. Boston talked about it; the newspapers praised it and as a result, the greatest force for profitable box-office results was set in motion WORD OF MOUTH ADVERTISING! These two factors were also responsible for the record-breaking run at the Strand Theatre, Providence, R. I.

*Costumed ushers, a street ballyhoo as shown below, tags for automobiles and a crew of Western Union messengers who delivered "Parkograms," telling of "The Affairs of Lady Hamilton," were the stunts responsible for the big opening of this production at the Park Theatre. Write us for a detailed description of the auto tag and messenger boy ideas.*

*it's a HODKINSON picture*
San Francisco Earthquake Makes Fine Climax in Latest Chaney Picture

Lon Chaney with Virginia Valli in "THE SHOCK"
Jewel—Universal

DIRECTOR .................. Lambert Hillyer
AUTHOR ..................... William Dudley Pelley
SCENARIO BY .................. Charles Kenyon
CAMERAMAN .................. Dwight Warren

AS A WHOLE............. A picture that is a good deal out of the ordinary in spite of certain bits that may seem familiar

STORY........... Uses the San Francisco earthquake of 1906 as fine climax for drama; very well done
DIRECTION....... Gives story first rate presentation and develops it with interest rather well sustained; might have used slightly less footage

PHOTOGRAPHY .................. Good
LIGHTINGS ...................... Good

STARS ................. A particularly appropriate vehicle in which to use Lon Chaney, who is especially well suited and capable; Virginia Valli a pretty heroine

SUPPORT............. Satisfactory; includes Jack Mower, William Welsh and Christine Mayo

EXTERIORS .................. All right
INTERIORS .............. Suitable

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

CHARACTER OF STORY .. Crippled accomplice of underworld queen tries to prevent carrying out of her plans and following earthquake is cured and happy with girl he loves

LENGTH OF PRODUCTION ....... 6,758 feet

Universal's latest Jewel release is not quite as big an attraction as far as the box office is concerned when compared with some previous Jewel productions. Outside of the performance of Lon Chaney it really boasts of but one big moment and that is the climax in which the great San Francisco earthquake of 1906 serves as a thrilling conclusion to the drama. William Dudley Pelley's story, on the surface, seems rather unique and out of the ordinary, but upon analysis it does contain some pretty familiar situations, among them the old miracle idea and an underworld blackmailing scheme with revenge as its source.

Of course "The Shock" serves as an excellent vehicle for the exploitation of Lon Chaney, whose ability to handle the role of a cripple is little short of uncanny. His portrayal of Wilse Dilling, the accomplice of Queen Ann, an underworld figure of prominence, is interesting and for the most part convincing. Chaney has a faculty for making a role of this type convincing without its appearing forced, so his admirers will undoubtedly be well satisfied with "The Shock" regardless of whether the theme happens to appeal to them or not.

Director Hillyer has done very well with the story and provided a satisfactory production. For the amount of material, however, he has used up a little too much footage, to the extent that the early reels are slow and he fails to get into his actual story quickly enough. Later on Hillyer gathers a little more speed and the interest picks up, with the spectacular finish which presents the earthquake. This has been well done and furnishes a first rate thrill. The ending is a bit abrupt, or at least it would have been better not to have jumped right from the ruins and the hero and heroine apparently victims, to the final scene showing them both fully recovered and hero restored to the use of his limbs.

The regeneration of the crippled crook has been nicely handled and the romance between the girl and the cripple a good touch of sympathy, although it is hard for it to be convincing. Virginia Valli is a pretty heroine and Christine Mayo a successful schemer as queen of the underworld.

Will Satisfy a Good Many But Probably Not As Big a Box Office As Other Chaney Features

Box Office Analysis for the Exhibitor

Although there are plenty of good exploitation angles and rather a good deal to talk about in connection with a showing of this latest Jewel, still it doesn't appear to have the same drawing power as some previous releases. But this will probably not apply in all cases. Certain audiences will be well pleased with the picture and where they like crook stories it should go very well.

You have Lon Chaney's name to use and tell them he has a role similar to that which he played in "The Miracle Man" and "The Penalty." Also recall his other pictures which you may have shown such as "The Trap," "Voices of the City," "Shadows" and "Flesh and Blood." Universal has another to come shortly, "The Hunchback of Notre Dame." Be sure to mention the earthquake climax. It contains a fine thrill and a trailer of this bit might readily serve to bring them back. Universal has prepared extensive exploitation sheets for your benefit.
Another Domestic Drama Well Cast and Produced

Jane Novak in
"DIVORCE"

Film Booking Offices

DIRECTOR ..................... Chester Bennett
AUTHOR ........................ Andrew Bennison
SCENARIO BY ................. Andrew Bennison
CAMERAMAN .................. Jack MacKenzie

AS A WHOLE...... Not new in theme or handling
but players' work nicely and story still holds
appeal for many audiences

STORY...... As old as the eternal triangle. It happens
every day

DIRECTION...... The story affords no startling cli-
maxes and has been followed closely. Provides
good mounting

PHOTOGRAPHY ............... All right
LIGHTINGS .................... Good
STAR.......... Very sweet and good to look at; gets her
part over nicely

SUPPORT...... John Bowers does well as the hus-
band; Margaret Livingston good as other wom-
an. Phillippe de Lacy a very cute kiddie. Others
include James Corrigan, Edythe Chapman,
Freeman Wood

EXTERIORS ..................... Few
INTERIORS .................... Appropriate
DETAIL ......................... Adequate

CHARACTER OF STORY ...... An argument to
prove that some men can't experience financial
success without neglecting their wives

LENGTH OF PRODUCTION..... About 6,000 feet

"Divorce," starring Jane Novak, contains one of the
oldest standard picture plots. It has been made with
infinite variations times without number. Neverthe-
less, if folks didn't seem to like it, it stands to reason
that producers wouldn't keep on using it, and so,

once again, you have the happy though married couple
living in a nicely furnished but unpretentions home,
and going to smash as far as happiness is concerned
with the husband's acquisition of a twenty thousand
dollar a year job.

The opening is a little different, showing the wife's
parents getting a divorce after half a lifetime of mar-
rriage. Right after that, when the young husband tells
the young wife nothing like that could ever happen to
them, you know it surely will. And you're not disap-
pointed.

The story unfolds smoothly enough, and the usual
things happen, without any tricks, thrills or unusual
incidents. There are some cute touches and a very
sweet youngster that lend some really good human
interest bits.

Jane Novak's work in the role of the wife is decid-
edly worth while, although she isn't called upon for a
great deal of strongly dramatic work. She is very
good to look at and gets her part over with charm
that is none the less forceful because of its delicacy.
John Bowers is also good as the husband, and the rest
of the cast is entirely adequate.

There are numerous sets that are attractive and will
appeal to audiences that favor the "society" type of
picture. Altogether, there should be no reason why
"Divorce" will not meet with fair financial suc-
cess, because while it has no unusual features, it is
the kind of picture that will appeal to a great many
and in addition it is well cast and nicely produced.
It is a question, however, whether it was wise or nec-
necessary to allow the footage to run as long as it does
in view of the fact that there is no startling denou-
ement and the audience expects the reconciliation be-
tween erring husband and patient wife—she is almost
unnaturally sweet—for a long time before it actually
happens.

No Unusual Situations But Material Should Please a Good Many

Box Office Analysis for the Exhibitor

This is a nicely mounted, well-acted picture which,
while containing no unusual or melodramatic sit-
uations will still appeal to a good many folk who favor
a "problem play," the problem in "Divorce" being how
a couple may be happy on twenty thousand a year
when they were previously as happy as they could be
on half that amount. The title may give an idea of the
type of picture it is.

Where the star is a favorite you don't have to be
told to play up her name, and you can also mention
John Bowers and Margaret Livingston, and a sati-
sfactory supporting cast.
Short Stuff

"The Mummy"—Fox

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

Where slap-stick is still considered excellent entertainment and where rough-and-tumble action can be depended upon to amuse, this Fox comedy will be enjoyed because there are some really funny situations contained in it. In spite of its far-fetched theme, which is, however, taken care of by using that old stand-by, the dream ending. The owner of one of the oldest automobiles in existence, after many mixups, collides with a telegraph pole. He is knocked out and dreams that a couple of thieves plan to steal an Egyptian mummy belonging to his sweetheart’s father. He takes the place of the real mummy and the resultant complications will bring a good many laughs.

"Taking Orders"—Century—Universal

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

Baby Peggy, the star of this Century comedy, can be counted on to captivate a goodly majority of any audience no matter what she does. This time they have her running a cafeteria in addition to helping her father, whose dental parlor is next door. There is some well-handled stuff showing a dog that has inhaled laughing gas sailing up to the ceiling of the room and then through the window, with Peggy attempting to reach him by following him up in the air attached to a bunch of toy balloons. Another ludicrous scene shows several patients also inflated with gas parked up on the ceiling awaiting the dentist.

"Rice And Old Shoes"—Carter DeHaven—F. B. O.

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

Mr. and Mrs. Carter De Haven again stage a little tragi-comedy of domestic life. As the title would indicate this time it is a honeymoon tour. The thoughtless groom has taken a drawing room on the train so that they might be alone, but as it almost immediately develops, this is not to be. Everything from fainting women to train robbers interrupt their would-be bliss, even when they arrive at their destination, they are not left alone for a minute. In desperation they buy a bungalow mounted on an automobile and strike out for the wilderness. But alas! When they think they are entirely alone they find the whole U. S. Army drilling at their side. The old gag of the smallpox sign finally brings them their much desired peace.

"Hyde and Zeke"—Range Rider—Pathé

Type of production ..................2 reel western

Lee Maloney’s latest two-reel western differs somewhat from the usual run of this series in that there is an absence of the familiar quick-riding chase across the western hills. Instead the interest is held by the suspense of having the players gather at a ranch house unknown to each other. They circulate through the different rooms managing to just miss each other all the time. There is even a bit more romance than usual between the hero and Josephine Hill, and there are two fights that will please lovers of westerns. Lafe Hyde insists that his daughter Ruth shall marry Job Larabee, but Ruth and Zeke Enright think differently. Zeke goes to a neighboring ranch as a caretaker. Ruth, thinking the ranch unoccupied, goes there to rest. Job, knowing she is there, follows her. Ensues a general mix-up with everything ending well for the lovers.

"The Watch Dog"—Hal Roach Dippy Doo Dad—Pathé

Type of production..................1 reel animal comedy

The second Dippy Doo Dad comedy which has been directed by Len Powers is every bit as entertaining as the first one of the series and will be hailed with delight by children of all ages. There isn’t a human being in the comedy. The action is entertaining and the titles snappy, but the wonderful intelligence displayed by the four-footed players is the most remarkable feature of the reel. Some clever slow-motion stuff is introduced at the finish that will get plenty of laughs. The story deals with the troubles of a dog whose duty it is to watch a peanut stand, on which a hungry monkey has his eyes. The monk resorts to many bits of strategy and finally wins his point. The finish shows him gorged with peanuts to the bursting point. This is a first-rate animal comedy.

"The Sea of Dreams"—Warren A. Newcombe—Educational

Type of production..................1 reel fantasy

This Warren A. Newcombe short reel, with Hazel Lindsley as the featured player, is interesting in so far as it is a departure from the usual material contained in a film of this length. It is a “love fantasy” and opens with a pair of lovers who have had the usual quarrel. The girl tells the boy of a strange dream she has had and the rest of the reel deals with this dream, really an allegorical tale wherein the maiden is carried off to the Castle of Deceit but is finally saved from the spectre of Doubt by the Sword of True Love held in her lover’s hands. Some of the sets are in miniature and the switching from drawings to actual sets has not been done as smoothly as it might have been. This detracts to some extent from an otherwise attractive picture.

"Pick and Shovel"—Hal Roach—Pathé

Type of production ..................1 reel comedy

With a seriousness somewhat reminiscent of the inimitable Keaton, Stan Laurel gets through the various gags connected with happenings in a coal mine in this, his third comedy for Pathé. He toys playfully with a carload of dynamite, flirts with the owner’s daughter and gets in wrong with the miners. There is a good bit of excitement when the water main gets disconnected and floods the shaft, and a small mule is another source of amusement. Altogether, “Pick and Shovel” will be liked where rough and tumble comedy goes well.

"Lonesome Luck"—Universal

Type of production..................2 reel western drama

Jack Dougherty plays the leading role in this two reel western drama dealing with a carefree young traveler, a pretty girl who is the proprietress of a lunch room and a villainous oil swindler who casts covetous eyes on her land. While the production doesn’t get very far away from the usual western it does contain plenty of action and numerous good fights. A very cute pup adds a pleasing touch. “Happy” Jack Morgan and his pal “Rags” arrive in Cactus by freight train. They make a hit with the gang and Jack becomes driver of the stage. In addition to falling in love with Betty Lind, who owns property that Richard Barton, an oil swindler, wishes to get possession of. He frames a way to get Jack in trouble and benefit himself, but in the end of course he is discovered. A good, average western.
“In the beginning when the film first came to England I forfeited any chance of going down to posterity as a prophet. Both in speech and writing I condemned the movies as a passing craze, a cunning top which the people would soon grow tired of, and I ventured to prophesy in two years not a screen or lantern would be displayed.

“The film can do stupendous things on the spiritual side, too. Naturally I venture to put forward as its very highest function its supreme power of making one understand a great piece of literature, or at least parts of it, better than one has ever done before.

“I, as others, quite agree that a definite stage has been reached; that the motion picture art to a certain extent now hangs in the balance. Either the film is going to prove a benefit to mankind or it is going to prove a distinct danger. If the authors are able to stimulate the thought and imagination of the world, or it is going to weaken and destroy them. It must do one or the other. It must appeal to people's intelligence or it must tend to put that intelligence to sleep; and I would say in all your plans do not let us authors out.

“In England there has been, I think, a good deal more than on this side, a definite hostility between the author and the producer. The author has been disappointed with results, probably because of his fundamental ignorance of the limits, the extreme possibilities of the film; and the producer has often failed, may not really grasp the author's main idea. I hope that the author and the producer will come together and live happily ever after, and I would further make this appeal—I will put it as a question:

“Are you going to walk hand in hand with literature, or are you going to turn your back to it and obtain a divorce?

“I cannot think that possible, although really there has been something like it, certainly in England, for a considerable time.

“If I may say anything more, it is this, I would boldly urge producers to go for books and go for good novels of all kinds. I would say that from novels are going to come your biggest and your best pictures, and I would ask the producers and the people interested in the absolute management of the industry, I would earnestly ask them not for a moment to believe that a good novel may be really good and yet not contain sufficient action for the screen. If there is not enough action to make a picture play in it, then it is a bad novel and not a good novel. I would say, leave it alone, let it die its natural and neglected death, no matter what has been the noise made at its birth.

“Authors, of course, must learn their place in the partnership. They can help, but they must know how to help. Personally I am altogether and entirely sceptical as to the success that authors are likely to achieve if they themselves try to adapt their works for the films. I do not believe that if Shakespeare came to life today he would make a success of it.”

Valentin Mandelstamm, representing the Authors of France, said:

“About 80% of the films shown in France are American made. As a result, I wish to emphasize the following points:

1. That it is desirable such productions should be supervised (in writing and directing) by French specialists acquainted with the spirit of American and French audiences.

2. That is why the American made, chiefly in technical matters, I think our production could easily be improved with the co-operation of some American concern of means.

And a great deal of profitable work may be done, by means of a mutual giving and returning of pictures, for the development of the friendly relationship in the intellectual, the industrial, the political fields, between France and America which have always fought for the same ideals.”

Address of Julien Jacques Champenois, representing French Universities:

“From the international viewpoint, from the standpoint of international anarchy, understanding and good will, the potential power of motion pictures in the management of world's affairs is immense. I can only compare it to that of the newspaper press.

“May I be permitted to express my surprise at the fact that the unsoundness of any combination of fiction and facts have escaped your critical judgment. Our historical novels and films are thus exposed to the most injurious judgment. If the American writer, Dumas, and the French writer, Morineau, is it not enough to say that they are the most impudent mongrels that ever strutted along the highway of literature, neither fiction nor fact.

“Among these popular historical romances or novels, Dickens' Tale of Two Cities may be mentioned at the top of the ladder. At the bottom of the ladder you will find trash, like Ouida's Under Two Flags.

“The idea of which the average American or English reader may form of the French revolution from Dickens' romance is such as to bring tears to any historian's eye. Historical motion pictures, limited as are their means of expression, are both victims and offenders.

“It must be confessed, however, that accuracy in details in the reproduction of foreign historical scenes is better than no accuracy at all. I recall noticing on the screen European soldiers supposed to belong to the 1914 period equipped more or less as they might have been in the days of my grandfather. Accuracy in details, and sheer waste are synonymous. Lack of accuracy cannot be tolerated, and surely there is a way out of the difficulty. There is a media, a kind of half measure between the two extremes. Whether this or the other kind of sword in the hands of any particular hero of the screen happens to be a replica of a sword preserved in the museum at Saint Germain, is a matter of no importance whatever.

“Let us try now to formulate, if possible, a set of practical rules likely to guard the motion picture art and industry against any international unpleasantness.

“The first rule is purely negative. Historical novels have long been discarded by literature. Historical films should be barred whenever the action lies without the borders of the producer's nation.

“The second principle, if it is possible to call it a principle, is one which I have inferred from the admirable pictures produced in this country on your Civil War. There, indeed, you have had to exercise great care. Of those American Civil War pictures I have seen none that might give offense either to the North or to the South. You have spared the feelings of both parties. I am sure we can say with the same firmness that American films dealing with foreign history should be as mindful of foreign sensibilities as they have been aware of those that may still exist in this country.

“It is with the most sincere feelings of gratitude that we should approach those nations to which we owe so much sympathy on the one hand, diffidence and critical discrimination on the other, and then we will have an excellent working formula.”

Mary Raymond Shipman Andrews said:

“I suppose every writer believes, as I do, that writing is the biggest job on earth, and that it is a proud thing to be even on the fringes of it, but the moving pictures have taken the art of letters and they have put around it an aura, an aura made of the glamour of pictures and the excitement of motion. They are not only used now for amusement, for education, but for interpretation.

“They open the door in a blank wall to masses of people who never before knew there was any opening of the kind. They open the door into literature and history. The moving picture art is like a great searchlight that sweeps in a tremendous and ever-broadening ray, clean around the circle of all human activities."
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HODKINSON SHORT SUBJECTS
BUILD BETTER PROGRAMS
Handling Own Sales
First National Announces Number of
Foreign Offices and Termination of
Deal with D. P. Howells.
First National intends maintaining
its own foreign distribution and will,
the future, make foreign sales di-
rectly through its department head-
d by Bruce Johnson.
In advertising announcements ap-
ing in trade papers this week,
First National notifies the trade that
its arrangement with David P. How-
ells, Inc., will terminate on July 1
and that whatever territories and sub-
jects released subsequent to Jan. 1,
1922 have not been sold will be
handed by the company directly.
This will also apply to future releases.
In connection, a number of foreign
offices are announced: including As-
sociated First National companies in
England, Australasia, Norway and
Mexico, and the following represent-
atives: John Olsen, Denmark; Louis
H. Rubins, Spain; Robert P. Schless,
France and Transocean Films, Ger-
many.
Howells has been identified with
First National foreign activities for
some time. He was instrumental in
arranging for the release of "Passion"
through the circuit and had consider-
able to do with the launching of the
First National proposition in En-

dland.
Howells stated on Saturday that
the phraseology of the advertisement
was open to misinterpretation, and
that what had actually happened was
that he had sold out the unexpired
portion of his contract with First
National, in order to get back to the
industry. He had offered him the manage-
ment of his foreign business, but that he had
preferred to continue his enter-
prise and that his relations with the
company were perfectly amicable and
hygienic.

Partial Metro List
"Scaramouche" Goes Out in January
One Technicolor Named—Coo-
gan in "The Dog of Flanders"
Before the Metro sales managers
left for their various destinations on
Saturday, a partial list of next year’s
releases was divulged to them. The
company, as noted, plans 32 pictures
all of them in the Technicolor class.
"Scaramouche" will be released gen-
erally in January, with a pre-release
undoubtedly on Broadway. Techni-
color will make "The Uninvited
Guest" for December release and fol-
lowing, "Long Live the King.
(Continued on Page 2)

Artistic efforts. Yes. Authors with big names. Declining
efforts of producers. Why? Always have. Why will they
just a question. Because it’s in the cards. And cannot seem to
be avoided. Is the answer is that the ultimate? Pro-
ably not. Because out of the Zukor movement something must
come. And it must improve existing conditions. This, regard-
less of the Basil King’s, Nothing can stop it. After a while when
authors have learned. And when they know what it’s all about
you will have masterpieces coming from them. Written especi-
ally for the screen. And these may be numbered among
the 10 best pictures of the year. But you cannot blame a producer
from attempting to “cash in” on a well popularized novel or play.
It’s only human nature. And after all, it’s a form of insurance.
A certain number of people are bound to be interested in the pic-
ture production of a popular book or play. That cannot be
avoided and one wants to.
It’s all right for Basil King. And others of his kith and kin
to shunt disapproval. But remember this: until it comes out of
the tin: until those who should know get a chance to tell you—
and that is the great American public—you, nor no other, will
know what you have. And this regardless of whether Griffith,
DeMille, Ingram or Cruze makes it. And “whoa!”

ZUKOR’S OFFER

Of ten thousand iron men every year. A real offer. A good
one, too, and should prove stimulating. And may make some-
things worthwhile result. Of course there will be the yelling
mob crying aloud. “Publicity stunt!” Well, maybe they’re
right. But then, they would have made the same cry if they had
been hanging around when Noah assembled the Ark commut-
er. Regardless of the publicity value, its intrinsic value to the
industry cannot be disregarded. And it’s to be hoped that Famous
Players won’t have the prize winning story made into a picture.
Then perhaps these yellers won’t cry aloud. At least not so
loud as at present.

SOMETHING ABOUT AZ

Don’t overlook this: he has many faults—but many ambi-
tions, has seen this industry grow. From a tiny oaklet. To
a real sturdy tree. And he has been somewhere around the fore-
front all the time. They’ve had him “become a dozen times. But
somehow, he always comes bubbling up. Right along the front
line. And he is sincere in many of his efforts. Never discount
that. He wants to see a lot of things happen. A lot of dreams
visualized—at least on the way. Before he steps down. And
turns the reins over. To some favored son. Not his own. He’s
a dreamer. And like all dreamers he wants to see his dreams
come true. He wants good pictures—better pictures. Finer pic-
tures. Oh, yes: sometimes things go wrong in the works.
Sometimes they don’t come out half as much as he would like
them. But take all in all, week after week, release after
release—and the score cards shows something. Don’t forget that.

The Congress

Awaits M. P. T. O.
American Society Still Ready to Con-
er on Music Tax Situation—
Cohen Actions Pending

According to J. C. Rosenthal, general
manager of the American Society of
Composers, Authors and Pub-
lishers, the members of that organiza-
tion still stand ready to confer with
the M. P. T. O. in an effort to bring
about a revision in the music tax so
that the levy might be more equit-
able so far as small houses are con-
cerned.

Rosenthal stated on Saturday that
following the talk of Nathan Bunku,
secretary of the Society, with Syd-
ney S. Cohen in Chicago, the lat-
er had promised to take up the mat-
ter with the Society. This has not yet
been done.

Rosenthal also stated that a new
court action is planned against Cohen,
alleging further violations of the
music tax and added that this new
complaint, which is in addition to the
22 suits now pending against Cohen
will be in the nature of a test case.
The Society, he said, will seek an in-
junction against Cohen. The latter’s
answer will be filed in a few weeks.

Hearing Resumed Today

The Federal Trade investigation of
Famous Players will be resumed this
morning after a lapse of some days.

Chackin Promoted

David J. Chackin, special field rep-
resentative of Educational, has been
appointed acting domestic sales
manager.

Madge Kennedy Starts Work

Madge Kennedy will resume pro-
duction of the end of this week with
Irwin Willat, directing the arrange-
ment with Famous Players. The
picture will be made at the
Paramount studio in Long Island
City.

Tilley Here; Lunch Wednesday

Frank Tilley, world famous Photog-
rapher Weekly, is in New York. He
will be tendered a lunch on Wednes-
day at the Astor, prior to his leaving
for the coast. Harry Redlich will
be toastmaster, and Bert Adler
of Distinctive, chairman of the com-
mitee, the personnel of which in-
cludes:

Louis Auerbach, George Blaudell, Louis
Brook, James V. Bryson, Sydney S. Cohen,
Paul H. Crompton, Joseph Bennemann,
Sidney Garrett, Will H. Rock, James P. Har-
risson, David P. Howells, William A. John-
ton, George E. K. Chang, John L. Under-
er, O. P. Harnett, Joseph F. Slottke, S. E.
Rohsak, Harry Rowan, Gun Schliekerger,
Joseph Simonds, John S. Stango, Reginald
Warde, and Robert E. Webb.
On Broadway

This Week

Broadway—Comedy Carnival Week. **Brooklyn Strand**—"Slander the Woman."

Cameo—"Enemies of Women."

Capitol—"Shriek of Araby."

Criterion—The Covered Wagon.

Loews—New York—Today—"The Bright Shawl."

Tuesday—"Railroaded" and "Desert Driven."

Wednesday—"Scars of Jealousy."

Thursday—"The Town That Forgot God."

Friday—"The Trail of the Lonesome Pine."

Saturday—"Vanity."

Sunday—"You Can't Fool Your Wife."

Lyric—"The White Rose."

Rialto—"The Snow Bride."

Rivoli—"Only 38."

Strand—"Main Street."

Next Week

Broadway—"Black Shadows."

Brooklyn Strand—"A Man of Action."

Cameo—"Enemies of Women."

Capitol—"Passion."

Criterion—The Covered Wagon.

Lyric—"The White Rose."

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—"Main Street."

Partial Metro List

(Continued from Page 1)

The list, only a partial one, is as follows:


February—"A Viola Dana subject."

March—Productions from Niblo, Barker, Keaton and Ingram.

April—Mae Murray in "Mile, Midnight." Jackie Cooper in "The Dog of Flanders:" a Screen Classic and a Keaton feature.

May—"Robes of Redemption," Holubar Prod. and others to be listed later.

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Quotations

High Low Close Sales

East Coast

E. P. L. 79% 79% 79% 100

Goldwyn 5% 5% 5% 2,100

Griffith

Loew's 17% 16% 16% 400

Triangle

World

Not quoted

Shirley Mason Better

(Special to THE FILM DAILY)

Los Angeles—Shirley Mason is recuperating in one of the local hospitals from an operation for appendicitis.

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DAILY

Monday, June 11, 1923

Acme Gets Southern Territory

(Special to THE FILM DAILY)

Atlanta—The Acme Film Dist., Co., has secured the entire Southern representation of the Weshner-Davidson Agency of New York, manufacturers of novelty films.

David Weshner stated Saturday he had about concluded arrangements for representation in Canada and in Australia for his organization.

Bendell Retained

As was expected, Selznick has kept the exchange at Albany formerly operated by American Releasing. Robert S. Bendell has been retained as manager.
NOTICE TO THE TRADE!

ON July 1st, 1923, Associated First National Pictures, Inc., terminates the agency of David P. Howells, Inc., for the foreign market of all its productions released in the United States subsequent to January 1st, 1922.

With respect to those foreign territories and subjects remaining undisposed of on July 1st, 1923, we will handle ourselves all foreign business, with respect to all productions released subsequent to January 1st, 1922, and to be released in the future.

All communications regarding such productions should be addressed to Associated First National Pictures, Inc., Foreign Department, 383 Madison Avenue, New York City.

First National Pictures
The Congress

(Continued from Page 1)

Otherwise, in such a fast moving, rapidly changing business as this Zukor's company would be in the background—instead of being conspicuously in the foreground. And that's that.

McCarthy's Idea

By the way. It may interest you to know that the idea of the Art Congress was developed by Charley McCarthy. One of the smart young men of the Paramount publicity organization. It sure was a real idea.

That Syracuse Convention

Next week, is expected to result in some "doings." There have been a lot of promises made for many such gatherings any one place. But it's only a week away. You see, in Pegasus. And all the other steeds. And let's wait. Yep, we're going to Syracuse. Just to see the wheels go around.

Federal Trade Resumes

Today. With Kent of Famous on the stand. Probably to be followed by Sydney Cohen. And as the little old country newspapers say, "a good time will be had by all."

Minnesota, Michigan, Sydney Cohen and a Newspaper

The Film Daily hasn't now—never has had, and hopes it never will have a quarrel with any individual in this business. But The Film Daily is a newspaper. And as such must—and will—print facts as they exist. And regardless of who likes or dislikes, the publication of those facts.

And so it came about. That at Chicago. A few weeks ago, the Film Daily printed some facts. Relative to Minnesota, Michigan and some other states whose leaders did not like the brand of soothing syrup which Sydney Cohen's boys thought was good for them. And so they decided to stick to the convention when Cohen was re-elected, as was sure in the cards—and then withdraw from the national organization. And so, when The Film Daily printed this, and used a caption: "Delegates Walk Out," Cohen issued a statement intended to make this publication out as a falsifier. And issued this statement to the trade press. Which in due time published his remarks.

Well, let's see what happened? Minnesota did withdraw. Michigan did withdraw. And there is a split in Illinois big enough to drive couple of Mack trucks through and not hit the side walls either. And the delegates of Minnesota and Michigan did walk out. And they have withdrawn. And more important still, Sydney Cohen knew—or should have known—because many others did— including this writer—that neither Michigan nor Minnesota intended remaining in the national organization. And so when Sydney issued the statement to the trade press relative to the report in The Film Daily he was—well, let's be kindly and charitable—and say he was misinformed. At all events, the actions of these state units more or less clarify exactly what was anticipated in the reports of the convention proceedings.

So this is printed with just one purpose—to tell the world where we stand. We're going to print the truth as it happens. Some people may not like some of it. Sometimes the truth is unpleasant. But we're going to print it. And we hope all of you—including Sydney—will understand what one of the functions of this publication is. And that's that.

Danny.

Party in the South Seas

The Associated Press reports from Pago Pago, American Samoa that a party of "gentlemen adventurers" seeking thrills and motion pictures in the South Seas have arrived in that port, preparatory to an extended trip in that region.

J. A. Grower Shifted to Biloxi, Miss.

(Special to THE FILM DAILY)

Biloxi, Miss.—J. A. Grower, has arrived here to take over the management of the Crown and Gaiety theaters, Saenger houses. Grower was assistant manager of the Saenger houses in Meridan.

Day by Day

The Thing to Say

Is

I'm Not Going

Broke

A Good Thing For the Distributor and Exhibitor
Found Prices High

That's Why Rudy Sanders Couldn't Book Paramount Tells Trade Commission

Anti-trust proceedings against Famous Players-Lasky and subsidiary corporations by the Federal Trade Commission moved more to the Court yesterday when the Engineering Societies Building, with several exhibitors on hand, was put on the stand today. The hearings are scheduled to continue here the next few days, and if present plans hold, the output of Philadelphia will be next stop.

Rudy Sanders, a Brooklyn exhibitor, said that he has not used Paramount pictures since the season of 1927-28. He has used seven individual pictures since then, he said, but last of which was "The Miracle Man." Famous Players, he said, began asking entirely too much money for their product. After he had been continually approached by Paramount salesman intent on again bringing him back to the Paramount fold, he said that he told them if Famous Players would make good his losses in "The Miracle Man" he might buy merchandise with them. He said $250 for the picture, he said, on the promise that it would be a big money maker, but instead the loss, said he. Sanders said that Paramount salesmen offered him some pictures at his own price to get him to again take their product, and when he said Paramount was asking too much money he was advised to raise his admission price.

"But how could I do that," Sanders said, "when Keith's Prosper T不要附近, was giving the people a big program, a wonderful orchestra and vaudeville for fifteen and twenty cents?"

Sanders testified that some of his dealers asked him to buy pictures they had received from Famous Players, reading, "ask Sanders why he doesn't show Paramount pictures."

"What did you do when these cards were shown you," asked Marvin Farrington, questioning for the Government.

"I made a joke of it," replied the witness. "I ran a slide on the screen reading this way; "To satisfy patrons who received postcards from Paramount asking why we didn't show."

(Continued on Page 2)

Brandt Leaves Today

(Special to THE FILM DAILY)

Los Angeles—Joe Brandt of C.B.C. leaves for the East today.

"Universal Sixty"

Jewels Will Total 20—Hoot Gibson In Special Productions—Two New Jewel Stars

Carl Laemmle yesterday announced that Universal's 1923-24 releases will consist of the "Universal Sixty." The pictures will include 20 Jewel productions, twice as many as have been put out by Universal during the last twelve months.

The increase is due to the addition of three new talent stars, Reginald Denny and Mary Philbin. Denny has graduated into his own Jewel company by reason of his work in "The Leather Pushers," "The Abnormal Brute," and others. Miss Philbin appears in "Merry Go Round." Each will make four during the coming year. These will be in addition to the twelve already completed or now in work. They are "Merry Go Round," "A Lady of Quality," "A Chapter in Her Life," "The Acquittal," "Drifting," "Thundering Dawn," "Up the Ladder," "Dammed," "Whose Baby Are You?" "White Tiger," "The Signal Tower" and "The Troum.

Of these Jewels, "A Lady of Quality" and "Up the Ladder" will be completed first, it was announced.

"It's no longer the case that the public has been told that there are no other pictures on the screen," said Laemmle. "With the increasing demand for good pictures, the public is today demanding more than ever before." The public has been told that there are no other pictures on the screen, he said. "It is the public's right to know that there are no other pictures on the screen."

Stromberg Here

(Special to THE FILM DAILY)

Hunt Stromberg, producer of the Bull Montana comedies is at the Astor, in from Los Angeles.

W. P. S. Earle Here

W. P. S. Earle is in town with a print of "Tut-Ankh-Amen," a six reel comedy, this before leaving for the East. Earle is at the Astor.

Arils In New Picture

George Arlis will appear in "The Adopted Father," for Distinctive, following "The Green Goddess." Arlis' arrangement originally was to have four pictures, of which "The Green Goddess" is the last. Alfred Lunt will appear in "Second Youth" for Distinctive. Mimi Palmeri and Jobby Howland are also slated for it with Albert Parker as director.

Fox Convention On

Annual Conference Opened Yesterday at Hotel Pennsylvania—Many Foreign Managers In Town

The annual Fox convention opened yesterday at the Hotel Pennsylvania, more than 100 officials, executives, United States and foreign exchange managers, district managers and general representatives have assembled for the conference which will last five days.

Affairs of policy and operation will be discussed and decided upon at the meetings which will be presided over by Frank and Winfield F. Scheh-

he. The visitors will be shown many of the productions, already finished for distribution next season.

Attending the convention in addition to the two above mentioned officials are Jack G. Leo, vice-president, John C. Eisele, treasurer; S. E. Rogers, vice-president, J. H. Sawders, manager, C. W. Eckhardt, assistant to general manager; Jacob Schieman, contract manager and Hugo Kusler; N. B. Finkler of the controller division; Vivian M. Mosely, director of publicity and advertising and his assistants, Dom McClellane; Emmanual P. Price, comptroller and Maurice Goodman of the auditing division; William E. Seintt, manager of the foreign department; Leo, assistant purchasing agent, and William Freedman of his department; Harry Rennhardt, department manager, Irving Mass, mail order department; Gordon Stiles, director of educational and industrial department and John Kraffl, W. P. Schramm, educational sales; E. C. Hill, director of Fox News, W. A. White and T. H. Falley of the News staff; J. A. Weier and G. H. Fleming, editors of Fox Folles, Syndy Ebel, manager of foreign department, and Edward Auger, Louis Lazuca, W. J. Hutchinson, M. Berry, Robert Beckman, D. Goodman, L. Groen, F. D. Hopkins, J. S. Mac-Henry, H. Triff and S. Lang of the foreign department; Frank A. Tiley, M. Caplan, George F. Shea and M. S. Keene of the general sales manager's office.

Campbell, New England district manager, Howard J. Schehan, Pacific Coast district manager; George R. Allison, southern division manager; and Clayton F. Schehan, Eastern district manager.

The United States branch managers and representatives are: Harry J. Bale, John H. Birkenhead, general manager, and Robert C. Criswell, Robert Cotton, T. M. Crisp, W.

(Continued on Page 2)

Exhibitors Worry

Over Proposed Erlanger-Shubert-Circuit—O'Reilly Issues Statement Attacking Plan

Exhibitors are agog over the new proposed Erlanger-Shubert combine, planned for the purpose of using houses of both theatrical organizations for the road shows of large and important pictures.

It was reported in theatrical circles yesterday that several exhibitors had offered their houses to the theatrical firms using telegrams to insure attention, but all offices these reports were denied.

The following statement was issued by Charles L. O'Reilly, president of the M. P. T. O. of New York:

"The announcement this morning of the formation of the Shubert-Erlanger circuit of legitimate theaters for the showing of specials pictures to take the place of legitimate stage attractions is merely an attempt to gouge the public by tactics. It is exorbitantly high prices to see pictures.

"This is the very thing that the motion picture theater owners have been fighting against stubbornly for years. The theater owners have determined to maintain a fair standard admission price and to present at the public the finest attractions at the regular box office scale.

"If the Shubert-Erlanger scheme is put into effect successfully the public will be forced to pay the exorbitant price. These prices may be anywhere from $2 to $5. The class of films which the Shubert-Erlanger combine proposes to show at this exorbitant scale has hitherto been sold out regularly at $1.00 to $1.50, when the public is forced to pay such prices for the privilege of seeing the pictures, because the road showing of legitimate stage attractions is not as profitable as it once was.

(Continued on Page 2)

Road Shows

Theodore Mitchell Presents Some Interesting Data to Prove Their Value

In a letter to the editor of THE FILM DAILY, Theodore Mitchell, who, with J. J. McCarthy is handling the "road shows" of "The Covered Wagon," says:

"I issue this June 4th under the caption 'How It's Done,' you refer to the presentation and promotion of two dollar motion pictures as the 'trick,' and citing Chicago as an instance of how the two dollar picture has been killed.

"By an odd coincidence the same day you were writing your editorial, I was directing over big pictures in Chicago the men controlling the presentation of 'The Covered Wagon.' We have exercised our option to extend the run for more than three months from that date.

(Continued on Page 4)
Found Prices High
(Continued from Page 1)

Palladium pictures—we don't show them because we can't get them for a price that will admit you at the present rate of admission.

Believed Realar't Independent

Sanders stated that at the time Realar't was formed he signed a contract with that organization with the understanding that it was an independent concern. He said that he had read articles in various trade papers to the effect that there was some possible connection between him and Realar't, and that he had heard also that Zukor was leaving Famous and was forming Realar't to fight Famous. He was told by Lester Adler, manager of the Realar't exchange, he said, that these reports were unfounded and there was not a bit of truth in that, Realar't was absolutely independent.

Robert T. Swaine told the witnesses that it had kept in touch with stock exchanges in the trade, and he could have easily ascertained that there was no secret about Realar't's being a Famous Players subsidiary. He said, after being made about possible connections, that he explained this to Swaine said, "the answer is no, young man, and our answer is no also, if they want to know.

What would have been your attitude toward Realar't if you had known it was a Famous Players subsidiary?" asked Page. In answer, Swaine said, "Well, retorted the witness, it wouldn't have been quite so sweet if I had known Famous Players was behind it.

Sanders threw the hearing into convulsions of merriment during his cross-examination by Swaine. He had previously testified that he had come to the competition by coming down the street to "lay-off" of Paramount because his competitor had made a big hit with them and was making all the same. (Sanders) fell that he could get as good pictures from other companies.

"Well, since you were so altruistic with your rival across the street, I asked Swaine, "what pictures did he agree to "lay-off" for your benefit?"

"I had about the same arrangement with him that you have with the people on the 16th floor," replied the witness with a malicious grin.

"What do you mean, the people on the 16th floor?" asked Swaine peremptorily. In answer, Swaine said, "Oh, well, let's don't go into that any way," said Sanders. "But the officials of Famous Players behind you then can tell you who I mean.

"He probably means Metro," prompted Harry Buxbaum, sitting behind Swaine. "Just what do you mean by that statement?" again questioned Swaine. "We have no trade secrets.

"Oh, that is so," laughed Sanders, shaking his head with an air of resignation. He then told how Metro had boosted the price of their pictures on him, apparently knowing exactly what he had paid for "The Miracle Man" and other pictures. Asked why he had such a pet aversion against Swaine, Sanders replied, "I always lay off of any company that tries to take the shirt and coat off my back. As far as I'm little boy, (meaning himself), Famous Players wouldn't get away with what they do. No one would Swaine, they do other business. "Maybe they would," agreed Sanders.

Says Famous Has No Trade Secrets

When Swaine told Sanders that Famous Players had no trade secrets, the witness laughed, "You juror at Swaine, and with a twinkle in his eye remarked, "You're only a lawyer, Mr. Swaine.

"Well, I guiltyly admitted, turned the counsel for Famous, but I can't help it. Don't rub it in.

During his cross-examination Sanders explained that one reason why he is not dealing Paramount any more is because "I don't want a gun to be loaded with me to shoot somebody else," and when asked by Swaine in what event he couldn't have been "so sweet" to have known that Famous Players was 100% behind Sanders. "Surely, Swaine, it was well said by Swaine thusly: "well, all Zukor needed was to get several more companies like Realar't together and we expected we could have to sing any song he wrote for us.

The witness acknowledged if he was getting along well without showing Paramount pictures. "Very well, thank you," replied with a broad smile. "In fact, I now have a little balance in the bank.

David Weinstock Next Witness

David Weinstock, who operates the City Hall and Freeman Theaters, testified that he has been using Paramount 100% for the last six years with the exception of one year, when he couldn't agree with them on price. Weinstock said he is compelled to follow Loew's U. B. O. and one of the Fox houses. He stated that he was compelled to do or nothing, and named several pictures which he claimed were only "fair" including "Pink Gods," "Mistress of the World," and "Nice People.,

(Continued on page 3)

Fox Convention On
(Continued from page 1)


From Canada are E. B. McCaffrey, Canadian district manager; G. De Grandcourt, Canadian publicitiy repre- sentative; and L. M. Devaney, R. G. March, E. H. Wells, J. A. Wilson, Canadian branch managers.

Exhibitors Worry
(Continued from Page 1)

"The interests of the public and the industry are identical and we shall make it our business to see that the public is fully informed of the real situation.

In the statement issued regarding their plans it was said that "The Covered Wagon" was being booked next season, and it was indicated that several other large pictures would be booked in the houses in San Francisco, but the producers of the pictures mentioned declared that no plans for showings had been made, and in nearly every instance the picture referred to was not completed.

One very important exhibitor declared it was his belief that the entire affair was just a good press agent story intended to boom the "The Covered Wagon."
Found Prices High
(Continued from Page 2)
Weinstock testified that the chains or circuits get the big break nowadays, and that the organization is becoming more and more onerous to the independent exhibitor, cutting him off profits to a narrower margin each year.

Weinstock said that just before the completion of the Freeeman last year, which seats 1,600 people, he booked 139 pictures and was told by Paul Swift, the manager of the New York Exchange for Paramount that if any of the pictures in the block were more than 10 years old, they would be eliminated from that program and that there should never be 10 years on the block. Weinstock said he was told that the 41 series was down from 100 series. This Weinstock said, in June, 1923, that the program was sold for over two months and was too old. By that time, he said, to take any of the pictures it would be necessary to make an agreement with the exhibitor to have them taken off the program and an according reduction on the price of the block would be made in his favor.

Weinstock testified that he opened in October of last year, that by that time the 41 series was down to 20 and was too old. He said, to have any of the pictures the program would have to be changed.

Weinstock, who is the owner of the Famous Pictures, said that he is not concerned about the identity of the Famous Pictures. Weinstock said that he had brought in the Famous Pictures by taking the title to the Famous Pictures and that it was not concerned about the identity of the Famous Pictures. Weinstock said that he had brought in the Famous Pictures by taking the title to the Famous Pictures and that it had been filed by the Famous Pictures.

Weinstock said that while on the way to the M.P. T. Convention to Chicago he was talking with Marcus Loew's counsel told him that production costs are going to increase to such heights that the exhibitor is going to have to pay more money for his pictures, so much more in fact, that the exhibitor will be compelled to either raise his admission prices or not exist.

Brooklyn Exhibitor Testifies
Hyman Rachmil, who owns five Brooklyn houses, was the first witness of the Government for the Government, but failed to manifest any sympathy against Famous Players. Rachmil testified that he had formerly used Paramount pictures until 1919, but was running second and run to two of Loew's houses. He decided that Paramount was impossible to cut Paramount off his buying list. One important factor that contributed to this elimination was that the programs of his theaters, the witness testified, was the fact that his theaters would not be able to the same extent as the other theaters, and that he did not consider Paramount pictures melodramatic.

Rachmil admitted on cross-examination by Robert T. Swaine, counsel for the respondents, that Paramount's method of selling “star” pictures was practically the same as the method of other companies, and that he had received as fair treatment from Famous as from any other company.

When asked whether he received any special treatment from Famous Players, Rachmil put out the best pictures during the past five years and had the best pictures. Rachmil failed to come through with the answer he had that what was being elicited from most of the Government witness that he had been called when it came time for their cross-examination and that Famous Players had put out the best pictures during the last five years, but he agreed that the company Paramount had the better pictures, and stated that if he could get first run pictures he would be buying Paramount now.

F. P. Comptroller Questioned
A government witness, F. P. Comptroller for the Government, questioned Richard W. Saunders, Comptroller of Famous Players, at great length as to the system of book-keeping employed by Famous Players.

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
DISTRIBUTOR

"I AWOKE, LUMP IN MY THROAT, THOUGHT I'D CHOKE—OH, HELLO!
I'D BEEN DREAMING THAT I WAS BROKE"

EXHIBITOR

Road Shows
(Continued from Page 1)

"The Covered Wagon," which is the newest of the movies to come into the big theater field, is going to duplicate the record of the ones mentioned below, and it would not be surprising to see it surpassed in many of those records. It is now being booked solidly for the season of 1923-24. It is a story of America which is inspiring to Americans and appeals to a tradition that will always thrill the heart of every true American and all the bluffs of an indigent opposition is only going to help it in the long run.

"Chicago is not different from any other big city. Its magnificent boulevard along the lake is a credit to the nation. Any city that can improve so marvelously within the space of two years is not going to be backward in measuring up with the national pride in this great story, which was written by a Chicagoan, and it will take a far more convincing argument that you have put forth in the article, to which we take exception to make us believe that the artistic soul and love of Chicago is limited to a fifty-five-cent amusement palace modeled after the Grand Opera House of Paris, but without any of its traditions.

"Martin J. Quigley commenting editorially upon a famous American film which has grown up in certain circles of the motion picture business, was not enough, to say that the announcement of J. J. McCarthy and myself had decided to handle the road tours of 'The Covered Wagon,'" recalled our former work with "The Birth of a Nation," and described the latter endeavor as one of the greatest promotional influences in motion picture history. He added that it was also of a constructive missionary nature.

"Between these widely separated viewpoints there seems to be a decided difference of opinion. In order to shed some light upon the matter may we be permitted to quote you a few undisputed facts from the records.

"One of the first real steps forward in the motion picture business came in 1913 with the launching of 'The Birth of a Nation' as a two dollar show in New York City, and its subsequent tours as a road show for nearly four years before it was ever shown in a picture house.

In less than four years this single production made a net profit of over $1,000,000, and our books show that over 50,000 people paid these prices to see it. Of this number it is safe to say that at least 40% of these were new patrons who had, prior to this, never seen a motion picture.

It aroused interest, gave dignity to a struggling art and took motion pictures out of the hands of the fanatics. Any exhibitor who says he has not benefited since the forward and constructive movement is lacking in vision or plays hide and seek with truth.

"Another forward movement came with D. W. Griffith's marvelous production of 'Intolerance. ' The baggage and the sweep of that undertaking was inspiring. Griffith put a lot of his individual profit out of 'The Birth of a Nation' into this spectacle. It cost five times as much as any picture ever made up to that time. In the face of this came the magnificent war costs of touring, and yet despite its large loss of money 'Intolerance' was given along the lines of its predecessor and eventually paid out a margin of profit. I'm sure no one will say that this mammoth spectacle did not make a deep impression and add to the growing worth of motion pictures in the field of entertainment.

"After a lapse of time when another constructive movement was needed came the picture version of that old rural drama, 'Way Down East.' It is commonly known in the business that Griffith paid the biggest prize for the picture rights to this story that had ever been paid up to its time. What he did was to show that simple story is motion picture history.

"We handled the big city engagements and the road tours for seven months. Our books show a net profit in that period of $1,350,000 in round numbers

"There is a bit of inside history regarding 'Way Down East,' which might be given ever and over again to the point of annoyance, but as one out of thousands of cases it is illustrative. In the city of Hartford, 'Way Down East' played for three weeks as the leading attraction of the two at $2 prices to a total of over 38,000 paid admissions. The following season it returned and Poli played it in his popular price picture house in one week to 44,000 paid admissions. Does any exhibitor mean to say that such promotion was 'bunk.' Or does he think that the average American is so impressed with the motion that 'Way Down East' would have filled up such a record of attendance for Poli?

"The foregoing facts are from the record. How anyone can call such work 'bunk' is open to question. The record shows that there are people who demand big pictures and who are willing to pay to see these big pictures in a theater where they can secure their seats in advance and enjoy a proper and dignified presentation of it without being annoyed by injudicious cutting of the film and the rush and bustle of piling into a theater in crowds that have been lined up outside for advertising purposes. They become interested in the motion picture and its possibilities and the presentation of big pictures under such auspices is stimulating to the business and therefore of constructive value."

Newspaper Opinions

"Main Street"—Warner Bros.

AMERICAN—"A palpable and entertaining 'Main Street,'" said the AMERICAN, "at six minutes of its length, is one of the most significant character studies that the screen has had in months. * * * There is engaging drama in 'Main Street,' and it is enacted with laudable perception. Florence Vidor, Monte Blue, Harry Myers, Robert Gordon, Noah Beery and Louise Fazenda are among the many sterling contributors.

EVENING WORLD—Frankly, we like "Main Street" as a photoplay and really think that we did more so because of Harry Beaumont's direction, and the acting of Florence Vidor, Monte Blue, Harry Myers, Noah Beery and Alan Hale than because it was written by Sinclair Lewis.

MORNING TELEGRAPH—There are many factors in the screen version of "Main Street," to recommend it as a fine picture. It starts out with greater promise than the later part of the picture fulfills, but on the whole it is well presented, beautifully acted story and has been skillfully directed to boot.

SUN—"Main Street," * * * is an admirable picture. The types are perfect. It is beautifully acted, and it follows the book to a greater extent than Sinclair Lewis had any reason to hope for. For the first half, say, the photoplay is exactly like the book, both in plot and—what is more important, of course—in spirit.

TELEGRAHAM—* * * and proved to be one of the most interesting cinema's of the season. It is not to life to life but it also has a rich vein of humor and through the story runs a very pretty romance in which Miss Florence Vidor and Monte Blue share the honors. If you want a good laugh go up to the Strand.

TRIBUNE—Why, at the end you realize that the picture has been made for residents of Gopher Prairie all over the world, and they are going to love it and say "Isn't it true to life, the way those city girls have such crazy ideas?" The cast is splendid.

WORLD—The stage version, in its shallowness, never could have approached the picturization in its completeness. Gopher Prairie stood out in gaunt relief when the passenger train, with its sardine packets of laded women, dirty hoboes and stick-fisted streetcar arrived to find the town in Sunday best. * * *

It is interesting to speculate whether the meeting of the best movie minds at the Walton on Friday could have made "Main Street" a better picture than in the present version by the Warner brothers.
Crux of Case

Reached Between Federal Trade and Famous—Evidence Regarding First Run Bookings—Cohen On Today

The crux of the Federal Trade Commission-Famous Players case was reached late yesterday just before adjournment when a chart of bookings of first class and first run houses was offered while S. R. Kent was on the stand. The Government claimed it desired information for only the season of 1923-24 and this chart furnished booking data for several years preceding this. After much argument Commissioner Alvord decided to take the case over right and decide this morning just what contents would be admitted at this time. If he rules against certain of the evidence appearing at this stage of the proceedings Famous Players will make an effort to get it in the record later.

Sydney S. Cohen will be the chief witness today and the local hearing is expected to close on Friday after which the hearing will proceed in Philadelphia.

S. R. Kent, sales manager for Famous Players, was the chief witness during yesterday's proceedings. Kent was on hand when the hearings resumed Monday after a two weeks' recess and was finally called to the stand for a second time yesterday afternoon by Government counsel, who two weeks ago were on the point of telegraphing for him to come back from the Famous sales convention at Los Angeles to testify.

Kent explained to Government counsel following inquiries concerning Famous' new contract with exhibitors that the clause making it mandatory for the distributor to furnish a picture contracted for by an exhibitor and the release date was to be later than that mentioned in the contract, is a new contract provision which is part of the uniformity and which is in nearly all of the new contracts between distributors and exhibitors.

The witness explained that the clause in the Famous Players contract allowing that concern the right to withdraw from contract pictures designated as super-specials is a right (Continued on Page 4)

Mrs. O'Reilly Ill; Peyser Too

The T. O. C. C. adjourned its regular meeting early yesterday out of respect to Charles L. O'Reilly whose wife is dangerously ill. A silent prayer was offered for her recovery and also to Samuel Peyser of Staten Island who is very sick.

Suit Dropped

Vitagraph Discontinues $6,000,000 Action Against F. P. at Intervention of Will H. Hays

It was announced late yesterday that the $6,000,000 damage suit filed by Vitagraph, Inc., against Famous Players has been dropped at the intervention of Will H. Hays.

The suit involved charges of first run control on the part of Famous Players, with the result that Vitagraph found it impossible to break in. It was for this reason, according to the original complaint, that Vitagraph claimed its profits had dwindled away. The original papers are instances of theater control on the part of Famous Players on Broadway, New York and in other cities throughout the country.

The suit aroused considerable interest in the trade in view of the then impending investigation by the Federal Trade Commission. As a matter of fact, considerable of the charges appearing in the Vitagraph papers also appeared in the briefs filed against Famous by the Commission.

Formal notice of the discontinuance was filed yesterday in the United States District Court.

New Roach Series

(Special to THE FILM DAILY)

Los Angeles—Hal Roach will produce a series of 10 two reel comedies under the general title, "The Spat Family." Frank Pembroke will direct. Pathe will undoubtedly re-release.

Famous Players Buy Allen Chain;
Now Control 60 Canadian Houses

Theater Competition in Dominion Removed by Big Transaction—First National and Fox Had Made Bids for the 35 Theaters

(Special to THE FILM DAILY)

Toronto—The Famous Players Canadian Corp., has purchased the assets of the Allen Theaters, Ltd., including the ownership or lease of 35 theaters from Quebec to Vancouver.

The purchase price was $650,000, with a first cash payment of $50,000. Allowance is provided for in the case of one theater. The Allen at Winnipeg, which has been under litigation because of the question of control. If the Winnipeg house is found to be tied up, a specific reduction is to be made from the purchase price mentioned. The sale was made with the approval of G. T. Clarkson, the trustee, who was authorized by the court to handle the affairs of the Allen's, following the granting of a winding-up order. The sale has been ratified by the Toronto court.

(Continued on Page 2)

Walker Going to Syracuse

Senator James J. Walker will attend the M. P. T. O. of New York convention in Syracuse next week.

In the course of a telephone conversation with Sydney S. Cohen yesterday, during which Cohen was quizzed about several matters, he was asked whether he would attend the convention. He replied: "Is there anything else?"

What of A. B. C.?

Trade Interested in Weinstock's Statement That Booking Circuit Faces Disbandment

Is the A. B. C. disbanding? This question was in the minds of a number of local exhibitors and exchange men yesterday following the interesting statement made by Lloyd Weinstock, A. B. C. member at Monday's session of the Federal Trade Commission inquiry into Famous Players' activities.

Weinstock, while on the stand, predicted that the Associated Booking Corp. would soon be compelled to (Continued on Page 2)

An Innovation

You're going to find something new; something different, hereafter, in what has popularly been called the "Sunday" issue of THE FILM DAILY. Not only will you find the reviews of current productions; but they will be materially condensed, more to the point, and easier to digest. All the punch will remain, all the honesty, all the sincerity. But you will know all about the picture reviewed much more quickly than heretofore.

In addition you will find a lot of news, just as you always do in the little old daily, the "Danny" column; all about what the stars and directors are doing, and what is going on in production, and—well—take a look. And let's hear from you just how much you like it.

And best of all, you will have it delivered on Saturday morning.
What of A. B. C.? (Continued from page 1)
disband because of the lack of co-operation on the part of important distributors in selling product. Weinstein also stated that the total buying power of the circuits carried such weight with distributors that independent theater owners, such as be longing to the A. B. C., were being crowded out. It is common knowledge in local film circles that the A. B. C. has had great difficulty in securing pictures for the last booked was "Modern Marriage," with Bushman and Bayne and since that deal was made, no new product has been secured.

The A. B. C. was originally formed to fight the big theater circuits on the first-run situation.

Gilbert Alleged Bankrupt

A petition in bankruptcy has been filed against Al Gilbert Film Prod., Inc. Liabilities are placed at $15,480 while no assets are listed. Creditors are Joseph Enrico, $3,150; Vito Mitorontoldo, $4,100; Al Gilbert, $1,750 and Roy Sheldon, $1,500.

WAYNE 0x0 to 750x969 0x0

Wednesday June 13, 1923

Copyright 1923, Wide's Film and Film Folks Inc. Published Daily except Saturday, at 217 West 44th St., New York, N. Y. by WIDE'S FILMS AND FILM FOLKS, INC. Joseph Daniels, President and Editor. J. W. Allocates, Treasurer and Business Manager.

PatheNews

No. 48

PARIS, FRANCE—America and France join in homage to Unknown Poet.

BELMONT PARK, N. Y.—"Zevy", winner of Kentucky Derby, triumphs again.

MADRID, SPAIN—Spanish rules open annual.

PHILADELPHIA, PA.—Flames wreck Broad Street railroad station.

TALLULAH, LA.—Airplanes fight whirlw.

CAIRO, EGYPT—Annual industrial carnival.

YERBA BUENA ISL., CAL.—Also Jersey City, St. Louis, Mo., and others.

THE FIRST NEW REAL—THE REAL NEWS FIRST

What of A. B. C.? (Continued from page 1)
disband because of the lack of co-operation on the part of important distributors in selling product. Weinstein also stated that the total buying power of the circuits carried such weight with distributors that independent theater owners, such as belonging to the A. B. C., were being crowded out. It is common knowledge in local film circles that the A. B. C. has had great difficulty in securing pictures for the last booked was "Modern Marriage," with Bushman and Bayne and since that deal was made, no new product has been secured.

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F. P. L.—Allen Deal

(Continued from Page 1)
The transfer of control of Allen Theatres removes all competition for Famous Players, which already operates upwards of 20 houses in the Dominion. The corporation will now direct the operation of more than 50 houses. Incidentally, Famous players is allied with Eastern Theatres, Ltd., operating the Pantages; Regal Films, Ltd., with six offices handling various make of pictures; including Goldwyn-Cosmopolitan; Famous-Lasky Film Service, distributing Paramount subjects, and other organizations.

The transaction represents the culmination of an extensive series of offers for the Allen assets. N.L. Nathanson, managing director of Famous Players, made his first offer for the Allen chain well over a year ago, when an amount exceeding $1,000,000 was bid. This offer was refused, it was stated, because of alleged changes in the Allen circuit, and there were several subsequent offers from Nathanson, Fox and Firt. National also entered into negotiations for the Allen assets and other interests made offers at interest rates. At the time of the offer, Robert Lieber and J. H. Von Herberg of First National visited Canada to consider purchase of the Allen houses.

Change in the policy of various theaters in respect to the competition between Capitol and Allen theatres has been keenly noticed and developments are being watched with much interest.

Charnas Here

Harry Charnas is here from Cleveland.

Off for the Coast

Lester Blankfield and J. G. Mayer left for the coast yesterday.

F. B. O. Film at Rialto

Jane Novak in "Divorce," an F. B. O. release has been booked into the Rialto. The date has not been set.

Lloyd's First

(Special to THE FILM DAILY)

Los Angeles—In all probability, Frank Lloyd's first picture for First National will be "An Idyll of the High Sierras.

Open Time at McVickers'

(Special to THE FILM DAILY)

Chicago—There will be from 12 to 14 weeks of open time at the McVickers' theater each year. The rest of the year will be devoted to Paramount first runs.

Southern California Backs Cohen

(Special to THE FILM DAILY)

Los Angeles—The members of Southern California met on Monday and received a report of the Chicago convention. The election of Sydney Cohen was the highlight of the session. The delegates explained that Cohen was the only man who could be elected. George F. Aarons of Philadelphia also spoke.

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MITCHELL LEWIS
ADOLPHE MENJOU
ELMO LINCOLN
LOOK Here Tomorrow

The Greatest Cast Ever Assembled For a Single Production

THE FILM DAILY

220 West 42nd Street, New York, N. Y.

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The U.B.O. books
the season's guaranteed clean-up

"MARY OF THE MOVIES"

with 40 Famous Motion Picture Stars for the KEITH, MOSS & PROCTOR THEATRES

What More Need We Say?

—excepting that the exhibitor who can't make the biggest mop-up of his career with this tremendous photodramatic sensation, revealing the innermost secrets of Hollywood, ought to get a job as engineer of a peanut stand. Man it's a chance of a life-time. GRAB IT QUICK!!!

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Sales Office United Kingdom: R.C. Pictures Corporation, 26-27 D'Arblay St., Wardour St., London, W. 1. England
Crux of Case

(Continued from Page 1)
exercised purely upon the discretion of officials of the company after seeing a pre-view of the picture. He explained various provisions of the Famous Players contract, and gave a detailed account of the sales methods of Famous Players from the time it first was set up until shown by the various exhibitors.

Kent stated that sales of accessories, such as slides, lithographs, etc., are made at the theaters on an average of $1,000,000 annually.

Marvin Farrington showed the witness several form letters similar to others mentioned by Farringon, who had been on the stand as having been used in their territories. Kent admitted that he was familiar with the form letters inasmuch as he said are part of a concerted campaign to stimulate interest in Paramount pictures and that they were sent out to and from the theaters with which they had exchanges with his approval. These are the letters which suggest to the addressee that he or she ask the proprietor of such and such a theater why he is not running Paramount.

Kent testified that Loew through Nicholas Schick runs Paramount pictures in about 45 of his houses, 35 of which are in New York. For the New York houses he said, Loew took practically all of the "39" series and about half of the "41," all except five of last season's output for the two Loew Boston houses in Boston, 75% for the two Wisconsin houses, 85% for the Dayton and 7 for the Toledo.

The Princess and one other theater in Toledo are protected on first runs in spite of Loew, Kent stated. There, Paramount is split three ways between Loew and two other houses. He said that the Libson at Dayton is given protection on first runs, but admitted when questioned by Farringon that Libson has a contract of about 14 houses in Ohio. Tom Moore, in Washington, took 10 or 12 of the current season's output, Kent stated, and wanted a 20% split but was informed that "it couldn't be done."

Kent said that Mike Shea at Buffalo always gets the pick for his Hippodrome and Park and that Loew takes what's left. He said he had no idea if a theater in his area was running the witness if Shea wasn't an old friend of Zuko's, receiving an affirmative answer. Kent said he always had an understanding that Shea was to be taken care of.

Asked if he knew that "The Covered Wagon" was going to be shown in the theaters of the proposed Erlanger-Shubert circuit, Kent said he knew nothing about the reported Erlanger-Shubert contract but supposed that the picture would be shown in practically all the Erlanger and Shubert houses. He said that a number of Erlanger houses had contracted for "The Covered Wagon" but that the contract was not a blanket one for all the houses in the circuit.

Kent said that Loew's first-run protection is now two weeks and in some cases one, but that it used to be three. All first runs, he said, are entitled to protection of this privilege and get it but all exhibitors, according to the witness, want protection more than it is possible to allow them.
Her name is a by-word in millions of homes throughout the land

This woman's name is going to mean thousands of dollars in additional profits at the box-offices of this country.

She is the most popular writer in the world
Film Standards

Developed by Motion Picture Congress—What Reservations Committee Thinks Will Help

One of the important matters brought to life as a result of the deliberations of the International Congress on Motion Picture Arts last week was the formation of a set of standards, binding both upon the producers and the authors, which, it is hoped, will guide in the further development of the motion picture.

The standards were prepared by the Committee on Resolutions, as part, if I may: "Within the short period of a generation, a new art form and medium has come into being—one that is comparable in influence to the printing press for the communication of ideas. The newest of the arts is the motion picture."

"The transmission of thought and sensation through the eye into the mind is common to all the arts, except music. The motion picture is literal, graphic art, and it has long since advanced from the stage of mere entertainment into a status where, for good or ill, it carries to all classes of all the people of the world the news, the drama and the progress of the day."

"In the motion picture we have the product, not of one mind alone, but of many minds—a composite whole, particularly as it calls for consideration in any attempt to advance from an artistic to a cultural point of view."

"Much has been said in criticism of motion pictures, and this criticism has been concerned with a wide range of interests, extending from the choice of subject matter to the inartistic treatment of the text by author, screen adapter, director, producer and exhibitor."

"Therefore, it behooves us who do creative work in music, literature, painting, sculpture, architecture, dancing, poetry and the drama, to help in the advancement of this art rather than to condemn it; to build rather than to destructive effort."

"Bound up in the motion picture is a three-fold responsibility—the responsibility of the producer, the responsibility of the author, and the responsibility of the public."

"The producers of motion pictures must recognize their responsibility to the public upon which the films exert such powerful influence. This responsibility must take cognizance of—"

1—Good taste—The best accepted standards of taste in American should be reflected on the screen.

2—Fair Play—No producer or director of motion pictures should consciously give offense to any nationality or religion.

3—Respect for Law—Entertainment reaching so many minds must reflect a respect for all the laws of the United States. Producers of screen entertainment can not allow any criticism or suggestion that the motion picture tends to undermine the fundamental respect for law which traditionally has been a characteristic of our civilization.

4—International Relations—In the realization that the motion picture has been the only universal language, producers in all countries should have due regard to the fact (A) that their own people will be appraised elsewhere as their own films present them; and to the fact (B) that the area of other countries will assume their status abroad from the manner in which foreign producers represent them. As a medium of international amity the motion picture is mightier than treaties.

5—As the most powerful form of communication, the motion picture should maintain exact standards in the representation of the facts of history, costume and normal human conduct.

6—Since the motion picture is the general film of the populace, portrayal of the strongest human situations and inevitable sordid human experiences should be accomplished with that restraint which has always been the model of good literature.

7—When a motion picture is represented as the translation of an already published work of literature or a drama which has already been produced on the stage, it should maintain, so far as is possible within the limitations of the motion picture, the original spirit and structure of the story.

8—The motion picture producer should encourage the writers of the motion drama and of novels to cooperate actively in the studio in the screen production of their works.

9—The producer should encourage any form of cooperation between authors writing directly for the screen.

"The creative works of the motion picture authors—likewise have a responsibility to the producer and to the public, and this responsibility should take cognizance of—"

1—The right and duty of authors to establish and maintain the most active cooperation with motion picture producers in the production of those works which have already been published or produced on the stage.

2—The need of authors to acquaint themselves with the art of writing directly for the screen, if they are to avail themselves of the best opportunities offered by this newest art form."

Newspaper Opinions

"The Shriek of Arably"—Allied Prod. and Dist.—Capitol

AMERICAN—For him, the Shriek is a scream, although spectators may see it only as a rearrangement of familiar situations in a new setting.

DAILY NEWS—"The Shriek of Arably" is not nearly as good a picture as the "Small Town Ideal" was. By this we mean that the satire is much less keen and the picture on the whole is not as funny. It isn't even as good as or as devastating as Buster Keaton's little two reel satire on snow pictures called "The Frozen North."

EVENING JOURNAL—Ben Turpin is knocked out at "Capitol," "Shriek of Arably" real comedy.

EVENING WORLD—Of course it is silly, sappy and absurd, but it's a great relief to one who sees as many of the alleged screen dramas as we do. There isn't a plot; the whole affair doesn't need one. But, if you enjoy laughing, take a trip to the Capitol and watch Ben's eyes and watch him ride a camel. It's worth the price, no matter what they charge.

MORNING TELEGRAPH—* * * * the cross-eyed actor achieves some fine moments of comedy and manages to make this latest record of the strange technique of simple desert love a very funny film. Frankly, non-musical from start to finish, the story reveals the fantastic adventuring of an amateur sheik in capturing his woman, breaking her heart, spirit and bringing her to his feet to beg for more of his rough endearments.

POST—* * * * but a few comic situations degenerate into the usual slapstick and speed chasing usually ladied out by Mr. Bennett.

SUN—* * * does not always have moments when the spectator wants to roll on the floor in his mirth.

The film is somewhat bare in those artful and ingeniously funny episodes which are characteristic of Bennett—perhaps he is finding the strain of being funny is getting serious.

TELEGRAM—* * * creates many shrieks on Broadway—shrieks of laughter—for Ben has never been so funny as in this Mack Sennett burlesque of the desert film picture.

TIMES—* * * may not be the most amusing film in which the strabismic Ben Turpin has appeared, nor the best production Mack Sennett has made, but it is sufficiently hilarious to tickle the ribs of most people.

THURSDAY—* * * if you like Ben Turpin, whether he is funny or not, perhaps you will like this very long comedy. It seems to us a dreadful waste of everything to rush into a feature length picture of this sort without any story to work with in the first place.

WORLD—Regarding Mr. Turpin's comedy, we like it a little near the top, but the team work was as terrible as ever. The rest of the film was chiefly glorified by wise cracks among the subtitles and an amazingly active Ben.

Sober Here

Al Sobler, Mid-West exploitation representative of First National is in town on a vacation.

EXHIBITOR

WE'RE PROUD OF THE EXHIBITOR WHO'S TAKEN MANY A SOAK, AND STILL CAN SAY, "WELL, I'M NOT BROKE"
GIGANTIC BUDGET

Production Cost for Coming Season $100,000-000. Figures Important in View of Gov’t’s Statistics Showing Producers’ Income

Production costs for the season of 1923-24 will mount close to $100,000,000. This is the largest sum ever expended in the industry.

These stupendous figures offer much food for thought, in the opinion of well posted film men, who, realizing the average business done, year by year, are now busy trying to figure out what profit, if any, will remain in the business when the season is over. This, based on the assumption that there will be good business throughout the coming year.

They frankly admit that if any unexpected reversals come in the general business situation that some concerns will find the situation embarrassing and difficult.

With the figures supplied, in the main by executives of important producing and distributing companies, the negative production costs for the season of 1923-24 will total about $100,000,000. This must be borne in mind, includes the more important companies and does not take in the various state right organizations of lesser standing in the business.

With the exception of five instances—First National, Fox, Goldwyn, United Artists (including Allied Producers and Distributors Corp.) and Vitagraph, the estimates furnished are authentic and are as follows:

<table>
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<tr>
<th>Company</th>
<th>Cost</th>
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<tr>
<td>Arrow</td>
<td>$1,500,000</td>
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<tr>
<td>Associated Exhibitors</td>
<td>4,000,000</td>
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<tr>
<td>C. B. C.</td>
<td>1,500,000</td>
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<tr>
<td>Cosmopolitan</td>
<td>5,400,000</td>
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(Continued on Page 2)

Arrivals
Robe Cohen, well-known independent distributor of San Francisco is at the Astor.

Myron Zobel, editor and Frank Armer, business manager of “Screenland” are in New York to establish business offices for the publication which will be printed, as at present, on the coast.

An Innovation

You’re going to find something new; something different, hereafter, in what has popularly been called the “Golden Sunday” issue of THE FILM DAILY. Not only will you find the reviews of current productions; but they will be materially condensed, more to the point, and easier to digest. All the punch will remain, all the honesty, all the sincerity. But you will know all about the picture reviewed much more quickly than heretofore.

In addition you will find a lot of news, just as you always do in the little old daily, the “Danny” column; all about what the stars and directors are doing, and what is going on in production, and—all—take a look. And let’s hear from you just how much you like it.

And best of all, you will have it delivered on Saturday morning.

DANNY.
Bitter On Cohen

(Continued from page 1)

While not wishing to stoop to the mean insinuations that Sydney S. Cohen has adopted as the means to vent his spleen upon the Minnesota organization for its withdrawal from the M. P. T. O. A., we cannot permit the unhallowed, the cowardly and venal assault he has directed at the Minnesota association.

His statement, which seeks to explain Minnesota's retirement from the M. P. T. O. A., as a move prompted by First National, is a malicious attack upon the organization of independent theater owners who preferred to destroy the German community rather than sacrifice its independence by permitting the tyranny of Sydney S. Cohen.

Mr. Cohen's vicious attack on the Minnesota organization furnishes but another sample of the high handed manner in which he dares to refuse to merely accept the dictate Mr. Cohen sought to impose upon them. Loyal leaders of the organization have been unutterably sacrificed at the whim of this tyrant, seeking to perpetuate for himself the autocratic office he has created behind the cloak of prejudice and intolerance.

The charge in the indiscreet attack of Mr. Cohen, has, in the past, been influenced improperly by First National, which had no steps to thoroughly investigate the facts he infers are in his possession. As president of the national organization, it is his duty to safeguard its interests against its enemies, and to build up its component parts into one strong and independent organization, independent of outside interference. Why, if the conditions he alleged, existed, did he receive the state unit which can never amount to more than a fraction of the strength, and to build up its component parts into one strong and independent organization, independent of outside interference. Why, if the conditions he alleged, existed, did he receive the state unit which can never amount to more than a fraction of the strength, and to build up its component parts into one strong and independent organization, independent of outside interference. Why, if the conditions he alleged, existed, did he receive the state unit which can never amount to more than a fraction of the strength, and to build up its component parts into one strong and independent organization, independent of outside interference.

As a matter of the claim that First National controls the Minnesota organization, is Mr. Cohen's statement that Thos. L. Hays, our vice-president, is its dominating figure. This is an attempt to cast aspersions on the honesty, integrity and ability of our president, the man who has made and maintains our organization. Mr. Cohen's statement, which has been confirmed by the death of our organization, is an effort to destroy the rank and file of independent theater owners of the United States.

And so far as Sydney Cohen threatening to invade Minnesota to establish another paper unit to affiliate itself with his monarchy is concerned, we in Minnesota accept the challenge gladly and will welcome Sydney Cohen or any of his henchmen to come into our territory at any time.

Sydney S. Cohen's office had no comment to make on the Minnesota statement yesterday.

Morris Back; Warner Goes West

Morris of Warner Bros. returned to New York from a trip to several Mid-West exchange centers relative to a deal covering next year's pictures. He met Abe Warner in Chicago, where a latter evening the coast.

Garsson to Make "Garden of Gold"

Murray Garsson is rounding plans to produce a story for "The Garden of Gold" which Tommy Atkins will direct. The exteriors will make up the majority of the company to limit half a dozen scenes, ending up in the Pacific Northwest.
SPARKING
OF SUMMER BUSINESS—

where else but with Paramount could you find such fine new pictures as

1. Bebe Daniels and Antonio Moreno in “The Exciters”
2. Agnes Ayres in “The Heart Raider”
3. William de Mille’s “Only 38,” with Lois Wilson, May McAvoy, Elliott Dexter, Bobby Agnew, George Fawcett
4. Herbert Brenon’s “The Woman with Four Faces,” with Betty Compson and Richard Dix
5. “Children of Jazz”, with Theodore Kosloff, Eileen Percy, Ricardo Cortez, Robert Cain
8. Thomas Meighan in Peter B. Kyne’s “Homeward Bound”

These are Paramount releases for June and July
Look them over; study the casts; learn the type of stories; see them for yourself—8 summer releases you can play with pride and profit.

That’s why—winter or summer—
IF IT’S A PARAMOUNT PICTURE
IT’S THE BEST SHOW IN TOWN
Close For Canada?
(Continued from Page 1)
with the announcement that that pro-
duct, as well as Distinctive’s will be
handled through Regal Films Ltd.
Another indication in which Nathanson
figured this week was the purchase of the Allen Theatre-
on behalf of Famous Players
Canadian Corp.
Regal, already controls the Cana-
dian distribution of Metro, and Pathe.
The head office is in Toronto with
branches in Montréal, St. John, Win-
nipeg and Vancouver. However, in
securing Regal, Nathanson has obtained
releases handled in the Dominion for years by Famous Players Film
Service, the Allen organization.

It is understood that while it is
true negotiations are pending between
Nathanson and Goldwyn, no definite
arrangement has as yet been entered
upon.

Einhorn Going Abroad
C. E. Einhorn of the Graphic Film
Corp., sailed on June 16th on the Rot-
tterdam for Europe. Einhorn will visit
all the principal countries and will
make a study of the conditions abroad.

New House For Lexington Ave.
With the sale of the site at Lexing-
ton Avenue between 80th and 81st
Sts., on the left side of the avenue,
comes word that a large theater will
be erected on the property. A large
theatrical organization purchased the
property last week for $1,000,000.
The Keith interests have been men-
tioned in connection with the deal.

Changes in “The White Rose”
The following communication has
been received from the Griffith offices
relative to “The White Rose”:
“In your review of “The White Rose,”
your critic refers to the picture being nearly
10,000 ft. in length emanated from the Griffith offices.

Many Changes In Buffalo
(Special to THE FILM DAILY)
Buffalo—Many changes have been
made during the past week along
Film Row. At Fox, Manager Char-
les N. Johnston has resigned joining
Paramount. Harry Bernstein has
been succeeded at Universal by Earl
Kramer, who comes over from F. B.
O. A general shake-up has been made in the “U” office by the new
manager. All offices will no longer
sell for Renown, having tied-up with
Select in the booking department.
The entire force of American Releas-
ing has been dropped with a result of
the recent deal with Select.
Herk Webster has succeeded Art
Young as booker at the Bond office.

“Kine” Editor Guest at Lunch
Frank Tilley, editor of The Kine-
metograph Weekly, ("Kine") of Lon-
don, was the guest of honor yester-
day at a luncheon at the Astor, ar-
ranged by Bert Adler, New York
respondent for the publication.
Harry Rittenbach acted as toast-
master and brief addresses were del-
ivered by J. Stuart Blackton, Na-
than Burkam, Abe Berman, John
Flinn, and others including the ed-
tor of THE FILM DAILY.
Tilley in a brief address declared
that English exhibitors were some-
what behind American ingenuity
and doubted if the form of pre-
paration of prints in Broadway
would ever be popular in England.
He warned English producers to
consider making pictures which he
termed “American” as well as Ameri-
can producers for making “English
pictures.” He said the important
point was to make a good picture and
nothing else mattered at all; urging
producers to get more simplicity and
sincerity in their work.

Among those present were:
"Roses," John C. Flinn, Gus Schlesinger
of Warner Bros., Sydney Garrett and Mil-
on Cohen of Inter-State Export; Courteny
Smith of the Hays organization; Eugene
Mullen and George Kaum, Goldwyn; Charles
E. Whittaker; Foster Gilroy, Hodkinson;
Vivian Moses and Clyde Erskine, Fox; Joe
Schindler and Edna Williams of F. B. O.;
Ludwig Auerbach, Export & Import; R. E.
Welsh, M. P. World; W. A. Johnston, M.
News; George Riisiedl, Exhibitors Trade
Review; J. S. Storey and Victor Shap-
pe; F. S. Harrison, Harrison’s Reports;
Edward Klein, Harry Rowsen, Ideal Films;
London; David Howells; Jacob Wilk;
Paul Croninna, Inter-Ocean; Lyon Dryg;
First National; Edmund Goulding; Ben
Hicks, Apollo Trading; Homar; Dietz;
Goldwyn; Harry Green; J. W. Albacate
and "Danny" of THE FILM DAILY.

Cobb Here from Los Angeles
F. Heath Cobb, of Sam Grand Prod.,
arrived here from Los Angeles
yesterday.

Lyric Premiere June 27
“Human Wreckage” opens at the
Lyric June 27th. Mrs. Wallace Reid
will attend the premiere in person.

Charges Injustice, Asks $20,000
(Special to THE FILM DAILY)
Austín—J. J. Hegman, owner of the
Queen has filed suit against Police
Commissioner Harry Nolen and
Chief J. H. Rogers, charging injustice,
as a result of his being arrested
and held for violating the Sunday
"blue law." Hegman asks $20,000
damages. A number of other exhibi-
tors are expected to file suits of a
similar nature the end of this week.

Institutes Suit For $95,000
(Special to THE FILM DAILY)
Buffalo—James C. McKinney, of
Tiskiville, Pa., has filed suit against
the Morriso Holding Corp., for $95,
000. In the writ of attachment, Mc-
Kinney charges that in 1922 he gave
subscriptions to the holding company
for 500 units of stock involving $95,
000. This was done on condition,
he sets forth, that the theater organi-
ization would erect a new house on
McKinney’s property. The plaintiff
charges violation of contract, inasmuch
as the house was never built.

Vita-Famous Suit
(Continued from Page 1)
Film men of importance, however,
in discussing the case yesterday and
the action of Hays declared that with-
in the industry, nothing of greater
value had been accomplished by Hays
than bringing to an end such actions,
without having them aired in public,
that would endanger the virtue of the com-
plaint. Incidentally, that this action
would serve as a precedent in future
matters, was pointed out as signif-
ificant.
Selznick Gets 14 Short Reels

Selznick announces the acquisition of 14 Martin Johnson short subjects. This series is titled “Martin Johnson’s South Sea Adventures.”

Porter Strong, Actor, Dead

Porter Strong died suddenly Monday afternoon in his room in the Hotel Orlando. Strong was to appear with Alf Jolson in the new Griffith film. He previously played in “One Exciting Night” and “The White Rose.”

Moritz on Special Work

Alton S. Moritz, Famous Players manager in Buffalo, has been assigned special work out of the home office. R. J. McManus has been appointed Buffalo manager, going there from St. Louis. Herb Kraus succeeds McManus in St. Louis.

Broue Recovering Eyesight

(Special to THE FILM DAILY)

Ottawa—Harry Broue is gradually recovering his eyesight. It is unlikely that he will be able to read for some time, but he will be able to resume business activities shortly.

WATCH FOR

TUT-ANKH-AMEN

A Wm. P. Earle Classic

Giegerich Rejoins Bennett

Charles Giegerich has returned to Wisconsin Bennett Prod., after an absence of a year while with F. B. O. He will work on “Loyal Lives.”

RENTALS

MUST COME DOWN

COSMOS ART PICTURES

ASSOCIATION

WHO KILLED

STEVE CARNAN?

THE SILENT ACCUSER

ASK

CARMEL MYERS

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Kodak Company

ROCHESTER, N. Y.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman." Kodak's stenciled in black letters in the transparent margin.
British Production

Planned by Griffith—To Follow Jolson Picture Which Starts in Few Weeks

D. W. Griffith will probably produce a picture in England later in the summer. The present plan is to go abroad upon completion of the new picture in which Al Jolson will appear in blackface.

This will start in a few weeks and may take about two months to finish. Griffith has considered working in England for some time. It will be recalled a syndicate of wealthy Englishmen at one time were dickering with him to make 72 reel production tracing the history of the world.

Foreign Deal on "The Spider"

Irvng Lesser has sold "The Spider and The Rose" for France, Belgium, Switzerland, Spain and Portugal to Reginald Ford of Paris.

"Connie" Starts Work June 18

(Special to THE FILM DAILY)

Hollywood—Constance Talmadge will start production on "The Dangerous Maid," June 18. Victor Heerman will direct.

Fox Managers Beefsteak Tonight

The visiting Fox managers who are attending the annual sales convention here, will be the guests of William Fox at a beefsteak dinner tonight at the studio. Tomorrow night the party will see "The Fool," the screen rights to which are controlled by that organization. Sessions are being held every morning and afternoon at the Hotel Astor. The convention closes Saturday morning.

Gilbert Denies Bankruptcy

Al Gilbert took exception yesterday to the caption "Gilbert Alleged Bankrupt" which appeared over a story describing the liabilities of the Al Gilbert Film Prod. Inc. He stated that company had been placed in bankruptcy by his own action last September because an amount of money in salary was due him. Gilbert has formed a new unit, Rising Sun Prod., Inc., which intends filming the life of Illidoro, the Mad Monk of Russia.

WHAT CAUSES MOST PEOPLE TO GO BROKE?

WHO KILLED STEVE CARNAN?

THE SILENT ACCUSER

ASK KATHRYN McGUIRE

EXHIBITOR

THE TRIBUNE—TELEGRAM—AMERICAN—MORNING TRIBUNE—WORLD—SUN—TIMES.
Boosted Prices

Greenwich Exhibitor Says Famous
Pushed Own Product Ahead of
Cosmopolitan

The Federal Trade Commission's
anti-trust proceedings against
Famous Players-Lasky assumed all the
secrets of a hotly contested legal
battle yesterday, during the examina-
tion of Fred J. Wilson, exhibitor of
Lexington, Va., publisher of
"Reelland Reviews," with attorneys
on both sides claming for Ex-
P-L's interest in a series of
current phonographs at each other.

Shortly after Wilson had testified
that signing up for Paramount's
"41" series he had paid higher prices
for the Paramount pictures than the
Cosmopolitan pictures listed in the
contract, Marvin Farrington, one of
the Government counsel, was ques-
tioning Wilson with regard to Par-
amount's distribution of its own prod-
uct as compared with that of Cos-
mopolitan. Robert Swaine, for the
respondents, jumped to his feet and
accused Farrington of attempting
to get into the record statements
that were nothing but "propaganda,"
and which were unfair to Famous Players.

"I demand that Mr. Farrington's
remarks be expunged from the
record," exclaimed Swaine. Alvdor had
to pound the table for several minutes
before either Farrington or Swaine
would subside.

The Government intends to show
as the case goes on," explained Far-
rington, "that Paramount was charg-
ing much higher prices for its
pictures, regardless of their
merit, than for Cosmopolitan. We
are going to develop the point that
Paramount always gave preference to pictures
over Cosmopolitan."

Swaine wanted to know why Wilson, if
he had such a grudge against Famous
Players, had not sought pictures from some other
company when his contract for the "41"
series was cancelled.

"Because I had run some of the pictures
and I demanded that he be cut out as
a matter of principle," I also knew
that this contract would be governed by the uniform
contract which was then being drawn up, and

(Continued on Page 6)

Ufa Buys Two Griffith Films
(Special to THE FILM DAILY)

Berlin-The Ufa has purchased
German rights to "Way Down East"
and "Orphans of the Storm," from
D. W. Griffith, Inc.

Danny's Analysis

Danny's analysis of the
$100,000,000 production story,
published in Thursday's FILM
DAILY will appear in to-
morrow's issue.

St. Louis First Run

Lensed by Goldwyn—At King's
Until Jan. 1 and Then in Wm.
Goldman's New House

(Special to THE FILM DAILY)

St. Louis—Goldwyn-Cosmopolitan
has secured a first-run home here by
virtue of the closed between Wil-
lem Goldman and James R. Grainger
when Grainger was here.

Goldwyn will occupy the King's
theater, beginning Sept. 1st, opening
"Orphans of the Storm," which will
be used until Goldwyn's new
house, the St. Louis at Grand Ave-
scribing 4,000, opens about Nov. 1.

Skouras Bros., who have three
downtown theaters, will then have
First National, Vitagraph and the
product of independent exchanges
to book from. The Missouri is the
Famous Players first-run.

Grainger and Bonns in L. A. (S.
(Special to THE FILM DAILY)

Los Angeles—James R. Grainger
and Eddie Bonns of Goldwyn, have
reached Los Angeles after visiting
a number of Goldwyn exchanges
in the country. Grainger has closed a deal
with William Goldman of St. Louis
for first runs in St. Louis.

Agnes Ayres Signs Again

Agnes Ayres has signed a new
contract for five years with Famous
Players.

Renaissance "Katherine"

George Miller has acquired Ameri-
can distribution of "Katherine of
Russia," which Harry Chandlee has
re-edited, and renamed "The Mighty
Woman." Miller was connected with
the handling of "Civilization"
and "Enemies" at the Empire three weeks, to be
followed by "Little Old New York."
Incorporations


Stoll Buys It
(Special to THE FILM DAILY)
London—Stoll has acquired "Kath- crine of Russia" for England.

New Principal Deal
Irving M. Lesser, of Principal Pictures has sold the "Super Five" series and "Mind Over Motor" to Mountain States Film Co. of Denver for the inter-mountain territory.

Mooser Here From Japan
George Mooser who went to Japan and the Far East on a special mission relative to distribution for United Artists is back in New York. He has completed his contract with that company but expects to return to the East shortly.

Loew Gets Booking Fee
(Special to THE FILM DAILY)
Ottawa—When the formal transfer of the Ottawa Thea- ter, Ltd., from Montreal to Ottawa was made, the papers revealed that the interest to which Marcus Loew was interested in the theater was only in receiving a booking fee.

Fewer Shut-Downs
(Continued from Page 1)
Dramas: The mood seems to be entertainment, no matter what the type of picture.
3. Some exhibitors are resolved to light the summer season with an even break enough to satisfy them. Others have adopted a spirit of passive resignation rather than acting aggressively on the summer slump problem. Many are booking reissues and third rate pictures. Some towns, only small ones are to meet the situation by booking big league pictures.

The observations gleaned from this compilation will be published in detail in subsequent issues.

"Life" Pokes Fun at Films
The current issue of "Life" is the Movie Number. In it, there is considerable humorous material relative to motion pictures. The center spread captivated "Filling Bunkers," which contains several scenes of the Cycloplane - Teu - Billion - Dollar- Art-Spectacle-Masterpiece Feature with the Stupendous All-Star Cast" at $300,000, under the caricatures of a good many well-known figures in the business.

24 Triangle Reissues This Year
Tri-States Pictures, inc. will reissue 24 Triangle pictures this year, all of them re-edited and re-titled. There will be four with Fairbanks, three with Hart, three with Nora Talmadge, two with Lillian Gish, two with Charles Ray, and one each starring Alma Rubens, Constance Talmadge, Dorothy Dalto, Bessie Love, Frank Keenan, Dorothy Gish, Jane Greys, Buster Collier one directed by Allan Dwan and one by William Christy Cabanne.

Grand on Coast
(Special to THE FILM DAILY)
Los Angeles—Sam V. Grand is here again from the east. Several of his comedies, starring Monty Banks, James Murray, and Sid Smith, have been completed. Each will appear in 12 a year. Grand says he and Harry Ash- er of Boston decided to enter the pro- duction field because, in a wide ex- perience in exchange matters, they discovered the problem that confronts the exhibitor, that of getting suitable material to round out his program.

To Discuss the Fall
When the Eastern branch managers of Universal meet at the Com- modore today, the "Universal Sixty," as next year's output will be termed, will be discussed. Among the principals who will attend will be the assistant general sales managers of the Atlantic Coast and Eastern Districts, including Jules Levy, Philadelphia; H. M. Herz, Pittsburgh; Claire Hauge, Toronto, and Ned Depinet, Atlantic. Some of the exchange managers to be present are: E. V. Kramer, Buffalo; E. F. Dardine, Charlotte; Maurice Strauss, Cincinnati; Tom Colby, Cleveland; Al Merz, Dallas; R. W. Abbott, Indianapolis; M. Joseph, New Haven; E. L. Rice, Pittsburgh; F. C. Hopkins, Albany; Harry S. Brown, Washington, and W. C. Herm, New York.

Cummings Coming East
(Special to THE FILM DAILY)
Los Angeles—Irving Cummings is cutting "Brooked Hearts of Broadway," at the Hollywood studio. He expects to leave for New York when he is through.
The Summer's Biggest Novelty
By the man who made "The Isle of Lost Ships"

THROUGH 6000 YEARS TO HAREMLAND

MEET THE JAZZ-GENIE — RELIC OF AGES PAST.
HE GRANTS ANY WISH. HE BRINGS HAREMLAND
WONDERS — A THOUSAND ADVENTURES AND
DELIGHTS.
ASK FOR A HOME AND GET A HAREM; ASK FOR
A MEAL AND GET ARABIAN HOT DOG WITH
DANCING BEAUTIES FOR AFTER DINNER TREAT;
EVERYTHING THAT NEVER HAPPENED BEFORE
HAPPENS HERE.

MAGIC · MIRTH · MYSTERY · MAGNIFICENCE

A Maurice Tourneur production
"THE
BRASS’BOTTLE"

By F. Anstey
Presented by
M. C. LEVEE
Personally Directed by Maurice Tourneur

A First National Picture
THE MOVING FINGER WRITES AND HAVING WRIT IS GONE...OMAR

BUT NOT ALWAYS!

St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—E. J. Lynch, of the Delmonts, has been transferred to Moline, Ill., to take charge of the Le- claire, also owned by Fred L. Corn- well. Lynch's place at the Delmont has been taken by J. Longdon. Harry Niemeier, general manager and public- ity director for the Cornwall thea- ters, has resigned. He will sail for France on June 14.

Bob Cluster had added the Grand, Sparta, Ill., to his string. Cluster owns several houses in Johnston City, Ill.

Fox's Liberty, closed for the season June 3. During the off-season the house will be remodelled and re- decorated. The Columbia also closed June 3, to undergo extensive improvements.

Fred Wehrenberg mounted a ship on a Ford to exploit the showing of "Down to the Sea in Ships," at his Melba and Cherokee.

Jack Underwood, of Enterprise, is back from a sales trip. He reports conditions good.

Ben Weischnab recently severed connections with the Chicago office of Hodkinson. He is expected to line-up with one of the local exchanges.

Seek Data on Serial Lengths
In a few months Pathé expects to have gathered from exhibitors an answer to the question of the most practicable length for serials. Information along these lines is now being sought.

Acquire New Paper Film
The Harry Levey Service Corp., has acquired American and Canadian rights of a new fire-proof paper film invented by the Kineflex M. F. Co. A special projector has been manu- factured by this company for use in connection with the stock which is designed for special use in schools and in the home. A demonstration was held yesterday afternoon.

Hunter Back From South
T. Hayes Hunter has returned from Florida where he secured exteriors for a new picture.

Abrams with Dura
Ben Abrams has been appointed special sales representative of Dura Film Protector Co., Inc.

De Mille Starts "Spring Magic"
(Special to THE FILM DAILY)
Hollywood—William De Mille, who recently returned from New York, has started work on "Spring Magic."

Rob S-L Offices
(Special to THE FILM DAILY)
Los Angeles—For the second time in five weeks the offices of S-L Pictures were broken into and robbed last Saturday night.

Lubin To Produce Again Soon
(Special to THE FILM DAILY)
Los Angeles—Bert Lubin, responsible for "Partners of the Sunset," starring Allene Ray, will start work shortly on "Dangerous Innocence" written by Willard Mac.

Cohen Describes News Reel
By request of WOR Station, New- ark, N. J., Emanuel Cohen, editor of Pathe News, broadcast a talk on "The Romance of the News Reel" Wednesday. Cohen told highlights of all that is involved in picturing the world's news events.

Manager Fined $600
(Special to THE FILM DAILY)
Freehold, N. J.—Judge R. V. Lawrence, of Monmouth County Court, has upheld the decision im- posing a $600 fine on Walter Reade, who was charged with opening his Savoy theater, Asbury Park, on Sundays, thereby violating the Sun- day ordinance.

Lining-Up Fall Product
Arrangements have been completed by Lee-Bradford, whereby that or- ganization will handle distribution of "The Broad Road," the first produc- tion of Associated Authors, of Or- lando, Fla. The company will have about 18 productions for the fall, six of which will be made by Carl A. Tholden Prods. Dayton, O.; three to be produced by Roamar Film, in which Dorothy Chappelle will be starred and six will probably come from D. M. Film, Detroit.

Sheriffs Seize Theater Property
(Special to THE FILM DAILY)
Allentown, Pa.—The sheriff has seized the property of the People's Theater Co., Inc., on Tilghman St. and placed it on auction to satisfy a claim of $4,000. The theater company was formed by many local people to erect a house on the site. The action was brought by the contractor.

Sheriff Wm. H. Best, of North- ampton Co., has seized the property in Bethlehem, of the People's Thea- ter Co., Inc., and has offered it for sale to satisfy a claim.

Cuts and Flashes
Paramount has changed the name of its Accessories Department to the Ad Sales Department.

Whitman Bennett has completed work on "Loyal Lives," his first pic- ture to be released through Vita- graph.

Constance Talmadge has written a song called "If Anyone Can Steal You, Then You're Not the One for Me," published by Srark and Cohen and made into a record by Okeh.

Goldwyn's New Office Ready
(Special to THE FILM DAILY)
Des Moines—C. T. Lynch will manage the new Goldwyn exchange which will open here June 15.

ST. LOUIS NOTES

THE SILENT ACCUSER

MYSTERY!

SUSPENSE!

THRILLS!

ENTERTAINMENT!

THE SILENT ACCUSER

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Chromos Trading Co.
1123 Broadway

Every Day in Every Way
Everywhere It's Breaking Records!

William Randolph Hearst, Esq.,
Cosmopolitan Productions,
2478 Second Avenue,
New York, N. Y.

Dear Mr. Hearst:

You will be interested to know that
"Enemies of Women" established a record for busi-
ness and for a long-run picture at the Roosevelt
Theatre.

What is even more agreeable to us, it
was a positive one hundred percent picture.

We are so gratified with its showing
that we have already booked it for the Tivol,
Riviera, and Central Park Theatres.

Here's hoping that "Little Old New York"
will be even better.

Yours very truly,

BALABAN & KATZ

A Cosmopolitan Production

Directed by Alan Crosland
Settings by Joseph Urban
Scenario by John Lynch

Distributed by Goldwyn-Cosmopolitan

ENEMIES of WOMEN
by Vicente Blasco Ibáñez
with LIONEL BARRYMORE
and ALMA RUBENS

"ENEMIES OF WOMEN" ran seven weeks
at the Roosevelt Theatre, Chicago, breaking
all records for attendance and for length of run.

In New York it is now playing its ninth capacity
week on Broadway. It is in its fifth capacity week
in San Francisco, and in its tenth in Los Angeles.

In Washington, it opened Sunday to turn-away
crowds at Moore's Rialto, and will play there indefi-
nitely.

It is the year's biggest box-office sensation!
Boosted Prices
(Continued from Page 1)
which I knew would contain a clause pro-
viding that all of a group of pictures bought
by an exhibitor must be delivered by the
Swaine—"I insist that Mr. Farrington's
remarks be recorded in the record.
Moss—"Notice, Mr. Farrington
is perfectly in order. Mr. Swaine,
and if you want to make a statement yourself you are
at liberty to do so."
Swaine—"I don't want to debate the mat-
ter, or make speeches."
Moss—"That is entirely up to you."
At one point during Swaine's cross-ex-
amination, Farrington made a remark to
the witness. "Don't attempt to conduct the
cross-examination, Mr. Farrington," objected
Swaine rather hotly. "You can ask every-
things you want to one the re-direct examina-
Wilson testified that he has been using
Paramount 100% for the last five years,
and that shortly after he had signed for the "41"
that he had signed that the contract
It was a general understanding that
copies were not actually approved
until the pictures were running. He was then
two months later, with a letter ex-
plaining that the pictures were sent because of the
short notice of the cancellation, but that
after these, the contracts would be cancelled as
the terms of his cancellation notice.
Wilson denied the cross-examination
by Swain that he had ever "slandered" Fa-
amous Players in his "Redland Review." He
said he sent Kent copies of all the issues and
that if it could be shown that he had
such statements would be retracted. He said
Kent never replied to this and told Swaine
that for this reason he objected to the latter's
inspection that he had slandered Famous
The witness testified that he had published
a statement urging exhibitors to sign no con-
tracts with Famous Players, and admitted
so that he himself had signed a contract with Famous after the publication
of his statement, but not until, he said, he was
formed by the T. O. C. C. that the new
uniform contract would exclude the clauses
to which he objected in the old one.
Farrington on re-direct examination asked
the witness to look through the copies of his
tar and find the famous articles about
that Swaine had referred to. Farrington also
some copies of Wilson's letter before him
and turning to an article which was an open letter
to Will Hays, remarked "Here I think
that is their sore spot."
Wilson said that the article in question
was published after an exhibitor had written
him enclosing a letter which had been sent to
his patrons. The exhibitor wrote Wilson
that he was unable to show Paramount pic-
tures because the prices were not out of his reach,
and that his patrons were receiving letters of
this type, from the Paramount exchange.
"I sent an advance copy of the article to
Will Hays," Wilson said, "and he wrote me
that a meeting was soon to be arranged to go
into the matter with a view to eliminating this
practice. After hearing from Hays I dis-
continued publishing facsimiles of these let-
ters. I am still waiting for some further
response for Mr. Hays or for some action
on this matter."

DISTRIBUTOR
WHERE IS THE WORST PLACE
IN THE WORLD
TO BE BROKE?

MORE MYSTERY
THAN IN
"THE BAT"

EXHIBITOR
ONE OF THE BIG STARS IN UNIVERSAL STAR SERIES

"An Exceptionally Likeable Hero"
—Says M. P. World

This Dashing Action Star will be starred during the season of 1923-1924 in Eight Splendid Outdoor Pictures

Presented by CARL LAEMMLE
IDEAL FILMS LTD.

Announce

Arrangements Completed for American Distribution


THIS FREEDOM
a Denison Clift production, featuring Fay Compton, A. S. M. Hutchinson’s celebrated novel released by Fox Films.

HARBOR LIGHTS
George R. Sims celebrated melodrama, featuring Tom Moore, a Tom Terriss production. Released by Associated Exhibitors Inc.

BILL OF DIVORCEMENT
a Denison Clift production, featuring Constance Binney and Fay Compton released by Associated Exhibitors Inc.

WOMAN OF NO IMPORTANCE
by Oscar Wilde, featuring Fay Compton, a Denison Clift production, released by Selznick Pictures Inc.

COMING

I WILL REPAY
by Baroness D’Orczy, featuring Katherine Calvert and Herbert Holmes, directed by Henry Kolker.

MEN OF AFFAIRS
a serial story from the Saturday Evening Post by Roland Pertwee, directed by Denison Clift.

WHAT’S A CHILD WORTH?
adapted from J. A. R. Wylie’s novel “The Paupers of Portman Square,” directed by Frank Crane.

THE HAWK
(temporary title) featuring Charles Hutchison. (Go-get-em-Hutch), directed by Frank Crane

THE BELOVED IMPOSTOR
(temporary title) featuring Charles Hutchison. (Go-get-em-Hutch)

Address inquiries to
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**Blue Sky Optimism**

And talking of millions is all right. Even when you get up into the hundred million class. But all the “blue sky” and all the optimism in the world ends somewhere. And perhaps this is a good spot to slow up in and take stock.

What about the coming season? And production costs that mount somewhere close to, or above a hundred million dollars. What about it? Yes, say the optimists, what of it? Business is fine, things are all right, and it will work out. But the grave question is, will it?

An analysis of the figures appearing in Thursday’s issue of this publication presents many interesting angles. In the first place some of the figures vouched for by companies as to their production costs for next season can be discounted. Just how much is a question. In the next place you know, as do many others, that some film companies are prone to promise much and then leave to unnecessary the question of making good those promises. But even allowing discount for this, some problems to be ironed out inevitably develop.

For instance the best year of this business to date, according to Government tax figures, was from September, 1920, to the following September, when producers, according to the tax figures, received from exhibitors a total of $120,724,000. There isn’t any blue sky about these figures. Don’t forget that. Government statistics are dry, and usually uninteresting. But they are correct. That you can bank upon.

Now then, is there anything to indicate that business will be any better next season than the 1920-21 year? If so, what is it? On the other hand some business analysts, like B. C. Forbes, Babson and others, are suggesting keeping your ear close to the ground to see what may happen. No prediction, mind you, of things going wrong—but just a warning, for the benefit of protection. So let’s assume business will be all right. But, will it be better than 1920-21? Will it be as good? Let’s assume it will. And then what? If producers and distributors figure approximately $121,000,000 for their share from the box offices of this country, what good will it do? Where will it take them with a production schedule mounting to $100,000,000? Because this hundred million does not include distribution or print cost—which, totalled, will certainly cost an additional 35 to 40 million more. You cannot escape that, try as you may. And if these figures are correct, or even approximately correct and the production costs, less discount, are anywhere near correct, then gentlemen, it would seem as if there were many things to think about. And one of them is this: what are you going to do about it?

**REGARDING MISTER EXHIBITOR**

Some other interesting figures develop from this analysis. For instance: according to the Government statistics during the 1920-21 season, beginning with September, the “10 per cent” admission tax on admissions showed that during that period there was spent for amusement in this country over $880,000,000. Now the Government does not segregate the various amusements, and it is impossible to ascertain exactly how much of this huge sum

(Continued on Page 2)
Blue Sky Optimism

(Continued from Page 1)

came from motion picture houses. But a conservative estimate will certainly allow 75 per cent of this figure as admissions to picture houses: because it can be readily seen that admissions to legitimate theaters, vaudeville (many of such houses showing pictures, incidentally), races, fairs, carnivals, circuses, etc., would surely reach more than $300,000,000.

So, in rough figures, it might be conservatively estimated that admissions to picture houses were approximately $600,000,000.

Now then—if admissions totalled $600,000,000 and exhibitors paid for box office rental $120,000,000, what became of the balance of $480,000,000?

Some exhibitors may say that there is no way to prove that the box office business totalled $600,000,000, but regardless of the preceding estimate there is still another way to show that these figures are pretty close to being right—and that is the well known, and more or less admitted fact that film rental generally constitutes from 20 to 25 per cent of the gross of a house. It is true that some small exhibitors pay as high as 50 per cent of their intake for rental, but this is unusual, and it is also true, and unusual, that some large chains do not pay as much; but, salesmen and others, including exhibitors, agree that as a rule about 25 per cent of the gross can be figured as rental cost.

A SUBJECT FOR DISCUSSION

The result of this analysis has developed such interesting ideas and angles that THE FILM DAILY will present a series of articles dealing with distribution and production beginning in Monday's issue. It is sincerely hoped that from this forum will result some suggestions and developments which will aid in the improvement of existing conditions and bring about a saner and safer method of conducting and operating this business. Certainly it is needed. Even a casual glance at the above figures demonstrates this. The first of the series will be prepared by Alexander S. Aronson, formerly vice president and sales manager of Goldwyn, now sales manager of Transart Pictures, and will appear in Monday's issue.

A SUMMER SHOW

Educational presented a novelty a few days ago in presenting a special summer program, made up exclusively of short subjects. Just the sort of idea developed in the "Suggested Programs" found in the last Short Subject Quarterly. Very good material; very interesting; an inspiration and idea for any house big or little.

ABOUT SMOKING

Larry Urbach in the M. P. Journal, the New York regional, also takes up the cudgels in behalf of allowing smoking in theaters as a business booster.

That's good. After awhile a lot of people will see the wisdom of this move.

A NEW STAR

Hoot Gibson is so impressed over the probably future starring of the latest Gibson acquisition that he is wiring all his friends in the East of the advent, and from what he wires, he should be. Well, Hoot, here's hoping Carl signs up the latest Gibson girl.

EXPERIENCES

Henry King. Just back from Italy. Has a lot of good stories on his production experiences while "shooting" "The White Sister." One of them concerns the feeling which exists between the Fascisti and the Bolshevik inclined Italians who work as they are constantly in a row. Usually any engagement in which they appear ends in a fight. One of these fights broke up the "shooting" for several days of an important scene, but it could not be helped. According to King you can get any mob effect you want, without planning it in advance, if you employ these succors who can be guaranteed to deliver a street riot by the drop of a hat.

DANNY,
Reviews of the Newest Features

Thomas Dixon presents

“The Mark of the Beast”
Producer: Thomas Dixon
Distributor: Hodkinson
As a Whole.....Very unusual story with development containing one mystery after another; has fine dramatic action and acting.
Players....All especially well suited and thoroughly capable; several roles particularly well handled; Helen Ware gives excellent characterization, also Warner Richard and Robert Ellis, Madelyn Clare and Gustav Von Seyffertiz do very well.

Type of Story—Mystery drama; conveys a tremendously sustained interest and you never know from minute to the other what will happen next; calls "a drama of the subconscious mind" and presents interesting but not always entirely comprehensive nor convincing ideas.

Box Office Angle.....A first rate number if you know they like something novel; should appeal authors to the thinking.

Exploitation.....Thomas Dixon’s picture is certainly entitled to be termed unusual, for it is all of that. The picture is decided out of the ordinary, and if you know that it is what your patrons want you can go to it on this one. First of all you might clarify the title a bit as it is doubtful if they will get any idea of what it is about from “The Mark of the Beast.” Since the story deals with a form of medical or scientific theory you might have a preview showing for the physicians of your town or community so secure they can come. If there happens to be any sort of club that is interested in a study of subconscious power, you could also enlist their support.

The picture will appeal more readily to intelligent people to whom it will undoubtedly prove interesting not only in its theory, but also in its dramatic action and acting. You can promise several excellent performances and tell them they will not be able to figure this one out prior to the end.

There isn’t very much in the way of stunt exploitation that the story would suggest, so you had better aim to interest them through readers and whatever space you can get your local editor to allow you.

Direction by....Thomas Dixon, shows fine sense of dramatic values and tells story in smooth, quick style without unnecessary detail; always carefully to the point.

Author...Thomas Dixon
Scenario by...Thomas Dixon
Cameraman...Harry Fischbeck
Photography...Excellent
Locales...York and Catskill Mountains
Length...5,988 feet

Warner Bros. present

“Main Street”
Producer: Warner Bros.
Distribution: State Rights
As a Whole....When cut to moderate length, will doubtless have big appeal in big cities because of popularility of book, but small town folk may object to caricatures of Main Street types which are enormously exaggerated.

Players....Florence Vidor gives a splendid performance of the heroine. Is beautifully photographed, Monte Blue excellent. Many well known and the cast including Noah Beery, Harry Myers, Alan Hale, Louise Fazenda and others. Robert Gordon poorly cast.

Type of Story—Drama of small town with small town ideals that city bred ideals tries to make over to conform to her own way of thinking; at times rather appealing but usually quite far-fetched and unconvincing.

Box Office Angle—Many clever aids to get them in; popularity of book should prove helpful. Warners have developed a number of ideas which should help in getting them in.

Exploitation.....You'll have to cut this one. No matter what they say about it the length will kill the rest of your program and in small communities the footage will prove unsatisfying and to build up the right kind of a program you will have to cut it.

This done, it should be easy. Your crowd will want to see it, and you can use the names of the players, all of whom are well known to help get them in.

Have old fashioned lamp posts placed in front of your theater with sign posts reading ‘Main Street’. Joseph Plunkett, the Strand, is using a novel idea, that of having an old bus going about the streets inviting folks to have a free ride to “Main Street” at the Strand. Let them know Florence Vidor and Monte Blue have the principal roles, and you might readily arrange a tie-up with your local book store.

Direction by.....Harry Beaumont; has done about as well as could be expected. There is no tiresome story; too many close-ups; some good humor.

Author...Lawrence Sinclair
Scenario...Julien Josephson
Cameraman...Homer Scott and E. Dupar
Photography...Excellent
Locales...Any small town with a Main Street.
Length...8,500 feet

Ben Turpin and Kathryn McGuire in

“The Shrick of Araby”
Producer: Mack Sennett
Distributor: Allied Prod. & Dist.
As a Whole....Plenty of laughs for those who like Turpin, slap-stick comedy and “wise-crack” sub-titles.

Stars....Turpin at his funniest in more after will make another hit with his followers; Kathryn McQuire quite pretty in some scenes.

Cast....Subordinate to stars; includes George Cooper, Ray Gray, Louis Costello.

Type of Story—A burlesque on the recent shiek pictures; furnishes good amusement.

Box Office Angle.....Should be good for any crowd unless you know they kept to Turpin and his brand of comedy; seemed to be well liked at the Capitol.

Exploitation.....There are many good stunts for you to employ in putting over Mack Sennett’s latest with Ben Turpin. First of all be sure to let them know it is a feature. Have a man dressed up to represent Sultan. They’ll be at the blank cross-eyed man so much the better — and have him parade about town on horseback just as Turpin does in the opening scene when he is advertising a picture for a theater, falls asleep and dreams the rest of the picture. If you have some of the popular shiek films let your folks know this is a burlesque on such pictures.

Another stunt would be to have an automobile full of harem girls in company with the man described above, drive around town with signs reading: “Here’s Ben Turpin and his new film. They’ll be at the blank theater on (give date).” Should you use the stunt mentioned in the above paragraph, it would attract considerable attention. Supply the right musical accompaniment and good short reels.

Direction by.....F. Richard Jones; has gotten in a good many laughs and kept the audience rather spontaneously; injected a lot of genuine comedy touches.

Author...Mack Sennett
Scenario...Allen McNeill
Cameraman...Homer Scott and Bob Walters.
Photography...Excellent
Locales...Chilly on the desert.
Length...4,357 feet

“Penrod and Sam”
Producer: J. K. McDonald
As a Whole.....Delightful comedy of youth with plentiful amount of the author’s well known, but with much humor and human touches; an enjoyable picture.

Players....A fine line-up of youngsters who seem to catch the spirit of the story without appearing self-conscious; includes Ben Alexander, real Penrod, Buddy Missinger, Newton Hall and an inimitable colored duct, Joe McGrady and Gene Jackson; grown-ups of minor importance, Arthur Rockfiffe, Fellows, Gladys Brockwell, Mary Phillipin and Garth Hughes.

Type of Story—Sant’s narrative of events in the life of the young hero, Penrod Schofield; splendidly produced and a hearty entertainment.

Exploitation.....Looks like a very safe bet. “Penrod and Sam” seems to have considerably more honest to goodness juvenile comedy appeal than any of the Peardon stories that have preceded it, probably because it sticks to real kid stuff without any get-up and-go. It will please them young and old. They can’t help but like it if they are human. Your folks will glory in it because it will bring back their own youth.

The picture is one sure to be effective to family trade. You couldn’t get anything more suitable. If you are looking for a good wholesome, pleasanter entertainment don’t fail to put “Penrod and Sam” on your list.

Exploitation should occupy much of your time and effort. If you can secure the use of one of the traveling merry-go-rounds—and the owner of one might easily find more remuneration by working for you for one week than in picking up pennies for himself—it should be a good stunt to get them interested. Get some children to accompany it on a tour of the town and have it properly labeled to advertise the show. Another good stunt would be to have some ingenious boys rig up a circus and call Peardon’s cavalry, tell them it can be seen in the picture at your theater, giving the date.

Direction by.....William Beaudine. Shows a genuine appreciation of kid days—a lot that will appeal to both young and old with happy results. Have used just a little too much footage.

Author......Booth Tarkington
Scenario....Hope Loring and Lewis Mitchell
Cameraman...Ray Jane and Edward Uman
Photography...Very good
Locales...The vacant lot next door to Penrod’s home.
Length...6,275 feet
Personal Notes from the Studios

In The East
Elmer Clifton is busy on "Six Cylinder Love" for Fox.

Herbert Corbett and Walter Catlett will be seen in Distinctive's "Second Youth."

The "Under the Red Robe" company, which has been in Stamford shooting exteriors, is back.

Maurice Costello will appear in a new Murray Garsén production be started soon.

Michael J. Connelly, formerly casting director for Cosmopolitan has opened offices of his own.

Lissy Arna, a German screen actress, has arrived in New York to work here.

"Loyal Wives" has been finished on the Whitman Bennett lot. The film is now being cut.

During her visit here Mae Murray "shot" a number of scenes for her next picture, "Conquest."

J. Gordon Edwards is putting the finishing touches to "The Silent Command" at the Fox New York studio.

Jane Thomas, who has been freelancing in the East, has been signed on a long-term contract with Clifford S. Eilert on the coast.

Work on "The Green Goddess" has been finished. The production is third Distinctive release on the Goldwyn list.

"No Mother to Guide Her" is the title of one of the fall Fox specials which Charles T. Horan is now directing.

Allan Dwan is about half way through with "Zaza," Gloria Swanson's first Eastern-made picture in some time.

Gerald C. Duffy is working on several scenarios which will go into work soon on the Burr lot. The casts are being assembled.

Many scenes are being taken on the Thames River, New London, Conn., for "Homeward Bound," Tom Meighan's new picture.

C. C. Burr has purchased from Gerald C. Duffy, "The Rustless Age," which will be one of the eight features he will make during the coming season.

"Handy Andy Lansd," the first of a series of 12 two-reel comedies, starring Charles Ascott, has been completed at the E. K. Lincoln studio. Welf Johnson directed.

The Chronicles of America Pictures Corp., will start a new historical feature soon at Whitestone Landing, L. I.

A tribe of Indians were brought down here from the Ondondaga Reservation, Syracuse, to appear in "Unseeing Eyes," which E. H. Griffith is making for Cosmopolitan.

"Fearless Flannagan" and "The Life of Reilly," are the two latest Burr, All-Star comedies to be finished at the Burr studio. Charlie Murray, Kathlene Martyn and Ray McKeever are featured.

National Non-Theatrical has started work on a series of historical films, each in two reels for special school distribution. A committee of educators including Dr. F. P. Claxton, former U. S. Commissioner of Education is advising on production.

Alfred E. Green and Thomas E. Geraghty, who have been in the East conferring with George Ade on the original story he has written for Thomas Meighan, have returned to the West Coast. Green will direct and Geraghty will write the continuity.

Sam Wood is gathering his cast for "His Children's Children," to be shot soon at the Paramount Long Island studio. James Fenn, George Pawlett, Dorothy Mackaill, Mahlon Hamilton, Warner Oland, John Davidson, Temple Powell and Joe Burke have already been secured.

In The West
(Special to THE FILM DAILY)

Hollywood—William E. Wing has joined the Universal scenario staff.

Monty Banks' new comedy is "His First Sentence."

Gil Patl will direct the next Joe Rock comedy.

Reginald Barker has completed "The Master of Woman."

Tom Mix has begun work on "The Lone Star Ranger."

Charles Jones has started "Skid Proof."

Cullen Landis has signed with Vitagraph to appear in a new picture.

Myrle Vedder will appear in Frank Borzage's next production.

Ruth Roland has returned from her vacation in New York.

Wyndham Standing has been cast in "The Gold Diggers."

Fred Niblo has completed work on "Captain Applejack."

Francis Rose, has been signed for a part in "The Gold Diggers."

Shooting of interiors on "When a Man's a Man" has just been started.

George Siegmann will appear in "The Eagle's Feather" for Metro.

Kenneth Harlan has signed a new contract with Preferred Pictures.

Elmer Del Lord is making a new comedy for Mack Sennett.

"Dulcy," Constance Talmadge's new picture has been completed.

The title of Joe Rock's latest, "Residing a la Henry," has been changed to "Killing Home."

Richard Thomas is seeking a story for his next production which starts July 1.

Vil Paul will direct "Her Dangerous Path," the new Path picture on the Roach plant.

Roy Clements will alternate with Bob McGowan in the direction of "Our Gang" comedies.

William Moran will play the part of John Wilkes Booth in "The Life of Abraham Lincoln."

Conway Tearle has signed a contract to support Constance Talmadge in "The Dangerous Maid."

Mary Philbin has been engaged to appear in Frank Borzage's "Dust in the Doorway."

Chester Bennett has started work on "The Lullaby," starring Jan Novak.

"So This Is Hollywood," is the first of the new series of "Fightin' Blood" pictures.

Monte Blue has been loaned to Warner Bros. to Associated Artists, Inc., who are making "Harbor Bar."

"The Man from Ten Strike," starring Guy Bates Post, will be released by Principal as "Gold Madness."

Sed Lesser, has signed June Marlowe, 17 year-old Minneapolis girl for three years.

Margaret Landis is playing the leading feminine role in "The Love Brand."

Eva Gregory will play the queen of Spain in "In the Palace of the King."

The cast for "Spring Magic," includes Agnes Ayres, Jack Holt, Charles de Rochef, Robert Agnew and Mary Astor.

The Viola Dana picture made under the title, "To Whom It May Concern," will be released as "The Girl Who Dared."

When "Cape Cod Folks" is completed by the Mayer organization, the release title will probably be changed to "Women Who Wait."

Lillian Leighton will have a part in "Ruggles of Red Gap," so as she completes work in "The Ten Commandments."

Four persons were injured and 2 Egyptian chariots damaged when stampled occurred last week on the "Ten Commandments" location.

The Universal office announces that Claire Windsor has been made a star. Her first role will be in "The Acquittal." Norman Kerry and Richard C. Travers have also been cast for it.

Work has started on "Thunder Gate" at the United studio with Owe Moore, Sylvia Breamer, Virginia Browne Fair and Robert McKim.

The Morante-All Star comany is vacationing. The first three of the series of 18 are not being edited and titled.

"Life's Highway" will be the release title of "East of Suez," not the stage play but an original story by E. Lloyd Sheldon which Allan Holubar will make for Metro.

W. R. GREENE
Richard Talmadge in
"Through the Flames"
Producer: Phil Goldstone
Distributor: State Rights
As a Whole. . . . . Has good action, a likeable star and will probably prove a satisfying number.

Star. . . . . Pleasing and usually has some new stunts for his admirers; they'll like him in this.

Cast. . . . . Charlotte Pierce, the lead; includes Maude Gypsy, Edith York, S. J. Bingham and others whose names are not given.

Type of Story. . . . Melodrama with a fireman hero who furnishes plenty of excitement and some good thrills.

Box Office Angle. . . . Good for the average crowd wherever they like melodramas.

Exploitation. . . . It isn't a big picture in the sense of production or story either, but it is a good average picture that will undoubtedly satisfy the majority of any audience. It is a very short special exploitation but you are the better judge of that and can tell from the story, it will go well enough with your particular crowd to make it worth your while going to see if you add an effort which, it depends largely upon those you cater to. If you have a meller loving crowd and know that they'd be satisfied with an exciting fire picture which will gain them some of those thrills it might be worth your while to go after them on this one.

If you want to work on this one, it might be wise to take many pictures that will interest your local fire department to help you exploit it. The story deals with a fireman and the fire department in general which shows many instances where the public hero, their lives. It should be a good bet both ways and if the department happens to be wanting recruits they should welcome the opportunity to help you and incidentally help themselves. Where Richard Talmadge is known or where he has many pictures have been shown, use his name conspicuously with the title and let them know how much to supply thrills for his admirers benefit. A trailer of the rescue stunt where he saves his mother from a burning building would undoubtedly bring them back.

Direction by . . . . Jack Nelson; has kept it down to five reels which is usually a pretty good bet especially in the picture's favor.

Author . . . . Not credited
Scenario . . . . Not credited
Cameraman . . . . Not credited
Photography . . . . All right
Locales . . . . Any small city
Length . . . . 5,000 feet

Gene Stratton Porter presents
"Michael O'Halloran"
Producer: Gene Stratton-Porter
Distributor: Hodkinson
As a Whole. . . . . Many good touches completely hidden in mass of unnecessary detail, far-fetched situations and other sentimental bits.

Players. . . . . True Boardman, as Michael O'Halloran, a pleasing chap and capable if only they'd have given him a chance to act naturally and do natural things; a good cast but handicapped by far-fetched roles; includes Irene Rich, little Ethelwyn Irving, Charles Clary, Claire McDowell, Josie Sedgwick and William Boyd.

Type of Story. . . . Human interest theme; a sentimental yarn about a little boy, a regular polished Pollyanna with many pleasing touches but many exaggerations.

Box Office Angle. . . . Rather doubtful especially in the extreme footages presented.

Exploitation. . . . If they can see their way to re-editing this one and toning down the sentimental business that creeps in right along, "Michael O'Halloran" and his Pollyanna adventures will prove far more interesting, and reasonable, than they are here. The picture is shown of 1,600 feet for review. There usually is, and should be, a good market for worth while pictures with juvenile players since they offer a decided contrast to the customary cut and dried society stuff or eternal triangle theme. But with a sentimental child play it has to be reasonable. The things that young Michael does and thinks of are far too advanced for the mind of a young boy.

The human interest touches of the picture, a delightful rural atmosphere and child performers that do very good work, in other words the things they are asked to do, are the features of appeal. You can tell the story has to do with a boy who made a little orphan girl, a cripple, happy, and through his prayers brought her recovery, that he was the means of bringing a reunion between a man and his wife. The production will have to be cut considerably in order for you to use it to its advantage. It runs far too long now for you to use much of anything else with it.

Direction by . . . . James Lee Mahan; at the time this book was written there was no one who employed too much detail in telling story which makes picture run so long; production values not good.

Author . . . . Not credited
Scenario . . . . Not credited
Cameraman . . . . Not credited
Photography . . . . Not credited
Locales . . . . Mostly pretty rural locations
Length . . . . 7,600 feet

"The Ragged Edge"
Producer: Distinctive Prod
Distributor: Goldwyn-Cosmopolitan
As a Whole. . . . . Average picture that combines Oriental and South Sea atmosphere pleasingly; a fair story though not especially new.

Players. . . . . Mimi Palmeri and Alfred Lunt suitable and give satisfactory performance; Miss Palmeri attractive but looks a little too young; Mr. Lunt never beautiful; her make-up poor in close-ups; "Lunt shows an improvement over his performance in "Backbone"; his personality doesn't register as well as his looks; others Charles Fong, Wallace Erskine and George MacQuarrie.

Type of Story. . . . Romance and mystery; quite scant for the nearly seven reels accorded it; latter reels move slowly.

Box Office Angle. . . . Will probably please a majority.

Exploitation. . . . You should be able to get this over fairly well and it will probably satisfy the majority of your audience. It is a picture that combines Oriental and South Sea Island atmosphere in interesting fashion and contains a story that is somewhat out of the ordinary in its combination of situations. The interest is satisfactorily sustained throughout and there is a pleasing romance interwoven with the dramatic and mystery sequences that should make it attractive to many of your folks.

The title can be played up and exploited and competition looked for with a billboard poster showing Mimi Palmeri and Alfred Lunt against a South Sea Island background. There has been a large display going to the poster in New York from the standpoint of Miss Palmeri's one piece bathing suit. If you want to consider the familie trade angle you might look at "The Ragged Edge," and decide whether or not the touch of sex appeal in the situation dealing with hero's attitude toward his "wife in name only" would make it undesirable. It is not really offensive but some parents might rather not have their children see it. This is the first screen appearance of Miss Palmeri and on the second of Alfred Lunt so there is little drawing power in their names in the box office.

Direction by . . . . Harman Weight; has injected touches of mystery that help to sustain the interest; might have made less of sex appeal.

Author . . . . Harold MacGrath
Scenario . . . . Forrest Halsey
Cameraman . . . . Harry Fischbeck
Photography . . . . Good; some pretty two-shot shots.
Locales . . . . China and a South Sea Island
Length . . . . 6,896 feet
Adapted by Forrest Halsey from Harold MacGrath's famous novel of the South Seas. Directed by Harmon Weight.

It packed them in at New York's Capitol Theatre during the hottest week of the Summer!

Mimi Palmeri—

The Find of the Year!

New York critics heard she was beautiful, they saw she was beautiful and here is what they wrote:

Mail: “In addition to her unusual beauty, Miss Palmeri has the ability to act with such admirable restraint and poise as to make one eager to see her again.”

Journal: “Her work gives promise of gaining for her an enviable professional career.”

Sun and Globe: “Miss Palmeri has an eye with a melting softness which makes a gazelle seem like a hard-boiled egg.”

Telegram: “Miss Palmeri is a fortunate find; she is beautiful to look upon.”

Evening World: “Mrs. Arthur S. Friend, wife of the president of Distinctive Pictures Corporation, is credited with having discovered Miss Palmeri. Her name ought to be carved alongside that of Columbus, for she surely has made a real discovery.”
PICTURES CORPORATION Presents

RAGGED EDGE

Is Exactly What You Need for the Summer Months

Alfred Lunt plays the role of the hero and is handsomer and better than ever. So says Harriete Underhill in the New York Tribune and the others echo her opinion of this new screen actor.

The Ragged Edge is a Strange Romance Set in Stranger Lands.
—It’s a Story of South Sea Breezes.
—It’s Tinged with the Restful Colors of the Orient.
—It’s Spiced with Mystery.

A DISTINCTIVE PICTURE
Entertainment Artistry Entertainment

Distributed by GOLDWYN
Sunday, June 17, 1923

William de Mille Prod.

“Only 38”

Producer: Paramount
Distributor: Paramount

As a Whole.... Slow moving story that lacks dramatic action; human interest element hardly prominent enough to make it score on that account.

Players... Lois Wilson miscast in role of widow of thirty-eight although she succeeds pretty well in putting it over; May McAvoy and Robert Agnew her prejudiced children; Elliot Dexter, her lover and George Fawcett appears in a few scenes.

Type of Story... Romance dealing with the love affair of a middle-aged widow whose children object to her becoming modern; is quite pleasing in places but in-between drags irritatingly.

Box Office Angle... May please in dividends but it won’t do for a general audience number.

Exploitation... This one isn’t so long so if you do chance at playing it you should be able to build up your program with good strong short reels to counteract the displeasing influence the feature may have. The majority will undoubtedly find “Only 38” too slow-moving to hold their attention.

About the most interesting angle with which to attract your patrons’ interest would be that of the woman who had been cheated of her youth. If you have any local women’s clubs that you could interest in the idea of preserving women’s right to enjoy life, even though she be the mother of grown children, they might be able to help you exploit it. Of the players the most prominent is the names of Lois Wilson, Elliot Dexter, May McAvoy and George Fawcett. If you want to dress the lobby you could use college pennants and other college paraphernalia but you’ll have to be careful not to have them think this is a college story. There is only a suggestion of college atmosphere.

Direction by... William de Mille: has used too much repetition; it makes story arbitrary and tiresome as a result; one moment the woman is convinced that she should enjoy herself and the next her children change her mind for her.

Author... A. E. Thomas
Scenario... Clara Beranger
Cameraman... Guy Wilky
Photography... Satisfactory
Locales... Mostly the interior of heroine’s home.

Length... 6,175 feet

Katherine MacDonald in

“The Lonely Road”

Producer: B. P. Schulberg

As a Whole.... Matrimonial drama with some fairly good points but isn’t more than average entertainment.

Star.... Katherine MacDonald has a role similar to several she has done previously; without spirit and makes it rather convincing.

Cast.... Orville Caldwell not the best lead; others Kathleen Kirkham, Eugenie Bessercr, Win. Conklin, Frank Rich.

Type of Story... Domestic drama; draws a good comparison between lives of two women and has some true-to-life twists.

Box Office Angle... May please a family clientele, young married folk especially.

Exploitation... One angle of the story which deals with the question of marriage versus a career for women offers a rather good twist when you might think about getting them interested and is that of the husband who neglects to take his wife into his confidence in matters outside the home as well as in. The often argued question of who should handle the money will also furnish good material for discussion if your folks like something to debate on. The theme will appeal to individuals rather than classes.

It is a matter of personal taste mostly. There are those who don’t find their entertainment in domestic dramas of this order. But for the house catering to family trade it is likely that “The Lonely Road,” will be an appropriate number. They will be interested in the problem and will have a large variety of views held it furnishes good material for argument.

Any film from which the name you might circulate throwaways with the lines: “Wives, Attention! Are you your husband’s partner or just his housekeeper.” Others reading: “Are you traveling ‘The Lonely Road.’” Follow these up with the announcement of your showing. Your local women’s clubs might like to help you put the picture over if they are sufficiently interested in the problems presented. You might put sign posts about town if you don’t infringe upon any laws, reading, “This way to the lonely road. Follow your partner to the leads.” You can have them all over the town and always pointing or directing them to your lobby giving a hint that it is an exploitation stunt for the picture.

Direction by... Victor Schertzinger; average; supplies an appropriate product and usually makes good use of material.

Author... Charles Logue
Scenario... Lois Zellner
Cameraman... Joseph Brotherton
Locales... In and around home of newly married couple.

Length... 5,112 feet

Alice Brady in

“The Snow Bride”

Producer: Paramount
Distributor: Paramount

As a Whole.... Has good dramatic value though a fairly cheery theme and occasionally quite slow moving.

Star.... Alice Brady; thoroughly capable actress. Good for role and does very good work.

Cast.... Maurice B. Flynn, lead; a suitable supporting company including Mario Majeroni, Nick Chalis, Morgan Jack Baston and others.

Type of Story... Drama of the Northwoods; told against attractive backgrounds and with some interesting situations though none of them strikingly new.

Box Office Angle... Will please those who favor strictly dramatic entertainment; not a very bright theme.

Exploitation... Alice Brady is always best suited to a story that gives her ample opportunity to display her dramatic ability and for that reason they probably selected “The Snow Bride,” as a suitable vehicle for her. The general box office value of the offering, nevertheless, does not depend particularly on whether or not the star is suited. The general public direct audience appeal that the picture itself has, or has not, that concerns the exhibitor. You will have to judge whether or not dramatic entertainments of this order usually appeal to your particular clientele. In “The Snow Bride,” you have a story that offers little outside of dramatic appeal although it is strong in this one quality. If your patrons show an inclination to disfavor themes as cheerless as this, it may not please them since there is no comic relief whatever. You might have your atmosphere to talk about, a pleasing and thoroughly capable star and a title that can be used in conjunction with a stunt such as having a girl dressed in white fur and call her “The Snow Bride.”

If your folks were pleased with Maurice “Levy” Flynn when he appeared in Fox features you might use his name as the star’s leading man. Many of the more dramatic scenes displayed in the lobby will attract and a trailer of the avalanche scene wherein the father of the girl’s death, would give promise of a thrill.

Direction by... Henry Kolker has provided splendid production and arrangement in air. Atmosphere may have speeded story up in early reels and gotten it off to better start.

Authors... Sonya Levien and Julie Webber

Scenario... Sonya Levien
Cameraman... George Webber
Photography... Usually very good; lighting occasionally too dark.
Locales... Trapping grounds of the Northwoods.

Length... 5,375 feet

Harry Carey in

“Desert Driven”

Producer: P. A. Powers
Distributor: Film Booking Office

As a Whole.... Prison story that starts off fine but drifts into conventional man hunt; has much that is interesting nevertheless.

Star.... Harry Carey at his best in role of a man desiring to drive pride in doing; much better than his recent vehicles and sure to please his admirers.

Cast.... Marguerite Clayton pleasant lead; a romantic twain with Warner, Charles Le Moyne, Ashley Cooper, Dan Crimmins, Alfred Allen, and little Buddy Johnson.

Type of Story... Melodrama that has good Bits of action and a thrilling prison escape that comes early in the picture.

Box Office Angle... A good audience feature and one that goes especially big with men and boys; romantic angle for the women.

Exploitation... Exhibitors catering to an action loving clientele have probably been giving them the Carey features right along. They usually know what to expect of a Warner Carey entertainment and he seldom fails to give them a certain amount of action and thrills even though the stories provided occasionally are not what they might be. Nevertheless Carey always works hard to get his pictures over and he has a difficult time of it because Wyndham Martin’s “The Man From the Desert,” from which “Desert Driven” was adapted is a much better vehicle than the star has had recently.

You will find this a good one for your house and for the men folows play up the escaped convict idea by telling them about the daring prison break made by Carey. There is a fine thrilling scene or two in the sequence for his recapture that is threatened at every turn. For the women folks let them know that the story has some romance in it. Although Carey seems more or less out of place in love-making scenes. Let them know that the action is derived from Carey’s continual attempts to evade recapture and if you use trailers, secure a bit of the prison scene or Carey’s daring escape when Carey drags his captor, to whom he is handcuffed, on to a horse and dashes into the desert.

Direction by... Val Paul; has done good work and supplied rather good development and maintained interest rather well; might have kept it down to three reels.

Author... Wyndham Martin
Scenario... Wyndham Martin
Cameraman... Win. Thornley and Robt. DeGrasse
Photography... Very good
Locales... In and around state penitentiary.

Length... 5,850 feet
We promised you the greatest all celebrity cast ever assembled for a single production

THIS IS IT

Portraying the principal roles in

RUPERT OF HENTZAU

are

★ ELAINE HAMMERSTEIN ★ MITCHELL LEWIS
★ BERT LYTELL ★ ADOLPHE MENJOU
★ LEW CODY ★ ELMO LINCOLN
★ CLAIRE WINDSOR ★ IRVING CUMMINGS
★ HOBART BOSWORTH ★ JOSEPHINE CROWELL
★ BRYANT WASHBURN ★ NIGEL DE BRULLIER
★ MARJORIE DAW ★ GERTRUDE ASTOR

well?
The Week's Headlines

Monday
American Society of Composers, Authors and Publishers stands ready to negotiate on music tax with M. P. T. O. New action for copyright violation planned against Sydney S. Cohen.

First National to handle foreign sales direct. Ends contract with David P. Howells, Inc.


Tuesday
Exhibitors worried over proposed Erlanger-Shubert circuit of theaters for big film showings. "Rudy" Sanders, before Federal Trade Commission say he found Paramount prices too high to permit of his booking them.

Universal to release 60 features next year, 20 of them Jewels. Fox annual sales convention starts at Hotel Pennsylvania.

Wednesday
Famous Players Canadian Corp. buys Allen Theater assets. Now control 60 Canadian theaters.

Crux of case between Trade Commission and Famous Players reached when chart showing first-run sales is introduced in evidence. S. R. Kent, chief witness.

Vitagraph's $6,000,000 damage suit against Famous Players dropped at intervention of Will H. Hays.

Local film circle questioning future of A. B. C. Reported booking company may disband.

Thursday
Production costs for coming season total $100,000,000. Film men feel unexpected reversals in business would prove embarrassing.

Minnesota issues scanty denunciation of Sydney S. Cohen, calling him tyrant and autocrat.

Vitagraph-Famous Players settle terminally involved no cash transfer.

Regal Films, Ltd., may get Goldwyn-Cosmopolitan distribution in Canada.

Friday
North Carolina withdraws from M. P. T. O. A.

Goldwyn secures first-run in St. Louis by deal with William Goldman.

Alexander Aronsohn joins Truart Prod. as general sales manager.

First National survey indicates fewer theaters will close down this summer.

Fred Wilson, Greenwich, Conn. exhibitor, testifies Paramount pushed its own product ahead of Cosmopolitan's.

Today
Harold Lloyd and Hal Roach dissolve relations, family to maintain own organization and continue release through Pathe.

Sydney S. Cohen at Federal Trade hearings says Marcus Loew at Minneapolis asked M. P. T. O. to take over Metro.

The Film Daily

Short Subjects

"In the Days of Daniel Boone"—Universal—Plenty of Action

Type of production.. .15 episode serial

Following immediately upon the heels of "The Oregon Trail," this, the third of Universal's historical serials, deals with the troubles of the Colonials, immediately before and during the Revolutionary War. There is much of historical value in the first three chapters which were reviewed and also plenty of excitement, incorporated by means of actual historical happenings and also some fictional ones to keep the interest alert. This last idea has one drawback, however, inasmuch as the serial purports to be "Incidents of American History vividly and accurately portrayed." In exhibiting this to children as such, they are very likely to get the fictional incidents and characters mixed up with the historically accurate ones.

There is a good cast headed by Eileen Sedgwick, and Jack Mower with Ruth Royce, Albert J. Smith, Duke R. Lee and Charles Brinley in prominent roles. Duke R. Lee has been cast as young Colonel Washinton and also the villain—Simon Girty. The story and scenario are by Jefferson Moffit and William Craft and directed. The first episode gets off to a good start with the English and Colonial troops marching against an ambushed Indian force under General Braddock, and picturizing the historical episode of Braddock's defeat, in which the English troops are saved from entire annihilation by Braddock's aide-de-camp, Colonel George Washington.

Where they like historical costume plays its serial form, and where you have placed either of the preceding Universal serials of this type, you can in all probability satisfy them with "In the Days of Daniel Boone."

"In Hock"—Universal—Best One of Series

Type of production... .1 reel comedy

Neely Edwards with Bert Roach make this a very laughable reel. It is quite a bit ahead of the usual run of these comedies and Roach gets all the laughs. His facial expressions are in a class by themselves and his make-up and is also very good.

The plot isn't so much, consisting of a man's struggle to regain possession of a dress suit which has been pawned by his secretary, the reason being that they are poor. Edwards and Roach, "borrowing" the suit from the pawnbroker and leaving his "valet" as an exchange. He in turn hears the owner of the suit offer five hundred dollars for its return and then the chase begins. It is not so much the plot that makes the reel enjoyable—it's the players.

"Fresh Eggs"—Hal Roach—Pathe—Amusing Slapstick

Type of production... .1 reel comedy

This latest Paul Parrott comedy contains several laugh-provoking situations and is a bit above the average maintained usually in this series. The situations are far too small to qualify in particular part of this film is that although it is a slap-stick comedy and eggs are among the chief factors of the plot, the cartoon has been brought to a fine point, even though they are scattered in dozens on the ground and thrown around promiscuously. For which your audience will be grateful. Parrott is seen as a farm hand with scientific ideas about hens and eggs. The result obtained from his methods are astonishing to say the least.

"Shooting the Earth"—Lyman H. Howe—Educational

Type of production... .1 reel novelty

This time Lyman H. Howe has attempted in his "hodge-podge" reel to give actual views of happenings in nearly every country of the globe and in addition intersperse them with cartoon comedy touches. The subject takes in New York, Panama Canal, China, Japan, the Philippine Islands, Egypt, Scotland, Ireland, and Italy. It is a decidedly interesting way to handle an educational reel and the cartoons contain really amusing material. Even the titles savor of novelty.

Pathe Review 22—Excellent

Type of production... .1 reel magazine

Pictures of cloud formations open this issue of Pathe's Review in a subject entitled "The Ceiling O' the World." More material things are next dealt with in a bit called "Pies is Pies," which shows the contrast in the way mother makes them to the method in a pie factory. Next comes some beautiful waterfall shots taken in Yellowstone Park, and then some flashes of deer caught unawares by the camera. A thoroughly interesting short reel.

"Pathe Review" No. 24—Interesting

Type of production... .1 reel magazine

Some excellent shots of a fog-bound coast open this number of Pathe's magazine. The swirling waters with the fog cloud making them almost indistinguishable have been finely caught. A decided contrast is the next subject which is entitled "Famous Founders," and screens the process shot by the Eastern line which shows machines by manufacture. An introduction to the young ones of the Kingdom follows an interesting series of close-ups of these peculiar birds who make their home deep in a sand-tunnel. Other subjects include glimpses of the duties of a trained nurse and a Pathe color scenic bit.

AMBROSE SMALL DECEDED DEAD
(Special to THE FILM DAILY)

Toronto—A decision of the Appeal Division of the High Court has adjourned Ambrose J. Small. Small was the wealthy theater owner who disappeared in December, 1910 and was never heard of since. The new decision permits his widow to file her husband's will to probate.

RENTALS MUST COME DOWN
COSMOS ART PICTUR ASSOCIATION

THE SILENT ACCUSER
IS NOW IN TOWN!

HUDSON RIVER NIGHT LINES

"The Searchlight Route"

Between

NEW YORK ALBANY TROY
and VACATION LAND

Full Fleet in Commission

Daily Sailing as follows:

From New York City, Pier 32, N. R. (at Canal St.) 6 P. M. West 13th St. half hour later. Troy 8 P. M. Albany 9 and 11 P. M. (All Daylight Saving Time)

Passengers ticketed and baggage checked through to all points.

Music

Restaurant

Autobuses carried at reasonable rates

Hudson Navigation Company

Middleton & Berland, Refshol

DAILY

Sunday, June 17, 1923
The Man from Glengarry

from the story by that Great Box Office author

RALPH CONNOR

Produced by Dominion Film Co. Inc.
"Take Over Metro"  
(Continued from Page 1)  
became a real race when At Licht- 
man, then with Famous, approached 
him and began talking percentage.  
When Mr. Loew was asked about this 
yesterday he said he might have 
put in a word of caution on the 
time but that he would never repeat it 
about Metro today.  
Cohen's ideas covered a lot of ground 
and many New York exhibitors 
that the Cameo, in his mind came as near 
to being a first run as "near beer 
does to real beer." Pictures usually 
get a first run at the Cameo because 
they can't get a date at one of the 
Broadway houses, he said, pointing 
out that the present showing of "En-
emies of Women" is an exception 
this rule. He expressed the opinion 
that there should be at least four 
more first-run houses in the 
statistics in his possession 
the number of daily amuse-
ment seekers who come to New 
for entertainment, the 
250,000. Cohen took a rap at 
the management of the first-runs, stating 
that there are many inferior pictures 
and a great many pictures of 
real merit denied a showing at these 
houses. The witness asserted 
that some of the proprietors of big 
houses on Broadway made the 
failure of attempting to operate 
smaller local theaters and added that 
"it doesn't matter if we 
operate a theater on Broadway." 
He said, however, that "a men of real 
ability would do better with theaters 
on Broadway than men of little 
ability."  
He sketched briefly the steps leading up 
to the organization of the M. P. T. O. 
scrambling of the campaign that 
acquired the role of a "man general 
and few thousand," which becomes 
of its imperfect organization "had the 
against the industry in 
Chicago, he was invited to attend but 
decided that caution was in order and re-
mained away. About this time, he said, 
executors felt the necessity of getting to 
gether for their own protection. Exhib-
itors, he said, had their safety and inter-
tedations from Famous Players; it was 
deed unfair that the exhibitors of the 
country should alone shoulder the extra 
taxes imposed during the war, and the 
announced by Famous Players of the pur-
chase of the Moss Theaters in New 
and their intentions of expanding their theater 
exhibition activities throughout the 
country finally brought this growing exhibitor 
sentiment to a head.  
Cohen testified that his own interest in 
thoutheater business was jeopardized by 
the policy of Famous Players, who through 
A. G. Whyte had informed him that if he 
not accept a new set of terms on price 
and playing dates they would be forced to 
build up in his theater in order to secure 
representation. Cohen said that Famous 
teaters were to meet him when 
Whyte told him that Famous would 
have to take a new set of terms that he 
advise such a policy as "a colossal blunder."  
"I told Whyte that Famous Players was 
sitting on a mountain of spurious gold and that 
the exhibitors of the country were going to 
spit at them. They would cause a big explo-
sion," Whyte replied to this prediction of 
Cohen's, "and destruction." At this time 
seems Cohen's says that he has seen him 
soon after. He saw Zuko, Cohen said, 
who told him that it was all new to him and that 
he would have to make an agreement and report 
to Cohen. Cohen said that he felt that Whyte 
he had not been handled in 
that he had known many Famous Players 
representatives "who have exceeded their 
feedback." At this conference with Zuko 
the latter, Cohen related, it was agreed 
perfect organization of their own 
Cohen said that he thought if he 
hearing that the exhibitors of the country 
would never be able to organize 
Mr. Mayer, who has been appointed for 
the Government, what he thought of the 
Cohen, explained: "The housing 
was not because of his control of the theaters in other 
cities or this buying power to get the pick 
of films for his New York territory, 
suming some 40 odd theaters. The 
justified that exhibitors have been 
the extremity of buying in blocks in order 
get any film at all.  
Cohen's testimony then led to correspon-
dence between himself and Zukor relative to 
theater complaints and the meeting between 
Zukor and a committee appointed by 
the Municipal commission to investigate 
this rule.  
Cohen testified Zukor had never kept 
the pledges that the M. P. T. O. relative 
to the Los Angeles writers. Zukor, according 
to Cohen, admitted to the executive 
committee of the M. P. T. O. at the Municipal 
meeting that these pledges had not been kept. He 
said that the complainants were 
given "another chance."  
In the case of the Elrae, in which Cohen 
statement was made, Zukor was that of 
Mrs. Grace Dodge. He said that he told Cohen 
that Mrs. Dodge might get back her 
theater. Cohen went to New England and upon 
his return reported to Cohen that he was 
able to do anything for Mrs. Dodge be-
cause of Black's attitude. At a still later 
period Cohen said that he had 
told him that it was shame that the 
Dodge matter was not settled once and for 
all. And Zukor agreed, stating that he intended 
seeing that the matter was cleared up. 
he was "having terrible time with 
Black," and told Cohen that 
"Black was backed away" (Cohen). Cohen testified that the M. P. T. O. 
finally settled the matter covering the 
Dodge and Schwartz matters.  
The witness testified that he was quite 
known with the case of J. C. Ross, of 
McAlester, Okla., who has previously testi-
fed before the Commerce in 
the United States, and that he had 
the matter up with Zukor who said 
the matter would be settled in a satisfactory 
way.  
Cohen testified that practically all of the 
complaints he received were taken up with 
Zukor, particularly those against independent 
theater owners. Cohen, discussing com-
munications from New England, said that 
Black had gone through New England 
telling exhibition house owners to 
Famous Players, "threatening, coercing and 
corrupting," telling theater owners who 
not sell a 20% interest in their houses that 
they could not build a new house would be 
built near them or they would be unable 
to get pictures from Famous Players. 
He said that there were also 
complaints from exhibitors who felt they were not getting full 
from Famous Players and that 
also, with regard to Famous' "shock- 
ning."  
The hearing was adjourned until Monday 
at 10.30 when Cohen will be on the 
stand.

In the Courts  
Supreme Court Justice McCook has 
decided a suit brought by Minnie 
Elizabeth Webster against Vera 
Mccord, for an accounting of the 
profits of the film, "The Wild Fawn," 
order by which she said 
was to get 10%. The court held that 
while a valid agreement to that 
effect was made there are no 

The Appellate Division has reversed 
the lower Court granting 
a preference in the trial of a suit 
by Camille B. Brock against the 
Warren Film Co. and the Equa 
Film Co. to recover a bond for 
$16,500. The court decided that 
the case is not one in which a preference 
should be granted.  
The Banko Nacional Ultramarino has 
filed suit in the Supreme Court 
against the Sept. Cinema Camera 
Distributor Co. for $9,731 on four 
ships of exchange. The papers were 
served on Yves Villiére, president of 
the defendant.  
Supreme Court Justice Lydon has 
discontinued the suit brought by 
Lewis J. Slemzick against T. & T. 
for reasons because the case has been 

"Motors-In-Law" First  
"Motors-In-Law" will be the 
first of Preferred Pictures' new series 
availability. 
Algonquin Hotel, N. Y.  

Barbee's To Be The Monroe  
(Special to THE FILM DAILY)  
Chicago—Barbee's Loop 
now at 
244-250 West 54th Street 
Phones 2450-2451-2452  
DAY AND NIGHT SERVICE  
More space and up to the minute equipment  

"The same determination to deliver the goods"  

Eggers, Inc.  
PHOTO-ENGRAVING now at 
244-250 West 54th Street 
Phones 2450-2451-2452  

San Antonio, Texas.—Research 
pictures have completed filming "The Germ."  

"Skill, Speed & Service"
The Reason
Why Truart Franchise-holders are happy

They get money-making attractions!

Read what Louis Hyman, All Star Features Dist. Inc. Says about

ELAINE HAMMERSTEIN'S
FIRST TRUART PRODUCTION

"BROADWAY GOLD"

Four more productions with this Star franchised to the independents in 1923-4 by
TRUART FILM CORPORATION, M.H. HOFFMAN 1540 Broadway, New York
THE FRANCHISE FOR YOUR TERRITORY MAY STILL BE AVAILABLE

Truart has just signed LARRY SEMON to appear in three feature COMEDIES a year

Truart Franchise, 1923-4 — 12 to 18 Special Productions
SIGN YOUR CONTRACT TO-DAY
FOR
CHARLIE MURRAY
IN
ALL STAR COMÉDIES

"FAINT HEARTS"
"A SOCIAL ERROR"
"THE FOUR ORPHANS"
"THE FATAL PHOTO"
"SO THIS IS HAMLET"
"HELPFUL HOGAN"
"THE PILL POUNDER"
"THE NUISANCE"

Presented by C. C. Burr and directed by Gregory La Cava this series will make money in any theatre

HODKINSON SHORT SUBJECTS
BUILD BETTER PROGRAMS
Syracuse Meeting

Starts Tomorrow—Hays, Walker, Wadsworth and Peter Brady to Speak—Runs Three Days

The annual convention of the Motion Picture Theater Owners of New York State, Inc., will be held at the Onondaga Hotel, Syracuse, beginning tomorrow and terminating on Thursday.

The Theater Owners Chamber of Commerce will be represented by about 75 exhibitors. Arrangements for transportation of exhibitors has been completed. Many leave tonight via the Albany night boat, with the schedule so arranged that the boat delegation will meet the train delegation in Albany at 11 o'clock tomorrow morning. From there, the two groups will travel to Syracuse together.

The probable highlight of the convention will be the address to be given by J. H. Hays, State Senator Walker, U. S. Senator James W. Wadsworth and Peter J. Brady, of the New York Federation of Labor.

It seems quite certain that in some way during the convention, the Chicago convention will come up for discussion. It is likely that some of the state leaders, outside of New York will be present to discuss the general situation caused by the machine tactics of the Cohen group at Chicago and the recent moves of Minnesota, Michigan and North Carolina. Some are under the impression that the nucleus of a new national body will be formulated at Syracuse with New York the leader.

Marin and Sherry to Attend

N. H. Marin will go to Syracuse tomorrow to represent Distinctive at the convention. He will be joined there by W. L. Sherry.

"U" Meeting Closes

Following several night sessions, the Eastern sales conference of Universal closed yesterday at the Commodore. Productions for the fall were discussed thoroughly and sales policies mapped out.

Minnesota Unit to Expand

(Special to THE FILM DAILY)

Minneapolis—The Minnesota exhibitor unit intends enlarging its activities to include South and North Dakota. W. A. Steffes has been engaged as business manager with an annual salary of $8,000.

The Golden Bubble

(By Alexander S. Aronson, Sales Manager Truart Pictures)

Those who have studied the production and distribution of motion pictures must also have given some thought to the question as to whether or not the vigorous infant will ever grow up mentally. Or whether the present economic waste will ultimately burst the golden bubble.

The production end of this industry has been surfeited with temperament, which is also another name for waste and extravagance. This starts with the ninth assistant stage manager and runs the exchange at retail assistant "props" and on up the highways and byways gather together all the big and little stars, directors and near-directors, cameramen and those who proclaim themselves to be cameramen and all the big and little technicians (7) that go to make up a studio or company unit. Most of the executive heads of producing units are laidmen to whom lighting, tempo rhythm drama, etc., mean nothing, and when told that the building of the big set which will hold 9,000 people (count 'em) is the big punch of the picture, sanction the expenditure and most times it is a good guess that it never was needed and some times it is even cut out after days have been laboriously spent in getting the effect.

Obviously the shooting at a cost of $1.25 to $4.00 a foot of upwards of 60,000 feet of negative to get five or six thousand feet that are suitable, is a great economic waste, and burden that is passed to the ultimate consumer (the audience). Further, temperament knows no commercialism—witness out of the 700 or more features produced each year less than 10% have a reason for their existence (box office value). This situation eventually creates the schism between the producing and distributing units. The attempts of the one to alienate the consuming public and of the part of the one that the other is incompetent, and in some cases both are right. There have been productions created at a cost of $200,000, and upwards that had not first run possibilities.

No matter how efficient the distribution machine, the production was doomed to a big financial loss. These conditions have not been isolated either.

It is not the purpose of this article to deal with production. It will be left to better minds. Today, every producer is working at top speed regardless of cost. Even second-hand cameras are at a premium in Hollywood. Yet these conditions must reach a point of saturation and, stars, directors, and the lesser ilk will yet receive salaries on a basis where they will stand like German marks.

If the waste in production is so great as to alarm those who look on the economic side of this industry, surely the other little brother of the rich, distribution, has nothing to be proud of either. For the basis of this article we will consider that there are about 23 natural exchange centers in the United States. Basing it on the present method of distribution and the present output of production, it seems fair to assume, having due regard for the independent distributor as defined from an old-line company, that each exchange center represents of both groups about twenty distributors. These figures will square themselves because some exchange centers have more than this, although others have less and that several of the national distribution systems have more than 23 service stations or exchanges where a few have less.

Taking the "independent" and old-line companies as a group it would appear that there are about 20 units serving 23 centers of distribution with about 700 features per year (which excludes short stuff). We have about 35 features per year per unit. To man each unit as a national distribution system, calls for an expenditure of more than $20,000, per week in the field system, calls for an expenditure of more than $20,000, per week in the field.

Therefore, we reach the conclusion that it costs in round figures only.

(Continued on Page 2)
The Golden Bubble

(Continued from Page 1)

not less than $25,000,000. per year to distribute the feature product of America and based on observation, these figures seem ultra-conservative.

This, together with the production and distribution and success profits as there might be in this business are passed along to the ultimate consumer.

To have attempted to write this article pointing out some of the glaring problems without offering suggestions for improvement would then say nothing that is new and unknown to the industry as a whole. It may be, that this industry which is economically wrong, is ready for the next conservative move both in production and distribution, and leaving to others who have a more intimate knowledge of production, its problems and solution. I boldly undertake to suggest that the next vital move in distribution is the elimination of the duplication that the present exchange system entails.

If the statistics of the industry were available we would likely find upwards of 2,400 men engaged in the selling of feature motion pictures to the exhibitors of America. In round figures these men represent with their salaries and expenses an expenditure of about 125. per week per man, or about 15 million dollars annually. If there are fifteen thousand motion picture theaters in the U. S. of all kinds and descriptions, the actual charge the industry makes as to the selling of each theater is $1,000 annually and the industry creates besides this a charge of $666. per theater for branch exchange overhead. This average applies to the theater that is open one night a week as the theater that operates seven days. If it were possible to reconcile these figures with seating capacities and populations to grade them in accordance therewith, it certainly would be very interesting to find out what it cost the exhibitor with a 1,000 seat house in a town of 75,000 people to shoo away most of the film salesmen that call on him daily.

It might here be stated that the merchandising of film is not kindred to any other line or product as presently conducted. Rental of film to exhibitors is distinctly a marketing problem formulated in this industry through various stages of its growth, and its method of distribution is not followed by any other commodity.

The greatest revenue derived from motion pictures comes from first city and first zone runs. The revenue that comes from circulation is admittedly smaller. As presently conducted, the worthwhile pictures are heralded and press agented long in advance to the foremost exhibitors who represent the buying power that the distributor is anxious to reach. The methods used vary somewhat but come under the following heads: national advertising, bill posting, trade papers, broadsides, the mails, telegrams, ballyhoo stunts, all directed to create publicity and bring to the notice of the prominent exhibitor the individual picture or product.

This largely results in the exhibitor knowing of the individual picture and its merits long before the salesman calls and in these instances the selling resolves itself into whether the exhibitor wants the particular

(Continued on Page 4)

A GREAT TITLE
A GREAT CAST
A GREAT STORY
A GREAT DIRECTOR

RICHARD THOMAS
personally directed

"THE SILENT ACCUSER"
Photographed by Jack Fuqua

THE CAST

WILLIAM La PLANTE
Personal Representative
Algonquin Hotel
New York

Richard Thomas'
MERRY GO ROUND
THE STUPENDOUS LOVE DRAMA
A UNIVERSAL SUPER-JEWEL
SELECTED by the U.S. GOVERNMENT
as the FEATURE FILM ENTERTAINMENT on the GREATEST SHIP AFOAT
to be shown on the maiden voyage of the
LEVIATHAN
TAKING ITS PLACE
AMONG THE
TRULY GREAT
PRESENTED BY CARL LAEMMLE
The Golden Bubble

(Continued from Page 2)

product or not. Price is secondary. In other words, the selling is done before the salesman arrives. The lesser or small-town exhibitor takes his cue from what the prominent or big town exhibitor runs and bases his payment for the individual picture on its success in his local community or key showing. And to a lesser degree, he, too, is sold on the individual picture before the salesman calls on him.

It is intended to bring out that selling is not done by salesmen. Most of their functioning consists of price-haggling, an unthinkable procedure in this day and age which also proves that this is a unique industry.

That great duplication of effort in any industry is an economic waste has often been proven, and the present method of motion picture distribution reeks with duplication. While others may disagree, the writer is firmly convinced that the ideal and yet practical method of distribution and price stabilization must come from some method of operation that will have some semblance to that which is hereinafter stated:

1.—That the traveling salesman, insofar as film distribution is concerned, be abolished, and that the exhibitor come in to each exchange center to contract for his film supply.

2.—That the United States be zoned off into 23 exchange centers, more or less.

3.—That each exchange center to have two or three “union exchanges” to house all of the product distributed in the zone.

4.—That each “union exchange” be in charge of an executive employed by all of the companies distributing through the exchange and be paid by them.

5.—That in each “union exchange” the distributors are to have one or more floormen whose duty will be that of selling to visiting exhibitors the product of the distributor he or they represent.

6.—All manual labor and clerical work including shipping, inspecting, etc., being a union or community matter will be paid for by each distributor as accounting research will determine.

7.—Each “union exchange” will establish a rating board composed of exhibitors and film representatives who will ascertain the possibilities of each theater served through it for the purpose of setting up a percentage plan of booking pictures, thereby doing away with the constant problem of the exhibitor and exchange as to price.

Under this plan, price of film will become standardized. Each theater will, under this plan, have a standard percentage rating determined through the local rating board and himself, and in this way giving to both the theater and producer its just due. Under this plan controlled chain theaters would pay their just proportion of film rentals and not saddles the additional film rental on highly competitive points.

In connection with the above point it might be well to here mention that a large number of the key centers of the U. S. are controlled by combinations in consequence of which every small community exhibitor can attribute a large proportion of increased film rental charged to him as being handed down because of the inability of the distributor to secure from many first run exhibitors his legitimate revenue.

Under the “union exchange” plan the cost of distribution of motion pictures in the United States would likely be reduced upwards of $15,000,000 a year. The standardization of distribution with saner principles back of production and a more equitable distribution of the film rentals must in the nature of things create a lesser price for the product and it may be that pictures will yet go back to be a poorman’s amusement.

Otherwise the industry is slowly driving away the mass audience, and when the price of admission to picture theaters becomes a burden to the mass, the golden bubble must burst.

There are many things herein that may be revolutionary in thought. But this industry needs a revolution.
Goldwyn Wins
Action Against Stoll Has Six Days' Hearing in London—Verdict for $13,500
(Special Cable to THE FILM DAILY)
London—The case of Goldwyn, Ltd., against Stoll Films has been terminated after a six days' hearing in the English courts. Stoll's decision to proceed with the Goldwyn film distribution system has caused considerable friction in the English courts. The case, which will be decided by the court, will set a precedent that will be closely watched by the film industry.

Don't Expect Slump
East Particularly Hopeful Over Summer Business—1st Nat's Detailed Survey
The Eastern section of the country expects a better summer business than in recent years. The recent developments in the film industry, including the increase in the number of film-going, have contributed to the improved business.

Strass in New Company
Malcolm Strass will be supervising director of productions of Thelma Morgan Pictures, Inc., a $100,000 company, which will make films for the new company. Converse, a well-known society woman, will produce the films.

Syracus Convention May Result in New Nat'l Exhibitor Move
Stefess of Minnesota and Richey of Michigan to Attend New York Meeting—Their Presence Considered Significant—Local Delegation Leaves by Boat and Train
There seems to be a definite impression in New York that the annual convention of the M. P. T. O. of New York State, which opens this afternoon at the Onondaga Hotel, Syracuse, will result in something more than a discussion of legislation and other matters in which New York alone is interested. The impression prevails that national exhibitor problems and organization will be touched upon.

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New Exhibitor Move?
(Continued from Page 1)

About 600 are expected at Syra-

cuse.
The New York delegation in-
cludes many well known names. In-

addition to the members of the T.

and W. companies, private investors

to attend the convention proper,

there will be many executives and

sales managers present. The local

group will reach Syracuse in two

ways. One delegation left last night

on the Albany night boat to meet

the train that leaves here 8:45

for Albany about noon. Togeth-

er, the groups will then go on

to Syracuse.

The T. O. C. C. group which de-

garted last night include: Charles L.

O'Reilly, Sam Moros, Hy Gains-

boro, Sam Sonin, Rudy Sanders,

Fred Wilson, William Brandt, Louis

Blumenthal, Otto Meyer, Mervyn

Bennet, Donald Edelhertz, Harry

Brandt, John Manheimer, Al Harst

and Leon Rosenblatt. Others were

George Craven, Marketing Man-

ager, and Jack Blum of Truat Prod;

Danny, of THE FILM DAILY; Joseph

Seider, of Prudential Film Delivery Co.; Sam

Rothman of Goldwyn and his wife

George Dillon, Hodkinson manager;

Lester Adler of Associated Ex-

hibitors, Inc.; Paul Gray, Len

Rosenthal, Larry Urban, of M. P.

Journal; Charles Goetz of the Er-

nographic laboratory; Mr. Lefkowitz

and Louis Rosenbush of Fox.

The train group includes Marcus

Low, Emile Montrone and his

wife, Ned Marin of Distinctive

Prod.; E. T. Peters, formerly of

Dallas; P. S. Harrison, of Harri-

son's reports; Hermann Pollock. So

Raives, M. J. Walsh, William Foll-

ner, A. H. Eisestadt and Charles

Moses.

The convention will officially open

this afternoon and close on Thurs-

day. Tomorrow night there will be

dinner at the hotel.

Brockwell Returns

Floyd Brockwell, general manager

of First National exchanges returned to

New York yesterday after holding

several First National sales confer-

cences throughout the county.

Schlank on Sales Trip

(Special to THE FILM DAILY)

Los Angeles—Morris Schlank of

Anchor Film Distributors, Inc. left

for the East on Saturday. He will

visit a number of exchanges en route.

German Producer May Make "Faust"

(Special to THE FILM DAILY)

Berlin—Richard Oswald may make "Faust."

When it was announced that Mary

Poppins had, previouly to this time

Oswald became interested.

New Playgoers Release

It is understood Playgoers will

distribute "Tipped Off, the first

Roumania Production," on exhibit

in cooperation with Noah Beery, Tom Sautsch and

Stuart Holmes. Frank P. Donovan

direct the company's next pic-

ture, a sea story to be made on

the coast.

Sees A Menace

(Continued from Page 1)

and 5100 1/2 Street. The witness said

that no matter how good a theater

could be built above 51st Street in

the neighborhood of 53rd, it would

be dwarfed by the patrons that

would be enjoyed at 46th and Broad-

way." I would like to own a theater

in 1924 and 1925," said Cohen, "but

not today. In mentioning the possible

few theater sites that might be obtained

for the new first-class theaters Cohen suggested

that it might be possible to purchase

the Fulton and the Goyert, "but you

might as well go through a pump to

even look at the price."

Swaine asked Cohen if First Na-

tional's sub-franchise selling policy
did not have a tendency to generally

raise the price of all pictures, and if

the policy inaugurated by First Na-
tional was not aimed at the output of that company in theaters

to the exclusion of others.

The witness replied that this may

be true, but it was not in First National's intention, but that "conditions would have been

worse for theater owners of the country if First National had not come into the field."

It was explained that he believed that the original First National idea was a good one, but

in that the late policy of the company did not meet with his whole-

hearted approval. He admitted that the complaints received by the M. P.

T. O. from exhibitors were not con-

fined to Famous, and said that he had

had a large number of conversations with the company.

"I believe that Mr. Zoruk and Mr. Kent sincerely tricked to cooperate and help in adjusting these

complaints," said Cohen, who ex-

plained that one of the difficulties in

straightening out complaints against

First National was the fact that the company did only with mem-

bers of the M. P. T. O. who were

First National franchise holders.

Cohen said some smaller houses were

about 3,000 First National sub-fran-

chise holders, but that he had never

been able to trace more than about

300. He said that at one time J.

D. Williams, then with First National,

offered him five sub-franchises and

told him he could write his own

criticism. Cohen denied the offer.

Cohen said he didn't think First Na-
tional had any set prices on their

product, but sold it according to the

willingness of the individual exhibitor to

pay.

Swaine asked the witness if First Na-
tional's policy would not, if fully

carried out, have resulted in the cut-

out productions of other companies.

Cohen replied that he knew of First

National sub-franchise holders who

also run pictures of other companies.

"Undoubtedly," returned Swaine.

"They haven't yet put over their 52

yard policy."

A witness direct from the floor of several

M. P. T. O. conventions that the organization was getting fine

adjustments from Famous Players caused Cohen to say, "Yes, I heard of that.

(Continued on page 3)
Sees A Menace

(Continued from Page 2)

Cohen stated, but expressed the opinion that he had been assured by sources unfriendly to Zukor and himself. Swaine suggested that perhaps the situation resulted from the fact that Zukor was temperamental and the situation was a result of the exhibitors' difficulties.

"No, I don't think so," replied Cohen. "In my opinion the average exhibitor is not a temperamental man. Exhibitors are just plain, very, very people."

When Swaine asked the witness if he had customarily sold pictures to them, Cohen said he had never sold a picture to them before they were made by Famous Players as well as other companies. Cohen had stated that if he had been asked if he was a customarily a sell the crop before the seed is planted. Block booking was employed by other companies as well as Famous Players, the witness admitted.

The tenor of the cross-examination was designed to indicate that the methods of selling, theater acquisition, and other practices concerning pictures were, in effect, the same as those employed by Famous Players, and find a parallel in the practices of other producing and distributing organizations.

Discussing the first-run situation in Broadway, Cohen said that the Park theater at Columbia Circle would undoubtedly be a first-class first-run for Copperplast pictures, and would be surrounded with tone.

Cohen said that the M. P. T. O. has a membership of about 10,000. Sketching the growth of that organization, he said that at the time of the Cleveland convention there were about 500 members, $5,000 when the Minneapolis convention rolled round and 10,000 by the time the convention was held at Washington. There are in excess of 16,000 pictures in the country, he said, and the organization is now estimated that about two-thirds of the exhibitors of the country are members of the M. P. T. O. Cohen also stated that the organization is now providing films to over 200 theaters and that these are not all paid-up memberships, but said that the exhibitors now pay direct to the state organization which sends its quota to national headquarters of the organization.

Cohen said that the Capitol is generally recognized by the exhibitors throughout the country as being the how window for Goldwyn, and that Strand is a 95% First National house, while the Kiso and Rivoli are the Famous Players show windows.

He admitted that 42 complaints for Famous Players in 1920 and 3 years was not many for Famous Players. Swaine at this point said that Famous sells pictures to 8000 theaters in the country, and that the complaints of such a number was numerically small, the question of premiums relative to these complaints as very important. He said that the complaints out of such a number was numerically small, the question of premiums relative to these complaints as being very important. He said that he had received a letter from Mr. S. S. Black, who had asked him if he had been wrong about the situation with Famous Players.

Cohen stated, for the reason-able figure stipulated, and shortly afterward brought checks covering both the Schwartz and Dodge matters. Cohen said that the M. P. T. O. advanced Mrs. Dodge sums in excess of the check from Famous Players, of which she received the greater portion.

Names of several dozen exhibitors throughout the country who had written in to the M. P. T. O. with various complaints against Famous Players, were read into the record from files of the organization furnished by the Government by Cohen, in order that these disgruntled exhibitors may be gotten in touch with and given an opportunity to air their grievances during the hearing. Cohen pointed out that a number of these complaints had been satisfactorily settled by Famous, and that attempts had been made to settle others.

Asked if he had received any salary as president of the M. P. T. O., Cohen replied that he had been voted $85,000 for his services for the past three years, but has received none of this, and so far has served without salary. W. E. Shallenberger, president of Arrow, was on the stand for a short while and identified a report prepared by Young & Co., following several conferences between himself and Alfred S. Black. whereby the acquisition of a chain of theaters in towns of around 50,000 population. He stated that the idea of acquiring a chain had been in the back of his head for several years, and that when Black was in his office at one time he suggested the idea to him, immediately arousing his interest to the point of attempting to secure financial backing for such a proposition. The report, which was temporarily withheld from the record pending the establishment by the Government of evidence that will link Famous Players with the Black interests, was prepared that the proposition might be carefully laid before financial interests, Shallenberger testified.

He said that Black later told him of a conference with Marcus Loew, on the subject, at which the latter had expressed interest in the proposition if it could be linked with a good distributing company. Shallenberger said that the proposed corporation was never formed.

Cohen will again be on the stand for cross-examination today, and will go into the various complaints that he received as president of Famous Players.

Van Dyke At Odds With Edison

Dr. Henry Van Dyke, Murray professor of English literature at Princeton in addressing the Conference on British and American Professors of English at Columbia took exception to Thomas A. Edison's statement regarding the educational value of films. Van Dyke thinks the education of the future generations will continue through study by books and not through the visual appeal of motion pictures.

Eastman Positive Film

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" "Kodak" stenciled in blank letters in the transparent margin.
In the Courts

Supreme Court Justice Tierney has dismissed a suit of Mrs. Ruby Graves Locklear, widow of Lieut. Orman Locklear, the aviator who was killed making a film for Fox, against the Fox Companys for $50,000. The court ruled that Mrs. Locklear had not set forth in her complaint with sufficient definiteness of the ground upon which she bases her claim, but permitted her to file a new complaint.

The complaint alleges that Lieut. Locklear made a contract with the William Fox Vaudeville Corp. for $1,809 a week to do aerial stunts with Miss Alice McDonald and substantially $1,236 with Lieut. Milton Elliott, who was killed with Lieut. Locklear. She alleges that in order to win public attendance at theatres where the picture, "The Sky, Highwayman," was shown, Fox agreed to divide 10% of the profits with the families of the two aviators. Mrs. Locklear alleges that the profits have been $1,800,000, and that her share is $30,000, and sues for it.

Allen Rock has sued Tiffany Prod. in the Supreme Court for $53,000. He alleges he was engaged in 1920 as general manager until a contract with Mae Murray and Robert Z. Leonard for the pictures "Peacock Alley," "Fascination," "Broadway Rose" and "Jazmania" was completed and for further pictures if contracted for. He alleges that "The French Doll" and "Fashion Show" were arranged for, and that he was to get $250 a week and 25% of the stock. He says he performed the service from May 10 to July 10, 1920, and got only $800 on account, and that M. H. Hoffman was then appointed to supersede him. He contends that the value of the quarter interest in the stock is $500,000, and asks $26,450 for unpaid salary.

A jury in the City Court gave a verdict for $1,809 against Vera McCord in a suit of Howard Harron, a San Francisco lawyer. He alleges that he appointed Miss McCord in a suit against one Perine and earned $1,500. Miss McCord contends that she hired the plaintiff on a contingent basis, to get possession of the film, "Mona, Spirit of the Heights," and that if she got the film and it was sold, the lawyer would receive $5,000. She says that the film has not been sold and that nothing is due.

Bernard A. Rosenberg has filed suit in the Supreme Court against Allianc Film Corp. and the American Releasing Corp. for $5,000 on a note executed by Harley Knoles and delivered to the defendant. American Releasing alleges that it had no interest in the transaction, got nothing from it, and had no power to endorse the note.

In a suit of Antonia Sawyer against the Joan Film Sales Co. Inc. to recover for rooms on the 18th floor of Aeolian Hall a default judgment for $1,236 has been filed in the City Court.

A default judgment for $420 has been filed in the Supreme Court against the Freepoint Theatre Corp. by the Independent Movie Supply Co. for a balance due.

Don't Expect Slump

(Continued from Page 1)

From Pittsburgh comes a report of a steady increase in play dates for the summer, indicating that more exhibitors are planning to stay open. Chicago states succinctly that there will be more theatres remaining open this summer than last year, and expects them to remain open.

The same optimistic note is sounded throughout the entire East and in some portions of the South. Charlotte, N. C., reports: "We are not affected very much through the closing of theatres during the summer months except in the very small towns in the extreme southern portion of South Carolina. In the mountains of North Carolina there will be at least 15 more theatres opened during the summer."

Eastern Pennsylvania, free from the coal strike which persisted throughout the summer of last year, is expecting 165 theatres, which closed their doors last year, to remain open during the coming hot weather, each on an average of three days a week. This means 315 more play dates in that territory.

Seattle sees no greater number of theatres open during the summer, but limits the closings to those houses in the very small towns of less than 500 population. In all other cities and towns exhibitors are optimistic. The crops in the Eastern part of Washington are better than in 1922. In San Francisco, a slight falling off in theatre attendance is expected during the vacation season. This is in San Francisco and Oakland where the change in temperature is negligible. An added factor against increased attendance, which is growing this summer more serious this year, is the after-dinner riding. However, approximately 100 play dates will be added to the summer movie by the opening of airshows and resort theatres in this territory. Summer will find conditions in Oregon practically the same as last year.

Certain sections of the Middle West are more sanguine than the East in their forecast of the strength of summer patronage. A great many societies have enjoyed a late spring, and this proved a boon for exhibitors, who have reported an unusually prosperous month of May, but months of July and August are looked forward to with apprehension. Plentiful rainfall and favorable market conditions forecast good crops but it is not until the fall that the money will be in circulation.

In explaining why Omaha will experience poorer business this summer, the report reads: "The majority of our territory is a farming country and the past failure of last year draimed the resources of the majority of farmers, with the result that they will be hard pressed for money until their next crop returns, which will come in this fall."

This, and the habit of working in the fields until nine o'clock at night, causing fewer trips to town, will be the cause of fewer summer theatres in Nebraska. The Oklahoma report is substantially the same.

Kansas City reports: "At the present time conditions for this summer are very good. The farmers have been blessed with considerable rainfall which is the indication of prosperity in this territory. We believe this summer will not be anywhere as bad as last in respect to a slump in business."

St. Louis: "Roughly, 150 more play dates per week in our territory compared with last year."

Denver: "From the exhibitors' standpoint, the summer period looks black but the majority are optimistic with respect to the fall season." The harvesting of the season's crop will bring back prosperity, states the report.

Cincinnati: "If we do not have an extremely bad summer as far as weather is concerned, we believe, on account of industrial conditions having improved in a great many sections in the territory, we will have much better summer business than we had last year."

Salt Lake City: "There has been nothing to indicate better summer business. However, all exhibitors seem to be optimistic for the winter there is nothing to indicate the contrary."

Minneapolis: "Indications are that there will not be any more theatres remaining open this summer than last year."

Chicago: "After a thorough investigation, we believe there will be more theatres remaining open this summer than last year."

The conditions in Canada will be approximately the same, and there, like the Middle West, the prospects for a big fall crop, is making the exhibitor optimistic for the fall season.
Coast Deal Off?
Rothchild Strengthens Position in
Frisco By Closing for Goldwyn-
Cosmopolitan Output
(Special to THE FILM DAILY)
San Francisco—The contemplated
date between Herbert Rothchild and
the West Coast Theaters, Inc., may
never materialize because the position
of the Rothchild theaters has now
been strengthened with the acquisition
of the Goldwyn-Cosmopolitan

James R. Grainger, en route to the
East, stopped here and sold Roth-
child his organization’s entire series
for this year. With the Paramount
product which Rothchild already has
for the Imperial, Portola, Granada,
and California, his position is con-
sidered sufficiently strong by many to
evacuate the need for a tie-up with any
other organization.

“Enemies of Women” has just
closed a six weeks’ run at the Im-
perial here.

Deal For Los Angeles
(Special to THE FILM DAILY)
Los Angeles—It is understood
that James R. Grainger has sold Gold-
wyn-Cosmopolitan’s first 11 releases
to West Coast Theaters, Inc. but re-
fused to consider this circuit for San
Francisco’s first-runs.

Peekskill Theater Appeals
Nathan Burkan, attorney for the
Peekskill Theater, Inc., yesterday
filed an appeal in the Appellate Di-
vision to secure the lease from the
Columbia Pictures. He said W. W. and
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“Costs Too High”
(Continued from Page 1)
proportion to the increase in revenue
from the public with the inevitable result
that many will sustain losses that will
crush them between the millstones
of relatively decreasing receipts
and increased production costs.

“When you add to this tendency
throughout the nation to the motion
picture exhibitors box office being
further out by the rapid growth of non-thea-
trical on one hand and the better type
of picture becoming a strictly thea-
trical exhibition in opposition to him not
only to compete for revenue but by
its superiority discounting the
average of films run by him one can
readily see confusion ahead or rather
he effects of the past non-co-ordi-
nated efforts becoming apparent to all.

“Only by producer and exhibitor
co-operating through the acceptance
of the principle of neutral channels
of distribution being employed to
eliminate the waste, can surplus produc-
tion from factory organizations and
avoiding more concern to the public
a can a stable condition be arrived at.

At Broadway Theaters
Capitol
The Capitol orchestra renders “Raymond”
and “Capitol March” as the opening musical
number. A Hodger Podge, Jr., Mrs. Higgs,
is next, followed by “Newfoundland Impres-
sions,” with the ballet corps and soloists.
The magazine is then screened just before
Ernest Lecuona, Cuban pianist, makes
his debut. He revives three selections: “Daugh-
ters of the Rich,” is the feature, after which
comes an Interlude, “Parade of the Working
Soldiers,” “The Covered Publican,” an Aesop
Film Fable and a closing selection on the
organ.

Rialto
At this theater the overture is a selection
from “Garmen.” The orchestra then plays
the now famous “Rienstock’s Classical Dances.”
The next numbers comprise “Your Eyes
Have Told Me So,” by Gladys Rice, soprano,
and the feature, attraction, “The Woman
With Four Faces,” starring Betty Compson,
C. Sharpe-Minor at the Wurlitzer (“American
Fare,” A) and Pol “Tuttle” in “Near
Nerve” are the last two numbers on the bill.

At the Rialto this week consists of the
overture “Golata,” Symphonized
House Tunes, “The Sweetest Story Ever
Told,” the Pictorial News, Martha Graham,
dance in “Oriental,” Dorothy Davenport
in “The Law of the Lawless,” and a shadow
song from “Dinora,” by Helen Sherman,
coloratura soprano, “Hold Tight,” an Edu-
cational comedy closes the performance.

At Other Houses
“Black Shadows” is playing the Broadway
this week, while the Cameo continues to house
ен “Shriek of Araby” and “The Shriek of Araby” are the features at the
Brooklyn Strand, while the Court Street’s
“Oberworked Wagon” is still at the Criterion. The
Strand has kept “Main Street” for another w.-

Wilkinson With Weiss Bros.
Billy Wilkinson has joined the sales force
of Weiss Bros.

Revamp Serial Into Feature
Vitagraph has revamped “Smashing Barriers.
Thrill” into a six reel feature. The serial was
in 3 reels.

Edith Erastoff Here
Edith Erastoff, a popular Swedish
dramatic star, and wife of Victor
Beastrom, is in New York on an
trip to the Pacific Coast to join her hus-
band who is “The Master of Man”
for Goldwyn.

RENTALS
MUST COME DOWN
COSMOS ART PICTURES
ASSOCIATION

THE FIRST NEWS REEL—THE REAL NEWS FIRST

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Mrs. Wallace Reid

took San Francisco by storm when her sensational photodramatic drug expose opened at Ackerman & Harris' Century Theatre on June 9th for a 4-weeks' run. The San Francisco Examiner said it was "the most important motion picture ever made." The Call & Post said it's "in a class by itself" and that "it registers overwhelmingly." The Bulletin said: "Hold the attention from first to last." The Chronicle said: "finely produced . . . good entertainment."

The thundering San Francisco opening is just the beginning. Watch for the oceans of praise it will receive when it opens in Los Angeles, at Sid Grauman's Million-Dollar Theatre; watch for the tremendous ovation it gets at its gigantic Chicago opening; watch for the colossal furore it makes when it opens at the Lyric, New York, on June 27th—and, most important of all, make application NOW to your nearest F. B. O. Exchange for an engagement at YOUR theatre of the photodrama that will stagger the nation—

"HUMAN WRECKAGE"
Hearing Ends Here

(Continued from Page 1)

During the discussion of several complaints that reached the office of Cohen of Alfred S. Black's activities, Cohen said that "Black had a mind of his own and used same for purposes of his own." Yes, he was; and Cohen and Kent were continually trying to check Black, he was making so many blunders.

Of the complaints taken up, Cohen admitted that some of them had been satisfactorily settled. He was, in some cases, of the opinion that Cohen's activities, both in and out of the theaters, were needed to the public. Cohen said that the chief of the department was to be congratulated on the fact that the complaints were being settled satisfactorily.

Most of the complaints were from the New England territory, where Cohen's activities caused considerable bitterness on the part of independent theater owners, and from the South where exhibitors complained of the tactics of the Southern Exchanges.

Cohen said that Southern exhibitors viewed Lynch as "an overpowering monster, a man who could walk into a town and obtain a majority interest in the local theater by putting up a penny. He was great and feared, and while he was not different from the average man, he was great and feared. In the case of the majority of the small exhibitors, he was too powerful to deny that they were all-powerful, or to do anything that would allow the fear in which he was held by exhibitors to grow.

The witness expressed the belief that his organization had received only a very few complaints from exhibitors who felt that they had a grievance against Famous Players, because of the fear of reprisals by Famous if they were to air their grievances.

Of the complaints that were taken up, Swaine would state the facts in connection with it as he saw them. He said that the practice of some companies, asking Cohen if the facts were correct, was wrong. In most cases Cohen would state that the matter had been satisfactorily adjusted, but in several instances he said that his information had been different. He said that the information was subject to certain changes. In the case of H. H. Jackson, of Columbia, Tenn., Swaine said the company's record showed that Jackson had been accused of "slacking". In the case of another company, Swaine said that the facts were correct. In these cases Cohen would state that the matter had been satisfactorily adjusted, but in several instances he said that his information was subject to certain changes.

A new theater was opened up by someone not connected with Famous, the new exhibitor was given Paramount service, which was denied Jackson. Cohen said he understood that Jackson had been treated very seriously.

When a new theater was opened up by someone not connected with Famous, the new exhibitor was given Paramount service, which was denied Jackson. Cohen said he understood that Jackson had been treated very seriously.

When a new theater was opened up by someone related to Famous, the new exhibitor was given Paramount service, which was denied Jackson. Cohen said he understood that Jackson had been treated very seriously.

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And when we say she is "The Most Popular Writer in The World" we offer as Proof the fact that

More than ONE of her books has been sold EVERY MINUTE, DAY and NIGHT for the past SEVENTEEN YEARS!

If that does not make her name a box-office drawing card then we don't know box-office values.
Newspaper Opinions

"Daughters of the Rich"—Lichtman Corp.—Capitol

AMERICAN—Here is a picture that goes back to the dear old days of intrigue with intrigue. "Daughters of the Rich" is distinctly out of the present run of film. What it lacked in realism, it more than made up for in its imaginative dimensions.

DAILY NEWS—Miriam Cooper has succeeded best in her pictures in a phase of French life. Here is the audience picture, her first, skillfully photographed, wallowing in luxury. Hundreds of thousands of the world belong to it, be entertained by it. This makes the fact that we dislike it all the more quite beside the point.

EVENING JOURNAL—** holds the attention. Its development is not along the lines of the obvious and it possesses a certain richness of texture that is to Gassner's credit.

EVENING WORLD—Frankly, we liked "Daughters of the Rich," ** the picture, with its long list of capable screen players, was most decidedly interesting. As in all of Gassner's productions, great attention has been paid to detail and photography and the results along the latter lines are very soothing to the eye.

HERALD—*** a tedious affair, entitled "Daughters of the Rich," which was produced in the cheap manner honed to the box office angle. ** The direction of Gassner is sometimes poor, but the shallowness and unreality of the story is too obvious to be hidden behind psychological draperies.

MAIL—On the whole the amount invested in production, "Daughters of the Rich" is just about at the head of the list and should prove a good producer for exhibitors in the provinces. No expense has been spared and the inevitable result is a film devoid of any meaning, played in the same manner, as a tear and comedy stock company would do "Camille." The spectator leaves the theater with the sensation he has come in consuming a box of bonbons.

MORNING TELEGRAPH—** slowed every dramatic sequence which may befall a daughter, the pitch of interest around was hardly sufficient to constitute the affair a success. "Daughters of the Rich" are fortunately elopemented by an excellent cast

POST—All the old time worn devices are there.

SUN—The picture begins very well, holding the interest through the early part vigorously, but presently is overcome by an attack of perversity. Ethel Shannon, a new starring shot with promising, and Stuart Holmes, Gaston Glass and Miriam Cooper are other saving graces.

** TELEGRAM—*** is an absorbing story, lavishly mounted and entertainingly told.

TRIBUNE—Such nice people as Gaston Glass, Stuart Holmes and Truly Shattuck acted with ardor worthy of a better cause. Miriam Cooper is nice and pretty and sincere, too, but the stuff she has to deal with are old at least a decade ago. The other young women who misbehaved in the picture are Ethel Shannon and Ruth Clifford. Louis Wolheim is the Rialto, and it is a Preferred Picture, though not a masterful one.

WORLD—"Daughters of the Rich" in this form is true to the generally employed formula. ** It has a milk bath scene, several hand-carved beds, an American man and married off by a heartless mother to a pugnacious French Duke, and a young Yankee in the background who appears losing the heroess against a sunset as the curtains drop. It is just another can of the same.

** TIMES—Elaborate sets and dresses together with elaborations in the story. ** It is not a production to take too seriously, but if approached in a nonchalant mood, with an eye to photography and fashions, beauty and complications, one can retreat to the lower feeling that one had enjoyed the entertainment.

"The Woman With Four Faces"—F. P. L.—Rialto

AMERICAN—Each scene is filled with action, and the whole should have been divided into separate parts, for each part runs in a different manner.

DAILY NEWS—Except for the parts which are hard to swallow, this picture will probably entertain you. It moves quickly and has a real thrill when the convict escapes from a police box by pulling a place where a place descends, dragging a ladder.

EVENING JOURNAL—Miss Compton at her best in new film, "The Woman With Four Faces." Interesting picture.

EVENING WORLD—** contains about everything that a producer could contain, yet it is so splendidly handled by Sir Gerald in Compton, it is hard to believe that it doesn't seem to be in the ten-twenty-thirty class at all.

MAIL—*** plays the part of a crook and does it admirably. Any success the film may have will be due to her excellent acting.

SUN—This is a picture which triumphs.

MORNING TELEGRAPH—It gets one and holds one by the sheer force of suspense, by the power of curiosity. Written loosely and rather amaterously, with several impossible situations and a trail or two which leads nowhere in particular, the piece nevertheless holds the attention of its audience.

POST—** Well told and directed. ** over its impossibilities, each scene being so well and briskly put together that one is apt to overlook the fact that the whole chain of events ads considerably.

TELEGRAM—** proved to be a deeply thrilling picture at the same time initial production at its premiere at the Rialto Theatre is melodramatic, yet Breon's handling of his theme and the acting by the players are debt and reserved.

TIMES—The sets are quite interesting and the photography is good. One might almost say that there are some impossible situations in the story. Richard Dix is easy in his part and Miss Compton seems to have a lot of fun making faces and being saucy.

TRIBUNE—Miss Compton is very good as the crook. Nobody on the screen is quite as convincing as Miss Compton in these roles. Richard Dix is fine and upright as the District Attorney and George Fawcett is as good as ever as Judge Westcott.

** TRIBUNE—Such nice people as Gaston Glass, Stuart Holmes and Truly Shattuck acted with ardor worthy of a better cause. Miriam Cooper is nice and pretty and sincere, too, but the stuff she has to deal with are old at least a decade ago. The other young women who misbehaved in the picture are Ethel Shannon and Ruth Clifford. Louis Wolheim is the Rialto, and it is a Preferred Picture, though not a masterful one.

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DISTRIBUTOR

ON THE BROADWAY OF ANY CITY, TOWN OR VILLAGE, IT IS, "A GRAND AND GLORIOUS FEELING" TO HAVE THOUGHT YOU WERE BUT TO FIND YOU'RE NOT BROKE!

EXHIBITOR

STUDIO FOR RENT

Terms Reasonable
Double equipment, two stages, two new sets of lights with every modern device. Size of building 80 x 165.
Ashby Mittenhal
309 West 49th Street

E.K. LINCOLN IN "THE RIGHT of the STRONGEST"
A Dramatic Sensation with an All-Star Cast
Zenith Pictures Corp.
110 W. 49th St.
N. Y. C. Penn. 3649

Some New Coast Productions
(Special to THE FILM DAILY)
Hollywood—The following is a list of some recently finished films: by us. "Divorce," directed by Chester Bennett, starring Jane Novak, for F. B. O. "Soft Lofted," directed by Blystone, starring Tom Mix, Fox; "High Society," directed by Hunt Stromberg, starring Bull Montana, the last of a series for Merito; "Miss to Keep," directed by Ben Wilson, for Federated; "The Hunchback of Notre Dame," directed by Wallace Worsley for Universal.
Fear Unfounded
Texas Statute Against Credit Organiza-
tions Not Expected to Affect
Film Arbitration
(Special to THE FILM DAILY)
Dallas—Speaking of the new arbi-
tration system and F. I. L. M. Clubs,
the M. P. JOURNAL says editorially:
"Each case is a unit in itself. Even
before a Film Club was well under way
here and was functioning effectively, but
course there was no question of the Texas
law and the club disbanded. At that
time the Attorney Gen-
eral was willing to issue a charter
for the club with a guarantee of its
activities, and was ready to be account-
ably held. but which, nevertheless, illegal in
Texas. At that time the attorney for the
film exchanges advised against continued
operation.
"Now the plan is somewhat different,
the operation of the scheme being a part of
the contract between the exhibitor and the
Distributor. It is hoped that this contract
feature will enable the plan to be legally adopted,
and in an effort to fill this plan, lawyers have
been consulting with officials in Austin.
Definite information as to the outcome
of these conferences are not available, but
probably will be next week.

It was learned here yesterday that
what S. G. Howell, editor of the
Dallas Motion Picture Journal has
talked to is a Texas statute aimed
at credit organizations and the prac-
tice of price fixing. One man familiar
with the situation expressed the
thought that the Texas law would
not affect the workings of the
arbitration board in any way since
it is not under that plan, price fixing
was not a part of F. I. L. M. Club's work.
The opinion was offered that the M. P.
Journal had written its editorial
under the impression that the
Hoy system, although Charles
Hoy had never established a branch
there.

It was stated that the possible
illegal angles of such a body had been
thoroughly gone into before it had
been placed in operation.

Attachment Against Valentino
An attachment for $48,000 was
served on Rudolph Valentino by Arthur
B. Graham yesterday and a deputy
sheriff served as an order against
an uptown branch of the National City
Bank where it is believed about $60,
on is deposit. It is not yet known
whether the account is held by Valen-
tino or his wife. Graham who has
represented Valentino in the latter's
fight with Famous Players services are
worth $650,000 of which he has
secured $20,000. The re-
mainder including $3,925 for ex-

cences is claimed. Graham says he

New Copyright Rule
Washington—Refusing to grant a
writ of certiorari last week, under
which case brought by Isaac Sil-
verman against the Picture Producers
Corp., for an injunction to prevent in-
trusion of copyright in the case
of the picturization of the novel "At
the Mercy of Tiberius" would
have been reviewed, the United States
Supreme Court, in effect, served notice
that only such copyright cases as
plaintly showed a problem which has
not heretofore been brought up would
be heard.

In the case at question, all rights
except that of publication of the novel
were assigned, during the period of new-
revised copyright, to Public Health
Films, under which assignment Sil-
verman claimed to be the only legal
owner of the privilege of dramatizing
the story. In 1921, Silverman ob-
tained an injunction against Sunrise,
restraining them from exhibiting the
film, "The Price of Silence," on
the ground that the picture told substan-
tially the story of "At the Mercy of
Tiberius." The injunction, originally
temporary, was later made perma-
nent, and plaintiff sought to have the
Supreme Court review the case,
but without success, and the injunction
stands.

No Deal on Stahl Yet
(Special to THE FILM DAILY)
Los Angeles—The Examiner states
that Louis Mayer has signed a
new contract with First National for
a series of John M. Stahl Prod.
It is understood authoritatively
that Mayer has not yet closed with any-
tone for the Stahl product.

"Hitchy" In Films With Mrs. Drew
(Special to THE FILM DAILY)
Los Angeles—It is reported here
that Raymond Hitchcock will appear
opposite Mrs. Sidney Drew in a series
of comedies.

Forsake Films for Oil
(Special to THE FILM DAILY)
Los Angeles—Aubrey M. Kennedy
and William L. Sherrill have formed
an oil producing company called Al-
lie S. M. P. Oil Syndicate No. 1. Ken-
nedy is president and Sherrill, vice-

Brandy Elected
Succeeds Charles O'Reilly as Presi-
dent of N. Y. M. P. O.—
Dinner Closes Convention
(by DANNY)
Syracuse—William Brandy, or-
ganizer of the T. O. C. C. of New
York was elected president of the M.
P. T. O. of New York State at the
Syracuse convention yesterday. Sam
Benneman of Chicago and Elwood
and Charles Hayman, treasurer. Jules
Michaels of the Buffalo chapter was
named chairman of the executive
committee.

The meeting closed last night with
a dinner at the Onondaga at which
Will H. Hays, Marcus Loew and
others delivered addresses. The New
Yorkers here, he said, worked by a busi-
ness-like method of procedure. One
of the outstanding features was that
not a resolution was passed.
Louis F. Blumenthal of New York
was the first speaker on the floor yester-
day. He discussed the general
situation with its bearing on the
book that exhibitors must secure lower
prices on film. He attacked the prac-
tice of forcing exhibitors to buy prod-
uct unseen and at one point took a
slam at the sub-first of First Nat-
ional. He called it unfair and asked
that a committee be appointed to
take up the matter of adjustments.
Blumenthal also stated that the prac-
tice of exchanges interchange-
information relative to prices should be
done away with.

Waste in distribution and the ex-
cessive of features were two additional
points touched upon by Blumenthal.
He said he had been given to under-
stand that rentals would be higher
than ever in the fall and urged the
appointment of a committee represent-
ing the M. P. T. O. to meet with Will
H. Hays regarding this matter.

The question of film rentals played
a prominent part in the discussions.
John Michael followed Blumenthal
and when he was given the floor
touched upon the same subject. He
said something should be done to re-
place the distributing overhead so that
rentals might be cut. He added that
the Hays office needed an exhibitor
organization to work with as much
as the producers needed an organiza-
tion among themselves. Michaels
took a general slap at other conven-
tions where, he said, "too much resolu-
tion had been done."

When Davis of Albany spoke he
made the interesting assertion that,
after an expert investigation of the
rental situation, he had discovered
that exhibitors paid from 55 to 83 3/4% of
their gross for rentals. He char-
(Continued on Page 2)
Brandt Elected

(Continued from Page 1)

acertified the average exhibitors as too emotional and said as a result of their own dealings, he knew instances where exhibitors had made a very small percentage of profit on large investments. He urged that exhibitors by persuading and driving the wisdom of keeping a careful set of books.

W. A. Dillon of Ithaca then spoke and, like the others, touched on the rental situation. Complete, he said, was necessary among exhibitors so that they can jointly effect ways and means of saving money. He said at present most exhibitors don't know how much it costs them to run their own business.

In the afternoon, State Senator James J. Walker delivered one of his typical Walker addresses. He said:

"Your business needs business men. Regarding the national exhibitor organization, I say that not only might a new deck of cards be dealt, but there must be a new dealer as well. What had been done can be done again. There can be developed an effective national exhibitor organization."

After Brandt was elected, he commented on the talks made by Rudolph Valentino on picture matters in the various dance halls throughout the country.

Charles L. O'Reilly, the former president, was not present because of the severe illness of his wife. A dancer was thrown midst the New York delegation when word was received from New York that Samuel Peyser, one of the prominent T. O. C. C. members who lived in Staten Island and died yesterday morning, following a severe illness.

In the Courts

Supreme Court Justice Delahanty has denied the application brought forward by Alexander Gaden and Charles Hanna, to bring forward on the court calendar, the trial of the suit the picture was entitled against Selwyn & Co. The suit was brought by Gaden and Hanna, who claim that that amount is due them for negotiating the sale of the pictures rights to "The Fool."

The Appellate Division of the Supreme Court has affirmed a decision of the lower court striking the answer of Park & Co. in a suit by the plaintiff Oland for breach of contract, and giving him judgment for $5,000 sued for. Oland alleged that he was engaged to play a leading part in 15 episodes of the serial, "The Phantom Foc," and that when his serial was finished, he was to have a similar part in another. He alleges that he was to get $800 a week in the first until it was finished and $1,000 in the second. The defense was that it is understood in the film industry that an actor may have finished all the scenes in which he was engaged to appear long before the picture was finished, and for that reason cannot claim salary during the entire period of making the picture.

Charge Exhibitors Dodging Tax

(Special to THE FILM DAILY)

BUFFALO—The United States District Attorney is making criminal investigations of several picture theaters for alleged tax dodging on complaint of the Internal Revenue Department, according to the deputy collector of internal revenue here. Several exhibitors are charged with falsifying their returns, and the investigation is, it is understood, to be extended to cover 14 counties of Western New York, including the cities of Rochester and Elmira.

Gillstrom With Sam Grand

(Los Angeles)—Arbid Gillstrom has signed a contract with Sam Grand to direct Joe Rock.

Durazite your FILMS

Prolong the life of your prints

Write for sample or better still send us a reel of new positive, not waxed, to be Durazitied without charge.

Duraziting is an economy.

Not an expense.

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ALLAN A. LOWNES, PRES.

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Eastman POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths—it is identified throughout its length by the words "Eastman" "Kodak" recessed in black letters in the transparent margin.
"THE CHEAT" has a happy ending. In it Miss Negri appears as the luxury-loving wife of a young American (Jack Holt) torn between her love for her husband and the riches offered her by a handsome Prince (Charles de Roche). The story is one of the most intense dramatic interest. There is not a flaw in story or production. Miss Negri has never been so beautiful, never has she had an appealing role, never has any star worn such marvelous gowns. You need take no one's word for these statements. See it for yourself.

Gloria Swanson as "BLUEBEARD'S EIGHTH WIFE" is an announcement that will bring in the crowds. And after they're in they'll see a flawless representation of this famous French comedy—filled with laughs, with surprises, with gorgeous beauty, with drama, with real human interest. This is a "big-time show, double A numbered 1," one of the really big money-makers of the new season.
Newspaper Opinions

"The Law of the Lawless"—F. P.-L. Rivoli

AMERICAN—The entire cast is colorfully worked and textured; the backgrounds are delightfully picturesque, and the action is thrilling.

EVENING JOURNAL—Lots of action for star in new film, "Law of the Lawless," at Rivoli, its Dorothy Dalton in a T.

EVENING WORLD—** * * one of the best things Dorothy Dalton has yet done on the screen.

MAIL—The romantic atmosphere of the film is refreshing and interesting and serves to overcome any weakness in plot. The story takes place within the walls of a Mekomedan city and in the hills nearby, where dwell the gypsies.

MORNING TELEGRAPH—* * * picturesque background * * * is an interesting picture and has a quick pace which is a welcome change after some of the slow-moving pictures that recently have been offered.

POST—Theodore Hoskoff the chief feature.

SUX—* * * rather well done pictures of gypsy life.

TELEGRAM—The setting of this story is unusual and picturesque, depicting the glamour and romance of gypsy life.

TIDES—The story is fine, but the setting and the settings make it a fair entertainment.

TWICE—This production is really more of a spectacle than a photoplay.

TRIBUNE—We think he (Charles De Rocher) is the most alluring of all the leading men. Famous Players ever has brought forth with a celluloid match. * * * one of the most entertaining and thrilling pictures we have seen through for a long time.

WORLD—* * * the story has a certain exotic flavor that lends it picquency.

"Lightning" The First
(Special to THE FILM DAILY)

Los Angeles—The first production of Grossmont Pictures, a new $1,000,000 corporation will be "Lightning," by Zane Grey. Bert Lubin, a brother of Herbert Lubin of Sawyer and Lubin, is sponsoring the new organization.

Reynolds Dead
Details of the death of H. J. Reynolds, president of Renco Film on the coast were received yesterday. Reynolds, who was 37 years old, died in the Glendale Hospital, following a critical operation from which he never survived.

Harlam Dead
Macey Harlam, who has worked in a number of Eastern-made Paramount pictures is dead.

More Plaster Novelties
Watterson R. Rothacker is again distributing to friends in the trade novelties made of a plaster composition which can be used for ash trays, and which have on them a figure of a dinosaur as an ornament. Rothacker at one time sent out book ends similar in appearance.

Hunter Denies Report
T. Hayes Hunter yesterday denied the report published in THE FILM DAILY that he would direct a picture for John Brunton.

WATCH FOR TUT-ANKH-AMEN
A Wm. P. S. Earle Classic

RENTALS MUST COME DOWN
COSMOS ART PICTURES ASSOCIATION

TRY THIS ON YOUR BOX-OFFICE!
SING IT!
WHISTLE IT!
SHOUT IT!
PLAY IT!

THE BIG HIT OF 1923-24

universal Sixty

To be presented by Carl Laemmle

WATCH FOR ANNOUNCEMENT

THIS IS A FINE TIME OF THE YEAR TO BE BROKE!

(OR ANY OTHER TIME)

ASK ANY DISTRIBUTOR OR EXHIBITOR
Fear Boycott

London Paper Reports French Film Men Think Their Product Is Systematically Barred Here  
(Special to THE FILM DAILY)

London—The Cinema reports from Paris that an impression has taken root in France that French films being boycotted systematically in America, not because they are not suitable for exhibition there, but simply because they are French. The Cinema's correspondent says: "The French films which have been sold in the United States, always for a ridiculous small price, have, it is said, been so mutilated and edited before their presentation to the public, that their authors could hardly recognize them."

"On the other hand, it is hinted that American producers, with the confluence of certain French confederates, are financing a vigorous campaign in France itself to discourage further production in that country, as it is secretly feared that in time it might interfere with American productions in the world market."

"It is with the object of investigating the whole subject on the spot that M. Costel, a well-known personality of the French cinematographic circles, has just left for the United States on an unofficial mission."

"It seems clear, in any case, that the French industry means to make a determined effort to cut off further reciprocity in the exchange of films with America than exists at present."

Messrs. Costel and Trespeuch of the French Gaumont Company, left for Paris about two weeks ago, spending several weeks here. Efforts to learn if their business here was connected in any way with the talk of a boycott failed yesterday.

Louis Aurbach of Export and Import Film Co., stated yesterday that all talk of a boycott on French, English or any other kind of pictures was pure rot; that if a foreign-made picture is found to live up to American production standards it will find a market here.

Hart Signs With Famous

Wm. S. Hart has signed a contract with Famous Players for a series of pictures.

Famous May Build at Norfolk

(Special to THE FILM DAILY)

Norfolk—It is reported here following the visit of a Famous Players representative that that organization is contemplating erection of a new theater. The Famous Players representative made a thorough inspection of available sites.

Harold B. Franklin, of Famous Players, yesterday denied that there was any foundation for the above report.

Cut In Insurance

Local Rates Reduced 25% by Fire Underwriters—T. O. C. C. Responsible for Move

New fire insurance rates are now effective in New York City covering theater hazards. There has been a 25% reduction made as a result of the insurance committee of the T. O. C. C., which has been working on the matter for fully a year.

One of the strong arguments used by the committee was the fact that although Greater New York theaters had paid $270,000 in premiums in the last year, the fire loss to insurance companies was only $3,000. The T. O. C. C. expects that there will be a further reduction made in the near future.

Tippett Here Again

John D. Tippett, of Loudon, is in New York again on one of his frequent trips. At the Astor.

Closes New England Deal

Arrow has sold "The Fighting Skipper" and the "Tom and Jerry" series to Progress Pictures, Inc., for New England and "Western Justice," "The Lone Horsemen," "When Lad Came Home" and "High Speed" to Alfred Winnic for the same territory.

Immediate Release for Arctic Film

Through H. A. McAllister, Max Fleischer has arranged with Lee-Bradford Corp., for the immediate release of "Kleinschmidt's Adventures in the Far North," the five reeler, which had a premiere at the Rivoli and Rialto about two months ago. The picture will be state righted.

Foreign Deals Closed by 1st. Nat'l.


Thirty-five first National pictures have been sold to France and Cooliete, of Manila, for the Philippines Islands.

The right of "Daddy" and "Circus Days" have been sold for all of Africa south of the equator to Jack Sneiger, of Johannesburg, South Africa.

Close With Ray

Future Product To Go Through Associated Exhibitors, Inc.—Arthur Kane Returns

It is understood that Charles Ray's future product will be distributed through Associated Exhibitors, Inc., beginning with the release of "The Countship of Miles Standish."

The deal was closed on the coast while Arthur S. Kane was there. Arrangements have been made for the roadshowing of "Miles Standish" beginning in the fall. Kane returned from Los Angeles yesterday, but did not appear at his office during the day.

It is understood that Associated has several other deals under way for additional series of pictures.

Ragland Starts East

(Special to THE FILM DAILY)

Los Angeles—John C. Ragland, of Associated Exhibitors, Inc., who has been here for some time watching production, starts for New York today.

Merry-Go-Round" at Rivoli

"Merry Go Round," will have its premiere at the Rivoli, beginning July 1, and running for two weeks. Universal closed down at 4 o'clock yesterday because of the heat.

Ivanhoe" Again on Schedule

(Special to THE FILM DAILY)

Los Angeles—Universal will film "Ivanhoe" after all. The picture was first planned last year when a company was to be sent abroad to make it. King Baggott may direct. "The Storm's Daughter," an original story, has been purchased for Priscilla Dean.

Wars Warns Atlanta to Be Wary

(Special to THE FILM DAILY)

Atlanta—Anna Alken Patterson, in speaking of the Chicago convention, says editorially in the Weekly Film Review:

"And now with the South utterly disfranchised Cohen says the national organization will open a service station in Atlanta. Perhaps, after all, it is not the valedictory waistcoat of the independent exhibitor that concerns Mr. Cohen so deeply. Certainly he has not chosen a propitious moment, nor has he picked a welcome field for his activities. And it is not more than probable that this service station that suddenly projected upon our vision is but the beginning of a chain of distribution points for the product which Cohen hopes to release through the American Distribution Corporation, whose formation he fostered as an adjunct of the Motion Picture Theater Owners of America. This service station will bear watching.

All Pepped

New York State Organization Plans Intensive Campaign to Line Up All Exhibitors Quickly

(By DANNY)

Syracuse—Full of enthusiasm, and with a program planned to bring every exhibitor into the state organization the new officials of the New York State body have closed their convention.

It is anticipated that the first drive for membership will take place within a few days at Albany. Exhibitors receiving film service from Albany will be invited in to see how the organization functions, listen to real addresses, along constructive lines, be heard from Will Hays, Senator Walker, Marcus Loew and others, as to the importance of organization. Later, a meeting of the same kind will be held in Buffalo. It is expected that the 1500 exhibitors of the state will be lined up into a concrete hard working organization.

One of the first matters to be taken up will be the removal of the admission tax. This will be the paramount issue of the organization. In view of the election for the next Assembly, work will be started in the Fall to see it that friends of the industry are elected to the Assembly to be able to remove the existing censorship law.

The Banquet

On Wednesday night the banquet proved a great success. Jimmy Walker acted as toastmaster, and was in great form. He got a big laugh when, commenting on the heat, said he hoped the exhibitors would meet in the winter so that exhibitors could at least see the for costs of the producers and distributors.

(Continued on Page 4)

Franklin On Trip

Harold B. Franklin left for Atlanta and the South yesterday to look over the theater situation there for Famous Players. He will be gone for 10 days.

Arrange Canadian Release

(Special to THE FILM DAILY)

Toronto—Hodkinson sales in Canada will be handled as noted, by the company's own sales force, which will be created in conjunction with the operation of the Hodkinson Corp. of Canada, Ltd. Physical distribution from Toronto, Montreal, and St. John will be handled by the Famous Players Film Service, Ltd., while in the West, First National will be the medium.
Quotations

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Lease New York Offices

The Grand-Asher Dist. Corp. has leased an entire floor at 15 W. 44th St. In addition to the Monty Banks, Sid Smith and Joe Rock comedies, the company will handle the output of Ben Wilson Prod.

ADVERTISE YOUR SHORT SUBJECTS MÀTS for this “ad” FREE at your Educational Exchange

Add Ad

RENTALS MUST COME DOWN C

PHOTOGRAPHIC ARTS PICTURES ASSOCIATION

MOTION PICTURES MADE TO ORDER

COMMERCIAL DEVELOPING AND PRINTING

ROTHBACH FILM MFG. COMPANY

Friday, June 22, 1923

McCarthy Returns

(MAN—Between 25 and 35 years of age. Must have full knowledge of all branches of Motion Picture business. Salesmanship, executive ability essential. Give full particulars pertaining to ability and experience in first letter.

Apply: Box 86, 3/0 The Film Daily

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Quick Action Reasonable Terms

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TRY THIS ON YOUR BOX-OFFICE!

Whistle ’it! Sing it! Shout it! Play it!

UNIVERSAL HAS THE PICTURES FOR THE SEASON OF 1923-24

See announcement in this week's issue of M. P. NEWS and EX. HERALD

Universal Sixty

To be presented by Carl Laemmle

STUDIO FOR RENT

Terms Reasonable

Double equipment, two stages, two new sets of lights with every modern device. Size of building 30 x 165.

Audrey Mittenthal

205 West 46th Street

17836 U. S. THEATRES SHOWING PICTURES

Under 250 seats, 30%; under 500, 25%; under 800, 20%; under 1,000, 15%. The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M U P. Lists if desired. 50 to 100% saved in postage, etc., through elimination of dead and duplicate theatres usually listed.

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244 West 42nd St., Near Broadway

Phone Bryant 1128

THE FILM DAILY
Two years ago, Rothafel upset precedent two weeks in succession.

The first was in giving the laugh to an imaginative popular aversion to costume plays — and presenting Pola Negri in "Passion" at the Capitol, world's largest photoplay theatre.

And the second was in holding Pola Negri in "Passion" for a second week! Vindication of judgment in the first instance, by a box-office return which overwhelmingly shattered records, prompted the overriding of precedent the second week — when the first week's record-breaking business was topped!

And now Rothafel again smashes precedent! Again with the same picture! For, recognizing its altogether superlative merit as an entertainment, and wishing to enthrall additional thousands by its wonderfully realistic depiction of an immortal topic, commencing June 24th, SAMUEL L. ROTHAFEL is presenting at CAPITOL THEATRE,

POLA NEGRI
The famous continental star
in
PASSION
The Intimate Romance of a Wonder Woman
A First National Picture

Now here's food for thought, Mr. Exhibitor.

Not anywhere have the possibilities of "Passion" been exhausted. The time for re-showing is ripe. The star has, since your showing, achieved tremendous popularity, and is today at the zenith of her career. And "Passion" remains her picture beyond compare.
Putting It Over

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

Sells $300 Worth of Tickets

Peoria, Ill.—Manager Fred McMullen of Asher's Palace, sold $300 worth of matinee tickets for "Adam and Eva" on a tie-up arranged with a new cafeteria. He sold them the idea of buying 3,500 matinee tickets and giving them away. McMullen gave the restaurant a 10% reduction.

"Adams Rib Society" Formed

Lowell, Mass.—Two Paramount explo- ters organized an "Adam's Rib" society for the showing of the picture at the Palace Theatre. A local school teacher was secured to act as secretary, who sent out application cards to every house in the town. Many girls joined the club. The newspapers gave front page stories.

Dairy Company Exploits This

Pittsburgh, Pa.—Through an arrangement made between the Blackstone theater and the Hermes-Grooves Dairy Co., the milk dealers sent out the following letter to all the confectioners in the city:

"Announcing The Mad Love Sundae."

Pola Negri's latest production, "Mad Love" opens at the Blackstone Theater Monday, June 19. And on this occasion we have originated the special "Mad Love Sundae" directions for which are as follows:

"A dip of vanilla cream—a bit of

chopped pineapple—cherry syrup—and

a small rash of chocolate syrup—top

off with cherries.

"Enclosed you will find strips for

your windows and soda fountain.

Hermes-Grooves Dairy."

Big Campaign In Richmond

Richmond, Va.—Goldwynner Bill Robson, Jake Wells, and Harry Bernstein, put on the following campaign recently when they played "Souls For Sale," at the Bijou.

In addition to heavy posting and newspaper advertising a special front was built for the theater with 24-letter posters a large heavy board cutout star 10 ft high and a one-sheet upright easel.

Fifteen merchants tied up with the theater in double truck advertising on which was printed a questionnaire and the first ten girls who filled one out and took it to one of these merchants received a free ticket to see the show. Each merchant had the privilege of nominating one of the girls to have a screen test made at his store. Robson got three dramatic girls through a tieup with the local dealer and in these he loaded the cameraman and his paraphernalia, newspaper men and the girls themselves. They then went to the various stores where films were made. This created an advertisement for the merchant as the picture showed his store and his merchandise.

Hyman Up To The Minute

The Brooklyn Strand pulled a good stunt when Edward L. Hyman engaged a battery of cameras to secure exclusive shots of the Brooklyn Shrine- ers at the National Congress in Washing- ton. About 500 feet were taken showing the nobles on parade, visiting the White House, close-ups of Con- rad V. Dyckman, elected imperial po-
tentate, and many other interesting events. Before the convention was over the Brooklyn delegation was thoroughly impressed with the progressiveness of the Strand, and this they carried back home with them, as well as the intention of bringing all their friends to see them in pictures. The stunt was advertised big and after the run it was given to the Kiss- met Temple of Brooklyn to preserve as a part of the record of the 1925 convention.

Gigantic Campaign On The Coast

Los Angeles—A big exploitation campaign was accorded "Daddy" when it opened at Loew's State.

A tie-up was made with the Salvation Army, then carrying on a local drive for the poor. Under the auspices of the Army, an old clothes mat- inée was launched, the admission price being a bundle of old clothing for poor kiddies of Los Angeles. Much free newspaper space was de-

rived through this, in addition to the stories, pictures, and features published.

Another tie-up was made with a newspaper for a military school parade. Every military school in Los Angeles and surrounding towns was invited to participate in the event. Jackie Coogan and the paper played host to the boys in uniform who met at the paper and marched with ban-
ers, bands, and police escort to the theater. Arrangements were made for several public speakers to address the military lads.

A contest was then arranged be-
tween the theater and another paper which called for essays on "My Dar-
day" to be written by children between the age of eight and twelve. The paper played it on the front page for a week. Thousands of letters from children were sent in. Cash prizes were given the winners. Another stunt arranged during the engagement was a tie-up whereby a music college offered a year's lessons on a violin to the best child player. A age limit was placed between eight and ten, the con- testants playing minute and a half on ten in the stage of the theater. The music school derived the publicity desired and gladly offered the lessons for the year period.

E.K. LINCOLN IN

"The RIGHT of the STRONGEST"

A Dramatic Sensation with an All-Star Cast

Zenith Pictures Corp.
110 W. 40th St. N. Y. C.
Penn. 3649

MALCOLM FILM LABORATORIES

Announces Its Opening At
244-250 W. 49th St., New York.
Tel. Bryant 7069
SPECIALIZING IN RUSH WORK

Guaranteed
Best Quality And Service
Al. Marks Joe Malcolm

THEATRE MANAGER WANTED

who is big enough to be a managing director

ARE you the theatre manager whose ability has been proven, not by one successful season, but by steadily increasing and satisfied patronage? Are you the creative showman who can conceive an appealing program in presentation and exploitation? Then you maybe the man we are looking for.

If you are the man we have in mind, you desire a proposition where the ultimate in theatre equipment is at your disposal. You have been looking for a chance to combine your showmanship ability with the best this industry has to offer in photoplays productions, talent and musical accompaniment. You desire to associate with a group of theatres, each the representative house in its respective community, backed by men of vision who are looking for more capable men to meet the ever increasing needs of expansion.

The man we want is an artist who can build a program to win the applause of the classes, but who appreciates the necessity of directing his efforts to the masses. In other words, a combination of the commercially practical and theatrically creative man.

It is useless for you to reply to this ad unless your past record amply proves you to be possessed of all the necessary qualifications of personality, adroitness and thoroughness. The man to whom this ad appeals will recognize it as an opportunity to promote his creative ambitions, salary and advancement limited only by his ability.

Your response will be held in strict confidence. Address stating your past experience in fullest detail and qualifications. ONE now employed preferred.

Address Box K-215
care of Film Daily
71 W. 44th St. N. Y. C.
“Spoilers” Stirs Leviathan Trial Trip Audience!

First motion picture to be shown on big liner

Crowd cheers picture

RADIOGRAM

1923 JUN 21 AM 6 21
CX22 RADIO SW...
SS LEVIATHAN WSN VIA RCA NEW YORK 23...

GOLDWYN PICTURES NEW YORK...
DISTINGUISHED AUDIENCE BROUGHT TO THEIR FEET BY STIRRING FIGHT SCENE IN THE SPOILERS FIRST PICTURE SHOWN ON LEVIATHAN WHYTOCK...

Wait ’till you see

THE SPOILERS

A Jesse D. Hampton Production. REX BEACH’S Epic of Alaska. Directed by Lambert Hillyer

A Goldwyn Picture
All Pepped
(Continued from Page 1)
Dean Flint of the Syracuse University, made a strong address, and Will Hays was also in great form. He said he wished that exhibitors could attend some of the meetings of the Board of his organization so they could know the feeling which existed for their good, as discussions occurred. He said that he felt the era of confidence and cooperation between all branches of the industry was rapidly assuming definite shape.

Wires were received from Adolph Zukor, Harry Schwalbe, Tom Meighan and others, and there was one from John A. Silha and 21 others of Illinois, in which Silha said that Illinois was watching with interest the proceedings of the Syracuse convention. H. H. Ritchey, secretary of the Michigan organization, was on hand looking things over, and a wire was received from Theodore Hays of Minnesota, relating to the inability of that state to send anyone to the convention.

Marcus Loew commented on the business-like proceedings, said he was glad there were no resolutions, because he always laughed at them, and added that he had never attended a convention which was so well conducted.

Regarding the proposal to remove the admission tax, he said that by working with the film clubs, and through the Hays organization, every exhibitor in the country could be reached, that trailers be used, and urged immediate action, declaring that something must be done regarding admissions for the coming season else exhibitors would find themselves in difficulty. He said his organization expected to raise admissions in the fall. He pointed out that this was the only business, he was a part of, where, when increased production costs developed, that they were not passed on to the consumer. Millions are being spent making better pictures than ever before he added, but advancing prices in the box office seems to be ignored.

Peter J. Brady, of the Federation of Labor, told of the willingness of his organization to work with the exhibitor body, and also commented on the business-like convention. President Brandt told of the saving of 25 per cent affected recently for insurance of the TOCC members, pleaded for cooperation from his organization and said he intended to make every man work to bring about a 100 per cent organization in New York.

Notes
It was a great gathering for Charley Steiner. Lucky? Oh, no; ask 'em.

Sam Zierler, Bobby North, Sidney Samson, and other independent operators were seen about the on-and-off. "Buxy" was there, of course, as was Harmon Otis, of Famous, and many of "the boys," and exchange managers of all the old line companies.

M. H. Hoffman of Truart, as usual, one of the best dressed men in attendance. Snappy and stylish.

Agnes Egan Cobb was in distress. She lost one of her ear rings. But she found it later during the banquet, and the world was all smooth again.

Mrs. Cobb was the life of her table, at which were "Pop" Linton, Utica; Ed Dillon and Mrs. Dillon, Charley Hayman, Niagara Falls and others.

James Davis of Albany—one of the kind of men who belong in the front line of exhibitor organizations. If the New Yorkers get busy on a national campaign for the removal of the admissions tax—as is planned—one of the men who could be used mightly well would be Davis. He's a real hustler, and a splendid talker.

The New York crowd left for home after the banquet Wednesday. They had two cars and reports are to the effect that the pajama colors compared with those of the rainbow.

Edgar Lewis, excepting for Marcus Loew, was the only producer on hand. Edgar is getting to be a regular convention bound.

Mike Walsh of Yonkers, Exhibitor, politician, banker, and best of all—a regular fellow. Dead set for a real exhibitor organization. Says it must come.

Syracuse proved this—that a day and a half of real business is all a convention needs, and that you can accomplish a lot—if you stick to business and forget politics.

Two St. Louis Houses Sold
(Special to THE FILM DAILY)
St. Louis—The Virginia, Virginia near Walsh, has been bought by Reeves Espy and W. Pappas. Espy is publicity director of the St. Louis Amusement Co. Pappas was formerly interested in the Majestic.

The Famous has been purchased by M. Steinberg, who recently took over the New Wilson.

"Bella Donna" Showing Stopped
(Special to THE FILM DAILY)
Muskogee, Okla.—A restraining order was granted in the District Court against the showing of "Bella Donna" when the film was booked for one of the local theaters. County Attorney Green issued the order. It is said that Green acted for Muskogee Ku Kluxers who had previously branded the picture as "detrimental to public morals."

Start Jolson Film This Week
D. W. Griffith expects to start shooting on the new Jolson film at Mamaroneck this week. It will be an adaptation by Anthony Paul Kelly of a stage play submitted to Griffith four years ago. Irma Harrison will be the leading woman. Jack Noble is just in from the coast to act as Griffith's assistant. Two months will be required to make the picture, after which Griffith may make a picture in England. Edna May Sprey has been cast for one of the chief roles.
Mary Philbin

Presented by
Carl Laemmle as
One of Universal's
Great Jewel Stars
Coming in
Merry Go Round
Super Jewel
Directed by
Rupert Julian
Pictures—or Big Pictures?

THERE was a time in this business when ordinary, average pictures—"program" pictures, were all an exhibitor needed to run his house at a profit.

But with the growth of competition, and the raising of standards generally, the public became more discriminating. They stopped "going to the movies." They began to select their entertainment.

And today the average, the mediocre, picture will draw something less than an average house. In fact, exhibitors know from experience, the day of the "good program picture" is past and done.

The public wants something big, something especially fine, something extraordinary. If you don't give it to them—they go elsewhere to find it.

Paramount will release this season 52 pictures—one a week.

Some of those pictures you know about. You can see "Bluebeard's Eighth Wife" at your exchange now. "Hollywood" will soon be ready for your inspection. And then "The Cheat," "Lawful Larceny," "To the Last Man," "The Silent Partner" and the others announced for the first three months—August, September and October.

But what of the rest of the year?

Simply this—if you think the first three months' Paramount Pictures of the new season are big ones—and when you see them you'll know they are—the succeeding Paramount Pictures for 1923-24 are even bigger.

For the protection of the exhibitor they will not be announced too far in advance this year, but Paramount can sincerely and truly say that its second block for 1923-24 will be even greater than its first.

Paramount Pictures
License Fees Revised
Hylan Signs Ordinance Effecting Important Changes in City Exhibitor Fees

Mayor Hylan signed an ordinance Friday increasing the fee of picture houses seating between 601 and 1000 from $25 to $150. Houses seating over 100 will pay $200 and those seating under 600 will pay $100, as in the past.

The ordinance was enacted following strong complaints by local exhibitors over the tangle in the city ordinance which permitted the larger Broadway picture houses to operate at a considerably less fee than the smaller theaters.

The apparent inequity existed from the enactment of an ordinance (Continued on Page 2)

Graf's Next
Max Graf's next production will be "Half-A-Dollar-Bill," a sea story which Graf may personally direct. Production of "The Grain of Dust," has been postponed until the Fall. Graf leaves for the coast next week.

Investing 4 Million
(Special to THE FILM DAILY)
Los Angeles—Roselle & Co., 71 Broadway, New York, a banking concern will invest $4,000,000 in West Coast Theaters, Inc.—the Lesser-Gore organization. Edward Roselle is here now completing the negotiations.

It was impossible to locate any one at Roselle & Co. Friday afternoon late for a statement.

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The Chain
Endless in length. Running in a circle all the time. Getting nowhere. Referring to the controversy of the chain buying system invoked by exhibitors against producers, or whether producers started it by listening to the tempting offers from competitive buyers. At all events regardless of who started it, the mess is on. And in full blast, too.

All over the country the condition exists which drives sales managers to kick and complain and try to devise means of offsetting the evil. But so far they have reached no cure. And the problem now confronting exhibitors is this: how long will producers and distributors operate against the "closed" town before starting something for themselves?

No matter what started it, or what, it so happens that when the exhibitors compete long enough against each other by outbidding for pictures they eventually get together, or one of them sells out and the other fellow takes over the house. Then what has been a competing territory automatically becomes a "closed town."

Just as an instance of how difficult this condition is becoming, in the Western New York territory something like 490 towns are served. Of these towns it is understood that but 47 of them are "open" or "competitive." If this is so no wonder distributors are alarmed.

They have a right to be.

REGARLING LUBITSCH
When Ernst Lubitsch came to this country he was under contract with Hamilton. Or, in other words, Famous. Then Lasky proceeded to farm him out. And he went with Mary. And then his contract with Famous ended. And the Warner boys were smart enough to grab him. Good move. For both. Lubitsch doing "Deburau" should mean much.

GOING SOME
That Goldwyn crew are sure working. Talk about trick in first runs—look at the record. They close with Billy Goldman for St. Louis. And then Jimmy Grainger shoots off and deals with Herb Rothschild for the Frisco lay out. And for the time being blocks Sol Lesser. And the West Coast crowd.

THAT ROACH-LLOYD SPLIT
Augurs a lot more than appears on the surface. So far as distribution goes Pathe still has two more Lloyd's to deliver. So that's that. But Lloyd probably will have to go a long way to find an offset to his relations with Roach. That's certain. And just how he will fare in his own studio remains to be seen.

Just where Lloyd will distribute his contract is closed is to be determined. But if Jaydee Williams lines him up—and this is possible—well; what a nice Fall we'll be having.

EXHIBITOR ORGANIZATION AND ORGANIZATIONS
Something to think about. Now that Bill Brandt has started the New York crowd on a militant campaign. Because Minnesota is interested; Illinois, also, as well as Michigan. And outside of

Plans Film Epic
D. W. Griffith May Picturize America's Development—Has Offer to Go to India
For a number of years, D. W. Griffith has had in mind the filming of an elaborate production, epic in scope and to cover the development of America to date. He originally planned to make it at the time "Way Down East" was purchased but abandoned the plan in favor of that. If anything material develops from it, the production would cost from $800,000 to $1,000,000 and would be made in a broad, sweeping fashion to do the subject justice. Aside from this, Griffith has been approached by British financial interests to go to India to film an epic of Indian life. This project is said to have the support of the Indian Government. The story was written by a man named

(Continued on Page 2)

Fineman Arrives
B. P. ("Bernie") Fineman is in New York from the coast with a print of "Don't Marry for Money."

Pathe Not Affected
Pathe issued a long statement Friday relative to the Harold Lloyd—Hal Roach matter in which it was stated that Lloyd's relations with Pathe are not in any way affected. The statement adds that arrangements have been made for Lloyd to take his entire staff with him and that Sam Taylor and Fred Newmeyer will continue as directors; Johny Balson will be the leading woman while several of Lloyd's best "gag" men will go over to the new organization. It was stated that Lloyd would not announce his new producing headquarters until after his return from New York.

Over A Million
In Profits for Famous Players for First Three Months of 1923—This Includes Subsidaries
Famous Players in its consolidated statement which includes the earnings of subsidiary companies owned 90% or more reports for three months ended March 31, 1923, net operating profits of $1,018,100.29 after deducting all chargers and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $414.66 on the common stock out-

Vol. XXIV No. 82
Sunday, June 24, 1923
Price 25 Cents
In Eastern Studios

Marc McDermott will play the male lead in Madge Kennedy's next picture.

Jack Richardson has been added to the cast of Fox's special, "No Mother To Guide Her," now being made at the Fox Studio.

Fox has prepared a two-reeler, "Red Russia Revealed," showing conditions in Russia under Soviet rule.

Oscar Shaw has been signed to play the male lead in Cosmopolitan's forthcoming production, "Cain and Mabel."

Percy Marmon has been signed by Fox to play the lead in a Fox special to be made soon on the West Coast.

Cosmopolitan's "Under the Red Robe" company returned from Stamp- ford this week, and interiors are being shot for the production in a half dozen Eastern studios.

D. W. Griffith has started work at his Mamaroneck studio on his new picture starring Robert N. Wilson. Griffith hopes to complete it within two months.

Dore Davidson has been added to the cast of "Grit," Glenn Hunter's latest production for the Film Guild which is being made at the Pyramid studio at Astoria, L. I.

Leslie Austin will play the male lead in "The Governor's Lady," on which work will be started in the near future. Jane Gow and Anne Luther will play the leading roles.

Hary Pollard is on location in Northern New York with his "Leather Pouch" company, one of the Warner stories being adapted to the screen by Universal.

Goldwyn's "Potash and Perlmutter" company has returned from Atlantic City where exteriors were made. The production is being filmed at the Paragon Studio, Fort Lee, N. J. Lena Lyon has been added to the cast to play the juvenile lead.

License Fees Revised

(Continued from Page 1)

in the 90's defining picture houses as "common shows," with a license fee of $25. Some years later an ordinance was adopted defining picture houses as "theatres," with a license fee of $10,000. The new ordinance makes all exhibitors pay license fees strictly in proportion to their seating capacity.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—George Howe has been signed by Hal Roach.

Oscar Apfel has started production of "The German May Concern," in which Viola Dana is starred.

Tony Gaudio and Norbert Brodin have both signed new contracts as cameramen with Joe Schenck.

Beatrice Van has been engaged to put the next 12, "Fighting Blood" stories in continuity form for F. B. O. in Constance Talmadge's next picture, "The Dangerous Maid."

Arvid Gillstrom's first assignment with Sam Grand will be the direction of Monty Banks. Gillstrom will alternate with Herman Raymaker.

Plans have been made by Abel Stern for a Directors' Row at Century studios. Bungalows will be built for directors making Century comedies.

Lois Boyd, Duane Thompson and Billie Rhodes are now working on the Grand lot, having all three signed contracts to appear as leads in comedies.

Enid Bennett is to play the leading female part in "The Bad Man," to be directed by Edwin Carewe for First National, with Holbrook Blinn featured.

June Elvidge has a prominent part in "The Eleventh Hour," a Fox special with Shirley Mason and Charles Jones featured.

The cast chosen to support Lenore Ulric in "Tiger Rose," includes Claude Gillingwater, Joseph Dowling, Anders Randolph, Andre de Beranger, and Jane Ferrell.

WALTER R. GREENE.

Plans Film Epic

(Continued from Page 1)

MacLean who is understood to be in New York now in this connection. While it is true that Griffith has approved his original arrangement with United Artists which covered three years and provided for the delivery of a stipulated number of pictures, it can be stated authoritatively that he will continue distribution through United Artists in which he holds a one-fifth interest.
Classic of the Screen

FLORENCE VIDOR-MONTE BLUE
and a notable supporting cast in

"MAIN STREET"

from the celebrated novel
by SINCLAIR LEWIS

Directed by Harry Beaumont Scenario by Julien Josephson
Novel dramatized by Harriet Ford and Harvey O'Higgins

Playing an Extended Engagement
at the

ROOSEVELT THEATRE, Chicago


**Reviews of the Newest Features**

**Florence Vidor in “Alice Adams”**

Producer: King Vidor
Distributor: Associated Exhibitors

As a Whole....AN INTERESTING PICTURE WITH AN INTERESTING STAR, HAS GOOD SITU. As with so many small town girls of moderate circumstances who tries to imitate her rich friends.

Cast....Careful selection and well smiled; Harold Glasson fine as his brother; Claude Gillingwater, Margaret McVade, Vernon Steel, Thomas Ricketts, Gertrude Astor and Margaret Landis complete it.

Type of Story....Drama of small town society; very attractively presented with many really fine touches, although toward the close it becomes a trifle too exaggerated; woman urges husband to establish his own business with results that threaten the happiness of the family, but ends agreeably for all.

Box Office Angle....Looks very good; should be a decidedly worth while enterprise perhaps in the smaller towns; star a big asset, or should be. Has pleasing humorous bits and excellent sub-title.

Exploitation....There are several good stunts that can be used in connection with getting them interested in "Alice Adams". In the first place you have the title for teaser purposes by distributing throw-aways bearing the line: "Alice Adams is coming next". If you have got them sufficiently curious let them know that "Alice Adams" is the title of Florence Vidor's latest picture.

Get all the Adams' in your town interested in the picture and if there happens to be an Alice Adams you might arrange some sort of stunt whereby you could use her picture in conjunction with Miss Vidor's. Or you might offer free tickets for those whose Christian name is Alice. Get your local ice cream shops to introduce an Alice Adams Frappe. If you do not have a program tell them about it with a slide on your screen.

Since this is a Booth Tarkington prize story and it is so well done and created the just right sort of atmosphere; comedy touches very good.

Author....Booth Tarkington
Scenario....George Hopkins
Cameraman....Jimmie Howe
Photography....Very good
Locale....In and around prison and interior of country house.
Length.... 6,361 feet

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**Herbert Brenon Prod. “The Woman with Four Faces”**

Producer: Paramount
Distributor: Paramount

As a Whole...EXCEPTIONALLY FAST MOVING AND CLEVER CROOK TEAM...ACTING AT A STUNTING RAPID FIRE ORDER WITH EVENTS OCCURRING IN UNSUSUALLY QUICK SUCCESSION; LIKE SPLENDID BOX OFFICE BET.

Players....Betty Compton appears to better advantage here than she has in months; Richard Dix also excelling in the lead at the George Fawcett, Theodore Von Eitz and Joseph Kilgour; a first rate cast.

Type of Story....Crocket melodrama; a cleverly compacted plot with quite improbable but certainly interesting and generally absorbing; district attorney employs girl crook to help him secure evidence that will convict leader of drug ring. It brings about girl's regeneration and eventual marriage to him.

Box Office Angle....With Particularly promising; you ought to be able to do a thriving business with it if you take the trouble to go after it; has a real audience appeal.

Exploitation....It may be a bit difficult to exploit this one since there is not much in the way of spectacular advertising that the theme would suggest. But it should prove well worthy while hammering away carefully, and perhaps, in some months. It may appeal to some even more than "Within the Law," because it is a faster moving story with much more action.

There are several fine sequences with thrilling climaxes that would easily serve to arouse their interest if used as trailers, such as the daring prison escape with the crook leaping to a rope ladder suspended from an aeroplane, the genuinely thrilling hold-up at the start of the picture or the triple hold-up in the final climax.

Be sure to tell them it is the best Herbert Brenon picture so far done, and many months. Use Richard Dix's name prominently.

Direction by....Herbert Brenon; has done a fine job on this picture; keeps it speeding along at fine pace, made it more or less plausible in spite of the improbable and handled play excellently; injected a lot of realism.

Author....Bayard Veiller
Scenario....George Hopkins
Cameraman....Jimmie Howe
Photography....Very good
Locale....In and around prison and interior of country house.
Length.... 5,700 feet

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**“Slippy McGee”**

Producer: Oliver Morosco Prod.
Distributor: First National

As a Whole...EFFECTIVE HEART INTEREST BITS GENERAL COMPARE FOR RATHER WELL WORN CROOK THEME; QUITE SLOW MOVING AT TIMES.

Players....Wheeler Oakman gives good performance in the title role; Colleen Moore pleasing but photographed very poorly. Sam DeGrasse satisfactory as the priest; others are notably Fredric March, Edith Yorke, Lloyd Whitlock and Pat O'Malley.

Type of story....Crocket regeneration theme; crook loses a girl to criminal good heart interest touches; might have been speeded up considerably and the ending made less disappointing by the heroine's marriage to the hero; reformed crook "does one more job" which preserves the happiness of girl he loves but who returns anyway.

Box Office Angle....Should give average satisfaction; will please a majority and unless they are familiar with the type of story should not prove disappointing.

Exploitation....This may be a bit difficult to handle cleverly since there isn't a great deal in the way of unusual exploitation that suggests itself either from the theme or the title. You will have to resort mainly to catchlines used with the title and paragraphs in your program that will indicate the nature of the story.

A trailer would be about the next best means of attracting them, Slippy, which the railroad accident in which Sippy loses a limb. Or a bit of the sequence where Slippy robs a safe to preserve the happiness of the lady he loves might also interest them.

Let them know that the story deals with a crook who reforms through the kindness of a priest who befriended him after he had been injured while evading the law. If you know any local organizations interested in the reformation problem you might get them to cooperate with you from a standpoint of interest, the crook's regeneration through modern methods rather than the old forms of punishment. This might be all the basis of exploitation if you can work it.

Direction by....Wesley Ruggles; has handled theme very well and injected considerable heart interest that creates genuine sympathy for crook hero.

Author....Marie Conway Oemler
Scenario....Edward E. Rose
Cameraman....J. C. Hutchinson and Ade Stieglitz
Photography....Very good
Locale....A small village
Length.... 6,399 feet

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**Glady Walton in “Sawdust”**

Producer: Universal
Distributor: Universal

As a Whole.....THOROUGHLY PLEASING LITTLE PICTURE WHICH IS GOOD BUSINESS; SUGGEST PHERENCE AND STAR AT HER BEST IN TYPICAL ROLE.

Star....Always can be depended upon to put over a part of this kind; dressed to represent Gladys Walton's emotional bits toward the close.

Cast....Niles Welch a good lead; others Herbert Standing, Edith Yorke, Mathew Betz, Frank Brownlee, William Robert Daly and Mattie Peters.

Type of Story....Comedy drama of circus life; has genuinely pleasing humorous touches and slight heart interest sequence toward end that offers good contrast; girl of circus poses as long lost daughter of old couple and after making them happy confesses but she remains as their child.

Box Office Angle....Delightful summer attraction that should get over anywhere; it is short and with it you can use a good variety of short reels; star should go very well.

Exploitation...."Sawdust" should be a particularly easy one to work on since it suggests so many new stunts in the way of exploitation. In the first place the circus atmosphere will give you a number of ideas or paragraphs for advertising. If you cannot get any actual circus paraphernalia you can readily secure substitutes such as trained animals. If you have got a circus or you can rig up a parade with automobiles trimmed with ribbon and crepe paper and have people dressed in circus attire riding in them.

Another stunt would be to get a truck load of sawdust and a girl dressed to represent Gladys Walton to ride around sitting on top of the load. At first give no explanation until their curiosity is aroused and then follow it with the announcement of the showing.

Dress your lobby up to represent the entrance to the big tent and have a girl dressed to represent Gladys Walton to see the big show, after the fashion of the typical side-show barkers.

Direction by....Jack Conway; has handled this one very nicely, supplied colorful atmosphere of circus life and told the story thoroughly, gotten over the heart interest touches pleasingly.

Author....Courtney Riley Cooper
Scenario by....Harvey Gates
Cameraman....Allen Davy
Photography....Good
Locale....Circus ring and a country home.
Length.... 4,940 feet
Counterfeit Love

A SPECIAL OF REAL PULLING POWER WITH A Race That Rivals The Kentucky Derby

There's no guess work about "Counterfeit Love." It's the summer clean-up. It has everything a showman knows is sure-fire. Melodrama, action, thrills, romance. The most realistic horse race ever shown on the screen. The wiles of a cagey love counterfeiter exposed. A spectacular fight and an exciting, dramatic wallop at the end.

Get the sensational posters, the special novelties and the big press and campaign book. "Counterfeit Love" is nationally advertised. It's the one big special of the season which means money in the bank for you.

FEATURING A NOTABLE CAST OF FAVORITES

DIRECTED BY Ralph Ince and L.R. Sheldon
Presented by Murray W. Garrison

A PLAYGOERS PICTURES SPECIAL

Physical Distributors

FOURTH REPRESENTATIVE
SIXTH GARRETT

Physical Distributors

PLAYGOERS PICTURES
Ernest Shipman presents

“Counterfeit Love”

Producer: Murray W. Garsson
Distributor: Playgoers

As a Whole... HAS GOOD COMBINATION OF ENTERTAINING ELEMENTS THAT SHOULD MAKE IT A FIRST RATE CHOICE FOR MANY EXHIBITORS

Players... None whose names will mean much at the box office but a pretty fair cast and capable of various roles; includes Joe King, Marion Swayne, Norma Lee, Jack Richardson and Alexander Giglio.

Type of Story... Melodrama that includes all the stock tricks with an occasional new twist; makes it slightly different; has considerable of what is generally conceded to be good audience appeal; secret service prevents counterfeiter from marrying unsuspecting Southern girl, saves her brother's life and wins her hand as a reward.

Box Office Angle... Likely to do a good business where you have a clientele that favors melodrama; a good deal if you talk about it and it is quite fast moving.

Exploitation... Should you consider your patrons in a receptive mood for a good old fashioned melodrama with the regulation murder, mystery, romance, horse race, fire and all the rest that goes to make it up, you will do well. Find it and work it. You should send them out feeling right.

Exploitation... Secure a supply of stage money and have the bills stamped with the title of the picture and distribute them. After you have gotten them sufficiently curious as to what it means, follow it with the showing date of the picture.

Have a man dressed as a jockey ride about on a dapper horse displaying a sign telling them of the race in “Counterfeit Love.”

You haven’t any names to use in combination with this one so you will have to depend entirely upon your exploitation and advertising to put it over. The press sheet suggests a good idea to try. Have a boy leading a donkey about the streets, bearing a sign reading: “This is the slow mule from Missouri—but there’s real speed in ‘Counterfeit Love’.” Secure a copy of the book for further suggestions.

Direction by... Ralph Ince and L. R. Johnson, quite satisfactory throughout the whole; injects several good bits of action and the usual elements of appeal for melodrama.

Author... Charles P. Enright, possibly the best story in any of the pictures this week.

Scenario by... Not credited

Cameraman... Wm. Black
Photography... All right

Locales... An old Southern plantation
Length... 5,264 feet

Dorothy Dalton in

“The Law of the Lawless”

Producer: Paramount
Distributor: Paramount

As a Whole... A RATHER UNUSUAL AND COLORFUL ATMO-SPHERE AND LIVELY STORY THAT FURNISHES GOOD ENTERTAINMENT.

Star... Well suited and pleasing in the role of Tartar girl; her admirers will like this real well.

Cast... All right; includes Charles de Rochef, the hero, Tully, Marshall, Theodore Kosloff, Fred Huntley and Margaret Loomis.

Type of Story... Combination of drama and romance; high spirited type of picture with quite a pleasing romantic sequences has some first rate action; Tartar girl auctions herself to highest bidder to pay father's debt; is bought by gypsy king with whom she falls in love when her former lover proves a coward.

Box Office Angle... Will undoubtedly please for its interesting atmosphere and fast moving sequences; story not new but atmosphere makes it worth while and production is good.

Exploitation... A gypsy caravan parading about the streets would be a good stunt to advertise the picture. Have the occupants dressed in gypsy attire, and if you could secure the services of a fortune teller to install in a booth in front of your theater you might in some cases create a stir.

Have your ushers dressed as gypsies and rig up the front of your theater to represent the entourage to a gypsy tent.

Another effective means of advertising, particularly effective for the hot season, is the distribution of fans advertising your theater and with a space wherein you can stamp the name of the attraction you are playing at the time.

Show them a trailer of the fire sequence in which Dorothy Dalton tries to rescue her gypsy husband from a burning tower. This offers a fine thrill and should easily serve to bring them back to see the entire picture.

A girl riding horseback and attired in the garb of a Tartar girl would also be a good stunt to arouse curiosity. At first use no mention of the picture, then later follow the stunt with the announcement of the show.

Direction by... Victor Fleming has produced a picture that is a real pageant of beauty and has done a lot of good touches that make the picture satisfying; handled players very well.

Author... Konrad Velevodick
Scenario... F. Lloyd Sheldon and Edrill Bingham.

Cameraman... George R. Meyer
Photography... Good

Locales... A gypsy camp
Length... 6,387 feet

B. P. Schulberg presents

“Daughters Of The Rich”

Producer: Preferred Pictures
Distributor: Al Lichtman Corp.

As a Whole... VERY LIKELY A GOOD BOX OFFICE NUMBER WITH A STORY ESPECIALLY PRESCRIBED FOR AUDIENCE SATISFACTION

Players... Miriam Cooper quite pleasing and Gaston Glass a suitable hero; Stuart Holmes surpasses Will Rogers for being “homely,” judging from his make-up in this; Holmes overacts frequently; Ruth Clifford capable but occasionally poorly photographed; others Ethel Shannon, Josee Swickard and Truly Shattuck.

Type of Story... Society drama that is quite illogical in its situations and gives characters very foolish things to do, but it carries considerable audience appeal nevertheless; rich American woman buys a Duke as a husband for her daughter with much resultant unhappiness and the eventual suicide of the girl.

Box Office Angle... Has first rate possibilities for the right audience and will satisfy; probably hasn’t as big a chance where they are critical on the sort of stories they want.

Exploitation... The title on this one can be attractively exploited. You can have your ushers, where they are women, dressed up in the latest gowns, and have them appear on a platform in front of your theater where signs will invite the crowd inside to “see how these Daughters Behave.”

Direction by... Gascier; has mounted picture very well and given it a lot of good atmosphere in connection with the story, makes appropriate use of material.

Author... Edgar Salts
Scenario by... Alga Printzlauf
Cameraman... Karl Strauss
Photography... Very good

Locales... America and Paris
Length... 6,973 feet

Murray W. Garsson presents

“The Rapids”

Producer: Sault Ste Marie Films, Ltd.
Distributor—Hodkinson

As a Whole... STARTS OUT TO BE QUITE DISTINCTIVE BUT WANDERS INTO FAIRLY UN-CONVINCING AND CONVEN- TIONAL PLOT

Players... A good cast that includes Harry T. Morey, Mary Astor, Walter Miller and others; Morey good type and gives first rate performance; Mary Astor not given a great deal to do.

Type of Story... A combination of lumber camp atmosphere with a strike for excitement and a romance woven in; promises to be somewhat different at first but gets back into a rut. One of those pictures which shows the effort made by community leaders to boost their neighborhoods and, as usual, fails.

Box Office Angle... Will probably satisfy the average audience; not big enough for extraordinary business—should do medium business.

Exploitation... To get them interested in this one you might pile up a wagon load of logs and have a couple of men dressed as lumber jacks drive it about town with signs announcing the showing of “The Rapids” at your theater, and explaining that it has to do with the making of paper from wood pulp and the process is shown in detail from the chopping of the trees to the making of the paper.

In principle you might go after business from an instructor standpoint in view of this phase of the story. The scenes showing the industry of the mill and also those of a steel manufacturing plant, would easily warrant your making promises of its being interesting educationally.

Where you usually run trailers of coming features you could secure the hit showing Walter Morey being hurled off a bridge into the rapids below. Or possibly scenes of the fight with the strikers would promise them some good action and entertainment. Give them what you know that is what they want.

Use Harry Morey’s name prominently in your bill and let them know that Mary Astor is also in the cast.

Direction by... David M. Hartford; average would have been better in several instances, particularly in latter reels.

Author... Alan Sullivan
Scenario... Faith Green

Locales... Town situated on course of powerful rapids

Length... 4,900 feet
Samuel V. Grand presents
BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
IN
MINE TO KEEP

THE "GREEN EYED MONSTER" JEALOUSY WOULD HAVE POISONED HIS SOUL BUT—LOVE CONQUERS IN THE END

POWERFUL HEART-KEREST STORY THAT WILL LIVE IN THE MINDS OF YOUR AUDIENCE AND GIVE YOUR SHOW AN INDIVIDUAL TOUCH

DIRECTED BY
BEN WILSON
WRITTEN BY
EVELYN CAMPBELL
PHOTOPLAY BY
ARTHUR STATTER
PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

WONDERFUL CAST
EXCELLENT DIRECTION
SUPERB PRODUCTION

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THE CAST
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PEACHES JACKSON
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STUDIOS, 1432-38 GOWER ST., LOS ANGELES, CAL.
SAMUEL V. GRAND
PRESENTS
BRYANT WASHBURN
SUPPORTED BY
MABEL FORREST
IN
OTHER MEN'S DAUGHTERS

DIRECTED BY
BEN WILSON
WRITTEN BY
EVELYN CAMPBELL
ADAPTED BY
FRANK SULLIVAN

PHOTOPLAY BY
ARTHUR STATTER
PHOTOGRAPHED BY
EDDIE LINDON
JACK STEVENS

THE CAST
BRYANT WASHBURN
MABEL FORREST
WHEELER OAKMAN
CHARLOTTE STEVENS
KATE LESTER
LAURA LA VARNIE
PEACHES JACKSON
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15 West 44th St - New York
Phone: 3676-78 - Telegram: ASCENDANCENY
Samuel V. Grand presents Bryant Washburn Supported by Mabel Forrest in

The Love Trap

Directed by John Ince
Written by Evelyn Campbell
Photoplay by Nan Blair

CAST INCLUDES
Wheeler Oakman
Kate Lester
Mabel Trunelle
Laura Lavarnie
Wilbur Higby
Edith Stayart
Wm Irving
Sidney Franklin
Francis Powers

Photographed by Eddie Lindon
Jack Stevens

TRAP YOUR CLIENTELE WITH "The LOVE TRAP"

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A REEL TIP OFF

Watch for the forthcoming announcement of these wonder productions ~

The Pride of Possession  Soul and Body
The Satin Girl      I Am the Man
After Marriage     Leave It to Betty
Man Made Law      Mine to Keep
Other Men's Daughters  The Love Trap

Also 36 Whirlwinds of LAUGHTER COMEDIES

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**Short Subjects**

**The Week's Headlines**

**Monday**

M. P. T. O. of New York to hold Syracuse convention Tuesday and Wednesday.

Ernest Lubitsch severs connection with Famous Players and signs with Warner Brothers.

**Tuesday**

Syracuse convention may result in new national exhibitor move. W. A. Hays and H. M. Richey to attend sessions.

Goldwyn settles English litigation with Stoll. Gets £13,500 and costs.

Sydney Cohen, before Federal Trade Commission sees a menace to exhibitors from distributors who are also interested in exhibition.

Wardour in deal with Harry Charnas for Mid-West distribution. Form Film Classics Co. and plan four new exchanges.

First national survey indicates East will miss summer slump.

**Wednesday**

Famous Players attorney says company has cut theater holdings from 400 to 150. Hearing ends here to resume in Philadelphia on June 25.

Herbert Roachchild secures Goldwyn-Coospean output for San Francisco first-runs, thereby strengthening his position sufficiently to consider breaking deal with West Coast Theaters.

Harold Lloyd has two more to deliver to Pathé.

W. W. Hodkinson, commenting on Alexander Aronson's article, says industry suffered for much investment in production.

Will H. Hays to attend next Syracuse convention.

**Thursday**


Lower rentals sought by exhibitors.

Benjamin Hicks sells interests in Apollo companies to devote time to theater construction.

Texas's case against credit organization not expected to affect uniform contract and new arbitration system in Dallas.

Supreme Court in Silverman-Sunrise litigation decides not to review cases unless a new problem is presented.

**Friday**

New York exhibitor convention closes. Intensive membership drive to be waged.


T. O. C. C. secures 25% reduction in fire insurance rates.

Associated Exhibitors, Inc., sign Chain Trailers to roadshow "The Courtship of Miles Standish."

**Today**

D. W. Griffith may make epic of American life. Also considering going to India for British interests.

New York license acts revised. Fox Players profits for three months $1,018,100.

"The Courtship of Miles Standish"—Hal Roach—Pathé—Amusing Burlesque

Type of production ..... 2 reel comedy

The opening of this 2 reel Roach comedy which has in its cast Snub Pollard, Marie Mosquini, James Finlayson and Noah Young, shows a Thanksgiving dinner with the father of the family being pestered by his young son who repeatedly asks "Why is Thanksgiving?" The rest of the action deals with the story told him of the story of the Pilgrim and the love affairs of John "Aldone" and Miles Standish. There is some good burlesque stuff and the backgrounds of real snow make it a good hot-weather offering. Pollard’s friends and down-town comics pleased with it, and even where he isn’t a favorite they’ll get quite a few laughs out of it.

"Forgetting the Law"—Universal—Fast Action Western

Type of production ..... 2 reel drama

Jack Daugherty is the star of this two-reel western drama which has been directed by William Craft, and while the story by George W. Paxon does not differ much from the average western, there is action aplenty all the way through. It’s just crowded full of action and will surely satisfy those who enjoy a fast-moving exciting story. There is the usual consignment of gold given for safety-keeping to the youthful sheriff who is sought by a masked agent for the mining company who is caught after a wild chase. Incidentally there is some excellent riding and roping done by Daugherty.

"Collars and Cuffs"—Hal Roach—Pathé—Slap-stick

Type of production ..... 1 reel comedy

Stan Laurel’s latest comedy, is of the messy slap-stick variety and where they still like to see damage done, the bumbling chase up and down stairs and finally the overflow of the washing machine and the consequent flooding of the "Wet and Rough" laundry with all the different players slipping and sliding continuously in the wet. "Collars and Cuffs" may be considered good entertainment. The film puts it over with great amount of pep at any rate and there are still people who may be amused at the idea of a man’s trousers ripping as he bends over while all the laundresses shriek in horror.

"Don’t Get Fresh"—Century—Universal—Good Kid Comedy

Type of production ..... 2 reel comedy

Buddy Messinger is the youthful star of this Century comedy which derives many of its gags from somehow what messy happenings in a kitchen but which are funny nevertheless. The punch line place at a kid’s party and they have also got a little kick out of a situation which leaves Buddy out on a ledge high above the street. He just stays there long enough for the tick to register, however, and then comes back to the party through a window. Kids will be kids, pleased with this one and it also offers some amusement to the older folks.

"Three Strikes"—Jack White—Educational—Fine for Baseball Fans and Others Too

Type of production ..... 2 reel comedy

About a reel and a half of this Jack White comedy in which Lige Conley is the chief fun-maker, is taken up with the rough handling accorded a freshman at the University of Southwick-on-the-Siwash. The stunts, while sometimes rough, keep the action moving rapidly. However the punch of the picture comes in the last half reel or so when Caesar, the nervous freshman, saves the day for the college when his score is 1 to 0 in the last half of the ninth inning with the other team scoring the 1. The baseball game looks like the real thing and the fans will eat it up.

"Dogs of War"—Our Gang—Pathé—Sure-fire Stuff

Type of production ..... 2 reel comedy

Our Gang this time stages a real battle on the lots in back of the West Coast studios. There are five commanding officers, all dressed up in the linens of helmets, and other paraphernalia, and one lone private—Little Farina. After she has been killed four times, they decide to call it a truce. Still on missionary bent they sneak into the Studio on a truck carrying dummies. The action deals with their pranks in and about the different sets and the final wallops comes when they take the pictures with the camera in which is the punch scene of a feature as yet undeveloped. The film is finally flashed on the screen of the projection room double-exposed upon the tears and emotions of the heroine are shown. Some motion picture legend.”

"A Radio Romeo"—Universal—Fairly Amusing

Type of production ..... 1 reel comedy

Walter Forde is starred in this one reel western which is built around the radio craze in a small town. Forde is a poet whose rendition of poems over the radio is captivating the hearts of the women-folk of the town. The husbands get together and resolve to beat up this village shiek, but through a misunderstanding select the wrong man. There are a few mildly amusing situations, and quite a bit of slapstick.

"The Beauty Parlor"—Aesop Fable—Pathé—Good Cartoon

Type of production ..... 1 reel animated drawing

The popular beauty parlor comes in for its share of fun in this Aesop Fable and this permanent wave is taken from a real one. The turns are made to the tail of Mary Mouse. Mr. Hippo has his weight reduced in a steaming machine and Gerty Grayhound has a lovely crop of long hair raised by means of a magic hairtint. The moral this time is “He who laughs last laughs best” and in quite a few cases this will apply to the audience.

"A Lyn’l Hunt"—Lyman H. Howe—Hodge-Podge—Educational—Excellent Magazine

Type of production ..... 1 reel magazine

Although the main title of this Lyman Howe “Hodge-Podge” may be trifle misleading, the entire reel is one of the best magazine subjects we have seen in many a long day. The subject matter is varied, beautifully photographed and some of the scenic shots have been exquisitely tinted. In addition, the scenic bit deals with the town really there, and they have been accorded novel treatment. The reel has a dull moment.

Pathé Review No. 23—Entertaining

Type of production ..... 1 reel magazine

Demonstrations to prove that the body possesses certain degree of magnetism open this number. Next, under the title “All Wet” is a clever animated cartoon bit telling the troubles of a poet who jumps into the sea to make love to a mermaid. Unbobbing the Bobs” shows the methods by which milady’s bobbed tresses may be hidden, now that the bob is no longer in the thing. There is also an interesting collection of so-called “god dolls,” which are really toys made by the early American Indians for their children. A Pathé-color scenic bit deals with the “Laughing Cascades of the Pynes.”
The Chain
(Continued from Page 1)
Connecticut these states are better organized than any of the others. Just now they are wide apart. But from their movemen-something may be expected to coalesce. If it does then the Cohen M. P. T. O. will have a battle on. If it doesn't—well, that's too much to worry about in hot weather.
But this is sure; something has been started in New York. And a lot of people will look to see what happens. Including Sydney S. Cohen.

SIGNS OF REVIVAL
"Selznick hires 21 salesmen" says headline. Who says business isn't good?

WELL, WELL, WELL!
"Johnny," says teacher, in first grade elementary school: "Who brought Valentino's suit against Famous Players?"
And Johnny replies to the schoolmarm: "Mister Arthur Butler Graham."
The teacher asks: "And who is now suing Valentino?"
And Johnny replies: "Mister Arthur Butler Graham."
The rest of the class says: "Oh, ain't that funny, teacher?"

FORE!
Inspired, doubtless, by the success of the golf tournaments held under the auspices of the little old paper "Greater Amusements of Minneapolis" is planning one. For Dan Chamberlain, and the Movie Age of Omaha is also starting one. That's the idea. All the regions should have a tournament working and the winners can come into the Grand National every Fall. And add to the gayety of the party.

WORKING A HARDSHIP
Film salesmen working in the Buffalo section are all upset. They are getting a terrible break from the Tickhoffs circuit of Rochester. The Tickhoffs have just put up a sign which reads: "No salesmen admitted after 11 a. m."
"Why" said one of the boys. "Most of us are just getting up about that time. Most of our business is done with exhibitors after 11 at night."

SYSTEM
Testimony at the Federal Trade Commission-Famous suit. All the complaints, film service, etc., and otherwise. That M. P. T. O. officials could dig against Famous in three years totalled 45. And one of the Famous figures figured this: Famous has 8,000 accounts on its books. Figuring five contracts a year to each account, for three years means handling 120,000 accounts, and figuring 10 pictures to each contract means 1,200,000 transactions. Of which but 45 errors were found.

FIRST RUN STUFF
Harry Buxbaum "Bux" walks into the hearing with his check suit shrieking for attention. Emil Shauer walks in wearing a suit of identical pattern. Harry says: "I got this suit first run. And here you are wearing the same suit day and date with me. Quit it."

SWEARING TO IT
Hodkinson publicity. Issues copy of an affidavit sworn to by a notary. Signed by George Kofsky, Nemo, Cleveland. To the effect that a women patron laughed so much over "Faint Hearts" that she fainted away; causing the picture to be stopped, until she was removed and revived.

Publicity! Affidavits! Harry Reichenbach take note.

FROM SIAM
Comes a letter from Henry MacRae, who is doing a sort of "Nanook of the North" over there, in a big super special going into the manner of living, customs, mannerisms, etc., of the people of Siam. From what Henry writes, there is an affinity between Siam and, elephants, tigers, etc., plus snakes, that makes picture producing in Siam far from a pleasurable indoor sport. Some time when we have space, part of his very interesting letter will appear. You won't hear a lot from Henry, because it takes six weeks to get mail to him.

ANOTHER TRAVELLER
Is Theodore C. Deitrich, who writes from Berlin, that there is a cale on Friedrich Strasse, Berlin, the proprietor of which is named Joseph Dannenberg, and who is a perfect 96. That last crack puts that Berliner in the family—and Theodore "out."

THE RETORT COURTESOUS
Famous officials have never quite forgiven Goldwyn for putting out "Souls For Sale," in advance of "Hollywood." And with this as a preface, let's record that a Goldwynite and a Famous Playersite were discussing their new big coming pictures.
"Well," said the Goldwynite, "what do you think of 'Ben Hur'?"
"Oh," yawned the Famous man, "I guess that will be the first burlesque on 'The Ten Commandments.'"

TYPES
Out on the West Coast when Ernest Torrence arrived, after making a bit in "Tol'able David," the casting directors branched him a "dirty dog heavy."
Isn't this a polite business?

DANNY.

MALCOLM FILM LABORATORIES
Announces Its Opening At
244-250 W. 49th St., New York
Tcl. Bryant 7069
SPECIALIZING IN
RUSH WORK
Guaranteeing
Best Quality
And Service
Al. Marks    Joe Malcolm

WANTED
M A N—Between 25 and 35 years of age. Must have full knowledge of all branches of Motion Picture business. Salesmanship and executive ability essential. Give full particulars pertaining to ability and experience in first letter.
Apply: Box S-140
c/o The Film Daily
71 West 44th Street
New York City

EGGERS, INC.
PHOTO-ENGRAVING
now at
244-250 West 54th Street
Phones Circle 2450-2451-2452

DAY AND NIGHT SERVICE
More space and up to the minute equipment
"The same determination to deliver the goods"
M. P. NEWS: Through a splendid treatment of its salient points, coupled with a first-rate production and a capital interpretation, "The Critical Age" will prove entertaining to every audience that sees it. The sponsors deserve credit for telling it in five reels, thus heightening the action and making the scenes compact. It is thoroughly pleasing and capitaly conceived and executed in every department.

M. P. WORLD: Pauline Garon is a type that is immensely popular right now and proves in this picture that she is well qualified to act. It is an interesting picture because it is in some ways apart from the stereotyped and is wholesome and youthful.

HARRISON'S REPORTS: It is a delightful little Canadian tale of romance at the "puppy-love" stage, and easily holds the interest. It is an outdoor picture and includes many lovely scenes of natural beauty. "The Critical Age" should be satisfactory entertainment for any audience.

FILM DAILY: ... is handled in the right way, given a good production and played by a company that is well suited and capable, as well as being carefully directed. Pleasing offering that is short and can fit on any program.

Pauline Garon, the latest screen flapper and a very busy one judging from all the pictures she has appeared in recently, will be well liked in the role of Margie Baird and will gain more friends for her work in this. This is pleasant entertainment that should satisfy almost any audience. It is a short picture and should satisfy the demands of exhibitors crying for features that do not run into seven and eight reels. With this one they can use a good program of short reels and with the feature offering a good entertainment, it should give their patrons a nice bill.

MORNING TELEGRAPH: It is a good picture, light and agreeable, and should meet with success.

Presented by

ERNEST SHIPMAN

The CRITICAL AGE
adapted from "Glengarry School Days"

RALPH CONNOR

Another great RALPH CONNOR success "The Man from Glengarry"

Produced by OTTAWA FILM PRODUCTIONS LTD.
The best contract you could sign today—is

CHARLIE MURRAY
in the following ALL STAR COMEDIES

 pleasant hearts - SO THIS IS HAMLET
 A social error - HELPFUL HOGAN
 The four orphans - WILD AND WICKED
 The fatal photo - FIDDLING FOOL
 The busybody - PAT'S PATENT
 The pill pounder - LIFE OF REILLY

FEARLESS FLANNIGAN

These comedies are the backbone of hundreds of exhibitors programs today

Presented by C. C. BURR

Directed by Gregory LaCava and Richard Thorpe

They're all HODKINSON pictures
Doubts Plan's Success

Earl W. Hammond Sees Hitch in Aronson Campaign Because of Money Control by Distributors

"I have read Mr. Aronson's article with a great deal of interest. "I agree very thoroughly with a number of Mr. Aronson's remarks and it would indeed be an ideal situation if his plans could be put through, although I doubt it greatly. "The only way that I can see that would suit Mr. Aronson is for his plan to be workable as far as the distributor at least is concerned would be when the distributing of pictures is more or less controlled by the money interests. The weight of money necessarily brings into play the power of money. "However, in my opinion there would always be a group of distributors that could not "pull together" on any matter. As an illustration, suppose the principal distributors agreed to try out Mr. Aronson's plan—they would be a great many more who (Continued on Page 2)

Rowson Sails

Harry Rowson of Ideal Films, Ltd. of London sailed for home on Saturday.

Fisher's Dealing For Several More

(Special to THE FILM DAILY)

Madison, Wis.—The Fisher theater chain, a Paramount subsidiary, is negotiating for control of several other theater chains. One deal now under consideration would give the organization complete control of the theater situation in a city within 50 miles of here. Purchases in three other cities are expected to be made shortly. Fishers control 13 houses in this state, among them the Madison and Majestic here.

Fox Specials

On Fall List—Six Star Series and Six Groups of Short Reels—

Wintoon Comes' Heads Lists

The Fox fall announcement lists 25 specials with "If Winter Comes" heading them all. They are:


(Continued on Page 2)

Ragland Joins Lloyd

Leaves Associated Exhibitors to Represent Comedian in New York—Eastbound Now

(Special to THE FILM DAILY)

Los Angeles—John C. Ragland has resigned his various duties with Associated Exhibitors, Inc. to become Eastern representative of Harold Lloyd. Ragland was assistant secretary with Associated, a member of the executive committee and also on the board of directors. Lloyd and Ragland together with

(Continued on Page 2)

Adjustment Pending

Famous and Cosmopolitan Still to Arrange Question of "Little Old New York" Contracts

There still remains a matter of adjustment pending between Famous Players and Goldwyn-Cosmopolitan over contracts on "Little Old New York." This picture was originally on the Paramount schedule but when the break occurred between Famous and William Randolph Hearst, it was turned over to Goldwyn-Cosmopolitan.

(Continued on Page 2)

"The Perfect Showman"

Seven decidedly worthwhile hints to showmen, here and everywhere, are contained in an article written by W. A. Northam which appears in "The Idealert," published by Ideal Films, Ltd. of London. "Here are Northam's hints to showmen:"

(1) Have you ever shot out a cheery "Hullo, Sonny!" to a youngster entering your show, and watched the mother's eye light up with pleasure? If you have you will know the joy of showmanship, for if you have hailed the boy (who is your coming man) you will also have proffered a helping hand to the old lady, and you will have made that humble patron feel at home and your friend for life (or what remains of it).

(2) Some managers have never realized that their patrons are divided sharply into two sections—those who simply love a greeting or a gossip, and those who have no such desires, and might resent any advances. There are managers who feel that their position is such that they are entitled to a certain amount of tips in speaking to their patrons, and such invariably omit to pay courtesies to the old and humble folk who welcome a word and appreciate a little assistance; and they fail to appeal to the children.

(3) Have you ever had a man ejected from your house? If so, it is as much an admission of failure of management as the amputation of a limb is a failure of surgery. If the fellow has imbued just invite him to the office to "have one" with you, and, when he is out of the auditorium, pilot him to the front door.

(4) The patron is always right. If he or she says a film is not good, then it certainly has not been enjoyable for that patron, and you should proffer your sincere regrets. "Tam true you cannot accommodate all the requests of crazy people, but you can be patient and deferential. That type of patron is a gas-bag who chatters; so if you can convert him you will be considered the perfect manager by all who know him. You must agree with people as well as be agreeable or charming.

(5) You may have a notice, as obvious as a bull in a field, saying "Standing Room Only," yet some dreamy individuals are sure to complain that they did not see it. To such it is so easy to be rude if they are offensive (as is often the case), but sarcasm will be found to be the charm which parts patron and manager.

Niobe, All Smiles

(6) Like begets like—warmth of manner creates warmth—but a face like a frost-bitten apple will make the sweetest temperament turn to vinegar. To see some long-faced managers standing under an announcement of an appealing comedy is as attractive a picture as a gaunt gargoyle holding a soup plate.

Golf

The Fall Golf Tournament will be held late in September, probably at the Belleclair Golf Club, Bayside, L. I., where the Spring event proved so successful.

Here are figures of the Spring event:

Balance carried from Fall 1922 event $15.79

Receipts, Spring tournament $1,315.90

Total $1,331.69

Expenditures

Prizes $34.99

Belleclair Golf Club, $70.85

Incidental $45.45

Total $2,186.29

Balance $45.40

Account receivable $16.75

Total carried forward to Fall tournament $62.15
Doubts Plan's Success
(Continued from Page 1)
would think that that was the ideal opportunity for them to send out their salesmen and try to put the other fellows at a disadvantage and if they succeeded in getting a certain amount of business with these salesmen it would naturally have no doubt the effect of having some of the companies considerable competition pull out and everyone would be just where they started from. Nevertheless, bear in mind that it is the druggists, who finally makes the progress of the world and very frequently the thing that people say cannot be done is just the thing that will be done.

Howells Leaves for West
David P. Howells left on Saturday for a long vacation on his ranch in Utah. He will return in September.

Ragland Joins Lloyd
(Continued from Page 1)
..their respective wives are now en route to the East.

John C. Ragland went to the coast some months ago to watch production for Associated Exhibitors, Inc. of which Arthur S. Kane is president. Ragland and Kane have been associated for a considerable time in various film enterprises. Ragland is also an official of the Arthur S. Kane Pictures Corp. It could not be ascertained on Saturday whether or not his resignation affected his relations with the latter company.

"Dorothy Vernon" Next
(Continued to THE FILM DAILY)
Los Angeles—Mary Pickford's next picture will be "Dorothy Vernon of Haddon Hall."

Vignola Will Direct "Yolanda"
Cosmopolitan has engaged Robert G. Vignola to direct Marion Davies in her next, "Yolanda."

Kunskey To Reopen An Exchange
(Continued to THE FILM DAILY)
Detroit—John H. Kunskey has confirmed the report that he would reopen an exchange in this city. The office will be located in the Film City, and will be ready Sept. 1.

Party Leaves for Boston
Al Johson, Raymond Hitchcock, Frank J. Meehan, Max Murr and John Emerson are a few of the celebrities who accompanied Marcus Loew for Boston where he opens the Braves Field as a nightly amusement park. The party left by boat last night.

Receiver For Equipment Company
Judge Knox in the U. S. District Court has appointed Joseph J. McAdie and Kenneth H. Matters receivers under $10,000 bond for the United Theatre Equipment Corp., on 125 West 45th Street. The liabilities are about $100,000 and the assets about $50,000.

Fischer Plans Big Chain
(Continued to THE FILM DAILY)
Madison, Wis.—Fischer's Paramount Theaters Co. is reported to be negotiating for a number of Wisconsin theatres. The company, according to reports, plans to control all the theatres in towns within a radius of 50 miles of Madison. The company now operates 13 theatres in the Middle West.
On Broadway

Broadway— "The Isle of Lost Ships," Brooklyn Strand— "Max Street.
Cameo— "Enemies of Women."
Capitol— "Passion."
Lyric— "The Covered Wagon."
Loew's New York— Today— "Soul of the Beast."
Tuesday— "The Heart of Wetonah," and Bucking for Barriers.
Wednesday— "Stepping Fast."
Thursday— "Tiger's Claw."
Friday— "The Women Thou Gavest Me" and "Shooting For Love."
Saturday— "The Prince Chap."
Sunday— "Trailing African Wild Animals."
Lyric— "The Human Wreckage" opens Wednesday.
Rialto— "Divorce."
Rivoli— "Peter the Great."
Strand— "Pimrod and Sam."

Next Week

Broadway— "The Girl of the Golden West."
Brooklyn Strand— "Wandering Dancers."
Cameo— "Enemies of Women."
Capitol— Not yet determined.
Criterion— "The Covered Wagon."
Rialto— Not yet determined.
Rivoli— Not yet determined.
Strand— Not yet determined.

Back From Europe

Hugo Riesenfeld and Lee De Forest returned from Europe on Saturday.

"Divorce" Booked For Eight Weeks

(Special to THE FILM DAILY)

Hollywood— Sid Grauman has booked "Divorce" for an eight-week run at the Rialto.

Special Showings for Harding

"The Spoilers," and "Enemies of Women" have been selected by Presi-
dent Harding as two of the films to be shown to him on his trip to
Alaska.

To Lay Elrea Cornestone

(Special to THE FILM DAILY)

Philadelphia—Edwin F. Albee and Jules Matha姆 have issued special invita-
tions to the ceremonies attend-
ing the laying of the cornerstone of the new Elrea theater at 11th and
Market Streets, next Thursday.

Hart Starts Immediately

(Special to THE FILM DAILY)

Los Angeles—William S. Hart who will return to the screen under the Lasky banner will begin work immediately at the Lasky studio. The first picture will be released this Winter. His contract calls for four

Cuts and Flashes

Catherine Calvert has returned to America following an extended stay
in Europe where she worked in pictures.

Lester Scott, Jr., sales representative for C. C. Burr, has left on an other road trip.

Joe Malcolm, formerly with the Republic Laboratories, and Al Marks have formed the Malcolm Film Lab-

atory, with office and plant at 244 W. 49th St.

John Slokey, title writer, has removed from 727 7th Ave., to 244 W. 49th St.

Hirlagom Motion Picture Corp., 723 7th Ave., has taken additional
space. Its title department will be removed from Fort Lee to New York.

Arrow has issued an attractive colored booklet for "The Little Red Riding Hood."
The book narrates the story of the play.

"Carmen Jr.," a Baby Peggy comedy has been booked over the Loew circuit.

D'Usseau Resigns

Leon D'Usseau, Eastern scenario editor of Universal has resigned. R. F. Roden is temporarily in charge.

Madison Closes For Three Weeks

(Special to THE FILM DAILY)

Detroit—For the first time in six years the Madison has closed its doors for three weeks. John H. Kunsky will spend $25,000 in redecorating the house.

Tilley Asks for Better Films

(Special to THE FILM DAILY)

Chicago—Although the United States produces 85% of the world's films, picture patrons in other countries will now have it economically possible if the product is not materially improved, declared Frank Tilley, editor of the "Kinetograph Weekly." Tilley said that an American producer can "sink $5,000, 00 into a picture and make money by selling it at home," while the British producer cannot spend more than $20,000 on one production and expect to make money by showing it only in England. Tilley while here visited Watterson Rothacker.
Baby Peck

The Talk of the Town

Merry Go Round
The most stupendous Love Story ever told!
Directed by Rupert Julian

A Lady of Quality
Starring
Virginia Valli with
Milton Sills
A Hobart Henley Production

A Chapter in Her Life
Based upon the story of "Jewel," by Clara Louise Burnham, with a superb cast of popular players.
A LOIS WEBER PRODUCTION

The Acquittal
with CLAIRE WINDSOR
Courtesy Goldwyn Pictures Corp.
NORMAN KERRY
Directed by Clarence Brown

Priscilla Dean in
Drifting
Directed by Tod Browning

Priscilla Dean in
White Tiger
Directed by Tod Browning

Up the Ladder
From W. A. Brady's production of Owen Davis, a big successful play. Directed by Harry Pollard, who made "The Leather Pushers" and "Trifling with Honor."

Four REGINALD DENNY JEWELS

Universal Has
Presented By
UNIVE PICTURES
The Trade al Sixty

Thundering Dawn
with J. Warren Kerrigan
(Leading Man of "The Covered Wagon")
Anna Q. Nilsson
Tom Santoshi
Directed by Harry Gordon

DAMNED
From the literary sensation of the year, by an anonymous writer. One of the season’s really important pictures.

The Signal Tower
From a powerful, melodramatic story by Wadsworth Camp. Selected as one of the best stories of 1922. With a powerful cast.

Baby Peggy in "Whose Baby Are You?"
Supported by a superb cast.
Directed by King Bagger

Four MARY PHILBIN JEWELS

The Pictures!
Carl Laemmle
RSAL CORPORATION

7 Great Chapter Plays
William Duncan and Edith Johnson in "The Steel Trail"
Beasts of Paradise with Fred Thomson and Ann Little
The Ghost City with Jack Mower and Eileen Sedgwick
William Duncan and Edith Johnson in "The Fast Express"
The Last Submarine with Fred Thomson and Ann Little
"By Right of Conquest" with Jack Mower and Eileen Sedgwick
William Duncan and Edith Johnson in "Arm of the Law"

52 Century COMEDIES
With baby Peggy and Buddy Messinger heading a list of real comedy stars, the Century Comedy productions scheduled for the coming year will be bigger, better and more magnetic at the box-office than ever before. Already the most popular two-reel comedies on the market, they will become even stronger during 1923-24.

12 2-Reel Gump COMEDIES
Millions have laughed at the antics of the Gumps in the cartoons by Sidney Smith. These millions will want to see them in the life produced by Samuel Van Roonke, directed by Herman Tovit, and acted by a great cast headed by Joe Murphy and Fay Tincher.
Putting It Over

Street Car Used to Advantage

Springfield, Mo.—When "The Christian" was shown at Landers Orpheum, Goldwynner Homer Gill, rented a street car for seven days and used it on the streets of the city for three days prior to the showing. On each side of the car was placed the 24-sheet poster of "The Christian," framed. The sides were also covered by moving billboards.

Tie-up With Biscuit Company

Joe Weil, "Big U" exploiter, has arranged a national tie-up on H. A. Snow's "Hunting Big Game in Africa," with the National Biscuit Co., and as a result, the biscuit company has published a special ten-color window card and window hanger, tying up their animal crackers in conjunction with the picture. The poster, shows an open box of animal crackers with the animals piling out and the words: "A circus For Children—Take Along—Barnum's Animal Crackers to "Hunting Big Game in Africa," with Gun and Camera, by H. A. Snow."

The biscuit salesmen will work in conjunction with Universal in arranging grocery store tie-ups wherever the picture is showing. Another part of the arrangement provides for the distributing by exhibitors of little pay envelopes containing animal crackers to children attending matinee performances of the film.

Screen Test Puts This Over

Seattle—Manager Frank Steffy of the Coliseum stopped traffic in the town when he advertised "Screen Tests for Sale." The screen test stunt in which local aspirants to screen honors were photographed on a truck in the principal streets of the town was used.

The Times carried a story daily, beginning three days in advance of the opening, while two other local papers each carried a story, prior to the opening.

An announcement was made that 30 girls would be given screen tests. Forms were provided which the applicants filled out, giving in detail those qualities fitting them for film work. Each afternoon and evening, beginning on the opening day, five girls were given tests.

The Mack Truck Co. furnished a truck on which the tests were shot. A special light wire was run out from the theater over the marquee and hooked to a battery of five Klieg lights mounted on a truck. In the afternoon the truck worked on location on the principal streets and at night with the battery of lights going the tests were made in front of the theater. An announcement was made that the tests would be shown the following week at the Coliseum.

In the Courts

A jury in the City Court gave a verdict for Fox Film in a suit brought against it on an assigned claim for $1,250, as a balance due for film-mending machines. Fox contended that it paid the bill in full for $2,773.

The Nu-Art Picture Corp. has contested judgment in the Supreme Court favor of the Commonwealth Film Corp., for $28,237. The confession, signed by Jacob S. List, as president, states that on Nov. 10, 1921, Commonwealth lent Nu-Art $18,000 and on Nov. 18 that year lent $10,000 more. The balance of the judgment is for interest and costs.

Kansas City—A jury in the Federal Court here has awarded a verdict of $76,070 against the Orpheum Theater & Realty Co., in favor of the Clark estate. The plaintiff charged that the theater company did not keep the house in good condition and charged neglect during the time of the lease. The suit has been active in the courts since May 21, over 50 witnesses having been called.

Auburn, N. Y.—Judge Farmer, of the Municipal Court, in dismissing the suit of Marie Wilsey against the Robbins Syracuse Theater Co., decided that patrons must wait for an usher in a theater when the lights are dimmed or assume the risk of injury while trying to select a seat. Miss Wilsey filed suit against the theater company when she sustained a broken knee cap while walking down the aisle when the lights were dimmed. She sued for $2,000.

The Verona Theater Co., Inc., has sued Abraham L. Sichman in the Supreme Court for alleged false representation in the sale of the theater at 856 Mt. Prospect Ave., Newark, N. J. It is alleged that Sichman said the expenses were not over $300 a week and that the profits were not less than $50 and that there were contracts for only 30 features, none of which had been shown before. It is alleged that the expenses were more and the profits less than represented, and that Sichman had contracted for 250 features, many of which had been shown previously. The plaintiff signed a lease on the property for ten years at $3,500 a year, agreed to pay $3,000 for the good will, of which $2,000 was in cash and $1,000 in notes. The plaintiff sues for the $2,000 and to cancel the notes.

Detroit Film Folk Plan Party

(Special to THE FILM DAILY)

Detroit—Some Saturday in July will see the local exhibitors and exchanges speeding away to a place in the country on an outing.

Government Seeking Bids

(Special to THE FILM DAILY)

Washington—The Bureau of Commercial Economics has mailed blanks to a number of independent producers to bid on a 1,000 feet industrial film with 20 prints. Over 200 have already been received by the bureau.
**Tells of Loan**

Hearing in Philadelphia Revolves Around Money Borrowed by Stanley From Famous (Special to THE FILM DAILY)

Philadelphia — That the Stanley Company of America borrowed $2,000,000 from Famous Players-Lasky in July, 1918, one month after the organization of the Stanley Company, was the outstanding bit of testimony offered by John J. McQuirk, Vice-President, at the opening session of the Federal Trade Commission investigation yesterday.

According to terms of the agreement, the money was to be used in the expansion of the exhibiting end of the business in this territory and called for a cash payment of $500,000 and 50,000 shares of stock of Famous Players, 7,500 of which were to be redeemed at the call of the Stanley Company. For this advance Famous Players was required to set aside 25% of Stanley giving it less than a 50% interest.

It developed later that Famous Players had been given notes to the full amount by the Stanley Company. For collateral, Stanley gave Famous Players 26,600 shares of Class B stock in the former company. Of the 15,000 shares of Famous stock turned over to Stanley, it was brought out that 7,500 shares had been turned back to Famous by Stanley for $750,000. This testimony made by McQuirk was designed to show that the Famous Players loan to Stanley was for $1,250,000 and that Stanley only held 7,500 shares of Famous Players stock.

"At the time this loan was arranged, wasn't it understood that you would take 10% of Famous Players out?" (Continued on Page 2)

**Europe Tired**

Says Hugo Riesenfeld, Back from Abroad—Europeans Think Our Stories "Too Filmy.

"In Europe the stones are living and the people are dead," declared Dr. Hugo Riesenfeld, director of the Rialto and Rivoli theaters, just back from a two months' vacation abroad. Europeans are today in a morbid frame of mind, according to Riesenfeld, an aftermath of the war. For this reason, he said, morbid pictures and pictures of intense dramatic value are liked. At the present time, he said, European picture patrons are criticizing American productions because they think our stories "too filmy and uniform." (Continued on Page 6)

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**May Sue Jolson**

Griffith Office Claims Comedian Never Informed Them of Proposed European Trip

The D. W. Griffith office intimated very strongly yesterday so that unless some sort of settlement was made by Al Jolson upon his return to the States the matter will be taken to the courts.

G. J. Lloyd of the Griffith forces, yesterday that the producer had been set back about $70,000 on the Jolson production. Lloyd stated that all of the sets had been completed and two weeks of preliminary work gone through. It is asserted that Jolson failed to appear at Mamanonck on Friday and again on Saturday and that, despite repeated efforts to reach him, no information was secured. Lloyd also stated yesterday that officially his organization had not even been informed that Jolson had sailed. The agreement, it is claimed, covered 10 weeks.

Yesterday morning papers quoted Mrs. Jolson as saying that the comedian was won out by his long tour in "Bombo, " and that the picture would be resumed upon his return. Actual shooting was to start yesterday morning. Griffith will not go ahead with the picture with Jolson replaced in the case.

The trouble is understood to have arisen over the screening of some "crushes" at the studio which were seen by Jolson. He is said to have remarked that he would never do a screen actor.

"Jimmy" Grainger in Seattle (Special to THE FILM DAILY)

Seattle—James R. Grainger and Sam Dombrow, Jr., are at the local Goldwyn office.

**Has Unreleased Negri Feature**

J. A. Levinson is offering "Are Women to Blame?" for outright sale. The picture stars Pola Negri, and is said yesterday to be only unreleased Negri feature available.

**Jersey Meets Today**

(Special to THE FILM DAILY)

Lake Hopatcong, N. J. — The M. P. T. O. of New Jersey meets here tomorrow and Thursday. Sydney S. Cohen is expected.

"Pete" Woodhill, of the Jersey unit was in town yesterday conferring with Cohen relative to the Jersey meeting. There will be a business session Wednesday followed by a dance at night and a business session and a dinner on Thursday.

**Ahead of 1922**

May Tax Returns $764,714 Greater Than Same Month Last Year—Business Better

(Washington—Admission taxes collected during May amounted to $6,552,824.67, according to figures just released by the Internal Revenue Bureau of the Treasury Department. This was an increase of $764,714 over the collections for the corresponding month last year, and an increase of $53,970.69 over returns for April, 1923, when the figure was $6,605,266.58.

The collections from the capacity tax totaled $36,872.84, an increase of $8,981.73 over May, 1922.

1923 1922
January ... $5,766,208 $6,453,483
February ... 5,284,528 6,867,256
March ... 6,260,353 6,248,526
April ... 6,031,266 5,439,014
May ... 6,582,246 5,817,532

Sennett Reissues for Paramount

Paramount will re-issue, 25 Mack Sennett comedies during the coming season, the first August 5 and thereafter every two weeks.

Shipman's First

The newly-launched Long Island Cinema Corp., has purchased through Jack pieces of "The River Road," novel of seacoast life. The book will be the first of the Sunrise Trail Pictures to be produced by Ernest Shipman.

"Expo" Opens Monday

(Special to THE FILM DAILY)

Los Angeles—With actual construction of the "Exposition City" completed, everything is in readiness for the opening of the American Historical Revue and M. P. Industrial Exposition to be held there July 2 to Aug. 4.

Laskey Disposing of Material

(Special to THE FILM DAILY)

Los Angeles—In accordance with the new production policy, Jesse Laskey has prepared a list of stories, books and plays that will be sold by his organization. This list is in effect, a complete cleaning out of material that is not suitable for the Laskey organization.

The big cut in production for the fall undoubtedly has a good deal to do with the decision to sell this material.

**Memory Contest**

Plan of New Company—Prominent Producers in Line With New Scheme

The Cinema Contest Syndicate of Hollywood has been formed with J. C. Jessen the active head in charge of production and John S. Wooly, Fred Grainger and Ralph Proctor in charge of distribution.

The company plans to wage a battle in production, involving the distribution of $100,000 in cash prizes to patrons of theaters on the following basis: first prize, $10,000; second, $7,500; third, $5,000; fourth, $4,000; fifth, $3,500; sixth, $3,000; seventh, $2,500; eighth, $2,000; ninth, $1,500; tenth, $1,000; next hundred, $200 each; next four hundred, $100 each.

The contest is to cover 13 weeks. Thirty-nine productions will be used as the basis from which scenes, each from 40 to 50 feet in length will be selected and the main title examiner for the theater goes to guess. Three subjects will be shown weekly. After the 13 weeks have elapsed, there will be a contest review week in which all of the 39 subjects will be shown at once. A tie-up has been made with the National Newspaper Service of Chicago to secure material which will be available to one newspaper in each city or town. Each contestant will be required to answer four questions on each subject: the name of the producer, the name of production; the name of the star and an outline in 25 words of the moral taught by the picture. Citizens' Trust and Savings Bank of Los Angeles will act as trustee of the awards.

The new company plans to sell the service to exhibitors. A directory of names of producers and the like will also be sold. The producers who will contribute material include: Universal, Prinipal, Mack Sennett, Thomas H. Ince, Famous Players-Goldwyn, F. B. O. Hodkinson, Selnick, Marshall Neilan, Irving Thalberg, James James, William Griffith, Al Lichtman, Preferred, Metro, Triart, Arrow, Cosmopolitan, Hope Hampton and Jesse Robbins.

**Off For Thousand Islands**

Charles J. Moses, Lee A Ochs and Arthur Ables leave today for a fishing in the Thousand Islands.

**Dick Talmadge Series for Triart**

It is understood that the new series of Dick Talmadge Prod., which Abe Carlos will make on the coast, will be distributed through Triart Prod. M. H. Hoffman refused to discuss the matter yesterday.
Tells of Loan
(Continued from Page 1)
but as you have since been, asked W. H. Fuller for the Government.
To this Morris Wolf, of Wolf, Pat-

terson Bloch and Scudder, counsel for the
Stanley objected. Fuller arraigned the
question and asked McGurk whether it was not true that it was
pointing another as a second-class matter May 21, 1918
at the post office at New York, N. Y., under
the act of March 3, 1879.
Terms (Postage free to United States. Outside
of Greater New York, $1.00 one year; $6.
penny; $3.00; 1 months $1.00. Foreign
75¢, Subscribers should remit with orders
All communications to THE FILM
DAILY, 71-72 West 44th St., New York,
N. Y. Phone: Vanderbilt 4551-4552 3555.
United States, $100,000.

Chicago—Representative—Irving Mack, 718 S.
Wabash Ave.
London Representative—Ernest W. Fred-
man. The Film Renter, 53A Shaftesbury
Paris Representative—Le Film, 42 Rue de
Clignancourt.
Central European Representative—Internation-
al Cinematograph, Prague (Czechoslo-
vakia). Wenzelsplatz.

Quotations
Low High Close Sales
East. Kod. 1040 1030 1040 74 400
Process 3/4 3/4 3/4 74 400
do, pfd. 91 91 91 200
Goldwyn 4 4 4 900
Griffith 334 334 334 100
Wax's 1314 1314 1314 700
Triangle 10 10 10
World 10 10 10

Incorporations
Dover, Del.—Canyon Pictures Corp., Wilmington. Capital $3,000,000.
(Corporation Trust Co. of America).
Austin—Florenceville Amusement Co., Florenceville, Capital $25,000. Incorpora-
tors V. Lichnovsky, E. Muel-
ka and R. J. Goech.
Albany—Cimmar, Syndicate Pic-
tures, Manhattan. Capital $100,000.
Incorporators, L. A. Jackson and A.
Austin, Tex.—Corsicana Theatres, Inc., Corsicana, Capital, $30,000.
Incorporators, L. L. Dent, John Pax-
ton and T. B. Noble.
Albany—Fox Far East Corp., Man-
hattan. Capital $25,000. Incorpora-
tors, P. Helliger, W. Rogers and B.
Blake. Attorney, S. E. Rogers, Man-
hattan.

FOR OUTRIGHT SALE
Negative and Franchise Rights for
Territory of North America

POLA NEGRIS

In

“ARE WOMEN TO BLAME?”

Jesse A. Levinson

Strass Bldg.

565 5th Ave., N. Y. C.
BECAUSE no Broadway legitimate theatre was available at this time, Universal announces that for the first time in the history of the industry a legitimate theatre attraction of the magnitude of this great Super Jewel will have its world premiere in a motion picture theatre. Universal feels compensated adequately in the knowledge that this event takes place in one of the foremost picture palaces in the land.

Universal Super Jewel
Directed by Rupert Julian

July 1st
Cuts and Flashes

Distinctive has cast Faire Binney in "Second Youth."

The Surgical & Medical Film Co., of this city, has been dissolved.

"The Covered Wagon" will reach its 200th performance at the Criterion on Sunday.

Elmer Clifton hopes to complete "Six Cylinder Love" for Fox within six weeks.

Pierce Grendon, actor and Fred Jackson, author, are en route to the coast.

Sheridan Hall, who directed "The Steadfast Heart," has finished the preliminary cutting.

Capt. Edward A. Salisbury, producer of "Black Shadows," is back in New York after a trip.

J. Gordon Edwards has finished "The Silent Command" for the Fox, and the film is being cut.

Murray Garson has signed Mary McLaren for his next special production for which the camera will soon begin grining.

This week marks the issue of the first general edition of the F. B. O. house organ published under the name of the F. B. O. News.

Bernard Durning has arrived here from the coast to direct "Around the Town With Gallagher and Shean" for Fox. Louis Sherwin is writing the scenario.

Sets are being built at the Tilford studio for "Calm and Abel," the Witwer story featuring Anita Stewart, which will be made by Cosmopolitan. P. Mason Hopper will direct.

Mae Murray and Bob Leonard have practically finished the New York scenes of "Fashion Row," and will leave for the coast Monday or Tuesday to complete the production.

FOR RENT
The Ideal Studio
Completely Equipped
Call
GEORGE L. CLARKE
Bryant 9894
145 W. 45th St., New York City

M. P. Engineers To Meet In October
(Special to THE FILM DAILY)
Ottawa, Ont.—The fall convention of the Motion Picture Engineers will be held in this city.

Unanimous Against Scalpers
(Special to THE FILM DAILY)
Springfield, Ill.—A bill levying a $500 fine and one year imprisonment for ticket scalpers has been passed unanimously by the Senate.

De Vry Opens Office in Detroit
(Special to THE FILM DAILY)
Detroit—The DeVry Corp. has opened an office in this city to handle sales in Michigan. The office is located in the Mack Building under management of James H. Smith.

Rowland & Clark Acquire Another
(Special to THE FILM DAILY)
Pittsburgh—Rowland & Clark have added the Arcade on Carson St. to their cooping chain. The All Nations Arcade Co. were the former owners of the house, which seats over 750.

Southland Film Co. Chartered
(Special to THE FILM DAILY)
Raleigh, N. C.—Secretary of State Everett has granted a charter to the Southland Film Co., of Greensboro, with capital listed at $100,000. The incorporators are B. Walstein, W. Culver, W. T. and M. S. Van Planke, all of Greensboro.

Extra Tax For K. C. Exhibitors
(Special to THE FILM DAILY)
Kansas City—Kansas City exhibitors are up in arms at the recent action of the county court in imposing additional taxes on theater owners under provisions of an old law which has not been enforced. The statute provides that every amusement place of any character must pay a county tax. This is additional to the regular tax levies.

Amusement Company Chartered
(Special to THE FILM DAILY)
Raleigh, N. C.—The Carolina Amusement & Vaudeville Co., Inc. with offices at Concord, has been chartered here with a capital of $50,000. The company has a number of theaters throughout the state and intends acquiring more. The officers are B. W. Means, president; H. A. Goodman, vice-president; David Leonard, secretary and John Hugh, treasurer.

New Deals Closed by Weiss Bros.
Artclass has sold "It Might Happen To You," to Kerman Films, New York, for Greater New York and Northern Jersey and a series of 18 single reel classics, "Tense Moments From Famous Plays and Great Authors."
California, Arizona and Nevada has been disposed of to Jack Cone, of California, for the series and Standard Film Attractions, Philadelphia, has secured the series for Eastern Pennsylvania and Southern Jersey. Standard has also purchased the rights to "After Six Days."

Theater Changes

Springfield, Mo.—More than $20,000 is being spent on the Electric for redecorating.

Pechia, Ill.—Otto and A. B. Fugel have taken over the Capitol from W. Friederich for $30,000.

Charlottetown, P. E. I.—L. Snell, owner of the Strand, has taken possession of the Lyric from W. A. Bowker.

Hartington, Nebr.—R. V. Fitcher, owner of the Ionia, has, been owner of the Rialto.

Salem, W. Va.—The Strand has changed hands July 1.

Sparks, Ill.—R. C. Cluster and W. C. Ludwig are the new owners of the Grand, having bought out B. A. Paulter.

Polar Bluffs, Ia.—A deal was recently consummated here, whereby J. W. Rodgers, owner of the Criterion, took over the Jewell from Henry Turner. The house will change lands July 1.

Yonkers, N. Y.—George C. Broome has been appointed manager of the State, succeeding Edwin M. Weinberg, who left to assume the management of one of the exchanges in Buffalo.

Found S. Illinois Badly Off
(Special to THE FILM DAILY)
St. Louis—C. D. Hill, manager for Hodgkinson, back from a tour of 14 towns in the Southern Illinois coalfields, reports conditions there are far from desirable. He told of one exhibitor in a fairly large town who took in but $8,50 at one evening performance. Other houses with overheads running close to $400 a day have been taking in less than half that sum, he stated.

Joe Forster says:
We are Johnny-On-the-Spot for SHORTS
One or two reel subjects for Greater New York and New Jersey
CAMEO DISTRIBUTING CO., Inc.
729 Seventh Avenue
Harry Kaplan says: "Of course we keep separate books for each subject."

E.K. LINCOLN
IN
"The RIGHT of the STRONGEST"
A Dramatic Sensation with an All-Star Cast
Zenith Pictures Corp.
110 W. 40th St.
N. Y. C.
Penn 3649

EASTMAN POSITIVE FILM

With an emphatically long scale of gradation it carries through to the screen the entire range of tones from highest light to deepest shadow that the cameraman has secured in the negative.

Eastman Film, both regular and tinted base—now obtainable in thousand foot lengths, is identified throughout its length by the words "Eastman" and "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Hollywood has given the world another Great Name!

RICHARD THOMAS
master Director

who, if he never directs another picture, will go down in Cinema History as the Greatest Directorial "Find" of the year —

Because —
He produced and directed

"PHANTOM JUSTICE"

A Tale of Twisted Souls

Seven Melodramatic Reels of Metropolitan Intrigue — Entertainingly Told — Differently!

Photographed by Jack W. Fuqua

William LaPlante, Personal Representative, Algonquin Hotel, New York

A REMARKABLE CAST

ESTELLE TAYLOR

ROD LA ROCQUE
Jane Murfin's leading man in her previous success successes.

KATHRYN MCGUIRE
"Babe Ruth of 1923" — Co-star with Ben Turpin in "Hit of the North of Araby".

TOM WILSON
The Screen's Greatest Delirious of Night Tunes. The "Hit" of Reptile Merlot.

LILLIAN LEIGHTON
New Song Featured as "Hit of the Year" by Paramount.

GORDON DUMONT

FREDERICK VROOM
Great Character Actor — Seen in many major Paramount releases.

GARRY O'DELL
Ned for his Comedy Roles.

REX BALLARD
FRED MOORE
CHARLES FORCE
"CAMEO" the "human" canine.
Europe Tired

(Continued from Page 1)

Riesenfeld said that he replied to these criticisms by pointing out that the next crop of pictures, which have not yet been shown in Europe, will show a marked improvement.

"Ninety-nine per cent of the theaters I visited abroad were bad. Exhibition is sadly neglected. There is not much of a picture theater going public in Europe. The attitude of the bourgeoisie toward pictures is about the same as that of our better class 10 years ago.

Europeans now only care for pictures depicting strong emotion. This is natural, for the war cut eight years out of the development of pictures abroad, which would be equivalent to 800 years in the development of any of the other arts. European orchestras are very good, but as a whole the conducting is mediocre. The orchestra is not the specialty there that it is here, and there is little or no attempt to vary programs by introduction of prologues, song and dance numbers and other specialties."

"Picture actors in Europe think America is a paradise and are looking longingly toward America hoping that a Zukor, a Fox or a Laemmle will give them the coveted chance."

"Central Europe is afraid of American competition. They feel that they cannot compete with us, for in the first place it is hard to raise money to finance production on a large scale, and they haven't the market. There is hardly any theater building in Europe to speak of."

Arrange Big St. Louis Loan

(Special to THE FILM DAILY)

St. Louis—A deed of trust on the Missouri theater property has been filed with the Recorder of Deeds, by the Mercantile Trust Co., securing a $1,200,000 loan. This provides funds for the 12-story building adjoining the theater.

St. Louis—Jack Underwood of Enterprise, announces that his exchange has obtained for Southern Illinois and Eastern Missouri the Gold seal Productions, including "Lucy," "Secrets of Paris," "You Are Guilty" and "The Last Hour." They will be released in the Fall.

English Star Coming Here

Netta Westcott, is due here from England on July 2. She has been signed by Preferred Pictures.

Maryon Aye Signs For Five Years

(Special to THE FILM DAILY)

Hollywood—Hollywood Prod. has signed Maryon Aye on a five year contract. The company is affiliated with Truart.

Charged With Embezzlement

(Special to THE FILM DAILY)

Washington—Lester Rosenthal was arrested here charged with embez ling $10,000 from the Independent Film Co., Baltimore.

Thorne Reported in Deal

(Special to THE FILM DAILY)

Seattle—R. Thorne of Fairbanks, Alaska, is reported to have sold his picture interests in Alaska to Capt. A. E. Lathrop.

New Universal Office

(Special to THE FILM DAILY)

Madrid—Universal recently opened a new exchange here. The organization plans a number of offices throughout the country to fight German competitors.

Fire Destroys Bernhardt Films

(Special to THE FILM DAILY)

A fire which burned out William B. Gray's laboratory on Soor Lane, Pelham Manor, destroyed several films of Sarah Bernhardt which were to be shipped to France to be destroyed in fulfillment of her last wishes.

Studio Active In Miami

(Special to THE FILM DAILY)

Miami, Fla.—The studio of the Continental Prod. is working at full blast. J. P. McGowan is playing the stellar role. Four films are scheduled for early production upon completion of the present one.

Theater Company on The Rocks

(Special to THE FILM DAILY)

Detroit—The Ambassador Theater Co. has gone into bankruptcy. The company was organized to erect a theater at Grand River and the Boulevard, but as a result of the proceedings the house will not be erected.

Says Machine Saves Light Waste

Thomas H. Marten, Canadian inventor, has perfected a projection machine attachment designed to utilize light that ordinarily is wasted. Marten states the objects of his "biocular projection attachment" are, the reduction of eye strain to a minimum and the projection of an appearance of depth.

Picket Refused Damages

(Special to THE FILM DAILY)

Kansas City—Ralph Mathery has lost his suit in the circuit court here for $15,000 damages against William Shelton and Richard Stedman, operators of the Ashland theater. The action was filed last year after he had been arrested for picketing in front of the theater while acting for the local picture operators' union.
$1,614,044 In Rentals
Spent by Stanley Co. in 1922—Famous Players Got the Largest Amount, 1st Nat'l Second
(By Long Distance Phone)
Philadelphia—The Stanley Company of America spent $1,614,044 in rentals during 1922 and of that amount Famous Players received the most, with a total of $483,722. This was brought about by cross-examination of Jack Belmar, booker for the Stanley Booking Corp. at yesterday's Trade Commission hearing here.
The testimony revealed the following amounts paid by Stanley and the companies that received them:

**Famous Players** $483,722
**First Nat'l** 317,905
**Metro** 113,775

Total $915,402

Of the remainder, $302,317 was paid by Stanley for short subjects, and features not considered competition products, likewise $360,275 paid in rentals for pictures produced and handled by companies considered in competition with Famous, First National and Metro. Further facts revealed disclosed the following paid out in rentals:

- **Fox** $170,000
- **Pathé** $81,000
- **Electric Theater** 75,000
- **Masterpiece** 68,047

Of the Fox total, from 25 to 33% was paid out for short subjects of the Electric Theater Supply Co., which handled the materials from the above companies. It was developed that $396,275 was paid in rentals for pictures produced and handled by companies considered in competition with Famous, First National and Metro.

**Resign? Untrue**

Says Cohen Relative to Article Published in Trade Paper—Issues Statement
(Special to THE FILMDAILY)

Chicago—The Exhibitors Herald, says, in part, that H. S. Cohen, re-elected president of the Motion Picture Theater Owners of America for his fourth successive term at the recent Chicago convention, is ready to resign.

"The only thing standing in the way of his removing himself from office is whether he can obtain "terms," which will satisfy him and the men standing with him. Cohen is in no mood to surrender completely to his critics."

Regarding which Sydney S. Cohen yesterday issued a lengthy statement saying in part:

"The statement which appeared in the current issue of the Exhibitors Herald, published by Martin Quigley of Chicago, that I agreed to resign the presidency of the M. P. T. O. A. is untrue and manufactured out of whole cloth. Whatever negotiations or arrangements existed regarding the withdrawal of my name as a candidate for presidency were made to the election of officers in the Chicago [Continued on Page 2]

**Vogel Leaves the State**

Joe Vogel, manager of Loew's State, has resigned to accept an important post with the Interstate Circuit of Dallas, Texas. He leaves in the near future. In the absence of Joe, F. B. Johnson, manager of both Loew's State and Loew's foreign in this city, will assume his duties.

**Moss' Long Beach House Ready**

B. S. Moss' Castle theater on the Boardwalk at Long Beach, L. I., will open tomorrow night. The theater seats 1,400; will show pictures from Monday to Wednesday at 50 cents top and vaudeville only on Thursday and Friday at $1.50 top. On Saturday and Sunday, vaudeville will be shown at $2.20 top.

**Urges Central Depots**

Arthur S. Friend Favors Concentrated Distribution—Finds Aronson Article Interesting
Arthur S. Friend, president of Distinctive Pictures Corp., finds "much that is interesting" in the Aronson article on distribution, published recently.

In that connection, Friend again urges for the establishment of Central depots to handle distribution.

"Reismic," says Friend referring to concentration of studio production, maintained his peated allegations of waste in the production of pictures merely as a preface to what he has to say about distribution and the cure of its ills. I am not able to follow him all the way, but I do think he has much to say which is interesting and which is worthy of serious consideration on the part of everybody concerned in the industry. Whether a given thing is or is not waste in production is hard to determine, but it is very often what seems to be waste adds value; but as I have said before in addressing this audience, there is no compensation possible for the loss of anything that is waste in distribution. The selling cost that the exhibitor pays in excess of a rational profit is cost that nobody can assess.

(Continued on Page 2)

**Hess Back Today**

Gabriel L. Hess of Goldwyn who went to England to contest the Goldwyn-Stoll litigation is due in town to-day on the Olympic.

"Human Wreckage" Opens Tonight

"Human Wreckage" the anti-marriage film opens at the Lyric tonight. Mrs. Wallace Reid who arrives from the coast this morning for the premiere will be met at the station by the Exceptional Photoplays Committee.

**Advance Deal with Ray**

Associated Exhibitors, Inc., officially announce what THE FILM DAILY has already stated on several occasions: that the company will distribute the future Charles Ray Prod.

Ray Incorporates for $1,000,000
(Special to THE FILMDAILY)

Los Angeles—Charles Ray, has filed articles for incorporation for the Charles Ray Enterprises of California. The capital stock is $1,000,000.

**Ince Buys Maxwell Story**

Screen rights to "A Little More," by W. B. Maxwell, have been sold to Thomas H. Ince by Brandt & Kirkpatrick. They have also sold Dan Burnet's "The Shining Adventure" to Robert Edgar Long and Charles Bryant.

**New Allen Failure**

Distributing Company in Difficulty—Handles Many American Brands
(Special to THE FILMDAILY)

Toronto—H. M. Goodman has been appointed interim receiver of the Famous Players Film Service, Ltd., under order of the court. This is the company operated for many years by Jule and J. J. Allen.

This notice indicates the financial collapse of a second Allen enterprise. Famous Players Film Service is one of the oldest exchange systems in Canada, has held the Goldwyn franchise since Goldwyn entered the field and has marketed various well-known Makes of productions. The company has been operating offices in Toronto, Montreal, Winnipeg, Calgary, Vancouver and St. John. Only recently an announcement was made that the company would take care of the physical distribution of Edwinson releases in Eastern Canada.

The company has been conducted under a comparatively small capitalization. Recent figures showed that the outstanding stock was $500 share, with a par value of $50, of which $22,475 had been paid up. A large business had been transacted in prior years and the profits until some months ago were considered large.

Jule and J. J. Allen still have other interests, including Dominion Films Ltd., which handles numerous British features in Canada.

**To Meet in Paris**

(Special to THE FILMDAILY)

Paris—F. Bruce Johnson, foreign manager of First National plans to meet Robert Lief in Paris in a few weeks. They will both return to London where a sales convention will be held.

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Screen rights to "A Little More," by W. B. Maxwell, have been sold to Thomas H. Ince by Brandt & Kirkpatrick. They have also sold Dan Burnet's "The Shining Adventure" to Robert Edgar Long and Charles Bryant.

Courtland Smith Off to Coast

Courtland Smith of the Hays office has left for the Coast where he will address the National Education Association at Oakland July 28 and later visit the Motion Picture Exposition at Los Angeles before returning East.
URGES CENTRAL DEPOTS

(Continued from Page 1)

"For a long time I have agitated the creation of central film depots for handling national motion pictures. But I don't believe that one can successfully combine the selling of the pictures of various producers in one central office, exchange, depot or exposition. It would be a big step in advance, and enough to start on the much needed practice of economy in the industry. If the film depots for the physical handling of pictures only were established in the present exchange points, the films should be owned and managed independently of any producers or distributors who avail themselves of their facilities. No exhibitor cares who delivers the package. Selling, I think should be done away from the depots and as small, directly by the producer himself."

Owen Moore in "Thundergate"

(Special to THE FILM DAILY)

Hollywood—First National has engaged Owen Moore to play the lead in "Thundergate."

Fox In Texas

(Special to THE FILM DAILY)

Austin—The Fox Film Corp., of Texas, with offices at Dallas, has been chartered in the Secretary of State's office with a capital of $5,000. Incorporators are J. H. Gardner, E. V. Ederott and T. O. Mitchell.

Goldwyn "Dark Room" Abolished

(Special to THE FILM DAILY)

Culver City, Cal.—As a result of a recent experiment, the "dark room" on the Goldwyn lot has been abolished. It has been found out that orange light does not hurt film and thereby the room can be brightly illuminated with the lights of this color.

FINDS BIG PRODUCTIONS FAVORED

(Continued from Page 3)

Los Angeles—James R. Grainger in the Examiner says:

"Big productions are more and more in demand. In fact, I believe that in the smaller communities the demand for spectacle and lavish productions is going ahead even of that in the larger cities."

Jesse D. Hampton Back in L. A.

(Special to THE FILM DAILY)

Los Angeles—Jesse D. Hampton has returned here from New York. He has given up his plans for a European trip this summer.

Karl Anderson, formerly with Hampton, has joined the Tod Brown in "Day of Faith" company.

BLANK MANAGERS CHANGED

(Special to THE FILM DAILY)

Des Moines—The Blank Theatrical Enterprises has made the change of two local managers, D. C. Burgum, who has been handling the Garden, has assumed the management of the Rialto, while M. Overman, who formerly ran the Rialto goes to the Garden at Davenport.

RESIGN? UNTRUE

(Continued from Page 1)

convention. The voice of the convention as expressed through the delegates attending it has determined my course.

"The persistence with which Mr. Quigley has misrepresented events connected with the Chicago convention of our organization, his very manifest desire to create dissensions in our ranks, may have a reason more deep-seated than surface manifestations indicate."

The statement then discusses Quigley at some length, ending with the declaration that Quigley is wrong, but despite this Cohen "beats him no ill will." The statement continues:

"Our time now is being taken up with the effect of the plans formulated at the convention, and by our Board of Directors since, in working constructively for the benefit of all theater owners. Our program is an extensive and important one."

Princess, Wausen, O., Burns

(Special to THE FILM DAILY)

Wausen, O.—Fire partly destroyed the Princess theater here causing a loss of $1,000.

New Exchange Bldg. In Des Moines

(Special to THE FILM DAILY)

Des Moines—A permit has been issued by the building department for the erection of a new $50,000 exchange building. The site is at 10th and High Sts. First Nat'l and Universal have already signed for space.

GERMAN PRODUCTION BETTER

(Special to THE FILM DAILY)

Berlin—Despite the many complaints of film producers that the cost of production is so high, the studios are busier than ever. The smaller companies have not as yet recommended work but they are expected to follow suit soon.

Ku Klux Favors "Blue Laws"

(Special to THE FILM DAILY)

Austin—As a result of the recent upstart made by some local exhibitors, who when arrested for opening their theaters on Sundays, contrary to the new law, the Ku Klux has made public a letter in which they declare their intention of observing the law.

Elmon Fried, film editor is in town from the coast on a month's vacation.

WANTED - STATE RIGHT MAN who is going on the road, to take along a strong two reel novelty picture. —Box S. 275.
Mrs. Wallace Reid takes San Francisco by storm —

*The San Francisco Examiner* said—"‘Human Wreckage’ most important picture ever made ...fascinatingly dramatic from beginning to end."

*The San Francisco Call and Post* said—"‘Human Wreckage’ in a class by itself...will be remembered as long as 'the screen exists.' Mrs. Reid has given the public something new."

*The San Francisco Bulletin* said—"‘Human Wreckage’ grips the attention from start to finish ...contains tremendous thrill...and true to life."

*The New York Morning Telegraph* said—San Francisco has never shown more interest in a photodrama than that which greeted Mrs. Wallace Reid in "Human Wreckage"

"HUMAN WRECKAGE" IS NOW BEING BOOKED THROUGHOUT THE WORLD BY

F. B. O.

723 7th Ave., N. Y. City—Exchanges Everywhere
SALES OFFICE, UNITED KINGDOM, R-C PICTURES CORPORATION, 26-27 D'Arblay Street, Wardour Street, London, W. 1, England
GENE STRA

This woman's name is going to mean thousands of dollars in additional profits at the box-offices of this country.

And when we say she is The Most Popular Writer in The World we offer as Proof the fact that—

More than ONE of her books has been sold EVERY MINUTE, DAY and NIGHT for the past SEVENTEEN YEARS.

If that does not make her name a box-office drawing card then we don't know box-office value.

to be released by
Wonder writer who is destined to become the greatest box-office money-making author ever converted to the Movies!

She has a following to-day, estimated by her publishers, not us, of more than

50,000,000

readers, by far the largest prospective ready-made audience ever offered to exhibitors since motion pictures were first made

HODKINSON
Coast Brevisities
(Special to THE FILM DAILY)

Hollywood—Exteriors on "The Merry Widow" are now being filmed.

Eulalie Jensen is finishing work in "The Magic Skin," a George D. Baker production.

Rupert Hughes has completed the continuity for his new picture, "Law Against Law."

"What Am I Bid?" starring Mac Murray, is to be re-issued by Universal this summer.

Phyllis Haver will play the lead in "The Temple of Venus," one of the Fall Fox specials.

Ralph Dawson was recently promoted from cutter to film editor on the Goldwyn lot.

James Woods Morrison has been cast for the leading juvenile role in "The Unknown Purple."

Robin Williamson has joined the distributional staff of the Hal Roach, Stan Laurel company.

Edward Sedgwick started work this week on "The Rambling Kind," a Host Gibson picture, for Universal.

Alan Dwan took his "Zaza" company to the historic W. W. Buhmann's Diggings, L. L. last week for exteriors.

Emory Johnson has returned from a two-weeks cruise on the battleship New Mexico, filming scenes for "The Mail Man."

Douglas Fairbanks, Jr. has arrived here to begin work on his first picture for Famous Players, Joseph Henaberry will direct.

James Cruze has started work on "Ruggles of Red Gap." Edward Harris, Ernest Torrence and Lois Wilson play important parts.

Hale Hamilton and Mary Eaton, of the Folies, have been added to the cast of "His Children's Children." Sam Wood is still looking for a suitable type to play the role of "Diana," the feminine lead.

Cecil DeMille had just completed 17 days at "Camp DeMille" near Guadalupe, where he used 2,500 players and 2,000 animals in exterior scenes for "The Ten Commandment."

Among the companies busily at work at Universal City are "A Lady of Quality," under Hobart Henley's direction, and "The Acquittal," starring Claire Windsor, which Clarence Brown is directing.

Frank Borzage has completed his cast for "Dust in the Doorway." It includes Myrtle Stedman, Mary Philbin, Wm. Collier, Jr., Josef Swickard, Frederick Treudell, Aggie Harring and J. Farrell MacDonald.

W. R. GREENE

Incorporations


New Coast Productions
(Special to THE FILM DAILY)

Los Angeles—New productions placed in work include:

"The Pioneer," directed by David Smith with Cullen Landis in cast, for Vitagraph, Samuel Benedict, comedy, directed by Elmer Del Lord for Pathe.


"His First Sentence," comedy directed by Harry Edwards, starring Monty Banks, at Grand studio.


"Apple Sauce," first of 10 comedies, directed by Alarid Austin, starring Clyde Cook at Keaton studio.


"Hop on Hollywood," directed by Fred Caldwell at Fine Arts studio,

MOTION PICTURES MADE TO ORDER
COMMERCIAL DEVELOPING AND PRINTING
Rothacker Film Mfg. Company
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STUDIO FOR RENT
Terms Reasonable
Double equipment, two stages, new sets of lights with every modern device. Size of building 80 x 165.

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"Don't Marry for Money"

THE CAST: HOUSE PETERS—RUBY DE REMER
Cyril Chadwick—Aileen Pringle—Christine Mayo—Hank Mann—George Nichols—Wedgewood Howell

Box Office Value
Crash! Crash! Crack!
Radio sparks leap～
"Leviathan" speaks～
-and tells the world

RADIOGRAM
VIA RCA

"VIA RCA" RADIO CORPORATION OF AMERICA

RECEIVED AT 64 BROAD STREET, NEW YORK, AT 5 A.M. DATE JUNE 19, 1929

J. W. MCDONALD
365 MADISON AVE. NY

YOUR PENROD AND SAM FULL OF BUBBLING HUMOR AND TENDER HOME PATHOS
DELIGHTED ALL LAST NIGHT. SUCH A WHOLESALE PRODUCTION SHOULD BE SEEN
AND ENJOYED BY EVERY AMERICAN FAMILY.

CONGRESSMEN BURTON LEHIGH BOWMAN SMITH VESTAL MADDEN

Directed by
Wm. Beaudine

Scenario by
Hope Loring and
Lewis Leighton

J. K. McDonald presents
"PENROD and SAM"

BOOTH TARKINGTON'S sequel to "PENROD"

A First National Picture

Depend on First National!
$1,614,044 In Rentals (Continued from Page 1)

Following Belmar on the stand, Robert Lynch, Metro manager, called. He testified that the Metro Philadelphia exchange was not owned by Metro, that it was an independent proposition and held a Metro franchise. He said that shares were distributed as follows: Jules Mastbaum, 600; Sablosky and McGuirk, 200; Lynch, 200. Sablosky and McGuirk are officers of the Stanley Company while Lynch is a small stockholder.

Morris Wolf, secretary of the Metro exchange and also general counsel was the next witness. He was dealing with the reorganization of the Peerless Feature Film Co., which once held the First National franchise. Wolf stated under reorganization, the First National franchise was taken away from Peerless and turned over to a new company called Associated First Pictures Corp., of Eastern Pennsylvania. Under this reorganization, Wolf asserted, the first National company carried 51 shares and the Eastern Pennsylvania sub-franchise holder 49 shares. He said that the Stanley Company was interested in this company by virtue of the fact that it held sub-franchise and because its officers were stockholders.

Wolf testified that John Mc Guirk, who is a vice-president of the Stanley Co., was president of Peerless and that when the first National company was formed, Peerless did not liquidate but continued to sell pictures. This occurred in 1921.

W. H. Fuller of Government counsel then read into the record the form of contract which all exhibitors using the services of the Stanley Booking Corp. had to fill. Fuller referred to the previous Government investigation of the Stanley Company and said that the form of contract had now been changed.

Walter Vincent, of the Wiltern and Vincent Theater Co., was one of the principal witnesses of yesterday’s session.

Vincent told of his firm’s affiliations with the Stanley Co. of America, which included theaters in Reading, Allentown and Harrisburg. Besides having small interests in the Capital and Rahay theaters, Vincent testified, the Stanley Co. has an 18% interest in the Colonial, Hippodrome and Rialto at Allentown, and a third interest in the Colonial, Victoria, Grand and Capital at Harrisburg. Vincent stated that Somewhat Enterprises Inc., his firm and Arthur Lips had equal interests in the Odeon, Bijou, Colonial and Folly at Atlantic, and similar holdings with Robert Guckenheimer as the fourth party in Savannah.

The witness testified that the Richmond, Va., holdings of William Vincent are, shared equally with E. F. Albee, John J. Murdock and the Bell Amusement Co. He declared that some of his theatres were booked through the Stanley Booking Corp., and others by themselves directly, and admitted that both he and Wiltern held stock as individuals of the firm, and that he had been elected a director, but had not attended any of the meetings.

Other witnesses of the day included numerous Philadelphia exchange managers whose occupancy of the stand was comparatively brief.

Edgar Moss, Goldwyn-Cosmopolitan manager, stated that 95% of his company’s product is sold before being made, and that the policy of the company has been to sell to groups, although the Stanley Co. bought only at a time.

Charles Henschel of Pathe, said that his exchange for the past year has handled only short subjects and a few re-issues, and that the Stanley Co. had taken practically all of their short subject output for the last ten years.

William Humphries and Joseph Heubrev, of the Hodgkinson and Fox exchanges respectively, both of whom have held their present positions for less than three months, were excused from testifying when Chief of the Government Fuller said that their brief tenure of office had not sufficiently familiarized them with conditions in the territory to enable them to provide the information desired.

The hearing in Philadelphia was brought to a close yesterday. It will be resumed on July 16 in Atlanta. Sixty witnesses were subpoenaed by the Government for the hearing here and of that number only 16 testified. In all, 25 witnesses have been called already and one more is on the stand. The Government admits that it will not find it necessary to go to the coast because Fuller feels he has secured all the testimony he wants here in the Eastern States.

Negri’s Next Stars
(Special to THE FILM DAILY)

Hollywood—Production on Pola Negri’s next vehicle, “The Spanish Dancer,” has been started by Herbert Brenon.

Omaha Film Club Organized
(Special to THE FILM DAILY)

Omaha—Barney Kean and Mayer Monsky have organized the Omaha Film Club, the purpose of which is to promote a broader and closer relationship between branch managers, salesmen and exhibitors.

Owens In Real Estate Business
(Special to THE FILM DAILY)

Hollywood—Harry Owens, recently, with the Ince organization as special representative in the Orient, and P. A. Bristlow have organized a real estate company. Bristlow was connected with the industry about a year ago.

Grand-Asher Releases

Among the scheduled forthcoming productions of Grand-Asher Pictures are: “The Pride of Possession,” “The Satin Girl,” “After Marriage,” “Man Made Law,” “Other Men’s Daughters,” “Soul and Body,” “I Am the Man,” “Leave it to Betty,” “Mine to Keep,” and “The Love Trap.” In addition to these feature productions Grand-Asher state that their organization will release 36 comedies.

At Broadway Theaters

Capitol

The main attraction at the Capitol this week is Pola Negri in “Passion.” Due to the length of this film the only other numbers are a prologue and a closing selection on the organ.

Rialto

A selection from “The Blue Paradise” is played as the overture, followed by Bernstein’s Classical Jazz, “Yes We Have No Bananas,” the Magic of “Homing,” sung by Frederick Barke, baritone; Jane Novak in “Divorce” and C. Sharpe Minor in the Warbler. Lord Hamilton brings the bill with “The Educator.”

Rivoli

“The Marche Slave” is the overture. Next comes a Revue Russe, “Russian Flashlights,” a scene and “Medieval Russia,” by the Rivoli Ensemble. Emil Jennings in “Peter the Great” is then reviewed, followed by Bing Gail, mandolinist and “Buster” Keaton in “Day Dreams.”

Strand

The current Strand program consists of a Novelty Overture, “Odd and Ends,” a compilation of short subjects, the Topical Review, a prologue to the feature “Period and Sam,” and a new Sunshine Comedy, “Circus Pals.” Percy Haines loses the performance with an organ solo.

At Other Houses

“The Isle of Love Ships” is the feature at the Broadway, “Main Street” at the Strand and “Enemies of Women” at the Cameo. “The Covered Wagon” is in its 15th week at the Criterion while “H mam Wreckage” opens at the Lyric today.

Dan Fish with Preferred

Dan W. Fish, former Goldwyn representative in Ohio and Indiana has joined Preferred Pictures as foreign representative. His headquarters will be in London, his home town.

Another For Toledo
(Special to THE FILM DAILY)

Toledo—The Toledo will show pictures for the summer months.

RENTS
MUST COME DOWN

COSMOS ART PICTURES
ASSOCIATION

FOR RENT
The Ideal Studio
Completely Equipped
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AMERICAN producers and distributors desirous of having representation on the Continent of Europe may obtain the services of an expert, with ten years of experience in all branches of the foreign business.

He can furnish the highest references and has unquestioned standing as to integrity, honesty and ability.

Address all replies to Box A 40

FILM DAILY
MORALITY

Will be one of the Big box-office Sensations of the decade!

WATCH FOR IT! It's a UNIVERSAL SPECIAL
**Newspaper Opinions**

**“Penrod and Sam”—First Nat’l Strand**

**AMERICAN**—It is a moving example of what is meant by that elusive phrase—whole-some entertainment. “Penrod and Sam” has a cast that in itself could not help but make any picture succeed, but the unusually good picture and unusually good entertainment.

**DAILY NEWS**—Don’t miss this picture! It’s great!

**EVENING JOURNAL**—There is more pure, unadulterated joy to be had out of this Booth Tarkington story than there would be derived from hearing one’s landlord say that tomorrow the rent would be reduced fifty per cent.

**EVENING WORLD**—*if you wish to forget the heat just go off to the Strand and live the lives of the wonderland characterizations. It’s real summertime entertainment and we came away from the Strand feeling decidedly better for having seen it.***

**HERALD**—**the first real reproduction of Booth Tarkington’s stories that has ever been made on the screen. Consequently, it is a marvellously satisfactory picture.***

We are grateful for “Penrod and Sam.” It is a motion picture that we have wanted to see for a long time.

**MAIL**—All the joy, pathos, mischief and delights of boyhood in a small town have been pictured most successfully in “Penrod and Sam.” ***

**MORNING TELEGRAPH**—*a thoroughly delightful picture, as a great deal of the novel’s charm has survived the transition to the screen, and a most competent assortment of juvenile performers *** do full justice to the characters created for them by Booth Tarkington.

**SUN**—This adventure into juvenile psychology is an entertaining photodrama as one could find throughout the length and breadth of Broadway, and can still be credited with being an observant and legitimate light comedy.

**TELEGRAM**—The major portion of the picture is one succession of laughs, chuckles and smiles. There are moments of tenderness and pathos, however, especially the scene which shows the death of Penrod’s dog, Duke.

**TIMES**—Seldom has a picture been produced with the striking humor and pathos *** in it they have discovered two capable boys stars * * Ben Alexander and John Butterworth. ***

**TRIBUNE**—The picture follows the story absolutely, and it should be enjoyed by all who love Tarkington. It is really remarkably well done, with a fine understanding of the author’s moods and subtleties. Neither the scenario writer nor the director has tried to improve the story.

**WORLD**—You may take the whole family to see this picture, as it seems to contain precious little of dramatic value, its backbone having been largely sacrificed to purity.

---

**“Divorce”—F. B. O. Rialto**

**AMERICAN**—The whole film is exceedingly indoors and amusing.

**EVENING JOURNAL**—Jane Novak, looking very pretty, is starred opposite John Bowes, who is playing the part of the marauding husband, Philip Litec. Miss Novak, child star, was too young to understand what all the foolishness was about, and therefore did the best acting of the cast.

**EVENING WORLD**—There is nothing especially new in its theme or in the working out of the story of “Divorce.” Miss Novak does fine work as the wife, as does John Bowes as the husband.

**MAIL**—Despite the falsity of its title, the film does nothing more than tell the sad little story about how the bad man, meaning success, came one and stole away “Ducky” Parker’s daddy from his very pretty and rather aimless mamma.

**MORNING TELEGRAPH**—*conventional story * * done rather well, and succeeds in entertaining at least. The work of Jane Novak in the role of the wife is particularly commendable.

**SUN**—*The cast is good and succeeds in entertaining, at any rate.

**TELEGRAM**—*made an immediate appeal at the Rialto Theater.

**TIMES**—The story is just what one might expect, and the subtitles are so exasperating by reason that it is a relief when the production comes to an end.

**TRIBUNE**—The story sounds like all that everybody could remember of something he read in the newspaper at a hurried breakfast.

**WORLD**—Chester Bennett, *** was passing a dull afternoon in Hollywood. * * * As he sped the home edition, *** “The headline, ‘Divorce!’ yelled at him from the yellow bottle. His feet came off the desk abruptly and he seized the telephone. Five minutes later author Andrew Bennett was in the office.

“Bennett!” said Bennett, “here’s a knock-down box office title; ‘Divorce!’ You've up a story of some sort and we'll shoot it next week.”

---

**“Peter the Great”—F. P. L. Rivoli**

**AMERICAN**—Jannings is powerful figure with a presence that is impressive and compelling. As Peter the Great he is placed in a background as vivid and as endless as the role he portrays. ***

The story is historically dramatic; the settings, effective; and the action is swift and compelling.

**DAILY NEWS**—*colorful, remarkable film portraying the reign of the great Russian empire builder.***

There is interest in it for everybody. ***

The cast comprises Europe’s foremost motion picture actors and actresses. The settings are excellent.

**EVENING JOURNAL**—Although it tells somewhat with the facts of history, it is none the less one of the most smoothly flowing, compact and convincing pictures of its kind. It is the story of what luminous cutting will be. Originally eleven reels in length, it has been trimmed to six, and apparently without the loss of anything essential.

**EVENING WORLD**—The photography is superb and the work of Jannings at all times, as Peter the Great, is masterful and well worth the trip to the Rivoli.

**MAIL**—Each incident is placed with a high degree of intensity. Several of them achieve greatness and will remain in the minds of those who view this motion picture long after they have seen it.

**MORNING TELEGRAPH**—It is impressive, interesting, tragic and romantic. ***

**TELEGRAM**—*Jannings does great acting as the cruel despot, ***

**SUN**—To put it succinctly, this picture lacks the gripping dramatic which characterized every minute of the actual life of the interesting Czar.

**TELEGRAM**—Peter the Great takes its place beside “Deception,” in which Jannings played Henry VIII; “The Loves of Pharaoh,” in which he had the part of Pharaoh Amenmon; and “Passion,” now at the Capitol, in which he played Louis XIV.

**TIMES**—*should serve as an inspiration for all producers of motion pictures, for it gives a story of the moody Russian Czar with compelling acting, remarkable costumes, wonderful settings, original photography, and lighting and capable sustained dramatic interest. It is an historical photodrama that rivals all others of its kind, and one in which the director has ably counseled upon the story and the acting of his stars without resorting in any instance to anything in the form of hokum.

**TRIBUNE**—It is one of the best across-the-water productions we have seen. While we cannot thoroughly recommend this portrayal of the life of the great Russian ruler, we also cannot deny that it was an interest in us whatever side from admiration for his perfect technique.

We consider him a remarkably fine actor, and he is surrounded by fine actors and actresses.

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**Universal Representative Dead**

(Special to THE FILM DAILY)

Kansas City—Henry Taylor, of local Universal is dead.

---

**YOU CAN’T APPRECIATE THE GOOD THINGS OF LIFE UNLESS YOU’VE BEEN BROKE!**

---

**ASK ANY EXHIBITOR**
Carolina Meeting
Large Attendance Expected—First Meeting Since Unit Seceded from National M. P. T. O.
(Special to THE FILM DAILY)
Wrightsville Beach, N. C.—The M. P. T. O. of North Carolina starts its annual convention today. A large attendance is looked for in view of the fact that the first meeting of the organization since the unit withdrew from the National M. P. T. O. was held here.

The executive committee met last night preliminary to the actual convention. Following the annual report today and the announcement of the standing committees, Frank J. Rembusch will deliver an address on projection, and a representative of the Film Exchange Manager Ass'n of Charlotte will talk on the importance of prompt film shipments. In the afternoon, an address will be made by a representative of the Hays organization, and one by Al Hicks, exploitation man formerly with the Famous Players.

Tomorrow, the principal business will be in the hands of officers. H. B. Varner, of Lexington, will discuss the music tax situation, and the Honorable A. Sams, of the Pilot theater, Winston-Salem, will make the annual report of admission and seating capacity taxes.

Afternoon addresses will include a discussion on "Should Admission Prices be Uniform or Fixed According to the Cost of Film," lead by James A. Estridge of the Gastonia theater, Gastonia; "Fire Insurance Rates for Motion Picture Theaters," by Col. Walker Taylor of Wilmington; a report of the better films committee, and one from the financial committee. In the evening there will be a banquet.

Lloyd D. Willis of the Hays office left for the Carolina convention yesterday. Charles C. Pettijohn intended going but was taken ill.

Connecticut Meets
(Special to THE FILM DAILY)
New Haven—The Connecticut M. P. T. O. met at Double Beach near here yesterday.

Friend to Address M. P. T. O.
(Special to THE FILM DAILY)
Lake Hopatcong, N. J.—Arthur S. Friend of Distinguished will address the Jersey M. P. T. O. at the banquet tonight. Other speakers will include, Robert E. Welsh of the M. P. World and probably Sydney S. Cohen.

28 Houses In Deal
Allen Theaters Now Owned By Famous Players of Canada Are Located in 20 Cities There
(Special to THE FILM DAILY)
Toronto—The recent acquisition of Allen Theaters by the Famous Players Canadian Corp., Ltd., includes 28 houses located in 20 different cities. The theaters and their locations are as follows:

- St. Catharines, Ont.; Allen
- Winnipeg, Allen and Palace Calgary
- 70th Street, Allen and Monarch, Edmonton
- Classic, Stratford, Ont.; Allen
- Paris, Ont.; Allen, Kingston, Ont.
- Allen, Montreal; Allen, Cobourg
- Allen, Windsor; Daylight, Saska
ton; Allen, Vancouver, and the
- Allen, Temple, Beaver, Danforth,
- Beach St., Clair, Parkdale and College, Toronto,

In the case of the Allen, Vancouver, (Continued on Page 2)

Leave for Coast Today
Earl W. Hammons, F. B. Brune-
neck, his personal representative, A.
Christie and Harry Edwards leave
for the coast today. The latter two
arrived from Europe on the Olympic
yesterday.

"U" Plans Three More
Universal plans to release a special
group of pictures next week in which
there will be eight all told. "The
Roaring Forties" and "The Man
Without a Conscience" will probably
be in that group and also "Morality
about which considerable fuss is being
made at Universal. They will have
all-star casts.

Brandt To Fight Admission Tax
In a statement issued yesterday
discussing the admission tax, William
Brandt, president of the State M. P.
T. O., declares that a fight against
the admission tax will be launched
soon. He stated that "the ad-
mission tax repeal is an imperative,
urgent matter, and allows for pro-
cornization." Other matters to be
taken up will be reduction of film
rentals, elimination of the music tax,
reduction of fire insurance rates, im-
provement of terms in the present
uniform contract, and correction of legis-
lation favorable to the industry.

Brandt asks theater owners over
the country to communicate with
the New York M. P. T. O. regarding
these questions.

Lloyd Here
Harold Lloyd arrived in town yesterday. Mrs. Lloyd, John Nagold and Mrs. Nagold were with him. Nagold will represent Lloyd in the East. I. D. Williams was scheduled to come East with Lloyd from the Coast. Williams was in Chicago Tuesday, but, accord-
ing to his office, "was out of town" yesterday but was ex-
pected today.

May Increase Tax
France Considering Jailing Up of Ad Valorem Duty on Imports—
Is Now 20% Measure
(Special to THE FILM DAILY)
Paris—The Government is consid-
ering an increased tax on the ad va-
lorem duty on imported films. The levy is now 20%.

The State may obtain close on to
5,000,000 francs from film taxes this
year. If the tax is increased, the drop
in revenue accruing from amusements
caused by the Amendment Barthe
will probably be made up. The boom-
ering, however, may occur in the ad-
mission prices levied by exhibitors
because if the tax is increased will
be passed off on importer and ex-
changers to the exhibitor who will
in turn pass it on to the public. This
will be particularly aggravating in view
of the high rate of taxation now in
force.

Mrs. Reid at Opening
Mrs. Wallace Reid attended the
premiere of "HUMAN WRECKAGE" at
the Lyric last night. F. B. O. will
give her a lunch at the Astor to-
morrow.

Declare a 2% Dividend
The directors of Associated
Exhibitors, Inc., at a meeting Tuesday,
 voted to declare a 2% dividend on
the preferred stock for the second
quarter of 1923 to stockholders of
record as of June 30. This makes
the complete payment of all dividends
on preferred stock since the organi-
sation of the company, March 1, 1921.

Hart's Contract for Nine Pictures
(Special to THE FILM DAILY)
Los Angeles—William S. Hart's
contract with Famous Players covers
nine pictures. Each will cost $200,000
and under the contract, Famous holds
an option of renewal. The arrange-
ment is a 70-30 one on the gross re-
cipts. The first picture will be placed
in production in about 10 days.

True Won't Talk
Refuses to Comment on Reported
Dearth of Activity in Theater
Owners Distributing Corp.
W. A. True, president of the Thea-
ter Owners Distributing Corp., the
exhibitor-distributor unit formed last
fall in Chicago, refused to comment
yesterday on current reports which
indicated that the company had be-
come inactive in operations.

It is the opinion of local film men
that the company can no longer line-
up pictures and can start releasing
in the fall and the Missouri query was:
what is the organization doing?

THE FILM DAILY extended the cour-
tesy to Mr. True of replying to these
reports but True declared he had
nothing to say and then amplified
that by adding that it was not under-
standing the Hays office and First
National were anxious to learn
about the activities of the exhibitor-
distributing organization and were
using this publication for this purpose.

Warners Sign Hines
Johnny Hines has been signed by
Warner Bros. for an indefinite period
and will be featured in a number of
forthcoming pictures. He recently
completed "Little Johnny Hines.

Earle Engaged by Vitagraph
It is understood that William S. Earle has been engaged by Vitagraph to direct a special production which will be made in the East. The Vitagraph publicity department claimed to know nothing of this yesterday. "Tut-Ankh-Amen" Earle's new piece
has been changed to "The Dancer of the Nile".

Fischer Not Paramount Ally
S. R. Kent yesterday denied the
report published in Monday's issue
of the Fischer chain of Wisconsin
theaters which is negotiating for new
houses in that territory is a Para-
mount subsidiary. Kent stated that
Paramount has no theaters in Wis-
consin "nor any thought in mind of
securing some" and that Fischer
merely uses the Paramount service.

M.E.O.W! Wonder whether
Sydney Cohen
will ever resign?
28 Houses In Deal

(Continued from Page 1) it has been pointed out that the interest of Jule and J. Allen in that house comprised 3,219 shares of common stock with a total par value of $320,900. The Vancouver theatre was erected on leased land. W. P. Devecs, of the Allen, Winnipeg, states that the purchase would not affect that house because it is locally-owned.

There is doubt in the minds of some Allen managers regarding future activities, it is said, because of the possibility of doubling up of theaters in various cities under the one manager. There is an Allen house in almost every city in which Famous Players has established a Capitol.

Weingarten Leaves Saturday
Larry Weingarten of Sacred Films, Inc., leaves for the coast on Saturday.

Gladys Walton Marries
(Special to THE FILM DAILY)
Los Angeles—Gladys Walton and H. M. Herbel, assistant general sales manager of Universal were married yesterday.

La Roque with De Mille
(Special to THE FILM DAILY)
Los Angeles—Red La Roque has signed a long term contract to appear in Cecil B. De Mille Productions.

Tourneur To Make "Two Vagrants"?
(Special to THE FILM DAILY)
Los Angeles—Unconfirmed reports have it that Maurice Tourneur will direct "The Two Vagabonds" for First National.

Will Make 2-Reel Comedies
James E. Judiche, president of Lightning Films Co., states that his organization will shortly start making a series of 12 two-reel comedies featuring Dedic Zelde, vaudeville performer. Adelaide Rondelle, Judiche says, will be female lead.

Control Theaters in Paducah, Ky.
(Special to THE FILM DAILY)
Paducah, Ky.—Leo Keller and Roy C. Davis are once more in complete control here through the purchase of the Stard from John Rehkof. Keller and Davis also control the Orpheum, Star, Cozy and Arcade and have houses in Owensboro, Fulton and Mayfield, Ky.

Ginsberg Back; Lichtman Going
Henry Ginsberg, sales manager of the Lichtman Corp., yesterday returned from a sales trip that took him through the Middle West. He found conditions generally very good, considering the time of the year. Lichtman leaves the end of the week, going straight to Denver and then working his way West.

German Company Crashes
(Special to THE FILM DAILY)
Berlin—The Trans-Continental Co. has stopped activities. Carl Bratz and Max Davidson were connected with the business end of the project and Emil Jannings and Werner Krauss in production as stars. The trouble is said to have arisen from the withdrawal of the financial support of a foreign monied man.

New Theaters
Nappanee, Ind.—J. R. Boice and his son G. S., of Wakarusa, have entered the exhibiting field. They will build a 600 seat house here and are negotiating for control of a theatre at Bremen.

Quincy, Ill.—U. M. Dailey, of St. Louis, representing a large theater company in that city, has bought two downtown sites for the erection of a new theater. Construction will begin within two weeks.

Fairmont, W. Va.—Harry Gordon is the manager of the new Fairmont which has just been opened. The house cost over $400,000 to erect.

Ocala, Fla.—R. G. Walker and J. W. Phillips are sponsoring the new theater, now under course of construction in the business district.

Norristown, Pa.—The old Grand Opera House, which was destroyed by fire last Dec. 18, will be replaced by a new structure, work on which has already started.

Shreveport, La.—Plans have been drawn for the erection of a new theater building to be started soon.

Hannum, Mass.—Although talk of buying one of the local theaters persist there is some discussion of the recently organized theater company of building a new house. The new company is comprised of local business men.
ANNOUNCEMENTS of coming pictures are a trade necessity. Elaborate promises are justified—

—if there’s something more behind the announcements than the paper they’re printed on.

Announcements mean little unless they’re backed up by the actual film exactly as promised.

You can’t run just announcements through your projection machine.

Your theatre can’t live on paper pictures.

With Paramount’s 1923-24 pictures (one a week) you don’t need to book just promises.

Paramount’s 1923-24 pictures are not paper pictures. Every one of the 11 pictures in Paramount’s current announcements for the first three months of the 1923-24 season is either finished and in the exchanges, finished and on the way to the exchanges, or actually in work at the Lasky or Long Island Studio.

Paramount urges exhibitors to see for themselves that every promise made in its announcement is fulfilled—and more. Prints of “The Cheat,” “Bluebeard’s 8th Wife,” and “Hollywood” will soon be in the exchanges. See them and know what hooking up with Paramount means to you and your business.

See the others of the first 11 of the One-A-Week Paramounts.

Then when we tell you that these are just glimpses of the riches ahead, that Paramount Pictures for the WHOLE season of 1923-24 will be consistently and progressively bigger and better, you’ll realize what Paramount’s new policy of producing only great, box-office specials actually means.

Paramount Pictures
Confidence!

Two years of square dealing with the Independent Producers and the State Rights Buyers has placed the "ANCHOR" in a position where today its product truly reflects the marvelous progress of the Motion Picture Industry.

Confidence Inspires Progress!

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Film Distributors, Inc.
HOLLYWOOD
CALIFORNIA.
The First of Four Great Specials

"The DANGEROUS TRAIL"

With an All Star Cast Including

IRENE RICH

NOAH BEERY

TULLY MARSHALL

Directed by

ALVIN J. NEITZ

Produced by

ROCKY MOUNTAIN PRODUCTIONS, Inc.

Five Part Special

A Great Story of the Sea

HOBART BOSWORTH

In

"THE MAN ALONE"

By

CLARENCE BADGER

Just What You’ve Been Looking for

2-Reel

CRESCEINT COMEDIES

Featuring

Milburn Morante

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EDDIE BARRY and HELEN KESLER

Eight Frontier Photoplays

Featuring

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supported by

PEGGY O’DAY

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MORRIS R. SCHLANK
presents

"THE
DANGEROUS TRAIL"

with an All-Star Cast
Including

IRENE RICH—NOAH BEERY—TULLY MARSHALL

A Six-Part Out-Door Special
with a Genuine Box-Office Appeal

Produced by
Rocky Mountain Productions, Inc.

Directed by
Alvin J. Neitz

ANCHOR
Film Distributors, Inc.
HOLLYWOOD
CALIFORNIA

"Confidence Inspires Progress"
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Edward Laemmle is making rapid headway with “The Victor.”

Jane Novak will be seen the week of June 24 at the Rialto in “Divorce.”

Edwin Carewe has signed Walter McGrail for a part in “The Bad Man.”

Herman Raymaker has started production on the fifth Monty Banks comedy.


“Times Have Changed,” starring William Russell has been completed at the Fox studio.

Henry Lehrman has supplanted Mal St. Clair as director of F. B. O’s “Fighting Blood” series.

William Desmond will shortly begin work on a new production for Universal which Robert Hill will direct.

“A Virginian Outcast” has just been completed by Bob Horner. Marjorie Daw and Jack Perrin are starred.

A new structure to house the cutting department and film vaults has just been completed at the Warners Bros. studio.

David Kirkland has completed “The Barefoot Boy” for the Mission Film Co. and the picture is now being cut and titled.

Joe Rock is another director to keep things buzzing around the Grand lot. Rock starts this week on a new comedy.

“The Meanest Man in the World,” has been completed for Principal Pictures by Edward F. Cline and has been cut and edited.

W. R. GREENE

Hal Roach Going To Europe
(Special to THE FILM DAILY)
Los Angeles—Hal Roach will tour Europe soon in search of new comedy talent.

Lieber Buys Burr Feature
Floyd Brown of the H. Lieber Company of Indianapolis, has closed contracts with C. C. Burr for “You Are Guilty,” for Indiana.

Levey Gets “Columbus” Film
Harry Levey of Nat’l Non-Theatrical has secured non-theatrical distribution of “Columbus and The Discoveries.” He has selected raw footage from Ralph Govers. Crusader Films produced it.

De Luxe Buys “Super Five”
(Special to THE FILM DAILY)
Seattle—De Luxe has acquired Washington, Oregon, Idaho, Montana and Alaska rights for Principal’s Super Five series and “Mind Over Motor.”

After Arctic Films
Leo Hansen, bearing an official commission from the Danish Government is in New York en route to the North where he expects to join Knud Rasmussen, the explorer and secure motion pictures in the Arctic.

Series Sold For South
Awyon has closed a deal with Arthur Bromberg of Progress Pictures, Atlanta, covering the new series of “Big Boy” Williams for Georgia, Florida, Alabama, North and South Carolina, Mississippi and Louisiana.

New Theater Company Formed
(Special to THE FILM DAILY)
Corpus Christi, Tex.—The Corpus Christi Amusement Co. has been formed here to take over the Aldine and Amusus. H. H. Elliott and L. G. Collins are back of the new organization.

Will Film Sea Battle
(Special to THE FILM DAILY)
Los Angeles—The sea battle between the Merrimac and the Monitor will be reproduced on the screen as one of the scenes in “Barbara Fritchie,” which Thomas H. Ince will produce.

Vancouver Houses Not Involved
(Special to THE FILM DAILY)
Vancouver—W. P. Dewees, managing director of the Allen, states that the sale of the Allen theater assets to the Famous Players Canadian Corp., Ltd., has no bearing on the theater here which is operated by a group of men living in Vancouver.

Doubt Over Winnipeg House
(Special to THE FILM DAILY)
Winnipeg—Some question has arisen over the ownership of the Allen theater here. It has been intimated in Toronto if the local house is not included in the sale to Famous Players, an allowance of $25,000 will be made off the purchase price of $650,000.
In the Courts

In a suit of Abram L. Libman against Glenn Hunter on a note for $2,000 made April 23 last, which was payable June 10, a default judgment for $2,000 has been filed in the City Court.

A default judgment for $1,369 has been filed in the City Court against Arnold Daly in a suit of Jacob Abrahams on a check drawn in Paris on January 1922, which was not paid because of insufficient funds.

The Rivoli Holding Co., Inc., has filed a default judgment for $4,750 in the Supreme Court against the Blaney Producing Co. for rent of the theater at 383 Washington Street, Newark, at $16,500 a year, which is unpaid.

A suit for $842 has been filed in the Supreme Court by the Commonwealth Film Corp. against Abraham Such, who conducted the Sayville Opera House at Sayville, L. I. The plaintiff claims $95 due for the film, "Capt. Kidd" and "The Adventures of Tarzan" which were shown at Sayville, and the remainder of the claim is for pictures ordered and not shown.

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CAN A MAN BE A SUCCESS AND STILL BE BROKE?

Ask Any Exhibitor
Are Films Better?

Newspaper Critics Discuss Present Standards—23 Replies to Hays Questionnaire

The Hays office has completed a tabulation of replies to a questionnaire sent out by that organization to newspaper critics. The information received is extremely interesting. It was gathered here from the producers of the three-picture units in each of the three major companies, along with the producers of the four-picture units in the other two companies.

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Pyramid Reorganizes

Greene and Rosett Resign—Arthur Smallwood New Head—To Make 8 Fall Specials

Walter E. Greene and Louis J. Rosett, president and vice-president respectively of Pyramid Pictures, Inc., have resigned and disposed of their holdings in the company. Greene will be succeeded as president by Arthur N. Smallwood, president of Smallwood & Co., which financed Pyramid, while Rudolph Berger has been elected vice-president and secretary with charge of sales and exploitation. The Smallwood interests now control Pyramid with stock holdings, the company states, representing 90% of the total capital stock. Frederick Gage will be the new treasurer with supervision over production.

The company's releases for next season are: "Wife in Name Only," "The Deerslayer," "Dixie," "The Broadway Butterfly," "Annie Laurie," and "Time." The newly reorganized company offers to convert all outstanding syndicate unitts into Pyramid 8% participating gold bonds. A statement explaining this move says that "we believe it is to the best interest of every unit holder to make the transfer for the best protection of his interest with the company."

$25,000 For Screen Rights

(Special to THE FILM DAILY)

Los Angeles—Joseph Schildkraut has withdrawn from the cast of "The Master of Man" which Victor Seastrom is making for Goldwyn. Abraham Lerner gives as the reason that Schildkraut was not the type for the part.

Schildkraut Out

(Special to THE FILM DAILY)

Fox Leases Two Houses

Fox has leased two theaters for special showings. "If Winter Comes" goes into the Times Square and "Monna Vanna" into the Central, later in the summer for indefinite runs.

"U" Plans Many Short Reels

Universal has completed plans for production of a good many series of short reels. The fourth group of "Leather Pushers" will head the list. There will be a series of two-reel comedies called "The Gumps"; a series of one-reelers with Neeley Edwards and one with Bert Roach; and a group of one-reelers with Charles Ogle. There will also be two features of a week of International News and the Century Comedies.

More Help From N. Y.

Would Help Salesmen in Field, Says Nat Royster Commenting on Aronson Article

A number of letters have been received from exhibitors commenting on "The Golden Bubble" by Alexander S. Aronson, published recently. Among the more interesting is one from Nat L. Rosser, managing director of Alcazar, Birmingham, Miss. Rosser feels that if the home offices of the various distributors worked closer to the men in the fields, a greater feeling of confidence would prevail in the business. His letter follows:

"I have just finished reading your recent article, by Alexander S. Aronson, entitled, "The Golden Bubble," and while he hits very close in a few instances, still from some of my experiences, I am under the impression that he is in error in most of his views."

"First, I am now an exhibitor-manager, formerly a salesman, publicity man, and have seen service in every branch of the industry for fifteen years."

"Mr. Aronson states that price is second (Continued on Page 4)

Burr Buys "The Shame Dance"

C. C. Burr has purchased "The Shame Dance," by Wilbur Daniel Steele, for the first of the "Big Six" series he will produce for the coming season.

Building On The Coast

(Special to THE FILM DAILY)

San Francisco—It is learned that Arundale & Harris intend building a theater in every important city in this territory. The first centers to be invaded will be Long Beach, Los Angeles and Hollywood. The theater company has given up the Casino and the Century will be reverted back to owners the latter part of this month. The new expansion plan calls for one house in each city.

No Tie-Up With 'J. D.'

Harold Lloyd Denies Any Connection with Williams—Four More for Pathe

Harold Lloyd, in New York on his honeymoon trip, took a few minutes yesterday to say something about the future activities. This is what he said:

"That, contrary to report, he has no tie-up in any way with J. D. Williams."

"That, following "Why Worry?" he has three more pictures to release."

"That his trip here is for pleasure only and not concerned about future distribution since his arrangement with Pathe will keep him busy for another year."

"There's no foundation to the reports linking my activities with J. D. Williams," said Lloyd over the telephone. "There's no connection in any way."

Lloyd's statement was in response to a general question about the persistent reports of the Lloyd-Williams tie-up. This report stated that Williams had Lloyd under a five-year contract and that by the time the Pathe contract had run out, (Continued on Page 2)

Opens Office in Norway

Universal has opened an office in Christiansa, Norway to handle distribution there.

Graf Signs Lucy Fox

Lucy Fox has signed a contract with Max Graf to make a series of pictures in which she will be starred.

Adopt One Name

Al Lichtman Corp to Merge with Preferred—Operations in Future Under That Title

In order to strengthen the trade mark, "Preferred Pictures," and to clear up any confusion that might result from the use of two names for one product, the Al Lichtman Corp. and Preferred Pictures, Inc., have been combined, into one organization to be known as Preferred Pictures Corp. Lichtman will be president and J. G. Bachman, treasurer.

The reorganization will not effect in any way the duties of B. P. Schulberg, Lichtman and Bachman. Schulberg will continue in charge of distribution will continue under the same arrangements as were consummated by Lichtman in organizing the Al Lichtman Corp.
**Cuts and Flashes**

Mae Marsh is vacationing at Bay-side, L. I.

"Men in the Raw" has been purchased by Universal for Jack Hoxie.

Royce Combe leaves for the coast Sunday to start work on a new picture.

Wm. N. Bailey has signed with C. C. Burr to be featured in a series of productions to be made in the cast.

Dedic Veleda and not Dedic Zeldes will be featured by Lighting Films Co. in two reels. Veleda’s name was inadvertently misspelled in yesterday’s issue.

**Hunter’s Last for Film Guild**

Upon completion of “Grit,” the fifth and last picture for the Film Guild, Glenn Hunter will start work on his first vehicle for Paramount.

**Frank Rogers Joins Arrow**

Frank Rogers has joined Arrow. He has left on a tour of the principal cities. Rogers was for a long time affiliated with J. Stuart Blackton.

**Through With Cosmopolitan**

Alma Rubens has finished work in “Under the Red Robe” for Cosmopolitan. It is understood that she is soon to sign a starring contract for a series of productions.

**Creditors Meet July 6**

Jonah J. Smith trading as the Latin American Amusement Enterprise has been adjudicated bankrupt. The creditors will hold a meeting in Post Office Bldg., Brooklyn, on July 6.

**Award Laemmle Prize in Fall**

The awards to the winners of the Laemmle Scholarship Contest will be announced in the fall. The contest was open to college students and to the winner of the best scenario, the first prize will be $1,000 and an additional $1,000 to his college endowment fund. The winner will also be paid for the screen rights to the story.

**Close Pittsburgh Deal**

Pittsburgh—Rowland and Clark have booked the entire Goldwyn-Cosmopolitan product for first-run showings at the State and Blackstone and the first group of 11 for the Arcade, Minor, Strand, Belmar, Plaza and Arsenal. The first group has also been booked for theaters in Erie, Braddock, East Liberty, New Kensington and Titusville.

**Weingarten To Make Comedy**

Larry Weingarten expects to make a feature comedy starring a well-known stage comedian. According to Weingarten, all prints on the bible subjects made by Sacred Films have been called in and these pictures will hereafter be distributed through a non-theatrical organization. Before leaving the company, he will turn it over to the executors of the estate of the late Dr. H. Huntington.
Wait Till You See the Next One!

PARAMOUNT takes this opportunity of thanking many exhibitor friends who have personally complimented us upon our line-up of pictures for the first three months of 1923-24.

The widespread satisfaction with which Paramount's new policy of making only big, worthwhile specials (one a week) has been greeted, the enthusiasm with which such pictures as "Hollywood," "Bluebeard's 8th Wife," and "The Cheat" has been received by exhibitors at exchange showings, has been very gratifying.

It is even more gratifying to Paramount to be able to announce that the best is yet to come.

—that Paramount Pictures during the remaining months of 1923-24 will be even bigger and better than the 11 money-making specials of the first quarter.

Paramount's next announcement—temporarily withheld for exhibitors' protection—will present 19 productions of the highest artistic and box-office value ever attained in the history of motion pictures.

So, again thanking the army of exhibitors who have praised our present announcement, we say:

Wait till you see the next one!

Paramount Pictures
Rothacker Awarded Prize
(Special to THE FILM DAILY)
Chicago—Rothacker Film Mfg. Co.,
has been awarded the annual prize
by the Screen Advertisers Assn. for
the best advertising film of the year.
The winning picture was made for
the Cycle Trades of America.

Eleven Units To Work on United Lot
(Special to THE FILM DAILY)
Hollywood—Mike Levee states that
11 companies will work at the United
studio during the summer. Among
them will be First Natl, Norma
and Constance Talmadge, Maurice Tour-
neur, Sam De Grasse, Jack Dillon,
Lynn Reynolds, John McDermott.

Inspectors To Watch "Bicycling"
(Special to THE FILM DAILY)
Kansas City.—So many cases of
bicycling and re-selling films have been
reported to the Film Board that in-
vestigators will be installed through-
out the state. A notice issued by the
board, states that drastic measures
will be taken.

Resume Work on Milwaukee House
(Special to THE FILM DAILY)
Milwaukee—Work has been re-
sumed on the new $1,500,000 Wiscon-
sin theatre which when completed
will be the largest in Milwaukee.
Construction was halted several
weeks ago because of a strike. It is
reported that the Saxon enterprises
will add the Wisconsin to their string.

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available to
responsible parties
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and moderate rates
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Are Films Better?
(Continued from Page 1)
Cincinnati.—Recent picture productions
have been no better and no worse than or-
did. It is an artistic improvement that is
necessary—the greatest weakness still
being in production and ee characterizations.

Cleveland.—However, there is a great tend-
enacy at this time to make each picture of
eight reels in length. Too much waste foot-
age, too much padding in general.

Columbus, O.—I note by the Ohio censor's
reports that the product is unforgivable, in taste
from all companies and especially from the

Dallas.—Public demanding more and more
pictures of the best actors and actresses go hand
in hand with the best advertised star.

Des Moines.—I believe pictures are get-
ing better, as the public is learning to ap-
preciate finer things.

Detroit.—General run of pictures indicates
that we are striving for length rather than
quality. I suggest some concerted method
of holding a story within the bounds of
solid, neat pictures with a minimum of
padding.

Evansville, Ind.—If producers could only
be convinced that short comedies are not in
popularity much could be done to clean up
the industry.

Ft. Wayne, Ind.—The average run of mo-
tion pictures is as good as it can be ex-
tected to be when nine out of ten pictures are
based on stories which were popular and
are supposed to have drawing power on that
account.

 Ft. Worth, Tex.—City gives poor support to
motion pictures for its size. Photoplag
on marriage and divorce have lamentably
large following. Believe rentals on good
pictures too high, encouraging fostering of
low taste.

Indianapolis.—I find that the picture fea-
ture one on the whole is getting better both as
regards story and direction. The feature picture
is being better cast. It seems that studio favorites are no longer being given
leading roles.

Memphis, Tenn.—Less elaborate society
dramas depicting life of jazz of the rich with
elaborate settings and more wholesome hu-
man interest films.

Minneapolis.—The pictures I have wit-
nessed recently have been notably free from
offensive treatment of any kind, except
race. Their chief failure has been lack of
realism in pictures.

Unless you are dealing with matter that is
frankly pornographic, give real artists an
opportunity in direction and acting—and the
morality of the results eventually will take care of them-

New York—Present day pictures are too
long. Need somebody with judgment to
know what stories really deserve lengthy

If we have held the position of reviewer for the
past three months and in that time have seen every little of the outwardly offensive.
There is a long step forward in this respect.

Pittsburgh.—In the first place I do not
think that the motion picture makers want
to make any better pictures than the general
average at present, and if they did I do not
believe all the hodge-podge prescription for
better pictures evolved from the results
of a composite opinion of all the picture re-
vievers in the world would help them any.

Too little consistency and ordinary life in
the picture offerings. Departure from facts
and radical liberties upon the part of direc-
tors would seem to be an outstanding defect.

Richmond, Va.—My observation leads me
to believe that the great weakness in
the pictures from a production standpoint lies
in the editorial departments—in the selection
of stories and in lack of coordination of the
various factors connected in their produc-
tion—the author, continuity writer, director
and editor.

Rochester, N. Y.—Thoughts, character
and unfolding, real problems of real life—rather
than papacy, exotic stories and bizarre
dress (or undress) would I think, improve
the movies pretty.

I feel that the tendency to exaggeration
in all classes of life and people depicted in a
serious fault in the movies. Poverty and
class distinction are all over-emphasized in
the average film. This constitutes a real
danger, I feel, in sowing seeds of discontent
and misunderstanding.

Springfield, Mass.—Directors pay too
much attention to star system. Emotional
placards displayed with annoying frequency.

Caricues, inept and ambiguous titles often
spoil an otherwise good picture.

I believe that too much consideration is
directed to the undeveloped intellects in the
audiences.

St. Louis—As to the general run of pro-
ductions: I find that there has been little
reason to waste my time seeing them.

Televiza.—It is my opinion that feature
films, many of which now take from 70 to
80 minutes, might be cut down to run, say
40 to 45 or 50 minutes, with a consequent
saving to the makers. I would suggest that the
short films, for educational, become more
abundant on picture house programs.

Washington.—In my humble opinion, the
only outstanding progress in the film re-
cently has been entirely a matter of isolated
individual achievement.

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Newspaper Opinions

"Human Wreckage"—F. B. O.

Lyric

AMERICAN—The wrestling match, put on in the latter part of the film and in a lone cove on the Pacific coast, was the selection of last night’s audience as the best moment of the film.

"That there was not a dry eye in the house, the film can be attributed to the subject, a difficult one to handle, honestly albeit entertainingly. The producers have made a good compromise between these two sentimental qualities."

DAILY NEWS—There can be no doubt that this splendid characterization film will meet with at least some success. While the story is morbid and depressing, it is appealing and most effective.

"Human Wreckage" is well worth seeing.

EVENING JOURNAL—should have a considerable influence, in interesting the public at large in the perils of the drug traffic.

An annual amount of heavy emotional acting from the cast.

The big thrill comes when a taxi driver drives madly through the city into an oncoming locomotive.

Mr. Rea’s performance reflects intelligence and poise.

EVENING WORLD—But "Human Wreckage" is also a good picture in setting forth the story of the havoc wrought by drugs, though, of course, it could not but part of the tale.

"Human Wreckage," in dealing with drug addicts is not exactly entertaining, but it is not unnecessarily harrowing.

MAIL—"Human Wreckage" should be a great power in stamping out the traffic.

Unlike other propaganda pictures this one has the ring of authority.

Such details as photography, acting and staging were given as much attention as in any feature picture.

MORNINg TELEGRAPH—The whole picture is well handled, and the subject is dealt with seriously and in an effectively as possible.

There are many scenes which may offend the squeamish, but they are necessary for the success of the picture.

The acting is excellent in every instance. In some cases it is little short of wonderful. Some of the best emotional artists in pictures have been called upon to appear in this picture, and they have been well directed.

POST—portrays in a simple and direct manner, with emotional texture, the story of some drug addicts at Hollywood.

SUN—There is no denying its effectiveness as theatrical property, but it harrows one and makes one think.

There are strains of melodrama.

In short, the picture is a thriller.

It will make a lot of money. To us, however, its value as propaganda seems somewhat doubtful.

TELGRAN—* * * the film deserves commendation for its own sake. It is a notably beautiful picture, showing some of the finest photography that the screen has revealed. Moreover, it tells a story of cumulative interest.

It has real thrills, such as good, popular movies should have.

TIMES—* * * that might appeal to an audience of those who need narcotics, but to the average person who has a night off and goes to the theater for entertainment it is not pleasing.

A valiant attempt has been made to render this production effective, and James Kirkwood’s performances in certain sequences is unusually good. The story, however, wanders along until it becomes tiresome, and the dramatic climax is spoiled.

TRIBUNE—* * * a simple story, simply told without exaggeration or sensationalism, and that while there is (thank heaven) no plot, it is intensely interesting, because one feels instinctively that it is all true. Whatever one may have thought of the plan for making this picture there is nothing either from an artistic or an ethical standpoint by which the most exacting could object.

WORLD—In our judgment it is one of the most creatively ghastly things ever put into motion picture form, and while it may prove a financial success owing to its involvement of the memory of the handsome young film hero who has gone, it seems to us to be devoid of any great educational or preventive quality.

Cuts Admission Price 100% (Special to THE FILM DAILY)

Los Angeles—The Kinema has reduced its admission prices 100%.

Wilson’s First Finished (Special to THE FILM DAILY)

Los Angeles—Ben Wilson’s first feature for the Grand-Asher Dist. Corp. is “Mine to Keep,” with Bryant Washburn and Mabel Forrest.

Burlesque “Wet” Scenes Barred (Special to THE FILM DAILY)

Kansas City—The state board of censors has ruled that burlesque scenes of prohibition will be barred in films.

Fire Wipes Out Mississippi Theater (Special to THE FILM DAILY)

Picague, Miss.—The Arcade has been completely destroyed by fire.

J. E. Curtis was the owner of the theater, which cost $12,000.

McCUTCHEON DIRECTING “OPPORTUNITY” (Special to THE FILM DAILY)

M. P. Arts, Inc., is producing a picture called “Opportunity” at the Fischer studio, New Rochelle. John L. McCUTCHEON is directing with Leslie King, George Duryea, Paul Walters and Eleanor King in the cast.

Name Nominating Committee

The following have been named on the A. M. P. A. nominating committee for the fall election: Charles Barrett, chairman; Howard Dietz, Paul Gulick, Fred E. Bier, Herbert Crooker, Paul Lazarus and Lynde Denig.

Another Added To Jacob Fox Chain (Special to THE FILM DAILY)

Camden, N. J.—Jacob Fox has purchased the Liberty here for $50,000. Fox also operates the Fox and Riverside at Riverside, N. J., and the Auditorium and Opera House at Burlington, N. J.

Helping The Exhibitor To Sell (Special to THE FILM DAILY)

Kansas City, Kan.—The business manager of the state exhibitor unit is making visits to the exhibitor members throughout the state to show them a summer sales plan and to help them during the “off season.”

Create Fund for Scholarship (Special to THE FILM DAILY)

Jonesboro, Tex.—The Grand, operated by the Jonesboro Amusement Co., has created an educational night, every Friday. The stunt has increased box-office receipts. Ten per cent goes to the fund to send a local student to high school each year.

Ace Berry Managing the Circle (Special to THE FILM DAILY)

Indianapolis—Ace Berry, former exploiter for First National and the Brelinger chain, has succeeded Ralph Lieber as manager of the Circle. Lieber has re-entered the financial field. Ben Caldwell will be Berry’s production manager, with Art Schmidt (not the Universal Art Schmidt) as house manager.
More Help From N. Y.

(Continued from Page 1)

are in the matter of buying film, and that the
selling is done before the salesman ar-
ribes. There are many cases where the ex-
bhibitor really has bought the picture in
question before the salesman arrives, but
the ones that have been bought in this man-
ner would be bought by a child 15 years
of age were he in the exhibiting end of the
business, for there are some pictures that
an exhibitor would want if he were never
seen a salesman, so that they are few these
days.

"Let's analyze and compare this salesman
question. A salesman from the office of the
Sherwin Williams Paint Co. comes into
Birmingham, visits the stores, quotes his
prices on all kinds of paints. Perhaps he
has certain marginals that he is allowed
to make a merchant, and perhaps to lend
the order he does shave his price some, but
when the salesman signs up the order blank
after the merchant, that order goes into his
home office and is filed.

"A film salesman enters the office of an
exhibitor, quotes him prices on certain pic-
tures, or a group of pictures. After per-
haps haggling on prices, etc., the salesman
will say exhibitor a contract, signs him
up, and in most instances receives a deposit
and then mails the contract into his home
office.

"What happens there? The home office
looks over the contract, decides that Birm-
ingham should pay more rental for said pic-
tures, rejects the contract and advises the
branch manager to send the salesman back
to ask for more money. The salesman has
already spent perhaps one, two or three
days on the first contract, then he goes back at
the same expense to perhaps get more money.

"Is it the fault of the salesman that he
has to make the second trip? Is it his fault
that he does not pay the rentals than on the
first contract? Should the salesman be
eliminated because his home office failed to
give him the proper rental price, or to trust
him with the knowledge of the proper rental
when he is in the region, and in most in-
stances, wants to make a sale on the square
for his company?

"The 'Price Haggling' that Mr. Aronson
says is done by the salesmen, would seldom
happen if said salesman had the proper in-
structions, and proper support from his
branch and home office.

"Our industry is but very little different
from any other industry, but it is different
in that those who we place confidence in
to carry square, are usually the ones that'
'pad' the cost of a picture, 'pad' the ex-
hibition value and 'pad' other things, even to
the extent of not backing up his sales force
through whom he must get the bulk of his
business.

"When an association, organization or any
other plan of getting distributors and ex-
bhibitors together has failed so far, due to
the lack of confidence, which by the way is
being more thoroughly destroyed each
week at a time, then how in the name of
common sense can the distributors ever
form a 'union exchange' and expect to eat,
sleep and do business together without
creating real, sincere confidence in each
other, which will take some time to build
through fear of competition.

"Turn over boys. Get up on the right
side. Either the exhibitor must have rentals
where he can show at an admission that is
in reason, or else Klau and Erlanger and
the Shubert boys will be getting many road
shows this coming season that should be
playing the picture theaters."

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Coast Brevities

(Special to THE FILM DAILY)

Hollywood—David Solomon will
direct Dustin Farnum's next for Fox.
Garrett Fort, continuity and scenar-
io writer, is here from the East.

Work has started on "The Pioneers"
by Vitagraph, with Dave Smith di-
recting.

"The Sleepwalker" is the name of
Joe Rock's third comedy for Grand-
Aster Dist. Co.

Sam Rork has completed his cast
for "Ponjola" which is being directed
by Donald Crisp.

Nita Naldi has gone to the coast
to play a role in "The Ten Com-
mandments."

The Master of Woman" company
has returned to the Metro lot from
its second trip to Canada.

Finsin Fox has started his fourth
production at the Hollywood studios.
It is titled "Bag and Baggage."

Dick Stanton who has been on the
sick list for two weeks, suffering from
a bad cold is recovering.

Wallace MacDonald has been add-
ed to the cast of "The Day of Faith,"
being directed by Tod Browning.

Rupert Hughes is casting for "Law
Against Law," Rush Hughes, son
of the director will appear in the film.

Douglas McLean's initial Associated
Exhibitors release, "Going Up," has
been finally cut, and the negative
shipped East.

Edward Sodman has brought "The
Eagle's Feather" company back from
location. The unit was filming scenes
in the Sierras, above Bishop.

Colleen Moore will appear in the
stellar role of "Flaming Youth," for
First National just as soon as she has
completed work "The Huntress."

Robert North Bradbury is direct-
ing a new Western at Universal City,
"The Trail of the Wolf," featuring
Edmund Cobb and Gladys McConnell.

Rowland V. Lee has cast Percy
Marmont and Betty Bouton for his
first Fox special, "You Can't Get
Away With It." John Russell wrote
the continuity.

W. R. GREENE

Sam Hyman Acquires Two More
(Special to THE FILM DAILY)

Philadelphia—Sam Hyman has
taken over the Paschall, 31st and
Woodland Ave., on an eight year
lease, and the Alcazar at 58th St.,
from M. Shore. Hyman also oper-
ates the Dazzeland on Frankford Ave.
and is said to be negotiating for the
Bell at 64th St. This gives Hyman
control of the situation in the neigh-
borhood.