In Your Hat

Paste this:

YOUR business
CAN’T wait
'TILL September—
YOUR theatre
NEEDS good shows
RIGHT now.
YOUR public
DOESN’T know
ABOUT fiscal years—They want to see good

(Continued Inside This Cover)
PICTURES
WHEN they get the
URGE to go

So take note of these facts:

1. **METRO-GOLDWYN-MAYER** product is clicking at the box-office today, right now—in May.

   Have you seen “Rookies”
   “Slide, Kelly, Slide”
   Lon Chaney in “Mr. Wu”
   “Captain Salvation”
   Ramon Novarro in “Lovers”
   Lon Chaney in “The Unknown”?

2. **METRO-GOLDWYN-MAYER** studio is geared for consistency—what with such stars as Lon Chaney, Norma Shearer, William Haines, Ramon Novarro, Marion Davies, John Gilbert, Greta Garbo, Jackie Coogan, Tim McCoy—and oodles of others.

3. **METRO-GOLDWYN-MAYER** has been working ahead and has prepared

THE GREATEST PRODUCT IN THE HISTORY OF OUR INDUSTRY

M-G-M NOW—AND IN 1927-1928!
WHAT ARE THE FACTS ON THE 1926-7 SEASON?

By S. R. KENT

NOW is the time of year when you, as a wise showman, take account of stock.

As a protection for your business and a guide for the future, you check up on your box office records for the 1926-7 season.

PARAMOUNT is confident of what such a check-up will show.

Paramount Pictures
Never in its sixteen years of leadership has this company delivered as fine, consistent a record of successes as during the present season. Such as:

“Aloma,” “Padlocked,” “Mantrap,”
“Tin Gods,” “Variety,” “Kid Boots,”
“Knockout Reilly,” “Special Delivery,”—to name but a few.

In New York, PARAMOUNT’S
“Old Ironsides,” “Beau Geste” and “The Rough Riders” at $2 top are the talk of the town. “Wings” and “The Wedding March” are on the way. Think what business that means for your theatre in the near future!
And the best of PARAMOUNT'S product is still to come between now and August:

Clara Bow and Esther Ralston in “Children of Divorce,” Gilda Gray in “Cabaret,” Clara Bow in “Rough House Rosie” (another “It”), Esther Ralston in “Fashions for Women,” Ed Wynn in “Rubber Heels”; such action thrillers as Zane Grey’s “Drums of the Desert” and Gary Cooper, a big new find, in “Arizona Bound” and “The Last Outlaw”—and many more!

Stability and organization backing real box office stars and stories, smart showman directors, boundless enthusiasm—that’s the secret of PARAMOUNT’S success.

Pictures
You're a business man. You know that PARAMOUNT, on the record of the present season, is more than ever THE BACKBONE of THIS BUSINESS.

You know that PARAMOUNT is not building for a day or for a year, but for always. You know the value to you of tying your business up with this inexhaustible source of supply and this proven institution—with PARAMOUNT.

You will keep this uppermost in your mind in booking product for the future.

Paramount Pictures
RICHARDSON'S
New 5th Edition
Handbook of Projection
is Ready Now
In Two Volumes

Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

Price for either volume alone $4.00
Price for both volumes together $6.00

(Add 10 cents for West of the Rockies)

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue New York
Coming!

THE FIR

The Romance of the Last Horse and the First Horseless Carriage

with

BARNEY OLDFIELD
PATSY RUTH MILLER

Directed by
ROY DEL RUTH

WARNER BROS. EXTENDED
Has the Day of Miracles Returned?

You are being given considerable advice on news reels.

You are promised that product yet to be made, and still to be tried, will be better than anything the world has yet seen.

You are told that you will "be stung" if you renew your contracts for the pioneer news reel, the one that is the best known motion picture in the world, that has the most box office value, that is the best liked, and that today represents the unremitting toil of sixteen
years, and the expenditure of vast sums of money.

Do you agree with this? If so, then the day of miracles has returned.

It is much easier to make rash claims than it is to make the world’s best news reel.

Pathe assures exhibitors that its just pride in the record and prestige of the Pathe News is a guarantee that it will continue to be the best made, and even better than ever.

Elmer Pearson
Vice President and General Manager
Pathe Exchange, Inc.
The quick-selling sen FOX PROFIT PICTURE

WILLIAM FOX PRESENTS

JOHN GILBERT with RENEE ADOREE and ESTELLE TAYLOR in MON

ALEXANDER DUMAS' IMMORTAL

A complete new line of accessories has been prepared for your most pretentious campaign!
The biggest showmen in the country have been quick to realize the tremendous box-office value in "Monte Cristo" and have backed up their judgment by BUYING!

YOUR TIP IS--"Ask the man who played it"--

For instance:

KOURAS BROS.,
L. Louis, Mo.

HALTO THEATRE,
Washington, D. C.

JOE MARK
Foster, Mass.

M. P. GRAY CIRCUIT,
Boston and New England

TANLEY CIRCUIT,
Hila., Atlantic City, etc.

COLUMBIA THEATRE,
Portland, Ore.

MERICA THEATRE,
Denver, Colo.

CAMEO THEATRE,
New York, N. Y. (3 weeks)

GREAT LAKES THEATRE,
Buffalo, N. Y.

ALHAMBRA THEATRE,
Milwaukee, Wis.

RANDOLPH THEATRE,
Chicago, Ill.

(2 week guaranteed eng.)

I. LIBSON,
Cincinnati, Ohio

WILMER & VINCENT,
Harrisburg, Pa.

ED FAY,
Providence, R. I.

FRED DOLLE
Alamo Theatre, Louisville, Ky.

M. COMMERFORD CIRCUIT,
Scranton—Wilkesbarre, Pa.

COLUMBIA THEATRE,
Seattle, Wash.

CLEMMER THEATRE,
Spokane, Wash.

CONSOLIDATED AMUSEMENT CORP.,
New York, N. Y. (16 theatres)

SMALL STRAUSSBERG ENT.,
Brooklyn, N. Y.

SMALL QUEENS ENTR.,
Long Island, N. Y.

TE CRISTO

ADVENTURE ROMANCE --- EMMETT FLYNN Production—(A Re-issue)

AT THE FOX PHILADELPHIA THEATRE
"MONTE CRISTO" BROKE EVERY RECORD—
$36,200 GROSS FOR ONE WEEK!!!
-another BIG ONE delivered at the RIGHT TIME!

—and that’s ALL the time with FOX!

MADGE BELLAMY
the box office girl—
first in “Sandy” followed by “Summer Bachelors” then “Ankles Preferred”
—all Box Office!
Now comes “COLLEEN”—and MADGE BELLAMY at her best!
To play it is to PROFIT!

WILLIAM FOX presents

COLLEEN

Beautiful Women Racing Horses Love and Thrills!

with

MADGE BELLAMY
CHARLES MORTON · J. FARRELL MACDONALD MARJORIE BEEBE

FRANK O’CONNOR PRODUCTION

LE GREATEST DRAMA OF THE YEAR 7th HEAVEN
Moving Picture World

Vol. 86
New York, May 7, 1927
No. 1

Industry Rallies To Aid Sufferers In Flood Regions

Splendid Response Made Throughout Nation

A SPLENDID response to the appeal of the Red Cross and Will H. Hayes has been made by picture theatres. The amount of money they have raised the past week for flood sufferers can only be guessed at until full reports are in, but that it will be an impressive total is known. Still the work goes on.

L. J. Carkey, district manager, handled the campaign for the Schine theatres in Northern New York, obtaining speakers who addressed programs from the stage. Collections were taken up and baskets were placed in the lobbies.

William C. Smalley of Cooperstown, N. Y., donated half of the receipts of his fourteen houses on Monday.

Many Loew houses in New York, possibly even the Capitol, will give benefit shows. Publix has authorized its 600 house managers to select midnight benefits on May 10.

Continued on next page

London Cable

From London Bureau of Moving Picture World, May 3

The House of Commons standing committee today resumed discussion of the Film Bill. It was carried by a vote of 22 to 12, Clause 1 including Sir Alfred Butt's bill, permitting pre-release exhibition agreements for non-existent films if British productions. Colonel Wedgwood opposed the bill. Restrictions on blind booking were squashed. Sir Philip Cunliffe-Lister classed Labour opposition as merely a political campaign. Becket's amendment would postpone action for two years. Clause 2, restricting advance booking beyond six months, was conditionally withdrawn.

The British non-flam company promises to commence output soon.

Late Chicago News

The flood relief midnight show of the Chicago Theatre raised more than $10,000.

Huback & Caramei proposed a half million dollar theatre for the Belmont and Roscoe corner. It is reported that the Insull interests will build a movie theatre at Libertyville on their new electric lines.

Albert Short leaves the Pecos Theatre. He is succeeded by Sam Kaufman.

Publix Appoints Marx To Supervise Houses

Harry Marx has been made supervisor of theatre management for Publix. He has three assistants—R. E. Crabill, J. J. Fitzgibbons and L. E. Schneider. They come from the Boston Metropolitan, the district supervision in Florida and the home office, respectively.

Crabill will supervise the big houses, L. M. Halterman is his assistant. Fitzgibbons will rule the eastern division of 48 theatres, and Schneider will take charge of the 25 houses in the central division. Frank Dower is slated to succeed Fitzgibbons in Florida.

To Direct in England

W. Christy Cabanne is expected to sail for England late in May to direct for British National. His contract with M-G-M expires on May 15.

M-G-M and Paramount Differ In Short Feature Sales Plans

Former to Use Special Sales Staff While Latter Will Count on Its Regular Salesmen—Battle to Benefit Exhibitors

By Sumner Smith

THE greatest industrial battle in the history of the motion picture industry is under way. It will put the industry squarely on a department store basis, with the trade buying brands and programs. Especially it concerns the production and marketing of short features, and it is featured by the immense amount of energy and forlornness being expended on those problems and by the bitter competition developing. Of all elements in the business, only the exhibitor is in the easy seat so far as this phase is concerned, certain that he will benefit through the great volume of short product to be offered him shortly. He will have a wide range of choice in both shorts and features.

The entrance of Metro-Goldwyn-Mayer and Paramount into the short feature fields hitherto untouched by them, demonstrate that the struggle will be of no mean proportions. The familiar presence in the field of Pathé, Educational, Fox, F. B. O. and others represents the sternest kind of opposition for the newcomers, who cannot point to past performances in the short feature line but can point to excellent results in money-making features.

It is obvious that the plans of Paramount and M-G-M, thus far carefully concealed from competitors, are of surpassing interest and importance. This story presents the first facts to be published along distribution lines. They are not official but are authentic.

Producers of short features are daily being lined up by one or another of the competitors in the industrial battle, so that it is almost impossible to predict a company's full short feature program. But as to distribution certain facts now are beginning to leak out. (Continued on page 14)

Berlin Cable

From London Bureau of Moving Picture World, May 3

Adolph Zukor is combining business with pleasure on his Continental trip. Visiting Paramount he found all the three companies working harmoniously together. Today he was tendered a luncheon at the Esplanade. He was met by Von Stauss of UFA, General Director Klitzsch of Hugenberg and the steel and iron man, Fritz Thyssen. Zukor states he is convinced that UPA's new productions will find an outlet in the world market. He extended an invitation to Mr. Klitzsch to visit America for the American public's viewpoint. He leaves tonight for Vienna and Budapest. He sails back for the States on May 25.
All Production Elements Unite In New Academy

Fairbanks President of New Organization

Application for a charter, filed in Sacramento, Calif., marks the start of a sweeping movement for organization in the production field. It unites into one body all branches of motion picture production—actors, directors, writers, technicians, including cinematographers, producers and producing executives—under the title of the Academy of Motion Picture Arts and Sciences.

Included in the list of founders are some of the biggest names in pictures. Douglas Fairbanks is the first president, Fred Niblo, vice-president; Frank Woods, secretary, and M. C. Levee, treasurer, who, with a board of directors, representing equally each of the five branches, have been chosen as provided by the constitution to serve until the first regular election next October.

Pickford, Louis B. Mayer and Joseph Schenck represent the producers on the board; Douglas Fairbanks, Milton silica and Conrad Nagel, the actors; Jeanie Macpherson, Carey Wilson and Joseph M. Farnham, the writers; Fred Niblo, Frank Lloyd and John Stahl, the directors; and Roy Pomeroy, Cedric Gibbons and J. A. Hill, the technicians.

The Academy will be launched at an invitational organization banquet to be held the night of May 11 at the Biltmore Hotel in Los Angeles, where 200 or more charter members, it is expected, will be enrolled.

Temporary quarters have been established at 912 Hollywood Boulevard. Plans of the founders include the erection of an academy building, the bestowal of awards of merit for distinctive achievements, the interchange of cooperation among the members and co-operation with colleges and universities in their recognition of the motion picture as a separate and distinct art.

Tiffany "Set" in Philly

The new Tiffany exchange established in Philadelphia will be located at 1313 Vine street, with Al Blofson appointed manager of this territory by the general sales manager Ed J. Smith. Tiffany also has established an exchange in Washington, D. C., at 926 New Jersey avenue N. W., with R. R. Palmer and Milton Capon in charge.

No Northwest Deal

Swearing rumors to the effect that Northwest Theatres, Inc. (Finkelstein & Robinson) had sold their interest to Publix have been denied by M. I. Finkelstein, who states that there have been negotiations. The F. & R. Company prefer to continue operating without any affiliation, however, and intends to build up its circuit by continued acquisition of theatres and continuation of others.

Many Merger Rumors Persist in Chicago

The latest report from Film Row on mergers in the Chicago district is that the Coston circuit will be booked by Balaban & Katz, but no confirmation has been received as yet from B. & K. The deal for the Fischer circuit of the art picture business, as reported from Film Row several days ago, has not materialized and the Chicago offices of the Fischer circuit say there is nothing doing at present in merging with any other circuit. The Fischer circuit recently added the Pastime Theatre at Delavan, the Strand at Whi-"
Twelve Supers on New "U" Schedule, Convention Hears

Jewels Number 33 and Thrill Pictures 10

Lou B. Metzger, Universal general sales manager, and his lieutenants, Earl Kramer, H. M. Herbel and Hal Hodes, outlined the new Universal product at the "U" sales convention this week in Chicago.

It will embrace 12 super-productions, including a group of four Regulars; Denny surrogates; 33 Universal Jewels, forming the "Big Gun Group" and including 7 Hoot Gibson Jewels; 10 Thrills pictures, half of them with WillEarl stunt aviator, and half with Dynamite, trained police dog; 12 Western Action features; and about 600 reels of short product, including the new Collegians, the new "Newlyweds and Their Baby" comedies, a Junior Jewel serial, "Blake of Scotland Yard"; 4 other serials; 4 series of Stern Brothers Comedies; each of 13 pictures; a new Gump Comedy series; a new two-reeler series with Charles Puffy in October Roy Cohen stories; a new series of one-reel cartoon comics featuring Oswald the Lucky Rabbit, a Winkler Production; a series of one-reel Harold Highbrow Comedies with Churchill Ross, a series of one-reel Dramatic and Cowboy Comedies, with Arthur Lake, and 52 Western dramas, two reels each, in addition to the International Newsreel, twice a week.

Among the highlights was Metzger's announcement of a division of $50,000 in bonus checks to Universal salesmen this month for their work during the past year.

Cut Red Tape

The M. P. T. O. of the Northwest presented an amendment to the Minnesota state legislature at its recent session, which was passed, and provides for the simplification of permits for children to appear at theatres. Permits may now be procured from the Industrial Commission instead of from the mayor of the city in which the theatre is located. Also the commissioner may pass on an application immediately, whereas formerly it had to have it three days and the mayor forty-eight hours before the appearance.

Corralled by Films

Jacob Wasserman, the great author, chats with Paul Bern at M-G-M studios on the production of his "World's Illusion" by M-G-M.

Steffes Sells House to Finkelstein-Ruben

The Colonial and Photoplay theatres at Watertown, S. D., have been purchased by Finkelstein & Rubin, bringing its total of houses to 131. The Colonial was owned by W. A. Steffes, president of the Northwest M. P. T. O., while the Photoplay was bought from L. V. French.

They made four houses purchased by F. & R. in South Dakota within two weeks. The first two were the Egyptian and the Orpheum in Sioux Falls, where F. & R. already operated the State and Strand. All four of the Sioux Falls theatres will be under the management of Jay Dundas.

The Lyric at Huron, S. D., has been sold by S. A. Goethel and Ralph Jones to A. B. Leake. Leake formerly was manager of the Paramount exchange at Minneapolis.

Paramount Dominates All Japan Through Control of Big Houses

Situation Creates Consternation Among Competing Companies — Our Film Popularity in Doubt

PARAMOUNT has gained sole control of the distribution of American, German, French and Italian motion pictures in Japan by recently adding to its theatre holdings in the Empire. The company now controls, either by lease or contract, the three first-run Tokio houses and also five second-run houses. The condition in the western part of the country is the same. Paramount controlling one or two first-run houses there.

This situation has created consternation among competing companies, especially those in America, and the foreign heads of these companies are seeking means to combat Paramount's domination, but are uncertain as to what course of action is completely effective.

This information is contained in letters which recently reached New York from the Island Empire, particularly in one received from the Export-Import Film Company from its Japanese representative. This letter refers to an exclusive article in the February 26 issue of Moving Picture World based on statements by U. O., now representing Producers International Corporation in the Japanese territory.

The letter's comments are as follows:

"What Mr. U. Ono stated in the February 26 issue of Moving Picture World is certainly true, but he has not seen the real situation, which is much worse than that he had described. The American pictures are losing ground in Japan, firstly because the Japanese pictures are being improved day by day, and the public is more interested in these home productions, and secondly because in recent years a far greater number of foreign pictures have been imported and there is an over-supply of foreign pictures. He has given the true report as far as his impression goes, but the real facts are much worse.

Rentals Dictated?

It has been customary here for each program to consist of two or three pictures, and the Paramount have to use other pictures to make up the program. But as they are in control of the houses, the distributors of other pictures can not secure the amount they used to have from the independents. It is this situation that has caused all distributors of foreign pictures a great difficulty in releasing their pictures.

It has been decided by the Paramount, and if pictures were not shown at these Paramount-controlled houses, there was no other opportunity to show in Japan.

You will understand how the situation is very difficult. The condition is different when each first-run house made their separations.

Plan Negro Productions

Cecil B. De Mille is considering DuBoise Heyward's fine novel, "Porgy," as a possible special and the feasibility of using all negroes in the cast. Warner Bros. is planning a negro war comedy with colored actors.

$3,500,000 Cleveland Merger Unites Silverman, Fine, Kramer

A $3,500,000 theatre merger has been suddenly effected in Cleveland by the combination of the Silverman-Ohio Theatre Co. with the M. S. Fine and A. Kramer interests of that city. The deal involves the Shaw-Hayden Theatre, now in operation at Shaw and Hayden avenues, East Cleveland, another house now nearing completion, two to be built within the next year and a site, representing a total of $2,000,000.

The deal likewise includes the Opera House and Majestic, Mansfield, the Alhambra, Canton and Strand, Akron, representing the remaining $1,250,000. All of these houses were owned by the Silvermen—Jacob and Isaac—of Altoona, Pa. The brothers, together with Fine and Kramer, the latter two men having been formerly connected with the Ohio Amusement Co., and S. H. Stecker, builder of sixteen theatres in Greater Cleveland, will be directors of the new company. The Midwest Properties Co., headed by Stecker, will erect all the new theatres which the concern may build.

The site mentioned in the deal is at the corner of Lake Shore boulevard and Huntoon avenue, N. E., where an office and theatre building will be erected. The Shaw-Hayden will be remodelled and the capacity enlarged to 1,900.

La Plante Renews

Laure La Plante, petite blonde star, will continue to seelentillate under the Universal banner for the next five years, it is announced by President Carl Laemmle. La Plante, of her new contract she will be provided with the best stories that money can buy, the amount to be expressed on her productions will be increased and she will be assigned the leading directions of the company. Her first picture will be "Satin Dances," started this week under the direction of Wesley Ruggles.
Short Feature Battle Under Way

(Continued from page 11) And on the efficiency in selling short feature product, as well as on their quality, depends the success of the different opponents.

Word reaches Moving Picture World that Metro-Goldwyn-Mayer is engaging four or five special representatives to supervise the selling of short features exclusively, and is forming a short feature sales organization of considerable scope that will be separate and distinct from the feature sales organization.

On the other hand, Paramount, it is said on good authority, will sell its short features through the regular feature sales staff.

Pathé, with its extraordinarily efficient sales staff, well versed in the intricacies of short subject selling, is sitting pat. Whether Pathé salesmen also will market features produced by P. D. C., or take over P. D. C. feature salesmen, is still more or less, a matter of conjecture.

It will be interesting to see how the M-G-M plan of specialized sales attention to “shorts” will work out in contrast to the Paramount plan of using feature salesmen.

Not many years ago First National acquired a certain number of short features and attempted to sell them through the feature salesmen. A situation resulted whereby the salesman first sold the features, then devoted secondary attention to the shorts, with their lesser rentals.

First National discovered that its salesmen could not make a success of short feature selling, and the plan was abandoned. Specialists were engaged. They, too, failed to produce the sales results desired, and First National decided to experiment no longer with shorts and to handle only features, on which its reputation was founded.

Pathé applied a reverse English to this salesmanship problem. It attempted to sell features through its short feature force. Finding the results unsatisfactory, Associated Exhibitors was formed to market the features. The latter company has been absorbed by Pathé and it is a question how Pathé will sell features in the future.

Proponents of the M-G-M plan of specialized selling also point out that P. D. C. (as the Hodkinson Corporation) also tried to sell shorts through its feature sales staff and abandoned the attempt. Unless memory errs, Hodkinson tried only the Movie Chats sponsored by the M. P. T. O. A.

Now for the arguments for employment of regular salesmen.

Universal named Fred McConnell short subject sales manager but later abandoned a separate selling organization. Fox and F. B. O. employ the talents of their regular sales staffs. All claim that they are satisfied with results.

Pathe once tried a sharp division of authority in each branch of its endeavor. It had a feature sales manager, a comedy sales manager, a serial sales manager and a single-reel sales manager. This was broken up in favor of a general sales plan whereby it assigned the different sales managers to different territories.

Fox, Universal and F. B. O. were the only companies in the past to handle both features and shorts and it gave them a certain advantage in that they could offer complete programs. That is the trend now—toward a department store business. Other companies have followed the example of the pioneers.

M-G-M, with a specialized staff, will differ in its selling methods from the others, unless they later inaugurate a similar system, while still selling a complete program. It is believed that this plan is founded on the experience of Pathé in the short feature field, and also to some extent on the insistence of Hal Roach that his comedies, which are costing him between $35,000 and $50,000, are given a special sales push to gain the volume of rentals necessary to win a profit over his large overhead.

This is one battle in which the exhibitor will be the beneficiary without having to be a participant. He ought to enjoy the sensation.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD’S FILM AMUSEMENT MARKET.
To Push Film

Vivian and Rosetta Duncans will personally appear with their United Artists picture, "Topsy and Eva," at first-runs in all key cities and will probably work on percentage. A June 1 release is natu.

Roseberg President of West Pennsylvania Unit

The seventh annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia goes down on the records as the most harmonious ever held by the local organization. Convention Chairman M. A. Rosenberg, ably assisted by John M. Alderdice, kept proceedings moving at a lively rate.

Officers were elected by acclamation. M. A. Rosenberg is the new president; Joseph R. Wheat, Jr., vice-president; Joseph Gellman, treasurer, and Fred J. Herrington, secretary. The Board of Directors has been increased from nine members to thirteen members.

Three new names added to the board are: Alex Moore, Samuel Mainwaring and Anthony Jim. Members re-elected include: N. Friedberg, D. A. Harris, H. Goldberg, C. M. McClosey, M. B. Nadler, H. B. Kester, John M. Alderdice, John Newman, C. E. Gable and L. M. Jones.

Harry Davis, whose term as vice-president has expired, and who is now recovering from a long illness, was elected honorary presid.

Hoffman Coming East To Plan Ad Campaign

Word has been received at the home office of Tiffany Productions that M. H. Hoffman, vice-president, is expected in New York the early part of next week from Hollywood, where for two months he has been preparing the schedule of production for 1927-1928.

On his arrival in New York Mr. Hoffman will plan with the heads of his various departments the selling and advertising campaign for next year's products, which will consist of "Twenty Gems From Tiffany," a "Twenty-four Tiffany Color Classics," and two to six special productions suitable for extended runs.

Test News Cameramen

The Paramount News camera staff is getting regular assignments. One of them was to shoot the incoming Atlantic fleet. This policy went into effect the first of the month.

Paramount Plans 60 Features and Over 20 Specials To Market All Product In One Sales Campaign

The Paramount Sales Convention closed in a blaze of enthusiasm. Paramount representatives and executives from all parts of the world were present to learn at first-hand from Jesse L. Lasky, Sidney R. Kent, Sam Katz and others the plans for the coming season.

Cabled messages of greeting received from Adolph Zukor, now abroad, indicated that important announcements may be expected on his return which will still further enlarge Paramount's wide-sweeping plans.

Jesse L. Lasky's speech to the members of the convention on the first day, sounded the keynote. In effect it was a declaration of independence and war on the "star system," with the predominating thought that the organization must be bigger than any individual in it. Pictures which the public would demand would be made through the co-ordination of the production, distribution and exhibition divisions of Paramount activities and not to please some individual or group.

The announcement of Sidney Kent's new six-year contract with Paramount met with cheers. Mr. Kent closed a notable three-hour speech on the last day with the announcement that this year Paramount would market its entire product at one time instead of having two sales campaigns a year. Next year there will be one convention, instead of two for this reason.

Paramount's feature output this year will be 55 to 60 program features and a minimum of 20 specials. The features will be sold in block and the specials will be sold individually as they are released to the market. Each special will have its own separate campaign in the key cities and will be sold solely on its demonstrated box office merits.

No Colorado Legislation

The Colorado Legislative adjourned with all bills affecting the motion picture industry dying in their respective committees. The censorship bill threatened serious trouble for a while, being reported out of the committee to which it was originally referred. The bill, however, died in the rules committee before it had a chance to be reported out on the floor of the House for action.

Premiere to Aid Orphans

The proceeds from the gala premiere performance of Syd Chaplin's new starring comedy, "The Missing Link," will be turned over by Warner Bros. as an initial contribution to the Hebrew Orphan Asylum Gymnasium Fund, H. M. Warner, president, has announced. The Chaplin picture opens on Friday night, May 6, at the Colony Theatre for an extended run.

Feld Called to New York

Milton Feld, who has had charge of Public stage shows in the southwestern territory, has been transferred to the home office as an assistant to Sam Katz and will arrive here shortly.

To Market All Product In One Sales Campaign

Loaned to Pathe

Italy Decorates Cohen For News Reel Service

The decoration of Commander of the Crown of Italy was conferred upon Emanuel Cohen, director of the short feature production department of the Paramount Famous Lasky Corporation and editor of Paramount News, April 28 at the Ritz-Carlton Hotel, New York.

The decoration was presented by Ambassador Giacomo De Martino on behalf of the King of Italy. Ambassador De Martino came from Washington especially for the presentation, which was made in recognition of Mr. Cohen's service to the Italian Government and the manner in which he has disseminated official news of Italy throughout the world in news reels. A motion picture record of the ceremony will be sent to the King of Italy.

Work Agreement With Paramount Is Admitted by F. B. O.

LeBaron Makes Statement to Western Press

By Tom Waller

(by Wire to Moving Picture World, Hollywood, May 7)

In his first general interview since his arrival on the West Coast this week as a vice-president for Film Booking Offices, William LeBaron admitted that there is a working agreement between F. B. O. and Paramount.

LeBaron, after describing his policy and that he is on the same executive level with Vice-President Edwin King, which met with the latter's acquiescence, said that he was open to questions by the press.

When told by the writer that reports current here for the past six months are that Paramount is interested in F. B. O. and that the shifting of executives and employees between the two companies has been so frequent, especially of late, as to pass for more than a series of coincidences, LeBaron, after considerable parrying, admitted that there is more than a friendly relation between the Melrose street studios which are separated by a board fence.

Further questioning developed from this recent eastern executive of Paramount that the relationship of the two companies is in the form of an unwritten agreement.

During the conference with the press LeBaron announced that F. B. O. will shortly have two more units, making Westerns in addition to Tom Tyler's present unit.

The interesting angle of the meeting started when LeBaron's reminiscing with King about the time they worked together in Paramount's Astoria studio started a group of the press boys reminiscing.

Loew Tells Costs

"The Big Parade" cost M-G-M less than $500,000 and will undoubtedly gross more money than anything that has ever been made or ever been known which includes "Blen Hur," that cost $4,000,000, Marcus Loew tells Harvard student in an invitation address. M-G-M paid $4,000,-

000 plus the usual share for a half interest in it, "and that will make it worth $8,000,000," he said. The authors got the other $4,000,000.
Film Grainsness Starts Argument Among Engineers

By F. H. Richardson

The meeting of the Society of Motion Picture Engineers held in Los Angeles last week ended in a disqualifying success, both as to program and attendance. Vitaphone gave interesting demonstrations and supplied all the vocal and dance music.

One demonstration was very practical. When H. T. Cowling of the Eastman Kodak Company presented the picture, "To the Roof the World in Thibet," it was impossible for him to talk on the telephone before him a "mike" connected to the Vitaphone loud-speaker. Thereafter the room was filled with his voice.

During the second day we were taken to the California Hotel at Virginia Beach for an ocean roast. Many enjoyed the salt water bathing pool and the entertainment, especially the singing of Miss Francis Mayer and the marvelous musical demonstrations provided by Roger Hill.


Virginia Gathering of Experts Huge Success

Wm. Vogel Host At P. I. C. Luncheon

William M. Vogel, general manager of Producers International Group, was host at luncheon given by P. L. C. in the Roosevelt Hotel, Wednesday, April 27. The guests of honor were J. J. Murdock, Cecil B. DeMille and M. G. M. representatives.


A number of interesting talks were given among them given by A. George Smith, managing director of Producers Distributing Co., Ltd., of London.

Hill Escapes Drowning

Ernest J. Hill, vice-president of the Colonial Photoplay Corp. of Sauget, Mass., has a narrow escape this week from drowning with his own boat driven out to sea. Coast guardsmen rescued him. Two in his fishing party overturned in a dory and swam ashore.

Paramount Shows Novelty

The Paramount Theatre has booked "Jungle Belles," latest in the Bray Hot Dog Cartoons, for the week of May 14.

Paramount in Japan

(Continued from preceding page) are booking. But now the Paramount, being in control, can dictate the price. Other foreign picture importers like the United Artists. Mutual, the Fox Film, the First National and others are all in difficulty. But these houses had no need to calculate the cost of royalty, but they are able to quote any price they please. They know their pictures. But those who are buying pictures, paying high royalties, are really in an impossible situation."

The letter goes on to recite the quantity of supply. Branch offices are maintained in Japan by Paramount, Universal, Fox, First Nation and United Artists. Besides, pictures are imported by F. B. O., P. D. C., Chadwick, Pathe, Columbia, B. F. M. from Goldwyn, and now, Warner Bros., German, French and Italian pictures also come into the country.

"All these pictures," says the letter, "have to be shown at the two or three first-run houses or else they cannot secure even their original costs. The branch offices of the five producers, of course, are able to cut down their prices, but other pictures are imported paying certain royalties."

Our Stock Market

By ERVIN L. HALL

Solid investments may be found among the common and preferred stocks of corporations as well as among their bonds. Besides, their chances of appreciation are better. It might be that stocks have to be watched more closely than bonds, although he who invests in bonds and forgets them afterwards is making a mistake.

We will set forth here some of the common stock opportunities for investment. This means present yield together with prospect of appreciation in market price.

During the last few months we have reviewed all the active Amusement Stocks listed on the various exchanges. As we do not have enough issues to deal exclusively in film stocks, we believe it will be of more value to review a few of the issues outside of this field. Even those intimately connected with the industry do not wish to place all their surplus funds in the theatre business.

Of the stocks in the copper group Kensicot and Cerro de Pasco appear the most favorable. Both are yielding around 8%. Earnings on capital are around $5.80 in the case of Kenctic and $4.05 for Cerro de Pasco. At present prices we believe they are cheap.

International Harvester is paying 8% dividends plus 4% in common stock and at the present price around 160 the yield is better than 7½%. The book value of the shares is about $193.

American Sugar is paying a 5% dividend and at the present price of 84 yields close to 6%. The number of shares outstanding is small, only 450,000. It is considered by many a sound investment stock.

With money rates remaining low and with no sign of an increase, the standing investment stocks with a fair yield will be more and more in demand. A better return on the money invested can be obtained from these stocks at the present time than from high grade bonds.

We will endeavor from time to time to bring to your attention common and preferred stocks of corporations outside of the picture business, which we believe will be of interest.

Two Warner Appointments

Sam E.Morris has appointed George H. Campbell, divisional sales manager of New York division manager to succeed Arthur Abeles, and the appointment of Jack Levy to succeed Balsdon in New Jersey.

London Likes "Atta Boy"

"Atta Boy," Monty Banks' feature comedy for Pathé, was recently shown at the Hippodrome in London and received high praise in the leading British daily papers.

M-G-M Changes Titles

M-G-M has changed the titles of two pictures—"His Brother From Brazil" to "Adam and Evil" and "Liberty Bonds" to "After Midnight." The first jointly stars Lew Cody and Ellen Pringle and the latter Norma Shearer.

French Film News


A big group of notable French film men, some 50 at all, has been formed to fight the big cinema exploitation combinations.

The Jovinille Studios when finally reconstructed and completed will, it is said, be the largest and finest anywhere in Europe, if not in the world. They have an available current of 30,000 amps.

Nebraskans Meet

The Motion Picture Theatre Owners of Nebraska and Western Iowa held a convention at Omaha at the Local Hotel, Monday and Tuesday. On Monday night there was a big banquet at the Hotel Fontenelle. This was a get-together meeting. Special entertainment featured the program.

English Writer With Fox

May Edginton, author of "The Joy Girl," a Saturday Evening Post serial, which was transcribed to the screen by Fox Films, will come to America in May. She will go to Hollywood to write stories for Fox.

Illness Delays Work

A bad cold which has kept Lew Fields confined to his home for the past few days prevented the noted team of Weber and Fields from making their initial appearance for Vitaphone as scheduled. It is hoped that Mr. Fields will be well enough to work next week.

MOVING PICTURE WORLD
May 7, 1927
Final Tribute Paid
To Earle Williams
Final tribute to his
countless friends in the in-
dustry was paid Earle
Williams, pioneer screen
actor, at the funeral ser-
dices for the deceased actor
here last Friday. Williams
died suddenly at his home,
620 So. Irving Boulevard,
last Monday from bron-
chial pneumonia following
a short illness.
Williams was 47 years of
age at the time of his death
and leaves a wife and
three-year-old daugh-
ter, Joan Constance.
He started in pictures about
sixteen years ago with
Vitagraph as co-star with
Anita Stewart and later
signed with Paramount,
with whom he remained
for twelve years.
His last screen work was
opposite Betty Compson in
a Universal production fin-
ished about two weeks ago.

Rumor Griffith
To Work Abroad
Another Bubble
The telegraphic report emanat-
ing from London to the effect that
D. W. Griffith would go abroad
to direct "The Peace of the
World," a story by H. G. Wells,
came as a distinct surprise to
United Artists officials. As Grif-
ith recently signed a contract as
director-general for the Joe
Schenck enterprises.
As far as they know at the west
cost studio, Griffith will arrive
here soon as per previous arrange-
ments and the London affair looks
like another bubble. Reports that
Charlie Chaplin and Frank
Lloyd, the director, are interested
in the British proposition, are prob-
ably equally lacking in foundation.

Babe Ruth Is No Mere Prop in
Realistic "Babe Comes Home"

Coast Theatres
Among First To
Aid Flood Area
Hollywood this week was one of
the first towns in the country to
be to the aid of the thousands
made homeless in the Mississipi
flood area.
West Coast Theatres Corp.
headquarters took the initial step
in inaugurating benefit perform-
ances for the fund. Collaborating
with them here was Fred Beston
of the Hays' office and practically
every one of the publicity directors
of the various studios.
Special evening performances
were given. One was staged in the
Metropolitan Theatre shortly
midnight. Tickets for this perfor-
mance were sold in block to
various studios.
Under Mike Gore and A. M.
Bowles, other performances to
swell the fund were arranged for
West Coast houses in Pasadena,
San Francisco, Sacramento, Fres-
no, Oakland, San Diego, Long
Beach and San Pedro.

"Terror" Chaney's Next
Lon Chaney's next starring vehi-
cle for Metro-Goldwyn-Mayer
will be "Terror," a drama of the Red
revolution in Siberia, according
to an announcement. Benjamin
Christiansen will direct it. Cha-
ney will play the part of a Si-
berian peasant.

Goldwyn Clears Slate
Samuel Goldwyn, film producer,
had cleansed the slate of the debt
of $150,000 which he was alleged
to have owed Charlie Chaplin and
which made him a defendant in the
recent divorce complaint filed by
Chaplin's wife, Lita Grey Chaplin,
according to an announcement
here.

Director Says Babe Stripped of Identity
As "Sultan of Swat" Would Still
Be Box-Office Draw as Actor
WHAT Babe Ruth did in Hollywood on his recent visit
here will be available to theatre owners on the week
of May 22. It is in six reels. Titled "Babe Comes Home,"
it will mark the great swatman's big national screen debut.
This, however, will not be Ruth's last work at the First
National plant. Producer Sid Gunning and the Babe had
a "gentlemen's understanding" just before the hefty ball
player returned East to rejoin the Yanks, which makes
Ruth working up another screen Babe at Burbank quite
possible this time next year.
"Babe Comes Home" is not one of
those name-in-marquee only
pictures. It is Babe from start to
finish, Babe doesn't just parade
around the Wrigley ball park here
for atmosphere. He acts in and
out of the Los Angeles diamond.
It is fifty-fifty, baseball togs and
civies for him. And he is in it not
just a sequence or a shot here and
there, but in the full footage of
this picture.
We watched Babe do some of his "stuff" before the camera
during the five weeks it took to shoot "Babe Comes Home," out of
which time Ruth worked daily and quite
often nightly, with a Sunday
thrown in, for three solid weeks.
At that time we had been sur-
pised by Ruth's activity before the
camera. When we saw him he
was on a bedroom set endeavoring
to keep a "prop" mouse away from
Anna Q. Nilsson's trim ankles.
Dressed in a civilian suit, grease
paint and his manner made him
appear in the studio lights like one
of Hollywood's regulars. Seeing
the finished product in a First Na-
tional projection room this week
made us agree with Gunning, for
whom "Babe Comes Home" is this
producer's second achievement,
that there is a Ruth who could be
stripped of all his identity with
baseball and yet be a real box
office draw on his acting ability
alone.
As a matter of fact, we learn that it had been intended origi-
ally to have the production de-
pend largely upon the maneuver-
ings of four comedians. This,
because there was considerable cir-
cumstance as to how the King
of Swat would react to the Kleigs,
the paint and the crowd about the
set. Also, that taking a celebrity
from the sports world and placing
him in a role tailored for an ex-
perienced comedian would be noth-
ing short of unusual in production
circles.
When the production got under-
way, however, Ruth found himself
starred in name and part. It took
less than a week to assure him-
self to studio routine and regula-
sion. So it was brought home to
us the other day in the projection
room that it is Ruth this, Ruth
that, Ruth's home run and Ruth's
laugh in "Babe Comes Home." In-
stead of four comedians there
are about two leading ones, Louise
Fazenda and Arthur Stone, be-
cause Ruth does a two-in-one job.
Director Ted Wilde, who had
been borrowed by Gunning from
Harold Lloyd, encountered more
than the usual number of diffi-
(Continued on page 22)
Flashes From
Swat Sultan's
"Babe Comes Home"
The Bambino Turns Thespian

The Star

Babe Ruth

In all of the days that he has spent accumulating baseball glory it is doubtful if Babe Ruth ever "put in" a busier three weeks than those which were required for his first starring vehicle, "Babe Comes Home." One little line of inside dope tells this story: He worked until two o'clock in the morning when he returned to New York.

Ruth landed in Hollywood in response to a wire from Producer Wid Gunning. It came just as he was finishing a vaudeville engagement of fifteen weeks. During that tour he had passed out two hundred and fifty dozen autographed souvenir baseballs which ordinarily retail at one dollar a piece.

For Ruth the First National engagement was his first real experience in pictures. It was revealed that a few years ago he had signed up with some one described as an independent but that a similarly recalled agreement to remunerate him for his services to the extent of about $5,000 a week had petered out into much expensive litigation.

In making "Babe Comes Home" the Babe had a lot of fun and a lot of work. The baseball season was too near for him to browse around in-between-times with the rest of the cast. The best part of the noon recess at the studio meant strenuous causticentics for him at the hands of his trainer. It reached us that in addition to this and being up bright and early every day, Ruth also worked at night on the picture for two of the three weeks that he was under contract.

The Producer

Wid Gunning

Wid Gunning had just finished "Babe Comes Home," his second picture as a producer, when we endeavored to locate him. Learning that he was out of Hollywood and would not be back until some time after the World had gone to press we heard that he was working on the script for his next picture on Catalina Island.

On a long distance wire we finally heard the voice of the founder of Wid's Daily. In the course of a five-minute telephonic chat Gunning told us how many people had remarked about the impossibility of letting a baseball star actually star in a comedy-drama. Gunning said that the picture had substantiated his belief and that as the result Ruth would probably come back to Burbank about this time next year to make another baseball picture.

Gunning also expressed the belief that it was the independence afforded Babe Ruth by his picture work at this time which greatly aided him winning the three-year contract with the Yankees at a salary of $75,000 per year.

Another novel angle to "Babe Comes Home," Gunning pointed out to us, is that it is one of the first pictures to have considerable of the story take place in a laundromat. These scenes which feature Anna Q. Nilsson, Louise Fazenda and Arthur Stone were actually shot in the American Laundry, Los Angeles. As the result the national association of laundries, which includes in its membership thousands of the biggest laundries throughout the United States, will cooperate in exploiting the picture, Gunning told us.

The Director

Ted Wilde

Ted Wilde dropped into the West Coast Headquarters of the World to tell us about Babe Ruth's faculty for concentration and also that in his estimation Louise Fazenda is one of Hollywood's greatest character stars today.

Wilde, who has been with the Harold Lloyd Corporation for four of the five years he has been engaged in the motion picture work, spoke as an authority. He had just finished directing "Babe Comes Home" in which Ruth is starred and in which Miss Fazenda together with Anna Q. Nilsson and Arthur Stone have leading roles.

In Wilde's own language Ruth went through his first experience as a star with "a good thinking mind." This was evidenced, Wilde observed, by his kidding and joking with members of the cast and the studio crew during intermissions of shooting but coming to attention like a soldier when this director called "Camera!"

As an illustration of how serious Ruth took his job before the camera Wilde told us about one of the days when he was rehearsing the Bambino for a thrilling "hook slide" to the home plate. Ruth on this occasion tried the "hook" five times without meeting with this director's approval.

"I said to him," Wilde quoted himself, "try it just once more and we will shoot it. Ruth did, but this time went in on his left side. Asking him what the "big idea" was, caused him to take me to his dressing room. There he showed me that a layer of skin had been rubbed off the right side by the rehearsals."

The Cameraman

Karl Struss

Babe Ruth made an especially big personal hit with Karl Struss, the cameraman who filmed him in his first starring vehicle, "Babe Comes Home."

In our talk with Struss we got the interesting angle that this cameraman had just finished work on "Sunrise" when summoned by Wid Gunning. He was perfectly frank in his admission that the idea of completing such a picture and then working directly on a baseball comedy-drama did not exactly appeal to his taste at first.

"I'll tell you now," he exclaimed to us with genuine enthusiasm, "I never had more fun making any picture than the one with Babe Ruth."

"It was such a relief from the average contacts one makes behind the camera," he continued. "Ruth was natural. Real. He didn't care what he said. There was nothing temperamental about him. "To tell you the truth I enjoyed every minute of it."

Struss, during a part of the production work had to strap his camera to the rear of a tram car on a shoot-to-shoot in the amusement park at Venice. From this perch he cranked Ruth and Miss Nilsson in another car.

While at Venice another bit of work which made this cameraman laugh at his own endeavors was the sequence dealing with Louise Fazenda and Arthur Stone trying to elude a policeman in the revolving barrel in the Fun House.

Babe Knocks A Four Bagger
Now trotting, now swinging low in his saddle flecking the head off a flower as proof of the accuracy of his whip. Then sticking his heels into the ribs of his horse and tearing up in front of the little schoolhouse just as the bell was ringing. Later diving from a high ledge into a deep pool. Winding up the day by "shining" the highest tree.

Bill Cody did all of these things years ago back on the ranch of his father in Winnipeg. Then he outgrew them. Went to New York's Great White Way. Became an actor. Traveled and traveled.

Today 'Bill Cody' is in Hollywood doing all the things he did as a boy. Because he is doing them in the same clean-cut, clean, enthusiastic way of 'his' Winnipeg days, Cody's method of livelihood is being held up as something worthy of emulation by the next generation if the recent endorsement of his screen work by the federation of parent-teachers' associations, embracing mothers and school "mamsies" throughout the entire United States, is to be regarded as significant.

The mothers and teachers root for Cody because his boyhood days are repeating themselves on the screen. The only difference is that a huge sombrero sets off a well-developed physique and the horse now jogs, now gallops, according to the tempo of the screen story. But the whip is still there. No guns are to be found on Cody. He matches the skill of that Australian stock whip against the quickest two-gun men in his pictures. When he waxes sarcastic it is not with a grin and the un-sheathing of a knife, but a lightning-like movement with the whip and the drooping cigarette of a heavily armed aggressor is cut in half.

Instead of slinking around a corner of soothily blazing away in an obsolete saloon with a pair of forty-fives, Cody, from the gait of that resolution drafted by the people at home and in the school, inspires the youth of the land to develop the body, accelerate the brain and use both to the best of advantage in meeting an opponent out in the open field.

The Bill Cody on the screen does not smoke. When he drinks it is the water from some stream on location. His westerns are made more virile by these manifestations of clean living. They are not permeated with the odor of bar-rooms. Yet they have their box office thrills in rescues, daring, fights and foam-lathered horses. Best of all they have the natural Bill Cody whose appreciation for things natural have in his case been enhanced by the Broadway experiences of his later life.

Eight years ago Cody made his debut on the legitimate stage. This was in the play "Seven Keys to Baldpate" with a roadshow company in Fort Williams. After that he worked up a dancing act and toured a Canadian vaudeville circuit.

Cody on his first trip to Manhattan was on Broadway only three days when an agent braced him with the tip that another stock company headed for Jacksonville was looking for a juvenile.

So Cody reminiscenced to us over the table of a well-known Hollywood Boulevard resort. He left New York with a troupe which a few weeks later was stranded in Alabama. After working as a truck driver long enough to save up carfare Cody found himself on his second visit in New York. This time a luncheon acquaintance in the Forty-fourth street neighborhood suggested that he "try his hand" in the picture game.

Cody learned that one of the ways to "break in" was to interview an agent and let him do the work. His first job was with Richard Barthelmess in "Sonny" at the Vitagraph studio in the East. There, after a few days at $7.50 per diem, he decided, upon listening to others to say that for three and four years they had been receiving the same pay, that the movies were not what they were "cracked up" as being.

Cody was just about to quit filmdom when he happened to see a stuntman walk across one of the Vitagraph sets. Watching the man work during the course of the day he decided he could do everything that he had witnessed just as well, if not just a little better.

For two years thereafter Cody was engaged as stunt man in the Cosmopolitan studios. During his experience there Cody was required to take a sixty-five foot back dive into Au Sable Chasm. At another time, while an airplane was encircling the Woolworth Building Cody crawled out on the wings of the plane. Much of this work, however, was spent in horsemanship.

Cody's debut in featured roles came later in a series of two-reelers for Bruce Barton. These were society-dramas and about a month after their release, Cody tells us, his letter box in the Green Room Club was cluttered with more mail than he has ever received on any one day in New York. Agents wanted to handle him and doors that had been closed to him were thereafter wide open. Of three starring contracts offered him Cody accepted the one to make a series of eight westerns for Jesse Goldberg. Cody says that Goldberg really discovered him as a western star and that he accepted this producer's offer mainly because it was the only one at that time offering him a permanent location in Hollywood.

Now Cody has his own unit and is releasing through Pathe. The line-up so far includes "The Galloping Cowboy," "Born to Battle," "Laddie Be Good," "King of the Saddle," "Arizona Whirlwind" and his latest, "Gold from Weepah."

We wound up our luncheon with an observation that caused to break in full what some people call Bill's "one million dollar smile." Cody proved to us that he laid the smile and one doesn't have to figure very hard to know that the prefix is just a matter of time with a man who has the teachers, mothers, children and the clergy behind him in addition to satisfying the rest in an audience that likes good entertainment. Bill is Broadway in his civilian clothes; the real West is his cowboy outfit.

But all the time, regardless of the clothes or place, he's Bill Cody.
The announcement relayed here from New York this week made it first appear that practically every producer in the industry, either through himself or a broker, had pooled his Pacific theatre interests under the supervision of the West Coast Theatres Corporation in Los Angeles. A late check-up by the World at the West Coast headquarters resulted in the information that there will be no further details given out here until Harold B. Franklin arrives from Manhattan to take charge a week from this writing. The original announcement was described as "premature" and being made at a time when there was some doubt as to actual culmination of the negotiations. Certain things were said to have since been "ironed out" and that with Franklin's arrival will also come a final and detailed announcement.

According to the scope of the merger as described in the telegram made public by Mike Gore as coming from Abe Gore, vice-president of West Coast Theatres, it would seem that Universal, Film Booking Offices and Warner Brothers are the only producing firms left untouched by either this latest merger or the one announced a few days before as including Producers Distributing Corporation, Pathe, Keith-Albee, the Orpheum circuit and Metropolitan pictures.

In the last few days Warners have maintained a decided reticence on the subject of mergers while Universal has been just as outspoken as usual of its intention to remain independent.

The topic of F. B. O- being a silent affiliation of Paramount, and thereby being automatically effected by Publix's participation in the latest and greatest pooling of producers' exhibiting interests on the Pacific coast is more or less minimized by Joseph P. Kennedy's repeated denials.

What Hollywood is particularly interested in, now that 300 theatres on the western slope approximated at a value of $250,000,000 are combined, is what influence, if any, this latest merger will have upon the production schedules of its producer participants.

From the angle of economy it is conceded that the new chain will exhibit a wide range of the best pictures, effecting by the consolidation an outlet for all concerned. At the same time there is advanced the belief that the pooling of these new theatres should effect exhibition by lessening competition in theatre building and buying.

Included in the new alliance according to information in the wire received in West Coast Theatres which was published in the last issue of Moving Picture World was:

"West Coast Theatres, Inc., Marcus Loew, head of the countrywide Loew's theatrical chain; Louis B. Mayer, executive head of the Metro-Goldwyn-Mayer studio at Culver City; First National Studios; Adolph Zukor, head of the Famous Players and Publix Theatres; Joseph M. Schenck, president of United Artists; William Fox, head of the Fox chain of theatres and studios; John Dillon, head of the Hayden-Stone Banking Co., New York; Harold B. Franklin, former vice-president of the Famous Players-Lasky, as well as other prominent leaders in the film industry."

In connection with the above a statement coming from the West Coast Theatres headquarters at the same time reveals in part:

"The Gore announcement from New York is the first official confirmation of the consummation of the gigantic deal which involves more than 300 theatres along the Pacific slope, stretching from the Mexican border to Canada and from the ocean to the Rockies. "By the terms of the agreement concluded by the Gore brothers on behalf of West Coast Theatres, the West Coast Theatres, Inc., take over the Publix Theatres on the Pacific coast, including the Metropolitan and Million Dollar Theatres in Los Angeles."

"In San Francisco, West Coast Theatres, Inc., will take over four Publix Theatres—the Granada, California, St. Francis and Imperial. In addition West Coast Theatres will operate a 4,000-seat house now being built in Seattle and a 3,000-seat house now under construction in Portland."

Moreover, the great merger also provides for the taking over of all holdings of the North American Theatre Corporation on the Pacific Coast, in itself a tremendous deal involving scores of theatres. These North American Theatre holdings include theatrical properties and theatres in Los Angeles, San Francisco and virtually all of the motion picture theatres in Oregon and Washington that gas, and not vaporized gasoline, had been used for the fire effect in this picture and that the cameraman had probably gotten too close to the flame.

Bambino Is No Mere Prop

(Continued from page 3)
Roach Changes Short Subject Theatre Plans

Hal Roach is not going to erect a theatre to be devoted to short subjects after all. We learned at his studio in Culver City this week that his plans in this respect were changed when he decided to release through Metro-Goldwyn-Mayer instead of Pathe.

In an interview which we had with Roach several months ago he told us that his main idea in considering a theatre to be devoted to short subjects exclusively was mainly for the purpose of giving the two-reader its proper place in the limelight. We were given to understand this week that Roach's affiliation with Metro-Goldwyn-Mayer will cause his plan to realize this ambition now in the theatres throughout the country.

Roach originally had a site in Los Angeles in mind for his theatre. Later he had also considered a location in the heart of San Francisco.

Colleen to Make First Special

Colleen Moore, as the country knows, has been making starring pictures for First National for quite some time. Now she is about to make her first special since enlisting with First National. Screen rights to "Lilac Time," the famous stage play in which Jane Cowl proved such a tremendous success behind the footlights, has been purchased for Colleen, according to an announcement by John McCormick, head of First National's west coast production.

George Fitzmaurice will direct it and it will be billed as a Colleen Moore-George Fitzmaurice special production.

Rogers Loaned to Pickford

Charles Rogers has been loaned to Mary Pickford for the leading male role in the star's next picture, "Paradise Alley," to be directed by Sam Taylor. Miss Pickford's selection of Rogers for the part was made this week. Production will get underway within a week or two at the United Artists studio.

First Starring Picture

Billie Dove's first starring picture for First National under her new contract, "The Stolen Bride," is completed. The story deals with Budapest before the war and Miss Dove has an excellent supporting cast, including Lillian Tashman, Armand Kaliz, Cleve Moore and Winston Miller.

"Miss Pitty" Has Escape

Mildred Walker, who entered pictures as "Miss Pittsburgh," had a narrow escape from injury at the Tec-Art studios last week when several cables above the "set" on which she was working snapped and crashed to the floor beside her. Fortunately she was not directly under the falling cables, so a budding screen actress was saved for "bigger and better parts."

Brunette Returning Soon

Anita Loos and her husband, John Emerson, will return from Europe in time to aid in the screen production of her famous story and stage play, "Gentlemen Prefer Blondes." Miss Loos has also been engaged to write the titles for the picture, which will go into production early in the fall. It will be a Hectar Turnbull production directed by Mal St. Clair.

Wampas Celebrates Sixth Anniversary

The Wampas, Hollywood's association of press agents, celebrated the sixth anniversary of the inauguration of the organization this week with an attendance of members and guests totaling approximately 200 persons.

D. F. McGarry, president of the Los Angeles Chamber of Commerce, and Freddie Schader, public director for the West Coast Theatres, were the guests of honor. Barret Keisling officiated as toastmaster.

New Lead For MacLean

Sue Carol, an unknown actress, has been selected by Douglas MacLean to play the feminine lead in his next feature for Paramount, "Soft Cushions," an original story from the pen of George Randolph Chester. Eddie Kline is to direct and filming will be done at the Fine Arts studio.

Rowland Will Choose Levee's Successor Upon Coast Arrival

No Hint Has Been Given Regarding Probable Selection—New Studio Manager Will Not Have Levee's Authority

RICHARD ROWLAND, we hear, will arrive at the First National Studios in Burbank within a week for the express purpose of considering a successor to M. C. Levee, whose resignation as general executive manager of the studios was first made known in this department over a month ago.

We learned this week that when Levee vacates his post to take another with United Artists, John McCormick will be in complete charge of the Burbank studios, thereafter.

McCormick, we hear, will recommend Levee's successor to Rowland. At the present writing no information has been made as to whom the successor will be, nor has the job which Levee will take with Joseph M. Schenck been discussed. We hear, however, that his successor will not have the authority that was imposed in Levee.

Levee was with the United Studios Corporation until about a year ago. When the studio was sold to Famous Players-Lasky, United Artists and First National both worked in part at the United Studios. McCormick claims that his organization went to the Fairbanks-Pickford studio and the latter to a new studio in Burbank, Levee throwing in his lot with First National and in getting it established in its new quarters.

Besides being president of United Studios Corporation, Levee is an officer of the Interstate Trust and Mortgage Corporation, a director of the Federal Trust and Savings Bank and president of the Red Arrow Company.

"Spare Time?" Queries Dorris

What does a studio press-agent do in his spare time?

Albert Dorris, Pathe's west coast publicity representative, better known among the boys along the Rialto in the Bent, claims that a press agent as a rule doesn't have much time, judging by his own activities at least.

Until recently Bert has been responsible for keeping a number of different units in print, all with Pathe releases. Bill Cody, who produces at Tec-Art; the Pathe serials at Fine Arts; Montay Banks in Culver City and the Leo Maloney unit that does most of its work in the San Bernardino mountains. Now he has taken over Action Pictures with three individual units starring Buddy Roosevelt, Wally Wales and Buffalo Bill, Jr.

Between his eggs and cereal in the mornings Bert says he has a few moments to himself so during this time he works on scenarios.

"Chinese Parrot" Completed

Paul Leni has completed "The Chinese Parrot" for Universal and it is now in the cutting room. The screen story was adapted from Geri Der Biggers' magazine story of the same name. An all-star cast was used, including Marion Nison, Edmund Burns, Hobart Bosworth, Anna May Wong, Slim Summerville and Dan Mason.
Monte Blue—Will take a short vacation having finished Warner’s “The Black Diamond Express.”

Monte Blue Takes a Rest

After doing four pictures in a row without a let-up, Monte Blue decided he had a deserved rest coming. Therefore, with the final scenes of his latest Warner Brothers production, “The Black Diamond Express,” he began packing his grip for a three or four-week period of relaxation in the country.

Previous to his latest picture he hurried through “Wolf’s Clothing,” “Bitter Apples” and “The Brute.”

Blue has had a varied career starting as a property man around a studio and developing into one of the most popular of the male contingent of screen stars. At one time he served as private secretary to D. W. Griffith and was also a script boy and an assistant director before becoming an actor.

He started in pictures back in 1914 in an ancient opera that was released under the title of “The Absen-tee.” He played the part of a laborer, for which he drew down the munificent sum of $1.50 per day for his services. Robert Edeson was starred in this production.

Blue is the son of a locomotive engineer and was born in Indianapolis. He has had a finished education in the hard school of practical experiences, having been a soldier of fortune, soldier, sailor, lumberjack, miner, cow-puncher, locomotive fireman, commercial traveler, Indian agent or what have you?

Incidentally he is one of the tallest players on the screen, standing 6 feet 3 inches minus his brogans.

His next picture will deal with the great American pastime, baseball. The title for the story has not yet been definitely decided upon.

Has Knack for Clever Make-Up

An uncanny knack for unusual make-up first brought Lon Chaney into screen prominence. By the same token another former stage player is now beginning to attract the attention of both public and producers. Orlo Sheldon, for ten years a familiar figure behind the footlights, is now forging to the front upon the screen and finding his “rests” between pictures less frequent with each succeeding month.

Sheldon has spent years in perfecting the difficult art of make-up until today he stands out as one of the foremost exponents of this said art. Coupled with natural stage ability this has placed him in the front rank of character performers and much in demand by casting directors.

Born in Columbus, Ohio, Sheldon’s first footlight experience was gained in New York. There he joined a traveling repertoire company on an extensive tour. At the outbreak of the World War he deserted the stage for an olive drab uniform. After the armistice he returned to grease paint again, appearing in both vaudevill and stock.

Eight years ago he made his first trip to Los Angeles in the “Better Ole” company, playing at the Mason Opera House. At the conclusion of this engagement he went back East.

He arrived in Hollywood a year ago and after finally succeeding in crashing the barriers that face the newcomer bent on a screen career found the movies to his liking. His most recent work was in “The Great Train Robbery” for F. O. M. In “The King of Kings” he also appeared to advantage.

He is a prospect worth watching and his screen personality is beginning to register.

Comedienne—Duane Thompson, free-lance player, gradually becoming recognized as one of screen’s leading comedians.

Dancing Won Her First Movie Part

Duane Thompson is another product of the comedy school to develop into a finished portrait of dramatic roles.

A year ago she concluded her contract with Al Christie as a leading lady and daltled forth into the free-lance fields. Since then she has been doing “bigger and better” parts as the hired publicity vendors are wont to chronicle, with the exception that in the case of Miss Thompson the statement is predicated on fact.

While she has yet to find herself entrusted with the role that will place her name in the front ranks of screen actresses, nevertheless, she has appeared to excellent advantage in a number of independent productions since severing relations with Christie. She but recently finished her fourth consecutive role in Tiffany productions.

Two years ago Duane was named one of the thirteen Baby Stars by the Wampas. At the time she was under contract to Christie’s and playing feminine leads.

She broke into pictures five years ago and strangely enough, as has proven so in the instances of other well-known players, it was her ability as a dancer that led to her first screen part. With her following it is strange that she has not been taken up by some wide awake producer and featured as the stellar attraction in a series of comedies.
Warner's Promote "Buster" Collier

William ("Buster") Collier has been promoted since his return to the Warner Brothers' fold, this time as a free-lance player in support of Irene Rich in "Dearie." Collier has the juvenile lead in the production.

Several years ago Collier found himself as the leading male in support of the dog star, Rin-Tin-Tin, at the Warner Studio. As he laughingly remarked on the "set" while conversing with the writer, "I seem to have been promoted. It is needless to say that I enjoy my present part with Miss Rich and find it much more interesting and attractive than that of supporting a dog star."

Young Collier comes of a theatrical family and is doing his best to emulate his famous dad, William Collier, Sr., celebrated stage comedian. Buster was appearing behind the footlights at four years of age and except for the time spent in obtaining his education has been busy on stage and screen ever since.

Just recently he climaxied a four-year contract with Famous Players-Lasky. His first picture experience came at 14 years of age, when he was signed by the late Thomas Ince, with whom he remained two years. In 1923 he signed with the Lasky organization.

"Enemies of Women," a Cosmopolitan production directed by Alan Crosland was the vehicle in which he feels he made his first real hit. Later followed roles in "The Devil's Cargoy," "The Wanderer," "The Rainmaker," "Just Another Blonde" and "Convoxy." Before starting in "Dearie" for Warners he did the juvenile lead in "The Sunset Derby" for First National, for which he was loaned

Charley Reverses The Movie Axiom

As a general thing we read of the screen star that becomes a director. Charley Chase, Hal Roach's comic actor, something of a diversionaire. Chase was a director for five years before becoming a screen star in his own right.

Chase was born in Baltimore, Md., and has been associated with affairs of a histrionic nature the greater part of his life. He has been eight years with Roach alone as director and actor. Vaudville, burlesque and other branches of the show business held his interest until 1912, when he decided to take a flyer in motion pictures. He was with Mack Sennett for several years and did but a few comedy parts before taking over the megaphone.

Joining the Roach forces he continued as a director for five years before deciding to turn actor again. His comedies hold a high niche on theatre programs and he finds himself one of the most popular of screen comedians. His pictures have a subtle comedy touch and are not dependent on slapstick for their laughs.

When we ran into him at the Roach lot he was making a comedy dealing with divorce in which Edna Marion is the fortunate young lady cast opposite him. The loud report of a gun being discharged attracted our attention to a set in the far corner of the stage. There we found Chase displaying his marksmanship by shooting targets with a mirror, while Miss Marion, as the script decreed, looked on pop-eyed, occasionally rending the air with a piercing shriek.

Brazil Makes Screen Contrib

Among the recent arrivals in Hollywood from a foreign port is Mario Marano, Brazilian screen actor, who checked in here two weeks ago and was immediately signed by Dallas M. Fitzgerald, to appear in eight pictures, which the latter is to direct and produce for Peerless distribution.

Marano is the protege of Enrique Blunt, who is said to own 50 motion picture houses in South America as well as being the gentleman who contracts for the majority of the pictures produced in the United States and exhibited throughout the southern continent. It is also quite likely that Marano may be seen in an important role in "Romona," which EdwinCarewe is to produce for United Artists' release. Carewe is known to be interested in the young Brazilian.

Marano was born in Rio De Janeiro and is the son of the President of the Supreme Court and Chief Justice of Brazil. At the conclusion of his studies he went to Europe as correspondent for a number of South American newspapers. At the outbreak of the World War he enlisted in the French Army. After being mustered out of service he later turned to the movies in Europe.

Returning to Brazil he made eleven pictures in his native country. An offer from UFA in Berlin brought him back to New York, where he has been for the past few years. But at the last minute altered his plans and bought a ticket for Hollywood instead.

His first picture work here will be in the Fitzgerald production, "Out of the Past," for which the cast is now being selected and production scheduled to start.

George B. Seitz—Director of "The Vanishing American" and "The Last Frontier," now making "The Great Mail Robbery."

Seitz Directing Another Thriller

On a tour of the F. B. O. studio recently we ran into George B. Seitz directing a sequence in "The Great Mail Robbery," which, judging from reports, should reel with thrills. Injecting gripping situations and having the hero and the heroine hang by their fingernails from the edge of a precipice is far from a novelty to Seitz. He had plenty of experience along this line in the days when he was directing hair-raising serials for Pathe.

For years before joining the ranks of feature directors, Seitz concentrated on turning out the two-reel episodes. He held the megaphone on Pearl White in the days when she was giving hinterland audiences a thrill by her daring on the screen.

Famous Players-Lasky finally decided to take Seitz from the short reels and give him a chance at a feature production. His first story was "The Vanishing Americans," which established him as one of the leading directors of outdoor spectacles.

Because of his success with that production and others he was signed by Metropolitan to direct the screen version of Courtney Ryley's "The Last Frontier." So gratified were Metropolitan officials with his direction of this that he was immediately signed to direct another pair of westerns on their program for 1927-28, "Jim the Conqueror" and "Pals in Paradise."

F. B. O., in casting about for a director to handle "The Great Mail Robbery," naturally hit upon Seitz as the likely candidate by virtue of his other box-office hits now being

Buster Collier—Now appearing in "Dearie" for Warner Brothers as is evident from the chalked notice.

Comedy "Ace"—Charley Chase, Hal Roach comedian, caught in an off-subs in one of his current comedies.

Bright Future—Mario Marano, Brazilian screen actor to have important role in Dallas M. Fitzgerald production.
EDNA MARIAN is playing the feminine leading role opposite Charley Chase in his current Hal Roach comedy. She was recently signed to a five-year contract by Roach.

CLARA BOW is taking a short rest before starring on her next starring picture for Paramount, "Hula," a romantic story of the Hawaiian Islands by Armine von Tempski.

DIRECTOR JOHN WATERS has returned from location on the Navajo reservation in Arizona, where exteriors of "Drums of the Desert" were filmed.

RICHARD SMITH and Robert Smith—the little Smith Brothers minus beards—have been added to the cast of the latest "Our Gang" comedy at the Roach studio.

MYRNA LOY has one of the supporting roles in "The Heart of Maryland," in which Warner Brothers will star Dolores Costello and which Lloyd Bacon will direct.

UNIVERSAL announces a new serial to go into production under the title of "The Trail of the Tiger," which is to be directed by Henry MacRae. Jack Dougherty and Betty Baker have the leads.

KEN MAYNARD and the remainder of "The Devil's Saddle" company have returned to the First National studios in Burbank from a ten-day location stay on the Mojave Desert.

JOHN M. STAHL will direct "In Old Kentucky" for Metro-Goldwyn-Mayer. Rene Adoree will probably have the starring role.

BLANCHE MEHAFFEY's engagement is rumored along the boulevard, but she refuses to divulge the identity of the probable bridegroom.

SCOTT DARLING, who did the adaptation of "Toppy and Eva" for the Duncan Sisters, has been added to the writing staff at M-G-M.

"TO MANY WOMEN," co-starring Norman Kerry and Lois Moran, is now under production at Universal City.

REGORY LA CAVA, Paramount director, is due in Hollywood shortly to direct Eddie Cantor in the latter's next starring picture.

O'VILLY CALDWELL has been given the male lead in "The Harvester," according to an announcement from F-B-O.

CHARLES EDWARD BULL and Walter Rogers have been cast as Abraham Lincoln and Ulysses S. Grant, respectively, in Warner Brothers "The Heart of Maryland."

ERICH VON STROHEIM is still cutting "The Wedding March."

DIRECTOR GEORGE B. SEITZ has completed "The Great Train Robbery" for F. B. O.

EILEEN PERCY has an important role in "Twelve Miles Out," starring John Gilbert for M-G-M.

FORD STERLING has gone east to do a picture for National.

MARIAN AINSLEE, title writer, has been placed under a new long-term contract by M-G-M.

UNIVERSAL has purchased the screen rights to Nell Martin's magazine story, "A Broadway Romance."

ALTER GOSS has been added to the cast of "The Last Outlaw" by Paramount.

JETTA GOUDAL has signed a new long-term contract with Cecil B. De Mille.

GRETCHE N YOUNG, recently signed by First National, has had her name changed to Lorette Young.

GEORGE O'BRIEN, Fox Star, left New York to appear in a new Fox production to be filmed in the east.

F. INIS FOX will adapt the screen story of "Ramona," Edwin Carewe's next inspiration production for United Artists' release. Dolores Costello will have the starring role.

MICHAEL ROMONOFF, screen player, was slightly injured when thrown from his horse in a collision with an automobile while crossing an intersection of the Beverly Hills bridge path.

PERCY MARMONT, screen actor, and his family sail for England this week for a short visit. On his return to Hollywood he will make two pictures contracted for with an independent producer.

THE rumor that Dorothy Gish was to be signed by Metro-Goldwyn-Mayer was declared "all wet" at the Culver City studio. Of late she has been making pictures in England.

WILLIAM DEMAREST, well-known vaudeville performer, has one of the important roles in "What Happened to Father," in which Warner Oland will be featured by Warner Brothers. Hugh Allan, Floabelle Fairbanks and John Miljan are also in the cast. John Adolfi will direct.

CHARLIE RAY has been signed by Universal to play the role of the price fighter in a story tentatively titled, "Betty the Lady." The picture will be filmed as a special. The rest of the cast has not as yet been selected.

ANTON VAVERKA has been given a small part in "Love," in which Greta Garbo is being starred by M-G-M. The rest of the cast includes Lionel Barrymore, Zazu Pitts, Helena Chadwick, Dorothy Sebastian, Mario Carillo and Albert Conti.

ROMAINE FIELDMING, Maid Trux and Blanche Payson have been added to the cast of "Ten Modern Commandments" starring Esther Ralston for Paramount. Neil Hamilton has the featured male role opposite the blonde star and Dorothy Arzner is directing.

PAUL SCHOFIELD has been signed by Warner Brothers to prepare the screen treatment for George Ade's successful stage play, "The College Widow." Schofield also did the scenarios for "Beau Geste," "The Poor Nut," "The Gorilla," "Subway Sadie" and "The Song and Dance Man."

HAL ROACH has decided to burlesque the two-gun westerns. A company of players including Jimmy Finlayson, Martha Sleeper, Theodore Von Eltz, Gene Paillette and Stuart Holmes have just returned to the studio from a western location at Victorville.

HARMON WEIGHT has been signed by Universal to direct Mary Philbin and Jean Hersholt in their co-starring production, "The Viennese Lovers." Weight is now with F. B. O., directing "Hook and Ladder No. 9."

THE title of Milton Sills' latest production for First National, "Diamonds in the Rough," has been changed to "Framed." Sills next starring vehicle, originally called "Hard Boiled Harrigan," has been altered to "Hard Boiled Haggerty."

PRODUCTION has started at First National on "The Road to Romance," co-featuring Dorothy Mackaill and Jack Mulhall with John Francis Dillon directing. Yola D'Avril and Phil McCullough are also in the cast.
The Flower of the Flock

Making More of the Music

MAJOR EDWARD BOWES is celebrating Music Week by throwing open the doors of his Capitol Theatre one-half hour earlier than usual and devoting this extra time to a thirty-minute organ recital. While this feature is inaugurated during the special week in which emphasis is given to the music, the new departure will be a permanency.

The organ recital idea is rather late in coming to New York, for the Sunday morning recital has long been a feature in some of the larger houses on the Pacific Coast. For that matter Roth and Partington, in San Francisco, went still further and offered a full program of classical orchestral music as the prelude to their Sunday shows at the California theatre.

The idea is not new, as regards Sunday, but Major Bowes offers a recital daily. From a utilitarian angle, the idea seems to be to get the early crowd in out of the weather without disarranging the existing showing schedules. This doubtless will be appreciated by the early patrons, but we venture the prediction that these regulars will be augmented by many music lovers to whom the organ concert will be even more attractive than the screen show.

The pipe organ possesses the tonal volume of the symphonic orchestra with the individuality of the soloist, and to many a good organ selection is preferred to the sometimes noisier accomplishments of the full orchestra. There is a refinement to the organ tone that is not always possible where brass, wind and percussion instruments are employed, and by centering attention on the organ, the musical perceptions of the casual patron will be developed into a fuller appreciation of the real value of the organ.

Even where an organ selection is given a program place, it is too apt to be regarded merely as a filler or even a play-out. A full half hour program will raise the organ to a new dignity in the minds of many. It will give a rare musical treat to the real lovers of music.

Major Bowes has set an example other large houses might do well to follow. It will prove an attractor of real value; a profitable enterprise from the financial side and a further education in appreciation from the more altruistic angle.

*Major Bowes has made a distinct contribution to the advancement of musical appreciation.
This Week and Next

Movietone Newpictures Give New Interest To Certain Forms and Styles of Subjects

Shrine Council Will Have the Assistance Of Well Known Picture Players Next Month

P. A. Parsons, on Trout Fishing Week-end, Pulls Eight Inch Monsters From the Brook

Four Footed "Chang" Stars Take the Honors At Broadway Showings of Siamese Feature

HERE'S the second episode of the Pathé serial, the first chapter of which was written by Merritt Crawford last week. P. A. Parsons went to Naughtright last Friday and he got his fish: ten big beauties and a dozen or so that were too small to be bagged.

BARRETT McCORMICK is overlooking a bet for the Pathé Review in not posing P. A. for "What the well-dressed fisherman will wear this season." P. A. has everything Abercrombie & Fitch ever thought of, and a couple of bets those sporting caterers overlooked. But he got the biggest bag along the South Branch last week-end.

HARRY C. ARTHUR, Jr.'s managerial activities are too well known to need comment here, but it is not generally known that Harry C. Arthur, Sr., is also a theatre manager. He is manager of the theatre which forms a part of Mecca Temple Mosque in New York City, and he has handled it so adroitly that it has become a favorite theatre for concert givers and similar performances. He is one of the best-known Masons in the city and a general favorite.

INCIDENTALLY the Mecca Auditorium should be an ideal place for film trade showings. It has a capacity in excess of 3,000, a completely furnished projection room with three Simplex machines, a splendid orchestra and pit room for about thirty musicians, with a banquet hall seating 2,000 in the basement.

ROADWAY is busy talking about "Chang," and small wonder. Here is a production that packs a punch seldom reached in Hollywood. It knocked the veteran hard boiled showmen cold at a trade showing, and has been enthralling the cash customers the past week. There may be nothing new under the sun, but we do not recall anything approaching the big scenes in "Chang."

BUT the exhibitor who wants to make money from "Chang" will carefully avoid mention of the fact that the picture is by the production of "Grass." Also they will use the mystery angle and not tell what the big kick is. If they are very wise they will not overboom, so that the patron will expect too much.

"GRASS" was a big picture: an epic picture, but it was not a real sensation, and there was a distinct let down when, at the close of the production, after the title writer had laboriously built up the suggestion of the unusual, it was told that this was only the semi-anual trek of the tribe.

HAND it to Earl Hall Payne, of the Kentucky Theatre, Lexington. His "Kentucky Vitaphone News," the first house organ to be devoted to the promotion of the talkies.

SOME people seem to believe that playing a big organ is a pipe." To the contrary it is manual labor.

Ezra W. Pageant
by the way

Convention News and Production Programs Should Give Showmen Much Satisfaction

Impressive Schedules of Uniform High Quality Augurs Keen Competition In Selling Drives Now Pending

Jesse Lasky’s “Declaration of Independence” At Paramount’s Convention in New York Puts “Picture” Ahead of “Big Names”

Sunshine and Climate Not Sole Reasons Why Hollywood Backs New York Off the Map When It Comes to Motion Picture Making

With reports and announcements from sales conventions coming thick and fast, with impressive production programs from all the front line companies featured in the headlines of the trade press and policies and preparations for the coming big selling drives already going forth upon the air, wherever a group of film men gather, the vanguard, not to say elusive, exhibitor begins to figure on his cuff what is in store for him.

A NYWAY he looks the situation over, it must appear decidedly satisfactory, for never before in the history of the industry has there been a more promising line-up of good pictures, many of them already made and ready for release and others well on the way, from which the exhibitor will make his selections, nor a greater variety from which he may pick and choose.

THERE has been little talk of “over-production”, thus far this year, of “making more pictures than the market can assimilate,” a cry that has been most in evidence in past years when the picture-crop was more notable for its “lemons” than for the general excellence of its average product.

APPEARANCES indicate that for 1927-28, it is going to be a good picture against good picture, natural matching natural, with few if any advantages for the salesmen of any one company, and it will thus become a test of the selling efficiency of each company from the highest executive down to the humblest spellbinder on the staff, as to where that company is to come out, when the books are balanced later on.

THE exhibitor is “sitting pretty,” as some great man once said, but the men who have to sell him are going to have no easy time of it, no matter how good their product nor how complete their home office cooperation may be, especially in view of the shortsighted “gentlemen’s agreement” among the biggest companies to reduce their trade paper advertising to an irreducible minimum in an effort to save “overhead”.

THIS is a “penny-wise, pound foolish” policy, that is going to play havoc with the grosses this year of the companies who adhere to it and already there are indications that one or two of the more foresighted high sales executives are not quite so strongly “sold” on the idea that an attenuated advertising budget is the panacea for all their problems, as they were a few months ago.

FROM now on the situation is going to become more apparent and when the field men begin to radio back their reactions from the front lines during the next sixty days and the contracts begin to be checked up, there are sure to be some interesting conferences in the home offices.

WAIT and see!

JESSE L. LASKY told a lot of interesting facts to his listeners at Paramount’s annual International convention in the Pennsylvania Hotel in New York this week, the first of a series of three which this company will hold this month, the other two to be in Chicago and San Francisco.

PERHAPS the most interesting thing Mr. Lasky said was that henceforth, through the co-ordination of the production, exhibition and distribution divisions of his company, the “picture” and not “box office names” is to be the governing factor in the making of all Paramount productions.

THERE will be no pictures made, Mr. Lasky is quoted as saying, in what is termed a “declaration of independence,” for “high priced and unreasonable stars, also directors”, nor for any particular group of “theorizing critics,” but all productions will be made for the public who pay their money at the box office, as based upon the needs visualized by Mr. Kent and Mr. Katz from their first hand information.

BY this means, Mr. Lasky stated, not only will Paramount’s production costs be retained within the budget appropriated, but the box office quality of its product will be effectually standardized and no longer dependent upon the names or talents of its principal actors or directors, but upon the Paramount organization as a whole.

IT appears to be more or less of a declaration of war by Lasky and Paramount against the “star system.”

TWO reasons were recently assigned as the main causes for Hollywood’s predominant popularity over New York as a producing centre, and neither one of them were the famed California sunshine or climate.

HEAVY and profitable investment in real estate, as engaged in by all the leading companies, was one, the other that Hollywood kowtowed to movie notables and made much of them, whereas New York knew them not.

WELL, WELL, there may be something in this last theory after all.

Merritt Crawford
ALL aboard for Sound View, May 11. Golfers and golfesses will be there in force and if you haven't yet sent your entry in, do it now. Ten bucks, iron men, seasonals, or what have you, is the price alike for all, whether you do or whether you don't.

If you do, send in your last three scores to the Handicap Committee, along with the same. If you don't, send the ten anyway.

'Phone Jack Alocato of the Film Daily for other information and make it snappy. The Spring Film Golf Tournament, Sound View Golf Club, Great Neck, L. I., is now upon us.

FORE!

What troubles a printer can get you into! No less than nineteen exhibitors have written in calling attention to a slight mistake in a recent article about the Roxy Theatre, in which the composer, feeling in an unusually generous mood, made a "4" out of a "2."

Be it known, therefore, that the special seats at the Roxy are just twenty-two (we take no further chances) inches wide and not forty-two, as the printer would have it at the expense of our reputation for accuracy. By such trifles as these can the man who sets our stuff destroy or ruin a lifetime's conscientious effort.

If you have been thinking about writing in about this, the name and address of Moving Picture World's printer is the O'Brien Press, 392 Lafayette Street, New York. Now do your worst.

Some one says that Joe Boyle, Forrest Halsey and Frank Capra are visiting night clubs getting "atmosphere for "Hell's Kitchen," Bob Kane's next feature for First National, which Boyle and Capra will direct. Now who in 'Hell's Kitchen' ever told them that they couldn't find anything about that staid old cultural center in the night clubs?

There is a good deal of talk nowadays about reaching the "saturation point" in pictures, meaning, perhaps, that the time is at hand when there will be too many pictures for the theatre. The word saturation costs will become so high that theatres cannot afford to book them at a profit.

It sounds plausible enough until a little thought is given the statement. Then it is recalled that the "saturation point" was predicted for the automobile some years ago. Better automobiles at lower costs solved that problem and a similar trick will solve the problem in pictures.

Some of the "water" is going to be squeezed out of certain film stocks and the "saturation point" will not then be so imminent, as far as the pictures themselves are concerned.

For the mediocre or poor picture, the "saturation point" was reached long ago. For the good picture, the entertaining picture, it never has existed and never will.

* Regina Crewe, the Morning Telegraph's stellar authority and celluloid who's who expert, will shortly add to her other literary labors on that newspaper by conducting a book review department. Current popular books will be commented on regarding their entertainment, literary and instructive value for the benefit of the M. T.'s readers, according to the announcement.

The question is, what books do the Telegraph's readers read? Outside of "Racing Program" and "Dream Books," that is?

In asking this there is no desire to discourage Miss Crewe, in her laudable endeavor to uplift her readers. For one we now promise to buy the Telegraph regularly from now on.

* Senorita Maria Casajuana, most beautiful girl of Spain, who will make her screen debut under Fox auspices and will enter the International Pageant of Pulchritude as "Miss Spain," is to spend a few days in New Orleans, before going to Galveston where the pageant is to be held later this month.

If the lovely senorita is a potential beauty, she is apt to have her first chance to show what she can do aquatically, if those levees don't hold. The rampageous Mississippi will do the rest.

Friends of Jim Beecroft (and who isn't?) will be glad to hear that he is getting about again, even if it is on crutches. For nearly four months Jim has been laid up at his home in Mamaronneck with a broken thigh and this week for the first time was permitted by his doctor to leave his bed. While it will be several weeks before he can be expected back at the Exhibitor's Herald offices in the Stess Building, arrangements to give him a big reception are already under way.

* Hand it to Mike Mindlin and Joe Fleisher for showmanship. They hung out a sign "No Children Admitted" on the Fifth Avenue Playhouse, run a psycho-analyst picture, "Secrets of a Buck (or more grownups for that matter)" could possibly understand, and packed 'em in for a hold-over week. Showing how they have psycho-analyzed the box office draw to the nth degree.

* Milton Sills made it plain to Harvard graduate "studies," that the 'big rewards for the movie actor are mainly at the top, just as in other businesses, and that there are proportionately mighty few who get $500 a week or over, for more than thirty or forty weeks a year.

Well, a lot of those "studies" wouldn't mind looking forward to a career which would give 'em half as much for the first hundred years or so out of college.

Jesse L. Lasky in the midst of the multiple problems which beset him in keeping Paramount supplied with attractions, has found time to write a book. It is called "Outlines of Careers" and contains much that is valuable and informative for those who would like to find their vocation in the film industry.

ARCH Heath and E. Oswald Brooks, respectively, director and production manager, for Pathé's new serial "Still Face," started working on it last week and it promises to be a success this week. Everyone is trying to discover the genesis of the title, which may be Indian or prohibition, according to the way it is read. Then again it may be something else.

Assurance is given, however, that it has no relevance to Buster Keaton, who enjoys a special monopoly on this type of phonogony, with patents pending.

* A. L. Selig of Tiffany, recently brought out a new and attractive house-organ called "The Sparkler," at the suggestion of E. J. Smith, the high-power salesman for M. H. Hoffman's organization. It sets forth in pithy phrase the latest news of Tiffany Productions and the men who are putting 'em over. Just another link in the box office chain that Tiffany is welding across the country.

Jack (H. S.) Fuld, well-known journeyman exploiter, has transferred his talents for the time being to Toronto, Canada, where he probably will help Monsieur M-G-M pictures famous until the Governor General learns he is in town. Jack declares that M-G-M stands for "Making Good Money," a phrase which nobody will deny, and, it is reported, he is wearing a brown derby and spats in a vain attempt to conceal his American origin.
HEN Bert Bailey booked "HOLD THAT LION!" he decided that he would put it over in a large way. Burtonville was too small to support more than one house, so it was not necessary to do much intensive exploitation, but Bert liked the picture when he saw it at the exchange and the exploitation man sold him on the idea of a stunt.

The Strand was a block and a half off Main street, but that had not proved much of a handicap. However, Bert figured that if he could take his stunt down to the business section, it would do him much more good.

To that end he arranged with the Star Radio Store to put over an idea which he had developed from something he had read about a stunt for Harold Lloyd.

Instead of relaying the audience laughter over the loud speaker, he arranged to let a lion roar. From a lithograph company he bought a stock sheet showing a huge lion. This he mounted and cut out, placing it in a cage made of wooden rods, painted black, with a painted African background. The cage was placed in a vacant store near the radio shop, and the loud speaker was placed outside the window, just above a banner reading: "Hear the lion roar. But you'll roar yourself when you see Douglas MacLean in 'Hold That Lion,' Strand Theatre, Monday and Tuesday."

He was not able to get a phonograph record of a lion, so he set the microphone in the rear of store and manufactured a "lion roar" out of the familiar tin pail with a rosined string. When the string was pulled, a very realistic roar was produced, and Freddy Jennings spent most of Friday afternoon, after school, learning to operate the device.

Bert picked on Freddy because he was fat and lazy. He figured that Freddy would be more apt to welcome a sitting down job all day Saturday than the more active boys who might be regretting the baseball field or the swimming pool. Freddy seemed to feel that it might be good indoor sport, and by supper time he was able to contrive a roar than had it all over the average lion.

"Be down early in the morning," warned Bert. "I want to get the thing started by nine o'clock."

Freddy promised, and was better than his word, for at ten minutes to nine he reported at the store with two dime novels, a bag of cookies and three all-day suckers.

"You can read with one hand and roar with the other," he explained, and his demonstration was so convincing that Bert did not carry out his threat to confiscate the literature.

For twenty minutes he stood in a nearby doorway to observe the effect of the stunt, and betook himself up the street to the Strand, well pleased with himself.

It was a bright, hot spring day. Even at nine o'clock the streets were filled with shoppers, and the Fords of the farmers were parked on either curb as far as the eye could see.

Freddy's roar could be heard a block away, and Bert figured that by nightfall the Strand would be the talk of the town.

He went back at noon to let Freddy go to dinner, and for more than an hour he played a lion solo that was even better than Freddy's. He enjoyed it the first fifteen minutes, but presently he came to a better appreciation of Freddy's greeting: "Gee, but my arm is tired!" It was easy, but it was tiresome.

He rejoiced when Freddy finally turned up, with a fresh bag of cookies and a new book.

"Mom had a swell dinner," he explained in extenuation of his tardiness. "Stew with dumplings. I had three plates."

Complacently the lad took the seat, and when he left the store, Bert lingered for a few minutes to again note the attention he was attracting. To play safe, he locked the door, not only to keep Freddy in, but to keep other small boys out.

He stood in the lobby as the matinee crowd surged in, and he swelled with pride as dozens stopped to speak of the lion and ask if it really was a lion. He preserved a proper air of mystery, and word spread around that he actually had smuggled a lion into town to advertise the picture.

After the first house was in, Bert went to his office to send in a report of the stunt to the exchange. "It's the best stunt I ever ran," he was typing when the telephone bell rang and he turned reluctantly from the machine.

It was the manager of the Star Radio Store talking. "Better come down," he urged. "I tried to get into the store, but the door is locked. They're laughing their heads off!"

"Is Freddy hurt?" asked Bert excitedly, visions of damage suits whirling through his brain.

"If he ain't he ought to be," was the enigmatic answer. "Come down and see for yourself."

The manager hung up the receiver and Bert grabbed his hat and went down the street at top speed. As he turned into the business section he was amazed to see a crowd of four to five hundred persons in front of his window. And as he stopped to wonder a roar of laughter went up that exceeded anything Freddy could produce. But it was laughter and not amazement. Something must be wrong somewhere.

As he hurried to the store, some of those on the outskirts of the crowd turned to greet him.

"That's a hot lion, Bert," seemed to be the consensus of opinion, and a moment later, as the laughter died down, the answer was supplied. Through the loud speaker came not the terrific roar of the King of the Jungle, but the plaintive cry of a kitten. The crowd roared afresh.

Bert lost no time slipping into the store, and a glance disclosed the overfed Freddy sleeping off the effects of three plates of stew with dumplings. The full stomach and the soft warmth of the store had produced the inevitable result. On the table by the microphone an underfed kitten was nosing the crumbs of the last cookie and plaintively complaining at the lack of milk.

"Freddy, aroused at Bert's entrance, reached for the string of the roar. "Guess I must have fallen asleep," he volunteered. "The cat? Oh, she came in through the window."

"Don't touch that can," thundered Bert. You just hold the cat. You've spoiled the best stunt I ever pulled, but I guess it isn't too late to do something about it. You keep that cat alongside the mike or I'll get your mother to feed you bread and water for a week."

Grabbing up the ink can and marking brush, Bert went out and changed the sign. "See 'Hold That Lion' at the Strand, Monday and Tuesday," commanded the new lettering. "It's the cat's meow."
LORETTA YOUNG, who has been placed under a long-term contract by First National.

LUPE VELEZ, M-G-M star, who in the old Castilian idiom "has everything."

AVONNE TAYLOR, formerly of the Follies and now a member of the M-G-M stock company.

MÁRIA CASAQUANA, who just arrived from Spain. She is under contract to Fox.

JOHN BARRYMORE as François Villon in United Artists' "The Beloved Rogue," and one of his fair companions.

CHARLIE MURRAY is beginning to get his Irish up as George Sidney tries to take his meal ticket away from him. They are appearing in First National's "Lost At The Front.

SOMEBODY must be chasing Connie. "Venus of Venice" is Constance Talmadge's next for First National.

SALLY PIPPS and Gene Cramer are being pursued in Fox's "The Kangaroo Detective."

EARLE FOX trying to be a slave in Fox's "Slaves of Beauty." Sue Carroll seems indulgent.

Brass Buttons and Brass Rails
All These Babies Are Cup Winners

DOLORES COSTELLO, Warner Brothers star, poses for a close-up with the talented young actress who plays the role of her baby daughter in "A Million Bid."

GERTRUDE OLMSTEAD
feeding an imaginary chick. She is appearing in M-G-M's "The Collahans and the Murphy's."

MAY McAVOY does the Kerry Dance with the correct Blarney touch in Warner's "Irish Hearts."

HARRY LANGDON saves his first flame from a severe scorching in Pathé's "His First Flame."

LOIS WILSON just received her night club bill in First National's "Broadway Nights."

A TENSE moment from M-G-M's "Captain Salvation." The players are Pauline Starke and Laura Homsey. Marceline Day is also featured in the film.

WE don't blame Florella Fairbanks for turning her head away from that mug. But Anders Randolph is not bad looking sans make-up. They are appearing in Warner's "The Climbers" starring Irene Rich.
Buster Gets His Diploma

LIFE'S darkest moment! Graduation day—diploma in his hand—his new suit and button shoes—dapper Buster Keaton forgets his valedictory address in "College" his new United Artists Comedy.

EVE SOUTHERN, who is appearing as Doug Fairbanks' lead in U. A.'s "The Gaucho."

JACQUELINE Logan, who is appearing in "For Ladies Only," a Columbia Production.

NANCY NASH leaping to the mocking birds and doing a few steps in Fox's "Rich But Honest."

MARIEA SLEEPER, who is appearing in Hal Roach comedies for Pathé.

MERELY a lesson in evolution. You see Martha Sleeper above and now you see her resting after a swimming scene in a Hal Roach-Pathé comedy.

SEVERAL hundred dollars' worth of lace clings to the sentient frame of Norma Talmadge in this scene from "The Dove," her first United Artists picture.

THAR SHE BLOWS! A whale of an event was the Catalina swim and one of the most charming girls on the beach was Madeline Hurlock in Pathé's "Catalina, Here I Come."
Marian Nixon With Denny In “Out All Night”

Word comes from Universal that Marian Nixon, diminutive Universal star, is to play opposite Reginald Denny in “Out All Night,” the latter’s new Universal Production, and one of the Universal’s super offerings for next season.

William A. Seiter, one of Universal’s leading farce-comedy directors, will be in charge of the new Denny production. He is responsible for many of Denny’s past successes.

Miss Nixon has just completed her featured role in “The Chinese Parrot,” Paul Leni’s second Universal production, adapted from the mystery story by Earl Derr Biggers.

Denny has just completed “Fast and Furious,” an auto racing story written by himself.

First National Buying Stories

The purchase of two new stories is announced from First National’s Burbank studios by John McCormick, General West Coast Production Manager.

A contract was signed with Mann Page acquiring the entire rights to the original story, “Three Cheers.” Mr. Page will write the treatment of the story.

The motion picture rights to a novel entitled “The Code of Victor Jallon,” also a play based thereon, “The Barber of New Orleans,” both by Edward Childs Carpenter, have been acquired.

Rosen Directs

With the completion of “She’s My Baby” Joe Rock, supervising production chief of Sterling Productions, announced that Phil Rosen, famous director of 1924’s prize-picture, “Abraham Lincoln,” will helm the megaphone on the next picture to be released by Sterling, “Thumbs Down,” being shot at the Coast.

Patsy Miller At Universal

Patsy Ruth Miller is again with Universal, having been engaged to appear in “Potent’s Pendule” under the direction of William Craft. Previous to her last Universal production was “Lorraine of the Lions,” with Norma Kerry.

Among the noted pictures in which Patsy Ruth has appeared are “The Hunchback of Notre Dame,” “Our Day at the Jury’s,” “Her Husband’s Secrets,” “Head Winds,” “Lorraine of the Lions,” “So This is Paris,” and “Oh, What a Nurse.”

“Ankles Preferred” Smashes World’s Box-Office Record

Madge Bellamy, in Fox Film at the Roxy, Attracts 278,815 Persons, Who Pay in Two Weeks, $232,418

“A NKLES PREFERRED,” a Fox Films production, featuring Madge Bellamy, smashed the world’s box-office record for any form of theatrical entertainment at the Roxy Theatre during its two weeks’ run ending April 29. Certified figures given out by S. L. Rothafel (“Roxy”) show that 278,915 persons paid $232,418 to see Miss Bellamy in this Fox picture, thereby proving the contention of Fox officials that Miss Bellamy, is in the front rank of box-office stars.

James R. Grainger, general sales manager of Fox Films, has been aware of Madge Bellamy’s box-office pull for some time. In the course of his visits to exhibitors, he has had increasing calls for more pictures starring the vivacious little actress.

Records of her box-office triumphs throughout the country in such pictures as “Sandy” and “Summer Bachelors” have been mounting with a steadily rising crescendo which reaches its climax in this world record made by “Ankles Preferred.”

The climax of the Bellamy series was “Ankles Preferred,” directed by J. B. Pately from an original story by James Hamilton. J. F. Redd, Macdonald, Lawrence Gray, Allan Forrest and Barry Nortan were included in the supporting cast. This intimate story of silk stockings packed the new Roxy Theatre. Its 6,200 spectators at each performance roared with laughter.

Tiffany Revives A “B. O. Success”

Taking advantage of the tremendous publicity given the Snyder-Gray murder trial, Tiffany Productions are now planning to re-issue “Capital Punishment,” featuring Clara Bow, Alec Francis, Margaret Livingston and Mary Carr.

The timeliness of this picture with similar cases of today has necessitated the issuing of new prints and high-class accessories.

Gerrard With Warner Bros.

Another player has been added to the Warner Bros. stock company by the acquisition of Douglas Gerrard’s name to a contract with that organization.

Gerrard who is well known for his character work in pictures appeared in the recent Warner release, “Wolf’s Clothing” and has just completed another role for the same company in support of Dolores Costello in “A Million Bid.”

Under his new contract, Gerrard’s first assignment will be in Irene Rich’s next Warner starring picture, “Dearie.”

Rod’s Next Film

“Brigadier Gerard” has been announced by the De Mille Studio as Rod La Rocque’s next starring picture. Phyllis Haver will play the leading feminine role. Donald Crisp will direct.

Changes Job

E. O. Gurney, formerly business manager of the De Mille Studio, has resigned that post to become production manager of the Walter Wood’s producing unit of the De Mille organization.

First Columbia May Release

Columbia Pictures first release in May was “Poor Girls,” a drama of night clubs and nightlife, with Edmund Burns and Dorothy Revier. Ruth Stonehouse, Marjorie Bennett and Lloyd Whitlock are in the cast. Wm. James Craft directed, from an original story by Sophie Bogen. The release date was May 30th.

“Romantic Age” Through Camera

Shooting was finished last week on “The Romantic Age,” Columbia’s drama which treats the “flaming youth” problem in a unique way introduces a new pair of lovers—Eugene O’Brien and Alberta Vaughn.

“‘The Romantic Age’ was directed by Robert Florey from the screen adaptation by Dorothy Howell.
Doris Hill In Paramount Productions

Doris Hill, one of the small group of titian-haired young beauties who cavort before the camera, has been signed to a new long-term contract by Paramount.

Miss Hill was the little French girl in "The Better Ole." Her work in this picture won her the leading feminine part in two independent productions. By this time she had attracted the attention of Paramount officials, with the result that she was placed under contract. Since then she has appeared in "Casey at the Bat" and as Clara Bow's pal in "Rough House Rosie."

Exploiting The "Babe" Picture

A special exploitation feature issued by First National's advertising and publicity department for "Babe Comes Home," the baseball comedy starring Babe Ruth, the diamond's greatest home runner, is an attractive page mat feature for newspapers. This is a feature which First National has prepared on a number of its big Specials and which has met with success in the past.

The page mat on "Babe Comes Home" is offered gratis to newspapers. It is exclusive to the first paper sending in for it. The page of pictorial layout and text is supplied in mat form, or with text and photographs from which editors can make their own lay-out.

Print Here Of "She's My Baby"

After a successful preview in Hollywood, "She's My Baby," the Sterling production directed by Fred Windermere, has been shipped to New York by Joe Rock, supervising production head. This is a comedy of American manners, featuring a cast that includes Robert Agnew, Kathleen Myers, Mildred Harris, Earle Williams, Alphonse Martel, and Grace Carlyle.

Sterling—Hollywood

Sterling pictures will be distributed in the New York and Northern New Jersey territory by the Hollywood Pictures Corporation, Jack Bellman, president, and announced by Henry Ginsberg, president of Sterling Pictures Distributing Corporation.

Buckland Switches

Willfred Buckland, who recently left the Lasky studios to join the De Mille organization, is the art director for Alan Hale's new production starring Vera Reynolds.

"7th Heaven" Opens in Los Angeles

"Seventh Heaven," the William Fox picturization of John Golden's great stage success, will have its world's premiere tonight (May 6) at the Carthy Circle Theatre, Los Angeles, according to official announcement from Fox Films' head offices in New York City. The run at the Carthy will be an indefinite one at a top price of $1.65. No date has been fixed for the showing of "Seventh Heaven" elsewhere.

The plan to have the world's premiere of this picture in Paris fell through, and Fox has yielded to the importunities of Mr. Fred Miller, manager and owner of the Carthy Circle, to allow his house to have the world's premiere, as in the case of "What Price Glory."

Mr. Miller has pronounced this picture one of the finest pieces of film entertainment he has ever seen.

The parts of Diane and Chico, as played by Janet Gaynor and Charles Farrell, were given to these two young players only after great care and consideration by Winfield R. Sheehan, vice-president and general manager of Fox Films, who has personally supervised the production, as he did with "What Price Glory."

Lytell in "Alias The Lone Wolf"

Announced by Columbia Pictures

HARRY COHN, vice-president in charge of production for Columbia Pictures, announces that he has signed Bert Lytell to appear in "Alias The Lone Wolf," one of the company's most pretentious offerings for the coming year.

Mr. Lytell, considered one of the greatest portrayers of crook roles, both on the stage and screen, is an especially ideal choice for the part of "Michael Lanyard," because he is identified in the mind of the exhibitors and picture audiences as the creator of "The Lone Wolf," one of the most remarkable crooks of fiction.

Lytell first introduced this character to the screen about ten years ago, when he made his motion picture debut in the screen version of the first Joseph Louis Vance novel of this series, called "The Lone Wolf."


ENTHUSIASTIC applause at the premiere of "Ben Hur," and a subsequent rush for tickets to see the great Metro-Goldwyn-Mayer spectacle convinced the manager of a theatre in Paris, showing the picture for the first time in France, that it would have a successful run to the end of the year at top prices.

His cablegram to Arthur Loew, head of the M-G-M Foreign Department, follows: "Ben Hur" received greatest ovation of any film ever shown in Paris. Thunderous applause, bravos throughout entire performance. Never saw French audience so enthusiastic. Can count on run until end of year.

This version of Gen. Lew Wallace's novel, directed by Fred Niblo, stars Ramon Novarro with May McAvoy, Francis X. Bushman, Sr., Kathleen Key and many other players in support.

The costliest film of all time, adapted from a book with a sale second only to that of the Bible, "Ben Hur" has been making theatre history on its road show tour through the United States.

Taylor To Make "U" Chapter Play

Ray Taylor has been chosen to direct the second of the five chapter plays which Universal is making under the supervision of William Lord Wright. It is "The Scarlet Arrow," with Francis X. Bushman, Jr., who was put under contract for his colorful role in the production. "The Scarlet Arrow" is a melodramatic picture of the old West.

Fox Scenario By McGuinness

James K. McGuinness is the author of the scenario for "The Secret Studio," Fox Films production just started in work. Mr. McGuinness will be remembered as the conductor of columns in three New York newspapers, Telegram, Sun, and Evening Post.

"The Secret Studio" is based on Hazel Livingston's newspaper serial story. Victor Schertzinger is directing with Olive Borden in the featured role.
“Repeats” On “The Big Parade”
And “Ben-Hur” Set New Record

S TILL another world record has been established with Metro-Goldwyn-Mayer’s sensational road show hits, “The Big Parade” and “Ben-Hur,” it became known last week.

“The Big Parade” has not only passed its 1,000th performance at the Astor Theatre, New York, and set up a dozen other box-office records, but this King Vidor war epic has played, up to the present time, thirty-three “repeat” engagements in the first-run houses where it has been road-shown throughout the country.

“Ben-Hur” has repeated in thirteen cities, making a total of forty-six second runs for these two specials, which have not yet been generally released, and establishing a precedent in motion picture history for repeats on road show film within such a short space of time.

In Milwaukee “The Big Parade” has played three times, at the Davidson Theatre. Other key cities throughout the United States where this record-amusing picture has played a second engagement include Minneapolis, Metropolitan Theatre; St. Paul, Metropolitan Theatre; Milwaukee (three times), Davidson Theatre; Omaha, Auditorium; Sioux City, Auditorium; Kirtland, Parent’s Theatre; New Haven, Subert Theatre; Rochester, Lyceum Theatre; Syracuse, Welting Opera House; Kansas City, Subert Theatre; Wheeling, Court Theatre; Detroit, Detroit Opera House and Lafayette Theatre; St. Louis, American Theatre; Pittsburgh, Pitt Theatre; Winston, Playhouse; Cleveland, Metropolitan and Hanna Theatres; Youngstown, Park Theatre; Johnstown, Cambria Theatre; New Orleans, Tulane Theatre; Norfolk, Academy of Music and Wells Theatre; Richmond, Strand Theatre; Birmingham, Jefferson Theatre; Savannah, Savannah Theatre; Bridgeport, Lyric Theatre; Washington, Folis Theatre; Baltimore, Auditorium; Boston, Majestic Theatre; Albany, Capitol Theatre; Indianapolis, English Theatre; Terre Haute, Grand Opera House and Hippodrome Theatre; Harrisburg, Orpheum Theatre; Oklahoma City, Capitol Theatre; Dayton, Victory Theatre.

“Ben-Hur” has played twice in the following cities and theatres: Pittsburgh, Nixon Theatre; Baltimore, Ford’s Theatre; Washington, National Theatre; St. Louis, American Theatre; Milwaukee, Davidson Theatre; Wheeling, Court Theatre; Cincinnati, Grand Opera House; Youngstown, Park Theatre; Minneapolis, Metropolitan Theatre; St. Paul, Metropolitan Theatre; Toronto, Princess Theatre; Oklahoma City, Auditorium; Oakland, 12th Street Theatre.

Denver’s television programmes offer a variety of features.

KENT ASSIGNED
Leading Role
In “Still Face”

Larry Kent, well-known leading man, has been signed to assume the featured male role in “Still Face,” new Pathé serial, adapted by Paul Fairfax Fuller based upon the Clarence Budington Kelland Saturday Evening Post Story which will be produced in the East under the direction of Arch Heath and the production management of E. Oswald Brooks.

Other members thus far engaged are Thomas Holding, who recently completed a prominent part in “Crimson Flash,” George Gray’s, melodramatic serial made in the East, Laural Alberta, John F. Hamilton, Gus de Weil and Agnes Dome.

Production will be at the Cosmopolitan Studio in New York. The production staff includes Charles Van Arsdale and Gus de Weil, as Assistant Directors and Harry Stradling and Harry Woods, photographers.

BARBARA’S ROLE

Barbara Worth, contract player with Universal, has just been assigned the leading role in a new western to be produced by this company under the direction of Edgar Lewis. Temporary title of this new production will be known as “Thundering Hoofs.”

MAMMOTH CAKE BAKED On Aquitania for Emil E. Sauer

Foreign head of Paramount, on occasion of the company’s fifteenth birthday, it stood four feet high and weighed 200 pounds.

JOHN FORD BACK From Europe

Returning from an interesting trip to Europe, John Ford, president of the Motion Picture Directors Association, did not linger long in New York, but hurried away to Hollywood. Abroad, he made exteriors for a Fox picture, but found time in Berlin to get a close view of UFA production. He says that any man who goes through the world with seeing eyes never gets so wise that he cannot learn more.

EDUCATIONAL FILM EXCHANGES, Inc.
"The Spice of the Program"

SHORT TALKS ON SHORT FEATURES

Into Their Own

Announcements of new product for 1927-1928 to be made during the next few weeks will turn a new and brighter light on short features. The short feature has very definitely come into its own.

Through all the talk, don’t forget this fact: the line of short features that has so definitely dominated the field for the last seven years will continue to dominate it in 1927-1928. Educational Pictures, which have so consistently led the forward march of the short feature in the past, will be your first consideration in the future.

Short features have come into their own in the theatres, too. The wisest showmen are playing them and exploiting them more extensively every week. Plan now for the best advertising as well as the best presentation of the best short features—Educational Pictures—for added profits next season.


EDUCATIONAL PICTURES

"The Spice of the Program"
Bill Cody, Pathe Western Star, Makes Timely Film In Weepah

"GOLD FROM WEEPAH" is last minute news.

No other gold rush has ever been like Weepah. The coming of the automobile has changed everything.

Bill Cody, Pathe Western star, ably demonstrates that he is a keen showman, as well as one of the most up-to-the-minute stars in Filmland by producing an original story, "Gold from Weepah," at this Nevada boom town, while the gold rush is still in full force.

Not only is Cody giving a timely subject to the theatregoing world, but he is showing the actual Weepah field with its brand new town, its prospects from all over the world and the frenzied attitude of those in the rush.

"Gold from Weepah" is actually founded on the gold rush now in progress at Weepah, Nevada. The motion picture possibilities of the proposition came to Bill Cody immediately upon first hearing of the gold field discovery, and he had the story written by Adele Buffington and the continuity prepared by L. V. Jefferson, in record time.

Then Cody and William Bertram, his director, took the entire company to the Weepah field. Cody portrays himself in the midst of the genuine gold seekers themselves.

Argosy Contract

The eight productions of Sterling Pictures Distributing Corporation for 1927-28 will be handled in England by the Argosy Film Company, Ltd., according to an announcement from Harry Ginsberg, president of Sterling.

F. B. O. Applies Novel Scheme To Production

In bringing to the screen "The Beauty Parlor" series, suggested by the stories of H. C. Witwer which appeared in a national magazine, Edwin King, vice-president of F. B. O., has introduced two innovations in the matter of directorial duties and the adaptation end of it.

Under the new arrangement, Arvid Gillstrom and Reggie Morris alternate in directing, one preparing while the other is shooting, and, in the matter of adaptation, he has created a new writing team which consists of Tom McNamara, cartoonist and comedy constructor, and Jean Dupont, formerly chief reader in the scenario department, who furnishes the feminine touches to the series.

Al Cooke and Kit Guard are featured and Danny O'Shea, Thelma Hill and Lorraine Eason have prominent roles.

Johnny Hines In Stage Comedy, "Pair of Sixes"

An announcement comes from the Hollywood headquarters of C. C. Burr that the producer has purchased the film rights of Edward Peple's highly successful stage play, "A Pair of Sixes" for Johnny Hines, and that it will serve as the comedian's next vehicle under the First National banner.

"A Pair of Sixes" enjoyed a long run at the Longacre Theatre, New York, some years ago, and because of its popularity it has been revived continually by stock companies throughout the country. It will follow "White Pants Willie" on the comedian's production schedule.
M-G-M Signs Stage Dancer

Avonette Taylor of the Ziegfield Follies has been signed by Metro-Goldwyn-Mayer to a long-term contract. Miss Taylor is a bruntette with brown eyes and lovely features; of medium height, well-proportioned, and gracefully poised.

Lon Chaney In “Terror”

Lon Chaney will be seen shortly in “Terror,” a story by Stig Esbern dealing with the Siberian Red Revolution of 1917. Chaney will play the role of a peasant crushed by oppression and hardship to the point where he can bear no more, and revolts against his taskmasters. Benjamin Christianson will direct.

M-G-M Acquires “Baby Mine,” Famous Farce Comedy Success

One of the outstanding farce comedy stage successes, “Baby Mine,” will soon be seen on the screen, it became known last week, with the announcement from Metro-Goldwyn-Mayer that it had purchased the screen rights to this famous piece.

“Baby Mine” was written by Margaret Mayo. It was first produced on the stage in 1910, when it opened at Daly’s Theatre, and was acclaimed one of the greatest farces of all time.

Maude Fulton In F. B. O. Film “Gingham Girl”

Maude Fulton, famous as a member of the vaudeville team of Rock and Fulton, has just been drafted by the F. B. O. Studios in Hollywood for the first motion picture role of her career.

For the last year Miss Fulton has been titling pictures at the F. B. O. studio. When Director David Kirkland was unable to secure a suitable character actress for an important role in “The Gingham Girl,” he called upon her to submit to a camera test. Reactions were so favorable that she was immediately assigned to the part.


Fox Film Executives to Attend Atlantic City Convention, May 12

The annual sales convention of Fox Films will convene on May 12th at the Hotel Ambassador, Atlantic City, according to an announcement by James R. Grainger, general sales manager.

The convention will last three days, the 12th, 13th and 14th, and sessions are scheduled every morning and afternoon. Twelve pictures to review in three days is almost enough to keep a man busy, not to mention general convention sessions. Never before in the history of the corporation, according to Mr. Grainger, has there been so much business to be transacted or so many pictures completed and ready for review by the convening sales force. Immediately following the national convention, Mr. Grainger announced, there will be three, and possibly four, regional gatherings. There will be an Eastern regional convention at the Hotel Astor, New York, on Monday and Tuesday, May 16th and 17th; a Midwest convention at the Hotel Stevens, Chicago, on Monday and Tuesday, May 23rd and 24th, and a Southern at New Orleans or Memphis, the date to be announced later. A Western regional convention will be discussed by Mr. Grainger and West Coast District Manager Howard Sheehan at Atlantic City.

Mr. Grainger will personally preside at the national convention and at each of the regional gatherings.

William Fox will lead the Home Office contingent of executives to Atlantic City. He will be accompanied by Vice-President and General Manager Winfield R. Sheehan, who is coming from the West Coast to attend; Vice-president Jack G. Leo and Courtland Smith.

Two Features From Luman Listed For May

Two featured releases will be issued by the Luman Film Corporation for the month of May, one being a Gotham production entitled “Sinews of Steel” and the second the William Fairbanks production, “Catch as Catch Can.”

“Sinews of Steel” is the tenth in the list of twelve Gothams scheduled for 1926-27 and marks the debut into dramatic roles of Alberta Vaughn, the comedy ingénue who won fame as “The Telephone Girl” and in other series. William Fairbanks actually “goes to the mat” in “Catch as Catch Can” which is a drama of politics and athletics.

“Secret Studio” Cast

The cast supporting Olive Borden in Fox’s “The Secret Studio” includes Margaret Livingston, Joseph Cavithom, Ben Bard, Walter McCray, Noreen Phillips, Kate Price, Doris Lloyd and Ned Sparks.

Miss Coffee Signs

Two hours before her contract with the DeMille Studio expired, Lenna J. Coffee this week affixed her signature to a new agreement to write scenarios for the DeMille organization.

Craft to Direct

Harry Cohn, production head at Columbia’s West Coast Studios, announces that Mr. James Craft will direct “The Clown,” a drama of circus life, from a story by Dorothy Howell.

The little pig went to the market and met his master, Jackie Coogan, M.-G.-M. star, now playing in “The Bugle Call.”
THE YEAR that Warner Bros. have been working and waiting for is here, according to Harry M. Warner at the close of the company’s convention of division and sales managers held in the Pennsylvania Hotel April 29 and May 1.

"Warner Bros. are over the top and headed for still greater things" was the heartfelt message that sent the men back to their territories with the most pretentious line-up of pictures ever conceived by any company tucked away in their inside pockets.

This was supplemented by the announcement that Warner Bros had stolen a march on their competitors by having part of their product completed and ready for delivery.

The following line-up of the new 26 Warner Winners for the coming season was announced.

Monte Blue in "The Bush Leaguer," "One Round Hogan," "On the Stroke of Twelve" and one picture to be selected by May McAvoy in "Slightly Used," "Rebecca O’Brien" and two big stories to be announced. Irene Rich in "Powder My Back," "Beware of Married Men" and two stories to be selected.

Louise Fazenda with Clyde Cook and William Demarest in "A Sailor’s Sweetheart," "Five- and Ten-Cent Annie" and two comedies to be announced.


"Good Time Charley," with a star to be announced.

"O’Reilly and the 400," with a star of prominence.

"Finaguer’s Ball," with a special cast.

Two other great pictures with special casts, to be announced later.

The Extended Run line-up consists of John Barrymore in "Don Juan" and in "When A Man Loves" with Dolores Costello, both of which are completed.

Syd Chaplin in "The Better Ole," "The Missing Link" and another fast stepping comedy, all completed.

George Jessel in "The Jazz Singer" and "Sailor Izzy Murphy," the latter now in preparation.

"Noah’s Ark," with a prominent star and a special cast which will be the most stupendous spectacle ever made.

"The First Auto," with Barne Oldfield, the famous Speed King, and Patsy Ruth Miller which has been completed.

Dolores Costello in "Old San Francisco," already finished and two big productions now prepared.

"Ham and Eggs at the Front," a novelty comedy war picture with two prominent colored comedians featured and now in preparation.

"Black Ivory," from the year’s best seller with a prominent star and a special cast, now in preparation.

Virginia Valli, who is coming East to play opposite George O’Brien in Fox’s "East Side, West Side."

Edward and Victor Halperin To Be Producers on Unique Lines

Edward and Victor Halperin, the young producers now making the $50,000 prize story, "Dance Magic," in conjunction with Robert Kane, for First National release, have formed a company under the name of Halperin Brothers, Production Engineers, which has produced more than twenty pictures, including "Tex with a Kick" and "Greater Than Marriage." Immediately preceding the current production of "Dance Magic," the Halperins were associated with Robert Kane in the making of "Convoy."

Syd Chaplin Completes a Warner Film

The special comedy production on which Syd Chaplin has been working for Warner Bros. was finished this week on the coast. It was made under the temporary title of "The Race Track Toot" but this name is to be changed.

Charles Reisner directed the picture which supplies the comic-drama with a laugh provoking role of a city dude who creates a furor in a small Vermont village.


Lineup of 26 Warner Winners For Coming Season Announced

Fox Signs Up Sarah Padden, Stage Actress

Sarah Padden is the latest addition to the cast of the Fox offering "Colleen," directed by Frank O’Connor and featuring Madge Bellamy.

For many years Miss Padden was a star in dramatic stage productions which toured the West. Therewith she was starred in one act plays in Keith vaudeville and became one of the best known woman vaudeville headliners.

She appeared in "The Cloid" and "Righto," among other sketches.

"Mr. Wu," Metro-Goldwyn-Mayer’s drama of the Orient, starring Lon Chaney broke house records of several months’ standing when it played recently at the State, St. Louis.

Crowds stood in line for hours before the box office, and the S. R. O sign was hung out at every performance.

Engineers. The declared purpose of the company is to handle the making of feature pictures from the purchase of the original story, through the filming of it and into the final stages of exploitation.

At present, the Halperins are in New York working at the Cosmopolitan Studios, but they have not decided whether to open permanent offices in that city or Los Angeles.

During the last five years, Victor Halperin, in association with his brother, has produced more than twenty pictures, including "Tex with a Kick" and "Greater Than Marriage." Immediately preceding the current production of "Dance Magic," the Halperins were associated with Robert Kane in the making of "Convoy."

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Left to Right: Victor Halperin and Edward Halperin.

Two Stars From "What Price Glory"

Word from Winfield H. Sheehan, Vice President and General Manager of the Fox Film Corporation, reached New York last week that Victor McLaglen will be made a star in his own right by virtue of his performance in "What Price Glory," and only a few days ago received a telegram from the West Coast studios carried the information that hereafter Dolores Del Rio, too, would be a full fledged star.

"It is seldom," a telegram from Mr. Sheehan states, "that one picture makes two stars, yet Victor McLaglen and Dolores Del Rio in this picture have carved an important path for themselves in the Stalings-Anderson wardrobe picture.

"This is highly gratifying to us, no matter how many new stars we are endeavoring, under our new policy of better and bigger pictures, to develop as many new stars as we can."

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At the present time, they are negotiating with several of the leading producing and distributing companies for the production of novels and plays, the screen rights to which they are Halperin Brothers, Production Engineers, according to Victor Halperin, is a strictly independent organization. It starts off with fiction material valued at several hundred thousand dollars.

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Chamberlin's Plane "Shot" In Fox Newsreel

A striking example of the pictorial demonstration of an unusual news event is afforded in the moving pictures of Pilot Clarence D. Chamberlin's skillful and dramatic feat at Curtiss Field, last Sunday, included in the current release of Fox News.

The crippled left wheel of the landing gear is clearly shown as the plane glides slowly to earth. The manner in which Chamberlin touched first on the good right wheel can be plainly seen, and then how he swung the big monoplane around at a 45-degree angle with the left wing scraping the ground.

Leah Baird Engaged In Third Short

Leah Baird is busily engaged portraying her role of "Polly" in the third of the series of domestic comedies being made by Gaiety Pictures, Inc., at the Tec-Art Studios.

These comedies are being remade from the popular series which Mr. and Mrs. Sidney Drew produced several years ago. Taylor Holmes plays the parts made so famous by Sidney Drew in the role of "Henry".

The second comedy of the series, "It's a Secret," has received its final editing and is on the way to New York.

Even Dorrance Likes This Film

Wally Wales' next feature, "Skedaddle Gold," has been cut, titled and previewed.

Contrary to motion picture precedent, the author, James French Dorrance, is highly pleased with the screen version of his story. Producer Lester Scott is considering several Dorrance stories for future use.

Leni Completes "Chinese Parrot"

"The Chinese Parrot," the second Universal-Jewel picture to be filmed under the direction of Paul Leni, noted German director, has been completed and is now in the cutting room. The picture is a screen version of Earl Derr Biggers' Saturday Evening Post story. The star cast is headed by Marion Nixon, Robert Bosworth, Edmund Burns, Alonzo Colli, Florence Turner, Edgar Kennedy, Anna May Wong, Fred Emerson, Slim Summerville and Dan Mason.

Roach Signs Up Henry Lehrman and L. J. Gasnier

Henry Lehrman has been engaged by Hal Roach to take charge of the story department at the Roach Studios. He will have the handling of story material for the different directors producing Pathe comedies.

The Roach directorial staff has been also augmented by the signing of Louis J. Gasnier, noted director of features, who assumes charge of a new unit immediately.

Charley Chase has again donned make-up and is under way with another rollicking farce, as yet untitled. Chase has a new leading lady in the dainty person of Edna Marion, while Caryl Lincoln and Lincoln Plummer are also cast in prominent roles.

James Parrott is directing.

"Hutch"s" Pathe Feature Film

Charles Hutchison, noted dædevil of the films, who gained his fame in the Patheserials, "Hurricane Hutch" and "Go Get 'Em Hutch," returns to the Pathe banner in "Pirates of the Sky," a feature picture, announced for May 22 release.

Assisting him is a cast of capable players, including Wanda Hawley, playing the heroine; Crawford Kent, the villain, and Jimmy Aubrey, that clever comedian.

With Bushman, Jr.

Bess Flowers, former leading woman for Fred Thompson, has been cast in support of Francis X. Bushman, Jr., in "The Scarlet Arrow" which will go into production this week at Universal City under the direction of Ray Taylor.
Barbara Kent walked out of the cast of “The Small Bachelor” in Hoot Gibson’s Universal picture “Painted Ponies,” last week as Barbara Worth, recovering from her accident in Denny’s “Fast and Furious,” was cast opposite Fred Humes in “A Fearless Rider” under the direction of Edga Lewis.

Lya En Route

Lya de Putti, Europe’s most outstanding contribution to the American silver screen, is enroute to Hollywood from New York.

Estelle Clark never forgets a telephone number—they’re all written down on her garter. The M-G-M player says she can’t get along without this doohickey.

Joe Cawthorn
Signed By Fox
For a Comedy

Joseph Cawthorn, musical comedy star, last seen at the New Amsterdam Theatre in “Sunny,” has been signed by Fox Films to play a character role in support of Olive Borden in “The Secret Studio” just started in production.

Cawthorn will be remembered as the comedian star of many musical shows presented on Broadway during the last twenty years. One of his most pronounced hits was with Jeanette Lorraine in John Philip Sousa’s comic opera, “The Free Lance.”

Dorothy Devore
Signed to Star

Sherman S. Krellberg, president of Krellberg Pictures Corporation, has engaged Dorothy Devore for the title role in “The Little Girl God Forgot,” an adaptation of the successful stage drama of the same name by Edward E. Rose.

Val Vinson

Val Vinson

Bill Blaisdell in
“No Sparking”

Big Bill Blaisdell is cast in the role of the village blacksmith in “No Sparking,” the new Educational-Jimmy Adams Comedy. The comedy villain who has been playing in such productions as “Dodging Trouble” and “Have Courage,” Christie-made pictures, has one of his best characterizations in this laugh treat.
Sheehan Signs
Earle Foxe to
Long Contract

Earle Foxe has been signed to a five-year contract by Winfield R. Sheehan, vice-president of Fox Film Corporation, to appear in Fox productions as a featured player during that period of time.

Mr. Foxe, during the past two or three years, has been starred in the Van Biber Comedies for Fox Films.

During the past six months he has appeared in leading male roles in two Fox specials, "Upstream," which was directed by John Ford, and "Slaves of Beauty," under the direction of J. F. Blystone.

His very fine performance in these two productions earned for him the contract. By reason of the new agreement he will be definitely elevated to the ranks of a featured player in leading roles.

Puffy in "Shorts"

Production of the new series of two-reel comedies starring Charles Puffy started this week at Universal City under the direction of Harry Sweet. The series was written by Octavus Roy Cohen especially for the rotund comedian, and introduces Puffy to two-reelers.

Merl LaVoy Appointed Globe Trotting Cameraman by Pathé

Merl LaVoy, noted Pathé world-trotting camera reporter, that year to join the staff of the "Herald," a news reel published by the Chicago "Herald."

In 1915, he went to Europe to make war films and was over there twenty-two months. He was the first civilian motion picture cameraman to reach the Western front and returned with a negative which was made into a seven-reel feature under the title of "Heroic France," distributed by the Mutual Film Corporation.

The Pathé world correspondent returned to Europe in 1917 spending most of his time on the Serbian front and with the British in the Balkans. Upon his return to America his pictures were issued by the American Red Cross as a seven-reel feature under the title of "Serbia Victorious."

LaVoy joined the staff of the American Red Cross in 1920, doing camera work for their Publicity Department in the Balkans and northern Africa. Following this he went to Australia, where he spent a year and a half in Australia and New Zealand and then six months in the Solomon Islands.

Cable Brings
Skirboll's O. K. On Colombias

A precedent in signing contracts for franchise rights was the consummation of a deal between Joe Brandt, president of Columbia Pictures, and William Skirboll, the company's franchise holder in the Cleveland territory.

Mr. Skirboll, now in Europe, received by cable from the Columbia New York office, the terms and line-up of Columbia's "Perfect Thirty."

The negotiations culminated in the following cable from Skirboll:

"Am enjoying my trip abroad to the utmost. Accept your terms. This will serve as a binding agreement between us. Most happy to be associated with Columbia again this year and will be a stronger Columbia booster than ever before."

"U" Picture

"Buck Privates" is the title under which Stuart N. Lake's original story of the American Army of Occupation on the Rhine will be filmed by Universal. Mel Brown will direct.

Harlan in Cast

Kenneth Harlan, who has just finished his role with Betty Compson in "Cheating Chawters," has been cast for "Midnight Rose," a Universal picture.

Star Assigned

With the selection of Dione Elwi, Director Harmon Weight has begun actual filming of his next F. B. O. production, "Hook and Ladder No. 9."

Jean Hersholt registering an air of sanctity in Universal's "Alias The Deacon." Jean has the almost perfect smirk.

"Camille" in Newark

The Rialto, Newark, booked the Norma Talmadge special, "Camille," for an indefinite run at advanced prices beginning Saturday April 30.

The contract was closed last week by Si Fabian, of the Stanley-Fabian circuit, and J. C. Vgers, manager of First National's New Jersey Exchange.

A scene from the world's box-office record-holder, "Ankle Preferred." Madge Bellamy has "it." And so has Fox Films for that matter.
Timely Reviews of Short Subjects

Edited By C. S. Sewell

“Just a Husband”  
Fox—Two Reels

Helen of the “Married Life of Helen and Warren” series, played by Kathryn Perry, who is pictured here, is shown divorcing her husband and taking a new one in this number. Allan Forrest appears as the ex-husband and Arthur Housman as the new one. The supposedly happy couple start out on a quiet honeymoon and are not only harassed by husband number one, who proves to be a mild sort of villain, but unfortunate circumstances, aided by three tramps, gum things up more.

“The Pie-Eyed Piper”  
Pathé—One Reel

After losing his money in a poker game with a pair of vagabond animals, Farmer Al is persuaded by a slick salesman to buy a flare guaranteed to charm animals, and, of course, he gets stuck and the mice, rats, skunks, etc., laugh at him. Before he finds this out he tried to flout out on a baby bear and is chased by the cub’s parents, but finally makes his escape. This cartoon is executed in Cartoonist Paul Terry’s usual immortal style and there are several amusing gags; however, it is hardly as spontaneous or snappy as some of the other members.

“Jewish Prudence”  
Pathé—Two Reels

Max Davidson, pictured here, in one of his characteristic portrayals of a comedy Hebrew has the leading role in this Hal Roach Comedy, with the other roles handled by Martha Smith and as the popular feature player, Gaston Glass, and Johnny Fox, the tobacco chewing kid of “The Covered Wagon,” now considerably grown up. The story of this comedy is founded on two rather familiar jokes; one is where the Hebrew sees an accident and takes his place among the injured and sue for damages. This has been worked into the second, where the clever young lawyer wins his case by the ruse of making the supposedly injured lad how well he could dance the Charleston before he was hurt.

“Pathé Review 17”  
Pathé—One Reel

An interesting section which will particularly delight the kiddies, shows Monkey Mountain in the Zoological Gardens in Milwaukee, said to be the only exclusive monkey colony in this country. In the open spaces, hundreds of monkeys, apes, chimps and oranges are shown disporting themselves and having a grand time. The second section of this review contains Pathecolor views of the rock-bound and austere harbor and city of Plymouth, England, from which the Pilgrims set sail to this country. The concluding section is another interesting installment of the Putnam Expedition to Greenland.

“Pathé Review 18”  
Pathé—One Reel

Two of the sections of this Pathé Review are examples of pictorial beauty. The first shows the waterfalls of Hawaii in the region of the extinct volcano Pele and the other one titled “The Death of the Flowers,” is in Pathecolor and is a version of William Cullen Bryant’s beautiful sentimental poem, that the lines of the poem being used as subtitles with fitting illustrations of the subject matter. The concluding section is an animal novelty by John Rouman, which derives the majority of its entertainment value from the subtitles. It is a supposed interview with a grizzly bear telling of the animal’s early life and how it became a movie star.

“Bubbling Over”  
Pathé—One Reel

Soap bubbles furnish the inspiration for this Aesop’s Fable animated cartoon in which Artist Paul Terry has made effective use of his fertile imagination with the result that it ranks well up in the prolific list of this popular series and provides amusement for all classes of patrons. The little mice are enjoying blowing bubbles when the gullible cat comes along and stealing the mouse’s sweetheart, takes her up in an aeroplane. The resourceful mouse blows a big bubble, gets inside and finally uses the sail of a familiar type with a mixture of slapstick and farce comedy situations that should prove moderately amusing. It is up to the average of this series.

“Jane Misses Out”  
Universal—Two Reels

A new “Jane,” Violet Bird, appears in this issue of Stern Brother’s “What Happened to Jane” Series, and she proves to be quite an attractive and capable young lady. Earl McCarthy, pictured here, comes along and stealing the mouse’s sweetheart, a bashful sort of a chap. Jane decides she wants him, and woman-like, she eventually wins out. Very satisfactory, and a mixture of slapstick and nearce comedy situations that should prove moderately amusing. It is up to the average of this series.

“Stop Snoozums”  
Universal—Two Reels

Father’s supposedly inability to take care of baby when she is away, has proved a fertile field for Joke Smith, who has been utilized as the basis for this issue of Stern Brother’s “Newlyweds and Their Baby” series suggested by George McManners’ newspaper cartoons. The gag men have effectively played up the possibilities of dad’s ignorance and errors in the numerous complications that arise with a baby and the result is a comedy that stands well up in this snappy little series and should prove amusing to the average spectator and especially to young married couples. The fact anyone who knows anything about babies. Of course the situations have been overplayed but there is lot of true life foundation for the stunts. Snookums, the baby, is of course the star and Sid Saylor and Ethlyn Clare are cast as the parents. Gus Meins directs.

“The Agile Age”  
Pathé—One Reel

Youth is the period covered by the title of this interesting Grantland Rice Sportlight when one’s muscles are more supple, before they begin to show the effect of advancing years. Mr. Rice illustrates his point with various champions. Big Bill Tilden is shown playing tennis with Billy Pearce, a young and very promising player. Various youthful swimmers are shown dispofing themselves in the beautiful waters of Bermuda. Then there are several scenes showing Alfred Jones of the Swiss Turnverein, national all-around champion gymnast in action.

“A Fair Exchange”  
Pathé—One Reel

It seems to be quite a habit with Cartoonist Paul Terry to have his amusing character, Farmer Al, get stung. This time Al swaps a no-good auto for a farm and chuckles at the bargain until he finds that the farmhouse is falling to pieces, the cows are on crutches, and everything else in about as bad shape. But Al, having mule gets up enough energy to kick Al such a wallop that he lands right at the feet of the new auto owner and they decide to shake hands.
**Illinois**

MOVING PICTURE WORLD Bureau, Chicago, Ill., May 5.

AMONG the recent changes in the Balaban and Katz organization in the Chicago territory has been the transfer of G. R. Fouche to the management of the Tivoli Theatre from the Oriental and C. F. Streobel has been named as house manager at the Oriental. J. W. Dubach continues as house manager at the Chicago and Dave Sarkovich of the publicity department is back on the job after a trip; after Wednesday the news and publicity department of the organization will be housed in larger quarters in the Loop End building at State and Lake streets. Will Hollander, head of the publicity department, has returned from a business trip.

Exchange managers are Hollywood bound these days, Dave Dubin of the Educational staff, headed three carloads for the West Coast: Roy Seery of the First National is spending some time out west on a vacation, and several of the Universal boys will head for the West Coast after the convention at the Drake hotel.

Raymond Watts has been named as manager of the Garrick Theatre at Madison and James H. Wright has taken his place as assistant to Manager Bert Damon of the Palace Theatre at Rockford, Ill.

The rapidly-growing colored district of Chicago now has 10 deluxe movie houses projected for it, the latest being a million dollar house of Moorish architecture which will be located at either 44th or 47th and South Parkway boulevard. The latest house is planned to seat 2,500 and will be five stories in height with a tall tower. John Eberson will be the architect and it is reported that Normal Theatre corporation may operate the house.

Walter Dugan, one of the best known managers in this city, has resigned as manager of the Selwyn Theatre effective June 1. His many friends hope he will continue in the business in Chicago.

The Wilson Theatre at Wilson and Clark streets, Chicago, is being torn down to make way for a larger structure.

**Villa Park**

Walkers and Angell, architects, are drawing the plans for a large movie theatre for Villa Park, Ill., and Eugene L. Frum of Lombard will build the house which will be under the Johnston Theatres management.

**Carbondale**

Frank Summers has taken over the Liberty Theatre at Carbondale, Ill., from F. B. Struch and will make some improvements in the house.

**Wauconda**

Randol have leased the Liberty Theatre at Wauconda, Ill., and will reopen the house with moving pictures after extensive repairs are made in the building.

**Plano**

Julian R. Steward and Charles D. Dyas have taken over the management of the Grand Theatre at Plano, Ill., and will make some improvements in the house, which will be operated with a moving picture policy.

Local capital is behind the movement for a new theatre for Jacksonville, Ill. J. W. Ashenback is head of the project.

**Louisville, Ky., May 4—Michael Switow, head of the Switow interests, while sixty-three years of age, is bale and hearty, and has a good many years of activity left. Today he is interested in a big chain of prospering theatres, which are showing net earnings sufficient to enable him to gradually secure control in other theatres, while the younger members of the family are profiting by his successes and failures, and are developing into a very keen family organization.

A good many people in the moving picture industry are familiar with M. Switow's humble start in the game. He tells the story of himself, of how one night in his little two by four restaurant theatre in Shelbyville, Ind., he had a dream. The patrons had left and Switow was closing up for the night. He was so dead tired from double duty in restaurant and theatre that he dropped into a chair and went to sleep.

Switow had a wonderful dream, of a great theatre on a great and busy street. He saw coins rolling into the box office, rubbed his hands, and figured to himself how easy it all was. He finally awoke, cold and stiff, to the reality of just what he had, but he started working to acquire the rosy dream. He developed many, many theatres, some operated outright, some in partnership. He bought, leased, built, sold and traded in theatres. Many of his early theatres were named the "Dream Theatre," or "Switow's Dream." Gradually the dream was realized so often that he quit calling his new theatres "Dream," but the dream keeps right on coming true.

**Switow's Indiana Dream Comes True in Kentucky**

**Michigan**

REGENT THEATRE, completely remodeled at a cost of $150,000, opened last Saturday evening to capacity crowds. The new policy instituted by London Bros., who bought the Regent from Charles H. Miles, calls for first and second run film presentations built around the appearance of a popular orchestra on the stage.

William Pliem, for nine years with the Standard Film Service in Detroit, has gone to Cincinnati, where he will assume complete management of that office for the Standard. The appointment was made by Jesse Fishman, general manager for Standard.

Hal Smith, well known Detroit film salesman and exhibitor, has returned to the city after spending the winter in Los Angeles. He has joined Metro-Goldwyn-Mayer as a city salesman.

Elwyn Simons, theatre manager for the Fixpatrick-McElroy Co., operating in Michigan cities, has opened the new theatre built from an attack of peritonitis that followed an appendix operation several weeks ago.

The release season has started. Several downtown first run theatres have gone in for revivals and so far success has marked most of the experiments.

The police have taken a hand in the movie theatre grocery lottery business, calling the attention of theatre managers to an ordinance passed in 1904 against lotteries and schemes in connection with selling theatre tickets. The ordinance will now be enforced rigidly the police say.

Harlan Ott, manager of the Educational Film Exchange, has left for Los Angeles, where he is to attend a national meeting of educational managers.

C. E. Penrod, of Film Booking Offices, and W. C. Bachmeyer, of Fox, both district managers for their respective companies, were Detroit visitors last week, attending to business in their exchange offices.

The Fleur de Lys, one of Detroit’s oldest theatres, which has been closed for repairs for some time, has reopened under the ownership of Andrew Bovoli. D. Dickerson will manage the house.

**FREE FOR ONE WEEK**

We will mail our “DAILY PERSONAL SERVICE” for six days upon receipt of attached coupon. This free offer is made to acquaint you with the value of our unbiased advice and recommendations concerning standard security issues. If you are interested in the stock market or in a good investment, sign and mail the coupon.


Please send me free of charge for 6 days your

“DAILY PERSONAL SERVICE”

Name

Address

Date

[Signature]

[Note: The document seems to be a news article containing information about theatre managers, changes in theatre operations, and announcements about a free offer for a financial service.]
The floods that are menacing Eastern Missouri, Southern and Central Illinois, Arkansas, Louisiana and Mississippi have hit hard the theatres in the affected areas. It has also interfered with the handling of motion picture film and other exchange points. Mound and Cairo, both in Illinois, have been entirely surrounded by water, while parts of Sikeston, Charleston and New Madrid in Southeast Missouri and St. Louis, are also under water. Conditions in Arkansas are very much worse.

Motion picture salesmen working out of St. Louis could not make their rounds the past week as the Illinois and Missouri highways were blocked and impassable.

Film cameramen working in this territory have been sent to the flooded areas to get the latest developments for the various news weeklies.

Government officials are predicting the greatest flood of the Mississippi Valley below Cairo, Ill., where the Mighty Mississippi and the Ohio join. Together these rivers are exercising tremendous power on the Missouri and Arkansas.

Due to high water the Owes Theatre, Clarksville, Mo., has closed until further notice. The Home Theatre, Oblong, Ill., Star Theatre, Newton, Ill., and The Strand and Grand Theatres in Robinson, Ill., have been closed under the management of the Home Theatre. The grand total of the loss of the Dresser & Dalrymple of Oblong and Newton and J. C. Hewitt of Robinson.

The worst flood in the history of the Missouri cities, New Madrid suffered the most and still has some water in the town. Other Missouri cities that closed their theatres because of the high water are preparing to re-open in the very near future. These cities included Clarksville and Linn Creek.

In Illinois the towns hardest hit were Beardstown, which is subject to periodic floods; North Cairo, Mounds, Mound City, McQuie, Thebes and Kampsville. One theatre at Alton, Ill., had been forced to temporarily suspend operations. River towns such as Hannibal, Louisiana, Crystal City, Sikeston, Ste. Genevieve and Cape Girardeau, Mo., are still shut by high waters so far as the theatres are concerned. The Avondale Theatre, Alton, Ill., was completely surrounded by water over a week ago and was over sixty feet in depth.

Of the Missouri cities, New Madrid suffered the most and still has some water in the town. Other Missouri cities that closed their theatres because of the high water are preparing to re-open in the very near future. These cities included Clarksville and Linn Creek.

It will probably be another week before the houses in North Cairo, Mounds and Mound City operated by Gerald Wagner are able to resume. When New Madrid will turn to pictures again is very doubtful, but the number of that town are a plucky lot and are not entirely discouraged.

E. Marshall Taylor has been appointed the manager of the America Theatre at Universal's Denver Theatre. Mr. Taylor is not a stranger in these parts, having formerly managed the single theatre at Denver. He was first taken over by Universal a few years ago. Mr. Taylor succeeds Albert Kaufman, taking over the management of the theatre on May 6th. Mr. Kaufman will return to New York.

The Avondale Theatre, Alton, Ill., was flooded. It was considered a certainty that the theatre would be completely destroyed and not be able to be covered by water up to as high as 46 feet in depth.

The Strand and Grand Theatres in Robinson, Ill., have been under water for some time past. The Strand Theatre building, valued at nearly $500,000, was totally destroyed. The fire originated in a hardware store, half block from the theatre, and when it reached the theatre building was completely destroyed in but fifty minutes. The Strand was owned by the Grand Theatre Company, and Resi- dent Manager George Salows announced that the house would be rebuilt at once.

In a spectacular fire at Morgantown, W. Va., last week, at which time an entire business block was destroyed by fire causing damages of $2,000,000, the Strand Theatre Building, valued at nearly $500,000, was totally destroyed. The fire originated in a hardware store, half block from the theatre, and when it reached the theatre building was completely destroyed in but fifty minutes. The Strand was owned by the Strand Theatre Company, and Resident Manager George Salows announced that the house would be rebuilt at once.

HARRY E. HUFFMAN, president of the M. P. T. O. of Colorado and manager of the Aladdin Theatre, entertained the delegates of the state convention of the P. T. A. by showing a special programme in the Electric Theatre. Following the program Mr. Huffman addressed the delegates on various matters of interest in the industry especially on how to obtain the cooperation of their local exhibitors hereafter. The address and entertainment of Mr. Huffman were results of the efforts of Mrs. A. V. Palmer, chairman of the Motion Picture Committee and the Parent-Teachers Association of Colorado.

The Thunder Bay Films, Limited, is the registered personal of a capital of $500,000, to make pictures for the export trade.

The representatives of the Toronto Film Board of Trade and the Department of Broadcasting of the M. P. T. O., constituting the Joint Board of Arbitration for the Province of Ontario, have been functioning with effective results for some time past under the chairmanship of B. D. Murphy, Toronto branch manager of the Film Booking Offices of Canada Limited. The Ontario Board is made up of Joseph Cohen, Garden Theatre; Harry Alexander, Park, and Bam Major, Major Theatre, representing the M. P. T. O.; Henry O'Connor, Manager, Liberty Theatre; B. D. Murphy, F. O., representing the Toronto Film Board of Trade.

Another year has passed without the adoption of changes to the Canadian Copyright Act. Dundas, Ont., at Ottawa, the first session of the 16th Parliament having come to a close without the enactment of certain amendments providing for the collection of royalty fees on copyrighted music played in theatres and elsewhere and broadcast by radio stations. The proposed alterations to the act were introduced by L. J. Laidlaw of Vancouver and, although it was the second private member's bill on the list, it died a natural death when Parliament prorogued. This was the third year in succession that the amendment was introduced in support of the Canadian Performing Rights Society, a new branch of the British society. It has been the practice of the society to charge a flat royalty fee on a seat basis for all theatres, the license to be renewable yearly. This conveyed permission to play any of the million copyrighted pieces controlled by the Performing Rights Society.

Joseph Pelcser, conductor of the Regent Theatre Orchestra, Ottawa, former manager of the Alhambra Theatre, Toronto, in succession to H. R. Hitchin, who has become manager of the new Belzile Theatre.

The motion picture theatre at Churches Portage, Wis., was opened early this month by W. A. Hausmann.

James Ewen is now director of the orchestra at the State Theatre, Sioux Falls, S. D., by Jay Dundas, manager. Mr. Ewen was formerly with the Scottish Symphony Orchestra, Scotland.

The motion picture theatre at Scotland, S. D., is to be opened in the near future by Mr. Varing, the new owner.
AUDITORIUM THEATRE, Kansas City, which has been thought of recently in the light of by-gone days, will not fail a victim of a wrecking crew, as it recently was reported, will be razed. An up-to-date, 1,800-seat motion picture the-atre, managed by Samuel Carver, present manager of the Liberty Theatre, which recently was taken over by United Artists. The theatre is located at 12th and Blauvelt, Robert Taubon to John Dillon, Mr. Carver being retained as manager. The theatre was opened in October, 1887, when Booth and Barrett appeared in "Othello." Mr. Carver has obtained a 10-year lease on the building at an annual rental of $5,600.

Springfield

Variety Pictures World Bureau, Springfield, Mo., saw Chimes, famous 18-year-old dancing and poser horse, valued at $6,000, for the last time this week. In going to the stage the horse struck his head on a beam, his neck being broken. Ross Max- well of Waterloo, Ia., owned the horse.

Cari Laemmle, president of Universal, an- nounced in Kansas City this week that a large first run house would be built by Universal near the new theatre in the near future. An expansion of Universal's 277 theatres is planned, Mr. Laemmle said, and Kansas City is one of the cities favored for a new theatre.

St. Joseph

The Olive Theatre, St. Joseph, Mo., has been sold by Mrs. S. E. Moore to George Monroy.

Among the out-of-town exhibitors in the Kansas City market this week were: Edward Smith, Cozy, Minneapolis, Kan.; Frank Whitman, Bonner Theatre, Bonner Springs, Kan.; T. D. Block, Odessa, Mo.; Charles Fluke, Butler, Mo.; S. E. Wilhoft, Electric, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.

C. A. Schults, manager of the Kansas City P. D. C. branch, will become manager of the B. P. C. branch in Kansas City, May 1. It was announced this week by E. C. Rhoden, president of the latter company, that books for the booker, Kansas City Educational Branch, had a sore right eye this week, but has recovered with the help of congratulating friends, following his vic- tory in the monthly "Hall of Fame" contest, it being the first time a booker ever had won the contest. Frank Harris, field repre- sentative for Harold Lloyd, was a Kansas City visitor this week. In the last two fire drills at the Warner Bros. branch, the ex- change has rated 160 per cent. E. C. Rhoden, president of the Midwest Film Distributors, Inc., returned from a business trip to Chi- cago this week, but Fred Willoughby of the Haywood-Wakefield Company is reported "lost" in Oklahoma or Kansas, he having been driving back to the coast, whence the floods occurred. Nat Levine, producer, was a Kansas City visitor, his being enroute to the Pacific Coast. The accounting and office management of the Kansas City P. B. O. branch has been transferred to the St. Louis branch which A. J. McPhail, home office aud- itor, has visited thus far, according to Mr. McPhail. Bill Kincaid, assistant branch manager, this week.

R. A. McGuire, Warner Bros' home office representative, departed from Kansas City this week after spending two weeks here. This week also finds the Kansas City Pathé branch had the office personnel looking in all dark corners for week-old Easter eggs this week, but the search proved futile. Edward Alperton, district manager for Warner Bros., also was a Kansas City visitor.

Mainstreet Gains Space In Losing Stage Feature

Kansas City, Mo., May 3.—Generally when a theatre is shut down for the week, the manager doesn't expect to have the house ready for the following week. That was the fact. But that sort of "losing to win" has happened. The Mainstreet Thea- tre, Kansas City, lost an act, but gained one column of newspaper space this week. Residents of the neighborhood, being matron and member of the Junior League Follies of Kansas City, was to have appeared in the "Swannee Stomp" and "Jig Walk" in the National Vaude- ville World's Vaudeville Performance at the theatre. Then came a stern protest from Mr. Tureman, who objected to his wife appearing in a public theatre. She finally consented not to appear and the Washington opera now, and will serve in lauding a "perfect married life."

Minnesota

MINNEAPOLIS will no longer have dou- ble programs, two feature films, as a result of an agreement reached by all the exhibitors of that city except one. Some of the 10 cent theatres in the Loop have been in the habit of offering these double bills and the neighborhood houses have followed suit, with the result that programs often cost too much to be profitable.

Minneapolis is to have a new motion pic- ture theatre in the Loop district, according to announcement made by D. W. Oman & Son. The building will be located at 1650 2nd Ave., near the old Union Depot, and will seat 500 persons and will cost approximately $25,000. Mr. Oman, a Minneapolis manufacturer, stated that the 500-seat building now on the site will be wrecked within 30 days and work on the theatre will start immediately after that.

W. D. Bugge, manager of the new mu- nicipal auditorium which will be completed in Minneapolis next summer, is still con- sidering the offer of the Minneapolis Courier Printing Corporation to stage a pageant in the build- ing. It is likely they will use the old pageant, which would be historical in nature, but it is contended that it could gross about $48,000 in a week.

The St. Paul Dispatch and Pioneer Press is co-operating with R. P. Berkova Pro- ductions, Inc., for the production of a photo- play to be made in St. Paul. Local actors are to be used.

Vitaphone equipment, valued at $70,000, is lying idle in the State Theatre, Minneapolis, and the Capitol, St. Paul, while the demands of the Motion Picture Exhibitors Association have been referred by the Northwest M. P. T. O. to the national exhibitors' organization. The union demands that exhibitors now employ six men to operate the Vitaphone, at a cost of $900 weekly per house. The M. P. T. O., under contract with the union, submitted the matter a Joint grievance committee, which ruled against the union demands, and now the thea-ter has gone to the national organization.

Stage presentations similar to those shown at the State in Minneapolis and the Capitol in St. Paul will be presented in a picture theatre operated by the F. & B. in the Northwest. The production department for the shows will be transferred to Min- neapolis, and the acts will be assembled and rehearsed in this city before going on the road.

WOODS RUN

Mrs. Benedict, owner of the Sunny Hour The-atre, Woods Run, is again able to make regular visits to the film exchanges, having sufficiently recovered from her recent sick spell to again look after her duties.

Manager Jas. H. Alexander, of the Colum- bia Screen Service, has now nine men in the field.

Erie

Erie, Vincent Mannerlop, newcomer to the theatre business, expects to open his new theatre on W. 18th street, Erie, on May 2nd. The house seats approximately 860 persons.

Miss Esther Steinberg, formerly connected with the P. D. C. office, has just announced her engagement to Norman Amur.

Duluth

At the general municipal election on April 5, Duluth will vote on daylight saving, and the exhibitors of that city are vitally interested in the proposition, as setting the clocks ahead sometimes has an unfavorable effect on theatre business.
San Francisco

Moving Picture World Bureau, Berkeley, Cal., May 4.

The seven district houses of Samuel H. Levin are now making use of advertising space daily in the downtown newspapers, the smartly worded and appealing copy appearing under the heading: "Your Neighborhood Theatre Program." The theatres under the Samuel H. Levin banner are the Coliseum, Alexandria, New Balboa, Metropolitan, Harding, West Portal and Balboa.

The Glen Park District is to have a moving picture house, property at Diamond and Chesney streets, having been purchased for this purpose by Mrs. Mary Steffen. An investment of $72,500 in a theatre building is planned.

Among the recent visitors at San Francisco have been Barney Burnett, of Lodi; Bob Hazel, of Tulare, and W. Adams, of Susanville, all in charge of T. & D.J. houses.

Art Delano, manager of the theatre at Redley, Cal., owned by Mrs. Mattie Shleybey, was a recent visitor at San Francisco with his bride.

Carol Nathan, manager of the San Francisco Universal branch, left the last week in April to attend the convention at Chicago, accompanied by Joseph Huff, Jack Frazier, I. Wolf and J. N. Randolph, of the local office. The Los Angeles branch joined the San Francisco travelers and the trip East was made in a special car.

Morgan Walsh, manager of the San Francisco branch of Warner Bros., is attending the Warner Bros. convention in Chicago.

Oroville

Louis Slessman, for years an exhibitor of Oroville, Cal., where he conducted the Gar- dentta and Rex Theatres, passed away recently.

Exeter

Some extensive improvements are planned for the Exeter Theatre during the summer months.

Redwood City

A moving picture theatre with a seating capacity of more than 1,300 is to be erected at once on Broadway, opposite the Court House, for Hare, Brewer & Clark, Inc. The design will be pure Spanish.

San Jose

A change in policy is being made by the National Theatre and dramatic stock stage production company of the Strand Theatre, offered in conjunction with moving pictures.

Dorris

The Rosemary Theatre has been purchased from Rosemary Long by J. P. Sparks.

Fresno

George Sharp, manager of the Liberty Theatre, is a candidate for commissioner at the coming election. L. L. Cory is re-modeling the Hippodrome Theatre, which has been closed for a time, and will reopen the house at an early date. In its new form the house will have a seating capacity of about 1,300.

Watsonville

West Coast Theatres, Inc., have taken over the Appleton Theatre and plans are being made to operate it twice a week.

Reno, Nev.

The Donald Parker Productions, Inc., has been incorporated with a capital stock of $100,000, Frank H. Norcross, Hy H. Meday and T. Ferrari.

Some extensive improvements in the projection equipment of the Strand Theatre have been made of late by B. B. Jones.

Salesmen's Snorty Chorus

Off Key to Branch Manager

Meadeville, Pa., May 5.—This is the song of the snoring salesmen and of the branch manager who found himself deceived by the "flat" and that the branch manager was also tired. Anyway, he stopped off at Meadeville one night recently to look over the bars and take a few minutes for the repair of the flat, but got a sharp rebuff from the clerk of the hotel who said the hotel was full and the branch manager must therefore be off key. Glancing at the hotel register just as a deep-toned series of z-z-z-z, z-o-o-o-p-hew—w-w came from above, he discovered that no less than eight local salesmen had camped there for the night and were filling the room with the slumber chorus. There was no music in the forty mile drive he had to take to get to bed in Erie for his long deserved rest.

Ohio

Cleveland

Among recent auspicious openings in thea- tresdom is included the Hillard Square, Cleve- land, which was opened recently to the public a few Sundays ago. The house is in the chain of the Northern Theatre, which is presided over by Dr. B. I. Brody. E. J. Huegic has been appointed manager of the new house, which is located at West 117th street and Madison avenue.

The Plaza Theatre, Cleveland, one of the houses in the Washington circuit, is now under the managerial head of Eugene Ochs, who is former manager of the Southern Theatre, Cleveland, likewise a Washington circuit house. Ochs has been connected with Cleve- land vaudeville and is a local film expert, having been assistant manager of the Allen movies for some years.

Dr. B. I. Brody, Cleveland, has added another house to his already large chain, hav- ing recently negotiated a lease for the Homestead Theatre, the biggest house in Cleveland, for ten years at an annual rental of $15,000. Ap- parently, however, Brody was not satisfied by adding only one more house, so he took a lease on the New Moreland Theatre, a $175,000 house, recently built.

Pleasant Ridge

A new moving picture theatre will be erected at Pleasant Ridge, suburb of Cin- cinnati, to be located at the corner of Mont- gomery and Janesville streets. The new house, which will have a seating capacity of 700, will cost in the neighborhood of $100,000, according to estimates.

Among the incorporations recently filed at Columbus, a new theatre under the name with E. C. Flanigon, A. J. Schanfarber, B. D. Gordon, C. R. Berne and E. L. Mueller.

At Lorain, Ohio, the Central Theatres, Inc., has taken up papers of incorporation. Those interested are Joseph H. Solomon, Sol Jacoby, L. A. Snil, et al.

New York

Moving Picture World Bureau, New York, N. Y., May 5.

There was a big exodus from Albany last week for the various film conventions. The Paramount exchange sent six of its men to New York, while the Universal exchange departed for Chicago. Howard Morgan, doing duty for the week at Easter with his salesmen, attended the Educational Convention. Harry Seed and his crowd returned from New York after attending the Warner Brothers' get-together.

Albany, May 5.—Shot in the lung by a patrol officer along the northern border of New York state, after he had refused to stop, Charles Henry, owner of the Elite Theatre in Watertown, with his recovery doubtful, Mr. Henry was shot during the early morn- ing of one day last week, about five miles from his home. There was a fog at the time and Mr. Henry claims to have seen the patrol officer's footman and was ap- preciative of being held up by gangmen. Several shots were fired at Mr. Henry's car before loddged in his lung. Mr. Henry was in Albany only two days before the shooting with his thumbs up. The patrol was on duty looking for bootleggers.

Films Salesmen out of Albany are getting plenty of good stories from Pat Quinlan, owner of the Ideal in the city. From his experiences during his two months' trip to the West Coast. But when it comes to con- tracts, that's a different matter, according to the salesmen. Mr. Quinlan talked with one of the big clients who was inquiring about the films of the last few months and he was informed by the man that Mr. Fischer has inherited a western fortune from oil wells in the southwest.

Fort Edward

Lew Fischer, of Port Edward, with theatres in several places, has adopted a Tom Miah attraction of the type that Lynbrook has been mistaken for a cowboy. Possibly the hat is in some way connected with the wood Albinon. when Barrett McCormick held down the man-ager's chair at that house.

Harry Hellman is losing no time in get- ting under way for his new theatre in Al- bany. Bids were opened this week and Mr. Hellman promises to have construction work started within ten days. Work on the new Stanley residential theatre in Albany is scheduled to begin about June 1. This has been nothing new developed during the past week in connection with the report that Fox interests will erect a house in Albany.

Ray Smith, a well known Universal sales- man in Albany, was mixed up in an automo- bile smashup last week in which a car belonging to H. C. Bissell and being driven by Mr. Smith, was badly wrecked in a head on collision with a truck which sud- denly appeared from the opposite direction. Mr. Smith was quite badly injured. The unfor- tunate part of the affair, so far as Mr. Bissell is concerned, is that the owner of the truck did not carry any insurance.

Visitors along Albany's Film Row during the past week included Mitchell Conery of Metropolitan, Frank Smith, of the Tremoved building in Monterey, and Mrs. Rose- thad observed a smashup at his theatre last week, giving three vaudeville acts each night with his picture. Mr. Rosen- thal reuses his business as being far ahead of a year ago.
Selling the Picture to the Public

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

Epes Winthrop Sargent

Getting the Automobile Fans Will Help Sustain Receipts During the Usual Hot Months Let Down

Betw een the radio and the automobile the manager finds it difficult to keep his house properly filled. In winter the radio is the chief competitor, but in summer the automobile looms as the chief opponent to good business. Which depends upon the local conditions. The automobile parties may be made an asset instead of a menace if they are handled properly. It all depends.

Of course the out and out petting party is almost hopeless. These duos want the back roads and back tracks, and have no use for the theatre. On the other hand, there are automobile parties which include the entire family to which an appeal can be made with every chance of success.

After the heat of the day the whole family piles into the car and spins out to the shore, the lake or the open country. They want to find cool breezes and rest. The chances are that you cannot talk them out of the trip. The idea of going to the theatre and home again will not appeal.

Instead direct your attention to getting them as a part of the trip or pulling them in as a wind-up to the ride. Get them in the habit of dropping in at your theatre on the way home, and on rainy nights, when riding is not possible, they will turn almost instinctively to your house for amusement.

To get the home town people, make a drive at the idea of getting the last show. Point out that they can time their ride to wind up at your house at half past nine or ten o’clock and still see the complete program.

Getting the List

You can obtain a live list of automobile owners from the State Automobile Bureau or whatever office issues auto plates. Often you can get a purely local list.

Frame up a chatty but not too personal letter. Tell them that you make especial appeal to the automobile owners, suggest that dropping in for the last show puts a pleasant finish to a spin along the country roads or through the park. Give them an idea as to how your show runs.

Something like this might be a good paragraph: "We put the feature on for its last run about ten o’clock, and for the benefit of the automobile patrons we follow this with a special showing of the news reel and the comedy. Spin out through the country, cool off and then drop in at the Grand on the way home. You’ll find it just as cool as the country, the seats are as comfortable, you’ll find a more constant breeze, and you can go home and be refreshed both in body and mind."

It might be a good idea to enclose a pass, good only for the last night show. Dress this up to look like something special. Don’t merely overstamp your regular house pass. Get out a special “Automobile Courtesy Ticket” with a miniature cut of a car, if you can locate one. Make it a nice job of printing; something that the recipient will respect, and mail it to every auto owner.

If you have a house in a town close to a larger city and located on a good road, it might be possible to work up a business from the city by suggesting your house as the turning point of the ride. Here you would need to be more careful in your selection of names, but you might work up a nice addition to your business if you play the better features from 30 to 60 days after the first run. Many persons would be interested in seeing the hits again.

Seats For Bathers

If the beach is an attraction, it is possible to make a drive by announcing special waterproof seats for those wearing bathing suits. You may not get many extra patrons in bathing suits, but others will come to see if the bathers come. This has been worked with fair success in a few towns.

In any appeal to the autoists, an emphasis should be laid upon parking facilities. Parking space on a nearby vacant lot will help much if such is available. It might be well to stress the conveniences of your accommodations for the ladies, such as free powder and the like, with the suggestion that they can primp up before going to their seats.

Worked intensively, you can make the automobile an assistance rather than opposition, and perhaps gain friends who will stay with you through the cold weather period. Make some appeal to the autoist if it is nothing more than a couple of lines in your newspaper and other advertising. You can get your money back.

Ohio Tabloid is Live Newspaper and Program

One of the most recent additions to the newspaper-program style of house organ is the Toronto Press, printed by the Manos chain of houses in the Ohio town of that name.

Most of the front page of the tabloid size sheet is given to real news, the same news that the local paper would print and treated in the same newspaper style.

The remainder of the eight page issue is a mixture of news, house talk and advertising, with the local advertiser using more than half of the space for trade announcements, although the copy under consideration is only the seventh issue. This is largely because the news is real live stuff, not just a few scattered personals, but live issues that the entire town wants to know about. It covers the town completely and Marc Wilkinson does a regular newspaper job of editing.

Get out the right sort of a house organ and it will pay a cash profit in its advertising and make the house advertising all the better. We imagine that Mr. Wilkinson will be glad to send you a sample copy if you are interested, and you should be interested if you contemplate such an issue or are open to conviction.

Strong Traction

The pull at the box office of the Apollo Theatre, Peoria, Ill., for “Tell It to the Marines” was mostly due to a whippet tank and a reproduction of the famous French 40/8 box car and engine owned by the local Legion, both of which were perambulated. The car was obtained through an arrangement whereby the Legion profited by its direct ticket sales.

Another god stunt was a military accomplishment to the raising of the flag on the staff in City Hall Square each morning during the run.

HOW THEY BUILT THE GENERAL FOR PORTSMOUTH, ENG.

Local regulations required that the auto plate be plainly shown, otherwise the structure was a faithful reproduction of the old wood burner. “Miss any train but this” was the slogan of the Majestic theatre.
Pathe Lands Half-Million Hook Up For Our Gang

Built Two Red Mills
For Davies' Red Mill

Being a thorough exploiter, Jack L. Hobby, of the Tampa Theatre, Tampa, Fla., built two red mills for the Marion Davies play of that title. One was around the box office in the lobby and the other, shown here, was atop the marquee.

Pathe Exchange Gets
An Elaborate Hook-up

A half-million dollar poster campaign that will profit users of the Our Gang all over the country without putting them to either trouble or expense.

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

Prologues as entertainment again proved their value when one was put on in conjunction with Syd Chaplin in "The Better Ole." This prologue, with thirty people, introduced a male chorus of twenty, eight girl dancers and two principals.

The complete show was one hour and 58 minutes long, of which one hour and 33 minutes went to the feature photoplay. The only other film subject was the Topical Review, running eight minutes, which left 10 minutes for Allan Prior, tenor, held over from the previous week.

Each of the de luxe performances was opened by the orchestra in a prelude about one minute long, from which the show went into the Topical Review.

Allan Prior was next introduced, an introductory trailer being run on the screen just before he came on. He appeared on the apron of the large stage, singing "Cheritza," "Questa o Quella," from "Rigoletto," and "In the Garden of Your Heart." Lights as follows; amber spot from dome, for first and second numbers, a steel blue spot from the third; bridges deep green—full; light blue spot across ceiling; red foils, one-half, red side strips, one-half; bridges and stage off after second number.

The prologue preceding the feature, opened with the chorus marching on the apron of the orchestra stage, singing "Pack Up Your Troubles in Your Old Kit Bag." This added an intimate touch, as the orchestra stage is in closer contact to the auditorium than is the presentation stage. While the boys were singing the draw curtains on the presentation stage were opened, disclosing ten French maidens bending over their wash-tubs. These girls were members of the ballet, who contributed their part by doing two dance numbers. The soldiers marched from the orchestra stage up to the presentation stage and in due time "Old Bill" made his appearance in the person of Carlton Gerard, basso. He had two solos, the first, "Carry Me Back to Blighty," and the second, "When I Look in the Heart of a Rose," the latter being used as a strong finish for the act. Another feature artist of the prologue was Jack Durant, who did an eccentric dance. Lights: As soldiers enter 2 lemon floods from dome cover them; bridges, lemon floods; lemon, red and blue borders on production stage; 6 light amber side spots, 1 light blue side spot through window for moonlight effect.

Knowing where the bookings lie, the branch offices will concentrate the window displays and postings in the vicinities of these theatres and the entire campaign will be worked without any trouble to the exhibitors, who will merely take their extra profits without extra efforts.

A somewhat similar campaign on a Colleen Moore picture was very successful; so successful that this larger campaign was decided upon, the underlying idea being to interest the children into demanding this particular product for their breakfasts.
Bases Irish Week on Pathe-Rogers Travelogue

Interrupted Pro Game With Stunt For Casey

It's not a stunt that can be widely copied, but Frank J. Miller pulled a full blown nifty for Casey at the Bat when it came to the Imperial Theatre, Augusta, Ga.

There was a regular schedule game between the local professional nine and the Buffalo team at the ball park. One of the players was made up as Wallace Beery in the picture, with a sign on his back advertising the title, house and playing date. He clowned a bit before the game was called, but when he came to bat for the local team, with the bases filled, the crowd gasped.

True to tradition, the mighty Casey struck out, not only then, but at several other points in the game, playing for either side that happened to fill the bases.

It grew into a popular feature and the crowd enjoyed it hugely, and so decided that Casey must be a good comedy.

The explanation will not do the managers much good, for the answer is that Frank Miller is an officer of the Augusta Baseball Club and persuaded the visiting team to agree that Casey should come to bat with the understanding that while he fanned no points it would be advanced, the game being resumed precisely where it was when the interruption occurred.

It's a wonderful stunt where you can work it, but it will take considerable finesse.

Interesting Stills

Still on "Hold by the Law" at the Rex Theatre, Spartanburg, S. C., were authentic, for James H. McKoy obtained the loan of some stills that were being held by the law as evidence in moonshine cases. Whether the result will be an increase in home brew remains to be seen, but there was no two sides to the increase at the box office. That was definitely there.

On Fifth Avenue

For "Camille," during its New York run, one of the best locations was a window in Arnold, Constable & Co.'s Fifth avenue store. This showed a reproduction of Camille's boudoir in the play, with a painting of Miss Talmadge set in. Two dummies were used to display costumes worn in the production.

A Neat Announcement

Different from the usual wedding invitation, E. R. Rogers, of the Tivoli Theatre, Chattanooga, used an announcement card for the recent Norma Shearer picture.

These were enveloped, the cover carrying in script, "Announcing a wedding of interest to you." The card read: "You are cordially invited to miss the wedding at the Tivoli Theatre on April 14-15-16, when Norma Shearer becomes The Demi-Bride. This was also in script, to carry out the style suggestion, and so neatly done that the reaction was decidedly favorable to the picture.

Navy Assisted

A recruiting officer was assigned to the Orpheum Theatre, Okmulgee, Okla., for "Tell It to the Marines," and he aided the local men in putting over the picture at a Lion's lunch and at a meeting of the Legion. In between he functioned in the lobby of the theatre with a guard of Boy Scouts in marine uniforms.

A local company of the State Guard did the silent man not as a prologue to the picture. As it is the crack drill company of the state the men were a decided attraction.

At It Again

Every little while Bob Gary blossoms out a newspaper cartoonist when he can't break into print through the usual channels. Bob used to be a cartoonist before he became a Universal exploiter, and he never threw away his pencil.

He has been dormant lately, but came through the other day in Iowa City, la., with a three-column cartoon on The Midnight Sun and a three and a four for "Michael Strogoff." Looks as though Bob were doing a Russian business, what!

Was In Twice

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a clip of the High School news in the daily paper in which the National gets two mentions. The senior class took in the show a part of the celebration, and they also attended a performance as guests of Mr. Larmour because they won the regular contest for the best attendance record of any of the four classes.

PLAYING UP THE ROGERS SERIES IN SOUTH BEND, IND. The Blackstone Theatre is using a series of "weeks" to cover the various issues of the new Will Rogers releases. That halo is not part of the original design. That's the roster's crows from the Pathe trademark.

MARQUISE CUTOUTS FOR MONTE CRISTO IN NEWARK, N. J. Fox's Terminal Theatre, appreciating the value of the Gilbert-Adoree combination, shot the works on this production. On the road to the New York tubes, the location has unusual publicity value for splashes.
Institutional Advertising is Plan Book Idea

Press Book Offers Institutional Copy

Ever since the press book became a part of the regular exhibitor aids, the displays in these sections seemed to be designed with the idea of giving the strongest play-up to the release of the company issuing the book. Often there was no provision made for shorts, and at best very little.

First National has developed a new idea in its service sheets by providing copy which is semi-institutional in style, hooking the house idea to the title. Most houses now do institutional advertising. More would, did they have access to readable copy. This new service provides the exhibitor with suggestions and even supplies mats. In the set shown we have omitted a two-column display designed for those who wish to make use of more lineage.

The idea is distinctly helpful, and a recognition of the growing importance of institutional appeal. Since this institutional copy is bound to run, First National figures on getting into the space by fitting in instead of being dragged in. In a sense it is about the only radical change made in these books in several years.

Baby Contest Winner Looks Like Snookums

Something a little different was worked for a baby contest at the McKee Theatre, Pittsburgh, when the prizes went to the children who most resembled Snookums, of the Universal's Newlywed series.

Not only were the children photographed at the theatre by a staff photographer for two days, but it was announced that the cameraman would call at any home to photograph a child for the contest, and this considerably swelled the number of contestants. Also it enabled the management to string the preliminaries over an entire month instead of getting only one week's value out of the idea.

At the end of that time the photographs were judged and the fifteen prizes awarded.

The stunt was not tied to any particular release, but to the series as a whole, and in putting over a series it was profitable to spend more money to work up a large enthusiasm. Pinning the publicity to a series is next best to giving to the house, as the interest will run as long as the series does.

Here's a chance to tie your local photographer to a sure-fire contest that will get the mother.

Real Circus Parade Possible in Marion

Not many exhibitors can put over "Spangles" with a real circus parade, but it may interest them to know that this was the stunt used by Ed. Sharpless, of the Grand Theatre, Marion, Ohio.

A show was wintering in town and a few days before "Spangles" opened the town was pasted with the parade posters of the show, announcing this feature. It was not announced that the circus would show; just that the parade would be given, and people wondered what it was all about. Cashing in on the wonderment, Mr. Sharpless came out with a newspaper ad to announce that the parade was to mark the opening of the Universal circus picture.

He not only gave the town a real circus parade, but he was able to put some of the kinkers for his stage show, and as a net result he "hung them from the rafters" to use his own expression.

You can't all have winter quarters, but remember that the amateur circus parade, with prizes for the best dressed floats, has put over more than one circus picture before this.

The prizes do not have to be large, but the same applies to the floats, and an express wagon parade can get real attention and all the kids will interest their elders.

Get your circus pictures over before the first real circus comes to town and you'll collect on that spring urge.

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INSTITUTIONAL ADVERTISING WORKED INTO PRESS BOOK
An example of a new service inaugurated by First National publicity department to give the institutional twist to its displays for current pictures. This supplements the regular ad mat service, which will be continued.
Listless Selling Is Detriment to Appeal

One of the poorest spaces offered by the Valentine Theatre, Toledo, in a long time is this rather large space for Marion Davies in "The Red Mill." It gives a very attractive drawing of the star, but the design does not come up well through the title, but does come through just enough to hurt the display value of the latter.

The weakest point is the selling talk. It sounds as though the copy writer had been trying to talk about something of which he knew nothing. The lines read: "A real Dutch treat Complications! Marion Davies at her comic best! Comedy!" and a little below: "A girl from Tulipland. Two boys from America." It all sounds strained and forced; as though the writer were trying to say something nice and his conscience would not permit him to.

Doublets both star and title will carry weight, but the sales talk will add nothing whatever to the ticket sale and might even discourage some who might have thought of going. Unless the copy writer can at least persuade people that he has some faith in the offering, it would be better to omit sales talk and ride on the star and title alone.

Makes the Initial the Attractor for Strogoff

Here is something a little out of the ordinary from Loew's State Theatre, Boston. The initial letter in Strogoff is made so large that it works as an attractor instead of a cut, and does a better job of it, since the absence of fine detail gives a punch to the solid line that fairly lifts it from the page.

The small panel in the lower right is for the closing attraction, but the rest of the space is given Strogoff with the popular prices made the feature of the selling.

The rest of the sales talk is mostly in six point bold where a lighter face might have been a little better, but it is good as it stands, and exceptionally good for Boston.

This is a device that is possible only where the house does its own art work, but it may convey a suggestion to production art staffs. Where a supply of cuts is made up, it should be possible, now and then, to use this device as a change from the everlasting sketches. If the newspaper stocks poster types, it might be possible to achieve much the same effect locally with an eight to twelve line letter for the title and a three or four inch letter for the initial. In a pinch you can make an oilcloth letter for a small run.

Speedy Title Gives Idea Kelly is Rapid

Stream lining the title does more than any other factor to convey the idea of speed in this opening announcement on "Slide, Kelly, Slide," from Loew's Columbia Theatre, Washington, D. C. The ball player, traveling in the same lines, latches the baseball idea to the speed suggestion, and all you need do after that is to offer the players' names. Even the portrait half-tone in the corner is a bit unnecessary.

The sketch serves a much better purpose than a photograph, for it is possible to work in the speed lines instead of having to take the stiffly posed still. In this instance there is the further advantage that the outline gains in strength through comparison with the black below. That sketch in an all-white space would have lacked something of the display value it possesses here.

Very little selling is done. The title is trusted to get the crowd at the opening of the ball season. The chief appeal is the "love, hilarity, baseball and thrills, all in one picture," and this is split to give more emphasis to the first part of the sentence. The panel near the top merely lists the well-known ball players.
Conventional Cut Is Helped by Type Talk

There is nothing remarkable about the cut used by the Rialto Theatre, Washington, D. C., on "Resurrection." It is a familiar pose and has been used scores of times recently. It may be an attractor, but it is not a sales cut. The selling is done with the copy.

Whether it would have been worth the cost of making a new cut is more or less of a question. It looks all right as it stands, and the effect to be gained by pulling in the letter a little would scarcely compensate for the cost.

The lettering is weak and does not give full value to the players' names. It would have paid to notch this cut to let the names in with a more pronounced type face. It is poor piece of lettering, at best, with the players suffering more than the title, though even the title is weakened by a none too successful attempt at fancy lettering.

Most of the selling probably was on the world premier plus some very convincing talk about the play to the right of the cut. This was put into a clean looking ten-point that gets over without the least difficulty.

The agent had the good sense to stop talking when he reached the limit of legibility. Saying more would not have helped the argument much and it would have thrown the entire panel down to an eight point which would have had about half the attraction value. It is better to say less and say it louder than to whisper all over the space with a six, though there are occasions when an eight will be better than a ten. It all depends on the form of the layout. Here the ten point was indicated and came through far better than an eight could have done.

Cuts Side Rule To Let In the Title

Here is a new idea in layout. The Family Theatre, Rochester, N. Y., was playing Michael Strogoff, because the new Rochester Theatre, where it had been booked, was not completed. Using the two-column title, the cut was found to be too wide to ride with a twelve-point rule border on one side, so the rule was cut to let the title through. The effect is by no means poor, though it would have been a little more tidy, perhaps, to have reduced the cut slightly.

The space is a four seven; ample in which to put over the idea of a big production, and space this size should rate better art work. This figure is atrocious.

Crowded Space Still Reasonably Readable

This announcement of Jackie Coogan, at Loew's Palace Theatre, Washington, D. C., is more crowded than usual, due to the heavier play given the stage features, but even at that the layout gives legibility and clearness of announcement.

Make a Strong Flash For New Swanson Film

None of the art work for "The Love of Sunya" seems to be above the mark, and certainly they do not flatten the star. Here is one from the display of Loew's Valentine Theatre, Toledo in which the figure is all out of proportion. One hip seems to be six or eight inches longer than the other and the lower part of the skirt suggests either poor dressmaking or "beef to the heels" and rather large heels at that, while the face does not match the enthusiastic "more beautiful" which starts off the sales talk.

This seems to be a house cut, but the supplied art work is little if any better. Outside of the drawing the cut has good display value with its rayed background, but nothing about it suggests either beauty or grace.

Typographically the display is better, for the star and title are put over in fine shape, but we hope that Roxy sees this reference to his "five million dollar" theatre. That's making a piker out of a much larger proposition, but perhaps the agent felt that Toledo would not believe more than five million.

CROWDED BUT GOOD

The half-tones do not come through as well as usual, but you can get the general idea that one is Jackie and the other some woman, probably Grace La Rue, whose name is right alongside. Three big stage acts are all put over in about half the space, and the smaller screen features well cared for at the bottom.

It is not as good as the usual Loew Washington layouts, but it is decidedically good considering what had to be done in the comparatively small space and interesting as showing how four big items can be fully treated in a space a little less than three sixes. Many layout men could have made a mess of double that space allowance.
Oh For The Life Of A Slave

TWENTY-FIVE times before breakfast and you'll never lose that boyish figure. Ruth Hiatt, playing in Mack Sennett-Pathe Comedies, keeping in trim.

JUST before the morning center, Buck Jones and Georgia Hale, plighting their troth or something in Fox's "Hills of Peril."

MAEVE CODY, of the comedy team of Cody and Pringle (Aileen), "wipes the floor with Gwen Loy and Gertrude Short. He and Aileen are starred in M.G.M.'s "His Brother From Brazil."

MARION DAVIES appearing in M.G.M.'s "Quality Street," holding Jackie Combs of "The Calahans and the Murphys" company.

WHO wouldn't be a slave? Margaret Livingston looking over her charges in "Slaves of Beauty," a Fox film.
"Cabaret"
Gilda Gray Finds Familiar Cabaret Environment
In a Well-Built Detective Play by Owen Davis

Adolph Zukor and Jesse L. Lasky Present

Cabaret
Directed by Robert G. Vignola
With Tom Westcott and Chester Conklin
A Paramount Picture

CAST:

Gloria Trask
Tom Westcott
Jack Costigan
William Harrigan
Sam Roberts
Charles Byer
Mrs. Trask
Anna Lavasa

Gilda Trask, a cabaret star, has a wayward brother, who becomes a gangster. The head of the gang seeks to win Gloria and is shot by the boy, but through the efforts of Westcott, a detective, the blame is properly placed and Tom wins Gloria. An interesting detective story.

“Rookies”
Amusing Gags and Thrilling Climax in Military Comedy Starring Karl Dane and George Arthur

Metro-Goldwyn-Mayer Present
Karl Dane and George K. Arthur in
“Rookies”
A Sam Wood Production

CAST:

Karl Dane
Greg Lee
Betty Wayne
Marceline Day
Zella Fay
Louise Lorraine
Judge
Frank Currie
Buck
Tom Colvert
Sgt. O'Brien
Tom O'Brien
Sergeant
Lindon Stedman

Length—6,440 Feet

Hard-boiled Sergeant Diggs kids a cabaret dancer, who tries to get even and in lieu of jail is sent to training camp under Diggs, who leads him a wild chase. Diggs, however, rescues Diggs and the judge's daughter from a runaway balloon. Good gag comedy.

KARL DANE, WHO, as the hard-boiled tobacco-spitting corporal, made a big hit in "The Big Parade," and George K. Arthur, who has achieved considerable success in more or less effeminate roles in a number of productions, achieve stardom in "Rookies," a new Metro-Goldwyn-Mayer production.

This is an amusing comedy with a slight story and a lot of gags. It is a soldier story, but has been developed along slightly different angles, for, as the title implies, the plot deals with the activities of our boys in the military training camps.

In addition to the comedy values, there is a thrilling melodramatic climax in which a captive observation balloon breaks loose and Arthur, carrying a full complement of parachutes, manages to pull himself out of the balloon and eventually brings all of the occupants to safety.

There is just enough of a plot to hold the comedy situations and thrills together. Dane is introduced as the usual hard-boiled drill sergeant. His open contempt for a male cabaret dancer, played by Arthur, results in an enmity between these two which persists until the hard-boiled one is helpless in the runaway balloon. Diggs, however, rescues the dancer and the judge's daughter from the runaway balloon. Good gag comedy.

Also appearing in "Rookies" are Thomas H. Mooney, Chester Conklin, Blanche Howard, Mona Palma, Andy Trask, Jack Egan, Barbara Thorsen, Charles Byer, Don Cawley, Hervey Byar, and others.

Through the Box-Office Window

Reviewers' Views On Feature Films
Edited by C. S. Sewell

ALTHOUGH, AS THE TITLE indicates, the locale of "Cabaret" is chiefly in a night club, the story really is a well-built detective drama by Owen Davis, whose stagecraft enables him to swing clear of the usual pitfall into which so many of his predecessors have fallen. His detective hero not only wins the girl, but is faithful to his oath of duty. Generally in such a situation the officer-sweetheart formula has been a failure. In this story, however, the performance of duty leads to the unrolling of the crime and the clearing of the supposed culprit, which makes for a far greater degree of interest.

Tom Westcott is a detective who frequents a supper club because of Gloria Trask, their star dancer. Gloria likes him, but is unwilling to give up her position to become a policeman's wife as she needs the money to support her family.

Tom gets his first jolt when Gloria explains that the taxi driver who takes her home is her father. A few moments later she sees her talking to a young gangster and is stunned to find that the boy, Andy, is her brother.

Andy gets in trouble with the gang and the leader, Sam Roberts, uses the fact to press his attentions on Gloria. He and Andy shoot it out, and Sam's woman companion takes his gun, making it appear that he was unarmed.

Andy attempts to flee to Cuba, but is taken off the boat by Tom's direction, but meanwhile Tom has trapped the girl and gets her admission that Roberts had a gun and shot first. This makes it a case of self-defense and Andy's release is only a matter of legal detail.

The situation is so well handled that the suspense is well maintained, and the solution of the problem comes only a few moments before the close of the picture.

It is not only a fine example of good conception and acting, but the photography is exceptional. Good and both the director, Robert G. Vignola, and Fred Fishbeck, the cameraman, deserve a generous share of the credit. Most of the scenes are laid in the cabaret, but there is not an excess of night life to supply a more of the action taking place back scenes than on the floor. There are some amusing scenes in the tenement home of the Trasks, who have refused to follow Gloria to the sumptuous apartment her position demands, with a few scenes in the gang's hangout to give variety.

Of course the star gives her dance, which is worked into the big moment as the climax is near. She carries her dramatic scenes well, chiefly because she is not permitted to try too hard, and she is very beautifully gowned. Her face is rather too mature to suggest the innominate young novice, but otherwise she is well in character. Tom Moore is his usual likeable self, playing with easy assurance, and some comedy is injected by Chester Conklin, as Andy's father.

The remainder of the support is adequate, but not remarkable, the best work being done by Charles Byer, as the leader of the gang. "Cabaret" is more than a play in which Gilda Gray is seen. It is an interesting, though not outstanding story, well told.

Adolph Zukor and Jesse L. Lasky Present

Gilda Gray in
"Cabaret"
Directed by Robert G. Vignola
With Tom Westcott and Chester Conklin
A Paramount Picture

CAST:

Gloria Trask
Tom Westcott
Jack Costigan
William Harrigan
Sam Roberts
Charles Byer
Mrs. Trask
Anna Lavasa

Gilda Trask, a cabaret star, has a wayward brother, who becomes a gangster. The head of the gang seeks to win Gloria and is shot by the boy, but through the efforts of Westcott, a detective, the blame is properly placed and Tom wins Gloria. An interesting detective story.
“Don Desperado”
Unusual Dramatic Twists and Lots of Punch
And Action in Western Starring Leo Maloney

Pathe Presents
Leo Maloney in
“Don Desperado”
Directed by Leo Maloney

CAST:
Leo McHale ............... Leo Maloney
Doris Jessup ............... Eugenia Gilbert
Nathan Jessup ............... Frederic Dana
Aaron Blaindell ............... Charles Bristlett
Ables ............... Whitehorse
Frenchy ............... Bud Osborne
Agent ............... Allen Watt

Length—5,804 Feet

A mysterious black bandit has been robbing the stage coach. Leo, a deputy sheriff, captures a suspect, who is strangely freed, and he finally proves that the station agent is backing the bandit after the mob has almost lynched an innocent boy. Exciting western.

Here is another Leo Maloney film, “Don Desperado” released through Pathe, which like the previous offerings in this series is a corking good punch action western that should prove a winner with the fans.

In the role of a deputy sheriff, Maloney is called upon to ferret out a mysterious bandit who has been holding up a stage coach, and of course he succeeds, at the same time winning the love of the heroine. It will be seen from this bare outline that basically the story follows along one of the familiar lines which have proved successful in previous appearances of the type. However, however, of the Maloney series, there has been woven into the plot a number of smoothly developed punch situations which hold the attention and provide good drama, and lifts it out of the average run of productions of its type. The spectator’s interest is held tensionally at all times and there are so many unexpected twists and so much stirring action that the attention never gets time to waver. In fact, Mr. Maloney usually has enough material to make about two average features, with surprise twists continually stimulating the interest.

Maloney has a typical role here and Eugenia Gilbert who has appeared in several of the previous films again proves as the heroine, with Bud Osborne and Charles Bristlett capably handling the roles of the two villains. The minor roles are also in good hands.

If your audience likes westerns, you will make no mistake with the Maloney series and “Don Desperado” ranks well up in the list. It has punch, action, tense melodrama and an interesting story well handled, and of course a pleasing romance to top it off as good western entertainment.

“Beware of Widows”
Light Farce Comedy, Starring Laura La Plante,
Is Well Punctuated With Amusing Situations

Carl Laemmle Presents
Laura La Plante in
“Beware of Widows”
Based on story by Owen Davis
Directed by Wesley Ruggles

CAST:
Joyce .................. Laura La Plante
Dr. Waller ............... Bryant Washburn
Paula .................. Panette Duval
Bradford ............... Walter Hiern
Peter .................. Tully Marshall
Ruth .................. Catherine Carver

Joyce, jealous of her fiancé’s (Dr. Waller) popularity with the ladies, breaks off with him and he plans to marry Ruth. Joyce, however, manages to get aboard his houseboat and plays her cards so that she eventually wins him back. Amusing farce comedy.

“Bitter Apples”
Monte Blue Is Star of a Melodramatic Story
Of Love and Vengeance, Featuring Myrna Loy

Warner Brothers Present
“Bitter Apples”
Starring Monte Blue
With Myrna Loy
Based on story by Harold McGrath
Directed by Harry Hoyt

CAST:
John Wyncote ................ Monte Blue
Belinda .................. Myrna Loy
Stefani .................. Paul Ellis
Mrs. Channing ............... Ruby Blair
Thordon .................. Charles Mailes
Blanco .................. Sydney de Grey
Secretary ................ Patricia Grey

Length—5,463 Feet

Her father a suicide because of Wyncote’s failure, Belinda using assumed name, determines to revenge herself by marrying Wyncote’s son, John. The ship they are on is wrecked and Belinda finds that she really loves John. Drama.

With Myrna Loy elevated to the leading female role, Monte Blue is offered as the star of the Warner Brothers production “Bitter Apples” based on a story by the celebrated novelist Harold McGrath, and directed by Harry Hoyt. The story is forceful melodrama of a rather sombre type in which a young woman sets out to get revenge because her father has committed suicide as a result of the failure of a well-known banking house. She plays her cards well and eventually wins the young banker, marries him, and immediately lets him know that her sole purpose is to wreck his life and make him suffer. Just how this is to be brought about is not disclosed. A timely shipwreck resulting in proved his pulling power with the left aboard and through a series of happenings which are considerably forced the girl repents and the hero’s love for her returns. These include a capture by a villainous crew of run-runners and a rescue by a U. S. destroyer.

Up to the point where the marriage occurs, the story is smoothly and interestingly handled, but the running in of a number of familiar and convenient devices to bring about the desired and easily foretold ending, weakens the punch, with the result that “Bitter Apples” emerges as a moderately entertaining program melodrama.

In the unsympathetic role of the girl, Myrna Loy gives a good performance and Monte Blue is satisfactory as the hero. The remaining roles are of minor importance.
“The Heart of Salome”
Mystery, Melodrama and Romance Are Combined In Story of a Woman Scorned, Starring Alma Rubens

William Fox presents
“The Heart of Salome”
With Alma Rubens
A Victor Schertzinger production

CAST:
Helene ....................................................Alma Rubens
Monte ....................................................Walter Pidgeon
Sir Humphrey .................................Holmes Herbert
Chef ....................................................Robert Agnew
Chanteur ...............................................Walter Dagon
Henri ....................................................Harry Norton

Believing Helene to be a simple country girl, Monte falls in love with her and when he discovers she is a thief he scourns her. She makes Sir Humphrey promise to kill him but repents and saves Monte and they are reconciled. Drama.

SUGGESTIVE OF the old adage to the effect that hell hath no fury like a woman scorned, is the story of the Fox production, “The Heart of Salome,” featuring Alma Rubens.

Starting out with an element of mystery, it quickly changes to idyllic love scenes in a beautiful French province between an American and the worldly heroine who poses as a simple country girl. With the return of this woman to Paris, the theme develops into lurid melodrama with the hero scourning her when he finds she has stolen his valuable papers. She decides on vengeance and promises to marry her employer if he will, like Salome of old, give her the life of her former lover. He agrees and she gloats over his predicament when he is manacled and imprisoned in a dungeon, but experiences a change of heart and aids in saving him, and then there is a reconciliation.

Miss Rubens gives a good performance and Walter Pidgeon is satisfactory as the hero. There are, however, several points in the story that are rather confusing and threads that are never explained, and the final reconciliation of the pair is far from convincing. Except for the country scenes, which are charming, the theme is a rather unpleasant one, and we do not believe that this picture is the type that will find favor with the majority of fans.

“Venus of Venice”
Scenery Overshadows the Comedy in Resplendent Venetian Picture Starring Constance Talmadge

Joseph M. Schenck Presents
Constance Talmadge in
“Venus of Venice”
With Antonio Moreno
A Marshall Neilan Production
A First National Picture

CAST:
Carlotta .............................Constance Talmadge
Kenneth .........................Antonio Moreno
Joypauli ...............................Edward Martindel
Bride ..............................Carmelita Geraghty
Bridge room .....................Mario Carrillo
Mareo .........................Michael Vavitch

Length—6,300 Feet

Carlotta, fallen into the hands of a Venetian gang of robbers and beggars, has become an adroit thief. She attracts the attention of Kenneth Roberts, who undertakes to reform her, love causes her to amend her ways after much has happened. A light, spectacular comedy.

“Special Delivery”
Eddie Cantor Offers a Snappy Series of Gags Dealing Mostly With Adventures of a Postman

Adolph Zukor and Jesse L. Lasky Present
Eddie Cantor in
“Special Delivery”
Directed by William Goodrich
A Paramount Picture

CAST:
Eddie ..............................................Eddie Cantor
Madge .........................................Johyna Ralston
Harold .......................................William Powell
Harrigan .................................Donald Keith
Flannigan ...............................Jack Bougherty
Nip .................................................Victor Potel
Truck ..............................................Paul Kelly
Mother ............................................Mary Carr

This is his second screen offering Eddie Cantor turns to the gag men in “Special Delivery” and uses some eighty or so per cent gags and twenty or per cent story. It is a tradition in his family that they are the star sleuths in the Post Office Department, and Eddie is told to make good.

As a postman he rooms with a policeman and a fireman. All three are in love with Madge, a waitress in a quick lunch. Madge leaves her job to become secretary to a get-rich-quick swindler, who persuades her to start for South America with him. Eddie happens on the fact that he is already married, and starts to save the girl. His policeman friend takes him part of the way to the steamer in an acrobatic sidecar and he finishes the trip on a hook and ladder truck. The swindler is arrested and Eddie gets Madge.

The story is loosely strung around a series of gags. There is little plot-interest, but plenty of action and abundant laughs. Cantor handles his work well, but it will be some time before he works into the first flight of feature length comedians. Johyna Ralston is personable as the girl, with very little to do, and William Powell is capital as the heavy. The others contribute able support without having much to do. The backdrop of the story is the terrific chase to the docks. This should get the comedy over.
BEFORE HARRY LANGDON began starring in feature length comedies he achieved big success in a series of two reeler productions by Mack Sennett and distributed through Pathe. This combination is now offering him in a five-reel comedy “His First Flame” directed by Harry Edwards from a script by Frank Capra and Arthur Ripley.

Characteristic of the Langdon vehicles, this is an out and out gag comedy and although there is a story it is exceedingly attenuated, serving only as a basis on which to build the comedy business. Harry, a fresh young graduate, is engaged to a girl who only after his money and his woman-hating uncle, a fire-chief, succeeds in breaking up the match. The girl’s sister, however, is strong for Harry, and to catch him, starts a fire in her home. Her plans work out O K, for Harry responds to the alarm as a fireman because the department is busy elsewhere and although he pulls a lot of bloop tricks he rescues her and finds himself headed for the altar.

The gags are all good, and even though some of them are familiar, they are all handled in Langdon’s inimitable and highly amusing style and should get the laughs. In building the picture up to its feature length, however, many of the comedy situations are held too long and lose some of their force through repetition and the story interest is too slight to hold the interest at high pitch between the highlights. There is some corking good material but hardly enough for the footage allotted.

“His First Flame,” however, has enough laughs to make it a fairly popular attraction.

Mack Sennett presents
Harry Langdon in
“His First Flame”
Directed by Harry Edwards
A Patho Picture

CAST:
Harry Howells .................. Harry Langdon
Ethel Morgan .................. Natalie Kingston
Mary Morgan .................. Ruth Hart
Anns McCarthy ..................Vernon Dent
Hector Benedict ............... Bud Jamieson
Mrs. Benedict ................. Dot Farley

Length—4,700 Feet.

Harry, returning from college is engaged to marry Ethel. His woman-hating uncle, a fire chief, knowing Ethel is after his money breaks the match. Harry after several complications finally saves Ethel’s sister in a fire when he is subbing as a fireman and all ends happily. Amusing gag comedy.

“Naughty Nanette”

Viola Dana Stars in Sprightly Comedy Drama

Of an Extra Girl, Directed by Lee J. Meehan

Joseph P. Kennedy presents
Viola Dana in
“Naughty Nanette”
Directed by J. Lee Meehan
An F. B. O. Picture

CAST:
Nanette ................. Viola Dana
Lola .................. Patricia Palmer
Bob .................. Ed Brownell
Lucy Dennison .............. Helen Foster
Simmons .................. Joe Young
Grandfather .............. Sidney DeGray
Mrs. Rooney .............. Mary Gordon

Length—4,848 Feet.

Nanette, an extra girl, learning that Lucy, a girl she befriends has a rich grandfather, poses as Lucy and eventually straightens matters out incidentally winning Lucy’s rich brother. Amusing light comedy drama.

OF QUITE DIFFERENT type from his former productions which include several

“The Night Bride”

Farce Comedy in Which a Breezy Modern Girl Tames Woman-Hating Man, Stars Marie Prevost

John C. Flinn Presents
Marie Prevost in
“The Night Bride”
With Harrison Ford
Directed by E. Mason Hopper
A Prod. Dist. Corp. Picture

CAST:
Cynthia .................. Marie Prevost
Stanley .................. Harrison Ford
Valet .................. Franklin Pangborn
Cynthia’s Father .............. Robert Edeson
Renee .................. Constance Howard
Gardener .................. George Kuna
Walsh .................. Richard Crawford

Length—5,788 Feet.

Impetuous Cynthia discovers that her fiancé loves her sister and she flees, taking refuge in the home of woman-hating Stanley, who returns suddenly and she forces him to pose as her fiancé. Eventually he is glad to make the role a real one. Farce comedy.
ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<th>Feet</th>
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<tr>
<td>The Big Show (Lowell)</td>
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<td>1926</td>
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<tr>
<td>Hall of Bowling (C. Cole)</td>
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<tr>
<td>Earth Woman (Mary Alden)</td>
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<td>Rambler (Buffalo Bill, Jr.)</td>
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<td>Dangerous Dub (Buddy Roosevelt)</td>
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<td>Twisted Triggers (Wally Waite)</td>
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<td>Carnival Girl (Marion Mack)</td>
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<td>Banana Bunkaroo (Buffalo Bill, Jr.)</td>
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<td>Hidden Way (Mary Carr)</td>
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<td>Code of the Northwest (Coward)</td>
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<td>Flying Mail (W. Wilson)</td>
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<td>Call of the Wilderness (Sandow)</td>
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<td>Bad Man's Buff (Buffalo Bill, Jr.)</td>
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BRAY PRODUCTIONS

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<tr>
<th>Comma Butterfly</th>
<th>Nature Special</th>
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<tr>
<td>Even Up</td>
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<td>A Sport Calendar</td>
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<td>Dog Comit</td>
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<td>Hrana's Laugh</td>
<td>Unnatural History</td>
<td>Feb. 12, 1912</td>
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<td>Present Arms</td>
<td>MacDougal Allen series</td>
<td>Feb. 12, 1912</td>
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<tr>
<td>Oh, Boy</td>
<td>McDougal Allen</td>
<td>Feb. 19, 1912</td>
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<tr>
<td>Brav Magazine # 5</td>
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<td>Along Came Dido</td>
<td>Hot Dog cartoon</td>
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<td>A Funky Tail</td>
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<tr>
<td>A Security Mixup</td>
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<td>Speed Hound</td>
<td>Physical Culture</td>
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<td>Pete's Post-Boy</td>
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<td>Lunch Hound</td>
<td>Hot Dog cartoon</td>
<td>Apr. 33, 1912</td>
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</tbody>
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CHADWICK PICTURES CORP.

| Paint and Powder (E. Hammertime) | Stage life drama | Oct. 17, 7,000 |
| Some Punks (Chas. Ray) | Rural comedy-drama | Dec. 16, 5,000 |
| Perfect Clowns (Larry Semon) | Feature comedy | Jan. 2, 5,000 |
| Poster Broadcast (G. Walsh) | Peter ring drama | Apr. 3, 5,000 |
| Count of Luxembourg (G. Walsh) | Romantic drama | Feb. 27, 6,400 |
| Transcontinental Life (Avant) |               |
| Devil's Island (Frederick) | Mother-love drama | Aug. 26, 5,000 |
| The Tails (L. Barrymore) | Drama | Nov. 13, 6,300 |

COLUMBIA PICTURES CORP.

| Lone Wolf Returns (Lyle-Dove) | Crook melodrama | July 31, 5,750 |
| Belle of Broadway (Clyde-Bowly) | Romantic Drama | Aug. 16, 6,000 |
| Sweet Rosie O'Grady (S. Mason) | Comedy drama | Oct. 2, 6,100 |
| Screen Snapshots |                |
| Three Times | Aug. 26, 1,000 |
| False Alarm (Lewis-Carr-Rey) | Melodrama | May 31, 5,255 |
| When the Whirl's A Whirl | Comedy drama | May 9, 5,540 |
| Better Way (Moe-Ring-Strong) | Melodrama | May 31, 5,545 |
| Northrup (D. Phelps, E. Metcalfe) | Comedy drama | May 31, 5,546 |
| Stolen Pleasures (Daisy-Tower) | Comedy drama | May 20, 5,064 |
| Wandering Girls (Revier-Avery) | Comedy drama | May 26, 5,436 |

A Major Differgs From a Sergeant

A MAJOR in the army is a lot bigger than a sergeant—in power. So, in this Picture Chart, a major error is one that has power to hinder exhibitors in getting accurate information when they want it.

As a part of Moving Picture World's service to readers—the service that wins leadership and holds it—we send out a dollar to each reader who writes a letter to us pointing out major errors—footage changes we were not told about, incorrect review dates, etc.

But not the little "sergeant" stuff, please. One chap wrote that there was a line shifted out of alignment a quarter inch at the bottom of a page. Think he was kidding, but you get what the difference is. We're glad to pay the dollars when you show us major errors—incorrect titles, wrong footages, calling a comedy a drama—those are major errors.
### Star, Story Type, Review and Footage Here

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<thead>
<tr>
<th>Kind of Picture</th>
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<tr>
<td>Far Cry (Blanche Sweet)</td>
<td>Societ drama</td>
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<tr>
<td>Irene (Colleen Moore)</td>
<td>Romantic comedy</td>
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<tr>
<td>Dream of Love (Buster Keaton)</td>
<td>Dancer of Paris (Tearle-Mackall)</td>
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<td>The Volcano (Vivien Leigh)</td>
<td>Old Loves and New (Some-Bedford)</td>
<td>Drama</td>
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<tr>
<td>Reality (Maurice Chevalier)</td>
<td>Glorious Story (Tearle-Nilsen)</td>
<td>Epic drama</td>
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<tr>
<td>Struggle (Rhys Williams)</td>
<td>Ransom's Folly (Barthelmess)</td>
<td>Romantic drama</td>
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<tr>
<td>I Can't Get Ahead (Calvert)</td>
<td>Grim Glory (Banta-Acosta-Creston)</td>
<td>Drama</td>
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<tr>
<td>Tramp, Tramp, Tramp (Langdon)</td>
<td>Face-comes</td>
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<td>The Judge's Son (C. Custer)</td>
<td>Man of Steel (Sierra)</td>
<td>Melodrama</td>
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<tr>
<td>Puppets (Silva)</td>
<td>Melodrama</td>
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<tr>
<td>Curse of the Golden Star (Collette)</td>
<td>Drama</td>
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<tr>
<td>The Great Depression (Lyons-Pringle)</td>
<td>Romance (Sierra)</td>
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<tr>
<td>Silver (Vale Maris)</td>
<td>War melodrama</td>
<td>Aug 25, 1928</td>
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<tr>
<td>Amour Gentilhomme (Barthelmess)</td>
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<td>Sept. 11, 1928</td>
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<td>The Maze (Mackay)</td>
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<td>Paradise (Milton Sills)</td>
<td>Melodrama</td>
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<td>Make It or Break It (Sailor)</td>
<td>South Seas melodram, Aug</td>
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<tr>
<td>The Must Be Love (Colleen Moore)</td>
<td>Typical comedy</td>
<td>Oct. 16, 1928</td>
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<tr>
<td>River Over (Alvah Hines)</td>
<td>Romantic drama</td>
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<tr>
<td>The Prince of Tempers (Moran-Lyon)</td>
<td>Specter western</td>
<td>Oct. 30, 1928</td>
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<tr>
<td>The Unknown Cavalier (Ken Maynard)</td>
<td>Comedy</td>
<td>Dec. 6, 1928</td>
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<tr>
<td>Prince of The Pugilists a (Silva)</td>
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<td>Dec. 6, 1928</td>
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<tr>
<td>White Sheep (Barthelmess)</td>
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<td>The Rough Riders (Davis)</td>
<td>Melodrama</td>
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<tr>
<td>The Juggler (Talmadge)</td>
<td>Melodrama</td>
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</table>

### EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh) Punch melodrama | Nov. 6, 1928 |
His Rise to Fame (Geo. Walsh) Pugilist melodrama | Feb. 19, 1929 |

### FILM BOOKING OFFICES OF AMERICA

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<tr>
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<tr>
<td>A Life of Retreat (H. Rich-Frazier)</td>
<td>Melodrama</td>
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<tr>
<td>Broadway Ballantyne (Talmadge)</td>
<td>Melodrama</td>
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<td>Be a Border (Talmadge)</td>
<td>Melodrama</td>
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<tr>
<td>Valley of Bravery (Cutler)</td>
<td>War western</td>
<td>June 19, 1928</td>
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<tr>
<td>Silver Streaks (Belas)</td>
<td>Drama</td>
<td>June 26, 1928</td>
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<tr>
<td>Jade Cup (Boren)</td>
<td>Crook melodrama</td>
<td>July 1, 1928</td>
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<tr>
<td>Dead Line (Bob Carter)</td>
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<td>July 8, 1928</td>
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<tr>
<td>Red Hot Hoofs (Tom Tyler)</td>
<td>Pugilistic western</td>
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<tr>
<td>Lone Man Saunders (Thompson)</td>
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<td>The Caddie Hunt</td>
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<tr>
<td>The Rose of the Tenements (Shirley Mason)</td>
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<tr>
<td>The Accused (George O'Brien)</td>
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### FOX FILM CORP.

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<td>Romantic drama</td>
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<tr>
<td>First Year (K. Perry-M. Moore)</td>
<td>Matrimonial comedy</td>
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<td>The Man with the Gun</td>
<td>Action melodrama</td>
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<td>Cowboy &amp; The Countess Jones</td>
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<tr>
<td>The Bickford Story (C. D. V. Love)</td>
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<td>John Wrench Cool (Bell)</td>
<td>Drama</td>
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<tr>
<td>Yellow Fingers (Olive Borden)</td>
<td>Oriental melodrama</td>
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<tr>
<td>Fighting Buckaroo (Buck Jones)</td>
<td>Comedy melodrama</td>
<td>May 1, 1928</td>
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<td>Danger Trail (C. R. Emory)</td>
<td>Romance (Mack)</td>
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<tr>
<td>Shark Handicaps (J. F. McDonald)</td>
<td>Domestic comedy</td>
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<tr>
<td>A Man Four Square (Buck Jones)</td>
<td>Domestic drama</td>
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<td>A Trip to Chinatown (Buck Jones)</td>
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<td>Gentle Cyclone (Buck Jones)</td>
<td>Action</td>
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<td>The Girl from the South (Buck Jones)</td>
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<td>Fig Leaves (O'Brien-Borden)</td>
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<tr>
<td>The White Vulture (Buck Jones)</td>
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<td>No MVPs (Buck Jones)</td>
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<td>Three Bad Men (Star cast)</td>
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<tr>
<td>The Legend (Buck Jones)</td>
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<tr>
<td>The Eagle (Buck Jones)</td>
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<tr>
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<tr>
<td>International Enthusiastic Congress</td>
<td>Religious play</td>
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<tr>
<td>The City (Robert Fraser)</td>
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<td>Bertha, Sewing Machine Girl</td>
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### FIRST NATIONAL

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<td>Scarlet Saint (Artst-Hughes)</td>
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<td>Why Be (Collette)</td>
<td>Emotional romance</td>
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<td>We Moderns (Collette-Moore)</td>
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<td>Make the Pirate (Enroll)</td>
<td>Pugilistic western</td>
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<td>Instigation (C. Griffith)</td>
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<tr>
<td>Reckless Lady (Bennett-Moran)</td>
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Short Subjects Separated From Features

### Paramount

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<td>Enchanted Hill (Holt), (Marie Prevost)</td>
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<tr>
<td>Kneeling Atop (James Cruze), (Dorothy Dixon)</td>
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<td>Hands Up (R. Griffith)</td>
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<td>Sing and Dance Man (all-star)</td>
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<td>The Great Flying Heroes</td>
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<td>Below Rock-Ribbed Portugal</td>
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<td>Light Honeymoon</td>
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### Gomah Productions

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<td>Dashing Romance (Lajisse-Pickford)</td>
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<td>Smiling (Lajisse-Pickford)</td>
<td>Dec. 7, 6,048</td>
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<td>Fat Hals (Nigel-Windsor)</td>
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<tr>
<td>Fire Brigade (McCay-Ray)</td>
<td>Dec. 23, 8,550</td>
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<tr>
<td>Tell It To The Marines (Chaney)</td>
<td>Jan. 1, 8,800</td>
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<td>Flesh and the Devil (Gilbert-Garro)</td>
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<td>Red Mill (Marion Davies)</td>
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<tr>
<td>Taxi Dancer (Crawford-C. Moore)</td>
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<tr>
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<tr>
<td>Slide, Kitty, Slide (Haines-N'Neil)</td>
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<td>Tramp O' The Shore (Stevenson-C).</td>
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<tr>
<td>Frisco Sally (Levy Gally-O'Neil)</td>
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### Metro-Goldwyn-Mayer

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<td>Enchantment (Norma Shearer)</td>
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<td>Cardinal (Martha Mansfield)</td>
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<td>Fin Hat (Nigel-Windsor)</td>
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<td>Time the Comic Is the Busch-Cod</td>
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### Pathé

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<td>Soldier's Wife (Curtis)</td>
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<td>Pirates Bold (Warren Kerr)</td>
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<td>Sport Training (Hart)</td>
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<tr>
<td>Shop Suey and Noodles (England)</td>
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<tr>
<td>Smith's Ball</td>
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<td>Songs of Italy</td>
<td>July 16, 5,700</td>
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### STERLING PICTURES CORP.

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<tr>
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<tbody>
<tr>
<td>Big Fall (1925)</td>
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<tr>
<td>Mile of the Night (1925)</td>
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<td>Wreckage (1925)</td>
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### TIFFANY PRODUCTIONS, INC.

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<tr>
<td>Lost At Sea (1925)</td>
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<td>One Hour of Love</td>
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<td>The Enchanted Island</td>
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<td>Flower Board</td>
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<td>Squads Right</td>
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<td>Snowbound</td>
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<tr>
<td>Wild Rose (1925)</td>
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<tr>
<td>Princess of Hoboken</td>
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<tr>
<td>Lightning</td>
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<tr>
<td>Tale of a Vanishing People</td>
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<tr>
<td>Fruit of the Loom</td>
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<tr>
<td>College Days (1925)</td>
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<tr>
<td>Josie's Wife (Pauline Frederick)</td>
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<tr>
<td>Son Cargo (Shirley Mason)</td>
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### UNITED ARTISTS

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<tr>
<td>The Tat (all stars)</td>
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<tr>
<td>Son of Sheik (1925)</td>
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<tr>
<td>Spartiva (Marie Pickford)</td>
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<td>Wishing of Barbara Worth (Bancy)</td>
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<td>Night After Night (1925)</td>
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<td>The General (Buster Keaton)</td>
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<tr>
<td>Love (1925)</td>
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<tr>
<td>Beloved Rogue (J. Barmore)</td>
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<tr>
<td>Reservation (Rod La Rocque)</td>
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### UNIVERSAL

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<tr>
<td>My Girl Dych (McAvoy-O'Malley)</td>
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<tr>
<td>Midnight Sun (LaPlante-Dowling)</td>
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<tr>
<td>Looking for Petworth (1925)</td>
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<tr>
<td>Outside the Law (Cheeney-Denn)</td>
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<tr>
<td>Rollin' Along (1925)</td>
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</tr>
<tr>
<td>Phantom Bullet (Hoot Gibson)</td>
<td>Western</td>
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</tr>
<tr>
<td>Real Mr. Wright (Jean Hersholt)</td>
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<tr>
<td>Love Thy Neighbor (Norman Kerry)</td>
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<tr>
<td>Cheaters (Arthur Lake)</td>
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<tr>
<td>Under Western Skies (Norman Kerry)</td>
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<tr>
<td>The Terror (Art Acord)</td>
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<tr>
<td>Man in the Saddle (Gibson)</td>
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<tr>
<td>Folks Races (Horton-LaPlante)</td>
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<tr>
<td>The Great Day of the Past</td>
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<tr>
<td>Wild Horse Stampede (Hoot Gibson)</td>
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<tr>
<td>Rascal (1925)</td>
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<tr>
<td>Her Big Night (Laura LaPlante)</td>
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<td>Out West (1925)</td>
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<tr>
<td>Texas Streak (Hoot Gibson)</td>
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<td>Impatient (1925)</td>
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<tr>
<td>Yellow Back (Fred Humes)</td>
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<tr>
<td>Take It From Me (Reginald Denny)</td>
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<tr>
<td>Michael O'Shea (1925)</td>
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<tr>
<td>Spangles (O'Malley-Suton)</td>
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<tr>
<td>Buckeye Raiders (Kiplinger)</td>
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<tr>
<td>Red Hot Leather (Hoot Gibson)</td>
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<tr>
<td>Man Chas. Pat (Acord)</td>
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<tr>
<td>Cheerful Fraud (Denny)</td>
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<tr>
<td>Fearfully Reasonable (B. Kitchel)</td>
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<tr>
<td>Silent Rider (Hoot Gibson)</td>
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### WARNER BROS.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Man on the Bow (Syd Chaplin)</td>
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<tr>
<td>Red Hot Tires (Monte Blue)</td>
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</tr>
<tr>
<td>Red Head (1925)</td>
<td>Action</td>
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</tr>
<tr>
<td>Rosalind (1925)</td>
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<tr>
<td>The Earl of Cornhill (1925)</td>
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<tr>
<td>The Lord of the Dance</td>
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<tr>
<td>Orange Blossoms (Kathy Blum)</td>
<td>Family</td>
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<tr>
<td>Man of the People (1925)</td>
<td>Drama</td>
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<tr>
<td>Señorita (1925)</td>
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<tr>
<td>The Yellow Bird (1925)</td>
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<tr>
<td>The Secret of the Hour</td>
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<td>The Young Dreamer</td>
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<tr>
<td>Dialogue (1925)</td>
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<tr>
<td>Green Goddess</td>
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### BLEWELA PRODUCTIONS

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<td>THE BIG SURPRISE</td>
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<td>Snookums' Oating</td>
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<tr>
<td>Better Luck (1925)</td>
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<tr>
<td>Man With a Million (1925)</td>
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<tr>
<td>Fighting Spirit (C. Woot)</td>
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<tr>
<td>Buster Price Winner</td>
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<tr>
<td>A Million and a Day</td>
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<tr>
<td>Switching Sleepers (Arthur Lake)</td>
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<tr>
<td>Swaid's Eyes (1925)</td>
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<td>Last Lap</td>
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<td>Snookums Merry Christmas</td>
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<tr>
<td>Ten Punchees of Pirox (1925)</td>
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<td>Trick of Trickery (1925)</td>
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<td>Honeyman Quickstep (Lake)</td>
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<td>Advice to the Wounded</td>
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<td>Little Pete (Nellie Edwards)</td>
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<td>Too Much Progress in Pirox</td>
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<td>Fighting Spirit</td>
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<tr>
<td>Buster's Picnic</td>
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### WHITE FLAMNELL (Louis Dresser)

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<tr>
<th>Kind of Picture</th>
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<tbody>
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<td>Man of the People (1925)</td>
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<tr>
<td>White College (1925)</td>
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<tr>
<td>White Boy (1925)</td>
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<tr>
<td>White Clouds (1925)</td>
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<tr>
<td>White Flammell (Louis Dresser)</td>
<td>Thrill-killer</td>
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</table>
The Theatre of To-Day
Presentations ~ Prologues ~ Music

Stage Bands

A Moving Picture World Presentation Devised by O. T. Taylor

HERE is no denying that stage bands or orchestras are still going strong; in fact, this line of stage presentations is just hitting its stride. Reports from different parts of the country indicate that theatres everywhere are going to a stage band policy.

The question is, how long will the movie patron continue to accept the stage band? Probably indefinitely if the manager and orchestra director realize that “variety is the spice of life” and work accordingly.

Theatres in the big cities have, of course, the advantage over the small town house. A first-class band, given every possible support in the way of staging, novelties, comedy stunts, and working on a weekly change, the director virtually picking his men from the best talent in the country, has everything in its favor.

It takes perseverence, some tall figuring and sound judgment on the part of the small town manager, playing a twice weekly, or oftener, change, to successfully adopt a stage band policy. Yet it is being done and in most cases proving a box office tonic.

In some sections, where towns are close enough together to make traveling by auto practical, circuits consisting of two or three towns are formed; each town taking the band on for one change a week. Still smaller towns might find it to mutual advantage to form circuits to use a band one upon another semi-weekly change. Some managers consider stage bands, as well as other stage shows, as “added attractions,” the sole object of which is to “boost” attendance and therefore played at regular prices, relying on the added business to pay the cost of the attraction.

The advantage of such a policy is questionable, in that poorer pictures are more often than not offered with the stage attraction in an effort of “getting them over” on strength of the stage attraction, and if the show fails to click the stage attraction is to blame. On the other hand, if a better picture is offered with a stage band at regular prices some reaction is to be expected on changes when no added attraction is offered. The logical solution is to advance admission prices—and why not? A good picture, plus a stage band of merit, can stand an increase in admission prices, the increase to pay for the attraction, the extra business pulled by the band to make the venture a profitable one for the exhibitor.

This policy also eliminates undue reaction on regular programs as the patron’s impression is that he pays for the added attraction when such is offered and therefore accepts the regular programs as a matter of course.

Continued success of a stage band for any length of time in the same theatre depends largely on the ability of the band members, versatility and personality of the director and co-operation of the producer.

Repeated use of the same setting is just as impossible in staging a band as the use of the same sets would be in the filming of several different stories. It would spell loss of interest in the play that even perfect rendering of the story could not wholly overcome. Yet

(Continued on next page)
Tips, Kinks and Production Wrinkles

bands are being played without a thought on the part of the theatre manager for improvement in presentation.

And after all—the cost of the setting is a small item as compared with the cost of the band.

No town, no matter how small, but that it boast an artistically inclined youth who would welcome the opportunity to break into scenic work, and who should not find it difficult to do very creditable work by following the plans and instructions in building, painting and staging furnished through the Moving Picture World Presentations.

This week two simple, yet unusual, settings are offered. Built around the same fundamental idea both are especially suited to band presentation. The eye, platforms, backing and stage, as well as the position of the band, are identical in the two settings. The change is wrought entirely by the contrasting contour and color-scheme of the two arches, and by the addition of a ground row of trees to one of these.

SETTING I—Figures 1 and 2

The backing is a plain blue sky eye, A, with an illuminated moon, seen through an arch consisting of two columns, B, supporting a beam, D. The entire unit is set in a dark colored eye, CC. The columns and beam are of frame and blue plaster board, or wall board, construction as indicated by dotted lines, figure 1. The capital and base are cut from wall board and attached to top and bottom of the columns. Paint in light gray and shade in intermediate tones of darker gray, and in black. Highlights in white. The columns may be painted to suggest the plain round shaft or they may be fluted Greek Ionic architecture. The latter is the more effective. Platforms decorated in black on white ground. The hanging foliage can be artificial or of natural vines such as ivy or salal.

SETTING II—Figures 2 and 3

In this setting the circular arch, F, takes the place of the columns and beam of setting I. The framework, indicated by dotted lines, is covered with wall board cut to shape. Paint the arch in bright colors; vivid yellow ground with decorative stuff in orange, turquoise, blue and red. The ground row and tree, E, are in masses of rather bright medium and dark greens. Tree trunks and branches in black and orange. The wings (or tabs) and border, H-G (can also be in form of a lag drop), may be eliminated and drapes substituted for masking.

The arrangement of the platforms, a, b and e, is optional, although the charm of the setting is enhanced by the elevated piano showing against the sky.

The possibilities of colorful lighting effects are many; the following being merely in the way of suggestions. Vivid green floodlighting from sides on sky. Amber glint on band. Front stage in red.

All blue in front. Green on sky. White flood from projection room going to spots for pick-up of featured soloists or band sections. Blue on sky. Blue and red in front, amber on band.

REGARDING SCRIM PRESENTATIONS

Inquiries that have been received of late regarding scrim presentations indicate that managers in the smaller towns and cities are of the impression that this effect is difficult to achieve as well as costly to produce. This is, however, not the case, except where production is carried on an elaborate scale.

Numerous economical scrim stagings are possible—presentations which are very effective and showy and which may be produced at a nominal cost. It is impossible for this department to furnish plans and suggest action to individual managers on scrim presentation or other stagings. We shall, however, be glad to receive requests for information regarding the different phases of this work and will answer inquiries through this department. Scrim presentation will be covered in an early issue of Moving Picture World.

INQUIRIES

1. Where can I get information, in book form preferably, on dance band novelty presentation stuff of the sort Tex Howard is doing? I want ideas. 2. Can you tell me where I can get Jensen's Encyclopedia of Comedy or Madison's Budget (gags, etc.), or both, or any other good book of this kind? (G. Mc.M.)

1. We do not know of any published information covering novelty band presentations except what has been offered by this department. The novelty band presents a new angle —so new that the question of stunts and gags has been entirely up to the individual director. He, in turn, has been so busy concocting stunts for his own use that he has had but little time, and perhaps less inclination, to share his ideas with other directors. We hope to be in position to offer stunt suggestions in the very near future. Tex Howard is showing the way, and other up and doing band leaders will no doubt follow suit. 2. The latest Madison's Budget (No. 18) may be obtained from Samuel French, 25 West Forty-fifth street, New York. The price is $1.04, postpaid. Another gag book is "One Big Scream," price 30c, sold by the same publisher.

Exhibitors Praise Laemmle's Complete Service Contract

THE DAWN of the 1927-28 season heralds the fourth birthday of Carl Laemmle's Complete Service Contract. When he first announced that he would sell a complete show of Universal pictures every week in the year as a small and fixed weekly rental, many film men doubted that Universal could supply the service at the prices quoted—prices that in many cases hardly covered shipping charges.

Laemmle, however, conceived the Complete Service idea as a life-saver for the hordes of small exhibitors, who, facing closed doors, and who could not buy shows except at the very rock bottom prices. He realized it was either a case of giving them a show at little or no profit or losing their energy and enthusiasm to the industry.

The large number of this class of exhibitors who went out of business prior to Universal's Complete Service plan is proof that some emergency measure was necessary. The lessened number of failures during the years in which the Complete Service has been on the market is testimony enough to the wisdom of Laemmle's plan.

By reason of the liberal terms of the Complete Contract arrangement, small exhibitors are able to get their complete shows regularly and without mis-cuts and make a small margin of profit—a margin compared to former years. Also they are saved the worry of complex buying and booking and the extra express and shipping cost of comedies coming from one source, features from another and newsreels from still another.

The enthusiasm of the average exhibitor for Laemmle's Complete Service plan may be judged from the following commendatory letters, just received by him:

"Your product on this year's Complete Service Contract cannot be beat. The condition of the film as well as the service from your Minneapolis branch is olay. I am highly satisfied with my dealings with Universal."—W. B. Heick, Rex Theatre, Calumet, Minn.

"Only the first week using the service we are more than pleased with same. We should have been using your service before this."—F. C. Buchanan, Victoria Theatre, Winnfield, La.

WATCH FOR IT!

IN AN EARLY ISSUE OF JUNE MOVING PICTURE WORLD

will publish a complete dispassionate straight from the shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.

Kick in with Your Suggestions

TO

O. T. TAYLOR

Weir Theatre

ABERDEEN, WASH.
Your Equipment

Service for You—Theatre Owner—Builder—Studio—
Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Equipment Survey Is Offered by National

Many theatre circuits and chain operating companies, realizing the hazards encountered between operating expense and profits have added equipment engineers to their operating staffs. It is the duty of these practical men to keep up the efficiency standards in the houses under his supervision and to make periodical check-ups on the equipment in use in each of their houses.

An arrangement of this kind is practicable and profitable only with concerns operating a chain of theatres. And for these it has proven most profitable.

Several large circuits, many smaller ones and numerous individual theatre-owners are taking advantage of the engineering and maintenance service being offered by the National Theatre Supply Company.

This company maintains an equipment engineering and research department and will, whenever called upon, make a complete survey of the equipment in use in a theatre, showing the exact degree of efficiency of the apparatus in use, rendering an authoritative and unbiased report of conditions as they are found.

ABERDEEN, MICH.—Local men plan to erect theatre and have plans by Robert Heaver, Jackson, Mich.

Theatre Owners Busy Building and Renewing

Kansas City, Mo., April 28.—Plans for a 6½ million dollar theatre and hotel building on South Main street, Kansas City, were confirmed this week by Warren C. Gun, builder and designer. The house, which will be 150 x 228, will seat 5,500 and will be second in size to the Roxy in New York. The balcony will seat 1,500 and the main floor 3,500, according to plans. The interior of the theatre will have an outdoor effect representing an Italian rose garden. There will be an orchestra lift by which the orchestra will be lifted up and down. Free parking space and a free check stand for wraps will be another feature.

The cooling and ventilating system will cost more than $225,000. The theatre and Hotel will be known as the Warren. Several film companies have been negotiating for a lease on the theatre, but no deal has been closed yet, Mr. Gun said. Construction will start in the near future.

San Francisco, Cal.—Work has been commenced on the construction of a 400-seat theatre on Mission street, between Nineteenth and Twentieth, for Ackerman & Harris, giving this city the largest district theatre west of Chicago, when completed. The design is in Spanish Renaissance and W. H. Crim, Jr., is the architect.

Some extensive improvements will soon be made in the Warfield Theatre, including new seats, carpets and draperies. The lower section will be enlarged and while this will cut down the seating capacity slightly it is expected that it will increase the money capacity. The house record was broken recently with "Plymouth and the Devil," when almost $25,000 was taken in the opening week. The theatre seats about 2,200.

CHICAGO, ILL.—American Amusement Company, C. P. Lanten, president, 212 West North avenue, has plans by John Eblerson, 212 East Superior street, for contemplated theatre and office building. Estimated cost, $1,000,000.

CHICAGO, ILL.—Marks Brothers, 1441 West Roosevelt Road, have plans by Levy & Klein, 111 West Washington street, for three-story theatre, 48 by 100 by 21, feet, to be located at 1355-67 Millwaukee avenue. Estimated cost, $1,500,000.

NILES, MICH.—T. W. Ready has plans by William P. Whitney, 122 South Michigan avenue, Chicago, Ill., for theatre, store and office building to be located at Fifth and Main streets. Estimated cost, $125,000.


ST. PAUL, MINN.—O. A. Rowe and W. A. Mustard, 673 East Seventh street, plan to erect a theatre at St. Peter and West Seventh streets. Estimated cost, $750,000.

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Are you uncertain as to the size and type of equipment needed?

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Moving Picture World May 7, 1927

Using Fine Equipment

Lincoln, Neb.—Charles Stuart plans to erect new lyric Theatre at southeast corner F and 15th streets, with seating capacity of 2,500. Estimated cost, $1,200,000.

Collingswood, N. J.—Ernest Miller, 1,122 Langham street, Camden, N. J., plans erection of one-story moving picture theatre and store building, 90 by 125 feet, at Haddon and Lincoln avenues.

Newark, N. J.—S. Bratlet and S. Pollack, 972 Broad street, Newark, N. J., has plans by William E. Lehman, 972 Broad street, Newark, N. J., for two-story theatre, store and office building, $72 by 225 feet, to be located at Broadway and High avenue. Estimated cost, $220,000.

Alva, Okla.—O. L. Hayden, of Palace Tailoring Company, and Bill J. Davidson, of Oklahoma City, have leased store building and will convert and equip as moving picture theatre. Will be known as Rialto Theatre, Mr. Davidson, manager.

Grand Prairie, Texas.—J. B. Walker, manager of Texas Theatre, has purchased two lots on Main street as site for proposed new moving picture theatre.

Milwaukee, Wis.—H. W. Grzesz, 118 West Harrison street, Oak Park, III., is preparing plans for brick, reinforced concrete and terra-cotta trim theatre and store building, 120 by 170 feet. Estimated cost, $500,000.

Patents

William N. Moore, Patent Attorney
Lyon and Trust Building, Washington, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $1.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 25 years.

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Get Maximum Screen Results

Send for the

Lens Chart

By John Griffths

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger stock paper suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

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**Straight from the Shoulder Reports**

**Exhibition Information Direct from the Box-Office to You,**

**Edited by A. Van Buren Jewell**

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**Columbia**


**SWEET ROSIE O’BRADE.** Star, Shirley Mason. A very good picture: this is our first picture from Columbia and it surely is a great little show. Tone O. K. Good appeal. Sunday, special yes. Draw small town, rural classes, town $138. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

**F. B. O.**

**BROADWAY GALLANT.** Star, Richard Talmadge. Here is another good one from this house. Richard Talmadge means something as a star and when he is advertising properly they just cannot stay at home long enough to pay. Sunday, special no. Draw all classes, town $2,000. Admission 10-20. Mrs. A. K. Lewis & Son, Psych House (486 seats), Empireum, Pennsylvania.

**LIGHTNING LARIATS.** (5 reels), Star, Tom Tyler. Tom and his gang in a good and fast one. Frankie Darro as the “Kid” living as a cowboy in Arizona good. Paper, service and print good. R. A. Freus, Arvada, Colorado.

**MAGIC GARDEN.** (7 reels), Special cast. This picture drew all the ladies in town and pleased them, but the men were scarce. Personally don’t think this is Mrs. Porter’s finest novel. We ran this Easter Sunday and Monday and it was a wonderful picture for those days and is fine for a Sunday showing any time. The little boy and girls were excellent in their parts and really stole the picture. If Miss Lillian Gish were cast as Annyrills in place of Miss Morris, I believe she would have fitted the part to perfection. Kean and the other two men very good. Appeal 100 per cent. T. A. Freus, Arvada Theatre, Arvada, Colorado.


**MULHALL’S GREAT CATCH.** Star, Lefty Flynn. About the best picture we ever had of Flynn’s, and pleased the majority. Flynn not much of a drawing card here. Will go over wherever Flynn is liked. Tone good, appeal 80 per cent. Sunday yes, special no. Draw general class, town $600. Admission 10-25 to 13-25. W. C. Snyder, Cozy Theatre (265 seats), Lamoni, Oklahoma.

**RED HOT HOOPS.** Star, Tom Tyler. Tom turns out to be a real prizefighter: somehow on the order of what he really plays. Appeal great. Sunday yes, special no. Admission 10-25 to 13-25. J. W. Ryder, Jewell Theatre (130 seats), Verdale, Minnesota.

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**First National**


**STRONG MAN.** Star, Harry Langdon. I consider this picture very much overrated. It is the same old Langdon but cut out of the ordinary at all. I paid twice the average rental, advanced my admission ten cents and still made no money. Good print, though. Tone O. K. Appeal fair. Sunday O. K. Special no. Draw all classes, town $2,000. Admission 10-30 usually. M. W. Larmour, National Theatre (460 seats), David City, Nebraska.

**SYNCOPATING SUE.** Star, Corinne Griffith. Not so good, Corinne; they like you in the other type better. Draw general class, town $2,000. Admission 10-25. J. A. & D. Jenkins, Community Theatre (469 seats), David City, Nebraska.


**GENTLE CYCLONE.** Star, Buck Jones. Here’s the type of picture the fans like to see Jones in. They sure gave him an action picture this time. Print good. Appeal great. Special no. Draw from big city type. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**IRON HORSE.** Star cast includes George O’Brien. This is a great picture but failed to draw for me, perhaps because it was too old, many had seen it in other places. Tone good, appeal fair. Sunday, special yes. Draw town, farming classes, town $600. Admission 10-25 to 15-25. H. W. Batzelder, Galt Theatre (175 seats), Galt, California.

**MARRIAGE LICENSE.** Star, Alna Ro- manoff. A very good picture, but it did not bring me any money, due to very poor print. Dealers should always keep the prints on hand. Tone good, appeal by those who came, good. Sunday, special yes. Draw town, farming class, town $600. Admission 10-25 to 15-25. H. W. Batzelder, Galt Theatre (175 seats), Galt, California.

**MARRIAGE LICENSE.** This is a well- printed picture and is drawing well in eight reels. It should please as a regular program feature. Draw small town type in farm and small country towns. E. M. Reitz, Dreamland Theatre, Salisbury, Pennsylvania.
The Whole Report!

Last week in some manner a whole page got left out of the dependable tip department and in that way a report on Volga Boatman was left up in the air, incompletely. It is repeated here, complete: Volga BOATMAN (P. D. C.) What a picture! Impressive, entertaining, gripping. All who saw it complimented it highly. The scenes where the girl and boatman are locked up in a room while the mob waits outside for him to kill her was the most impressive and one of the best handled things seen here. Tone, Sunday O. K. Appeal good. Special yes. Draw all classes, town 3,000. Admission 10-30. M. W. Larmour, National Theatre (460 seats), Graham, Texas.

The balance of the omitted reports are on the page following this, so everything is O. K. and nothing lost.

 Paramount

ACT OF CADS. Star, Adolph Menjou. Just as the competition gets nothing to me, barely getting by without any knocks or walkouts. Much too long and overdrawn as the show is, one can say if "it isn't worth advertising it isn't worth showing." I'm afraid there would be a lot of places where Paramount pictures like this wouldn't get a showing. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

BLONDE OR BRUNETTE? Star, Adolph Menjou. This star is one that does not do so very much business for me. People do not like his pictures now. Give for a small town. Tone, appeal fair. Sunday yes, special no. Draw mixed class, town 1,400. Admission 35-25-15. Frederick S. Widenor, Opera House (492 seats), Dubuque, New York.

CHILDREN OF DIVORCE. Star, Clara Bow. This is a very good picture but did not draw as I expected it would have. The picture is an old theme that has been worked over many times but nevertheless it pleased my patrons and I had many favorable comments in this show. Tone, appeal very good. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

EVERNING CLOTHES. Star, Adolph Menjou. Not a very good picture but did not draw as I expected it would. I think this is a very old theme, an old story, but it is well done. Tone, appeal good. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


FASHIONS FOR WOMEN. Star, Esther Ralston. This show fits fine for around the next great season especially at night during Lent: hurt business. Raymond Hatton supplies the comedy; Elmar Hansen leads the singing. Tone, appeal very good. Special yes. Draw mixed class, widely scattered, town 1,626; widely scattered, Mrs. J. B. Travelle, Elite Theatre, Palm Beach, Florida.

MAN OF THE FOREST. Star, Jack Holt. A very good outdoor picture which will please many of my patrons. Tone is good and always draws well. Don't be afraid to show it. Sunday yes, special no. Admission 25-15. Fred S. Widenor, Opera House (492 seats), Dubuque, New York.

TELEPHONE GIRL. Stars, Madge Bellamy, Holbrook Blinn. A truly excellent picture, alike the program type; fine story and well acted. A picture that you should go after and see if they haven't been Dud's. Tone, appeal very good. Special yes. Draw mixed class, town 1,600. Admission 25. Fred S. Widenor, Opera House (492 seats), Dubuque, New York.


PARIS AT MIDNIGHT. A very ordinary program picture that just means an ordinary date. This is not worth heavy advertising and the patrons do not like it sufficiently. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


VOILA BOATMAN. Star, very good feature. Patrons voted their pleasure. This week is the better opportunity, anywhere. Absolutely a winner. Tone, appeal very good. Special yes. Draw mixed class, newspaper, town 1,200. Admission 10-25. Charles E. Dillingham, Elsinore Theatre (600 seats), Allentown, Pennsylvania.

YOUNG APRIL. Appeared to please, although our crowd is never very numerous. Tone, appeal very good. Special no. Draw mixed class, merchant class, widely scattered 1,650. Mrs. J. B. Travelle, Elite Theatre, Palm Beach, Florida.

Producers Dist. Corp.


PARIS AT MIDNIGHT. A very ordinary program picture that just means an ordinary date. This is not worth heavy advertising and the patrons do not like it sufficiently. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

ARIZONA SWEEPSSTAKES, Star, Hoot Gibson. This was as poor a Hoot Gibson as we've ever seen, special no. Draw town and farm class, town 860. Admission 10-25. Oren J. Spall, Strand Theatre (315 seats), Pleasantville, Iowa.

BUCKAROO KID, Star, Hoot Gibson. A very poorly connected story with a sorry plot. The poorest Gibson feature we have ever shown. No wonder it is dumped that Hoot is dumped. As the stories Universal has been giving him the title fed fans to believe that this would be a ter- "rific picture but in reality it was slow and dray. Tone O. K., weak appeal. Sunday yes, far from being special. H. V. Ritter, McDonald Theatre, Melville, Louisiana.

CHASING TROUBLE, Star, Pete Morrison. This was the best from the western genre I ever saw. No story. Nothing but a jumbled mess of scripts and horse riding. Tone was poor. Sunday special no. Draw farm, town class, town 600. Admission 10-25. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

BUSTER BE GOOD, (Universal-Buster Brown), Another good comedy with Buster Brown. Buster and his gang break up a spiritualist meeting, causing lots of fun. H. V. Ritter, McDonald Theatre, McDonald, Kansas.


HITCH-HOOF, Star, Jack Hoxie. Slow motion—Hoxie is right there with the goods when it comes to action, but he is a poor boy when it comes to setting. This story was dray. This was very disappointing, especially when you know that this star can hold his own with most any of them when it comes to trick riding, rough and tumble, etc. Tone fair, weak appeal. Sunday special no. Draw all classes, town about 1,000. Admission 10-25 to 15-25, special no. H. H. Heberger, Amuse-U-Theatre, Melville, Louisiana.

MIDNIGHT SUN, Star cast includes Laura LaPlante, Pat O'Malley. I was rather disappointed in this one. I thought it would be a big special, but— the same as Universal comedies that are coming out. Something is missing, just enough to keep it out of the special class. This picture is good, but lacks a bit of the exuberance. Tone O. K. Good appeal. Sunday yes. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Kossuth Theatre (225 seats), Jewett City, Connecticut.

PHANTOM BULLET, Star, Hoot Gibson. A pretty good comedy western, with Hoot playing the part of the boob in order to find his father's murderer. Will please the western fans. Think Hoot has made better pictures though. Draw small town class. Admission 10-25-35. H. V. Ritter, McDonald Theatre (260 seats), McDonald, Kansas.

Pictures that bring them out in the rainy weather, pictures that get out the S.R.O. sign — these are worth knowing about, and dependable exhibitor tips in this department give you the lowdown on which ones they are, as well as when to step heavy and when to bear light on the advertising. It's simply a question of choosing as your guide the exhibitor who agrees in his reports with your experience on pictures you both have run.

It's only fair to return the favor by sending tips to help the other follow as he helps you.

POKER FACES, Star, Laura LaPlante. A good comedy for those who saw it liked it, but on account of playing four days before Easter, business was poor. Draw neighborhood class, city 90,000. Admission 10-25. Charles Eppler, New Allen Theatre (600 seats), Allen, Pennsylvania.

SPORTING LIFE, Star, Marion Nixon. Patrons complained on the poor quality of the picture. It was all hand inspected before being shown in this house, but I had not anything, film in extremely poor condition and condition of spool holes gone. Farts missing. This was not even a program picture. Draw farm and community 400. Admission 10-15. C. G. Brothers, Star Theatre (290 seats), Grand River, Idaho.

Short Subjects


THUNDERING SPEED, Star, Sedgewick. Fair subject only and as to female star, it fell flat. Tone fair only, appeal 75 percent. Sunday, special no. Draw general trade, city 25,000. Admission 10-25. Ed C. Curdics, Bi-Jou Theatre (300 seats), Greenville, South Carolina.

Warner Bros.

MISCELLANEOUS


ALICE CUTS THE ICE, (P. B. O-cartoon). These cartoons are getting better right along. R. A. Preus, Arvada Theatre, Arvada, Colorado.

CHIP OF THE OLD BLOCK, (Educational). One reeler that are usually good and this one is that. R. A. Preus, Arvada Theatre, Arvada, Colorado.

CLOSE CALL, (Universal-Gump). This two reeler is a snappy one: the song "witches" on the beach capture Andy, and then the fun begins. R. A. Preus, Arvada Theatre, Arvada, Colorado.
Inspector Wrong About Limiting of Port Width

ROY H. MELDRUM, Projectionist, Edward N. Y. says—The fire inspector has been here for the first time and has given us a lot of trouble. The observation port is his main complaint. He says it must be four inches wide by twelve high. It is at present about 12-inch square. The Bluebook says it is O.K. to cover it with glass. Could you tell me whether or not that would pass in this state.

"Also is 14-inch asbestos board, of which the booth (would like to) projection room, but it really isn't) is constructed all right for fire shutters?

"Another thing is the Powers Inductor. The report says: "Installed open on floor," Is it necessary to build a fence around it? Am filling in the lens port, leaving just enough open space for the light beam to pass through. Would a fire shutter be necessary when that is done?

"If I do not put glass in the observation port would it be all right, to have it 4 inches high by 12 inches wide.

This is an example of an inspector who has little or no understanding of the thing he is inspecting. That little thing has happened before, but I really did suppose the old chestnut of other days, the four-inches-wide-by-twelve-high observation port had been forever laid on the shelf, even by the politician appointed to an inspectors job.

Will you be good enough to advise me as to what office this "inspector" halls from. Do that and I will see what can be done toward educating that office in the simple fact that there is neither rhyme, reason or anything else but pure foolishness in such a limitation. If that inspector shows up again ask him, for me, just what he means. It would require for the fire shutter to close a 12-inch wide port that it would to close a 4-inch wide one, height being equal in both cases.

This inspector probably means well. The trouble is he is inspecting things he knows absolutely nothing about. That is proven by his comment on the Powers Inductor. So it is "open on the floor." Well, well, well! What of it—assuming that you have not removed its cover, of course. Where would the dear boy like to have it installed? In a fire proof closet located in the next block? Tell him, for me, that if I ever meet him in your projection room, or "booth," I'll sit on that Inductor and another matters over with him while you run the show.

Yes, there must be a fire shutter over every port, no matter how small. It is NOT actual fire danger, but PANIC DANGER you must guard against. Smoke will pass out of a hole three inches in diameter, or out of a 4-inch by 12-inch hole just as it will out of a larger one, and once let the audience catch sight of smoke—FIRE! yells some IDIOT, and the panic is on. Real safety is NOT a matter of port size, but a MATTER OF QUICK FALLING FIRE SHUTTERS PLUS FANS WHICH WILL SUCCEED THE GASSES AS FAST AS IT FORMS, as I have told you all times almost without number. Under

that condition you may burn a reel of film, or ten of them, and the audience will only know that the show has stopped.

P. S. If you put in glass, get a large old photographic plate, clean off the emulsion (see B. B. page 290) and install it at an angle. See page 311 of Bluebook; also show the inspector pages 312 to 319.

Regarding Intermittent

I have had many, many inquiries concerning the German non-intermittent projector now used in the Capitol Theatre, New York City. The inquiries have covered a rather wide range, but every one has, I think, asked my opinion as to how it compares with our own intermittent movement projectors.

I do not care to discuss this matter at length publicly, but will say that I am unable to see sufficient advantage in them or their work to justify their high price as compared with our projectors. If prices were equal—well, even then I duno. I can see little if any improvement in the screen image they project as against that projected by our projectors, and there is a slight displacement. Each picture cycle, which, though only visible if one watches very carefully, is certainly is no advantage.

In a theatre of my own I would stick to the Powers or Simplex and feel very well satisfied, even though my next-door competitor had Meaushaus—the German projector.

Moskowitz Proves What Capable Official Can Do

MR. CHARLES C. MOSKOWITZ, General Theatre Executive, Loew's, Inc., is a capable official. He is the first, so far as I have knowledge, who has applied intelligent methods in the matter of the Supervisor of Projection. It was he who appointed or caused the appointment of Lester B. Isaac as Supervisor of Projection and M. D. O'Brien as Assistant; also it was he who for the first time invested a Supervisor of Projection with the authority necessary to enable him to apply correct methods and to cause him and his authority to be respected.

As this department has repeatedly pointed out, heretofore all Supervisors of Projection of whom I have had knowledge have really been nothing more than projection equipment installers and trouble shooters, with, in most cases, more or less power to select equipment and employ or discharge projectionists.

Mr. Moskowitz seems to have grasped the fact that a Supervisor should be exactly what that title in itself implies, and he has enabled Mr. Isaac and his Assistant, Mr. O'Brien, to handle things that way.

Mr. Moskowitz is only carrying out the wishes of Mr. Schenck, who has always been insistent that projection ranks with the most important items in a show.

Let's Keep Projection Distinct From Operating

Projectionist: One who is progressive, desires to equip himself with competent knowledge in everything connected with projection. A man who has real pride in his work and its excellence. A man who never has the idea that "thats good enough" in connection with his work. A man who wants to give high trade service, and who demands and expects decent pay and working conditions in return, and that his work be recognized and respected, and who works constantly to that end.

Machine Operator: One who believes that motion picture projection is merely the matter of "operating a machine." One to whom screen surface characteristics, for example, mean nothing. A man who sees nothing beyond or ahead in projection except minimum union scale, the least possible hours or work and operating a machine. One who does not believe in study in connection with projection. One who thinks when he has learned to handle projection equipment sufficiently well to keep out of actual trouble, he has learned all that is necessary.

Asks About Screen Spot

Thomas Gentry, Tallahassee, Fla, asks: "There is a dark spot near the center of my screen. It is an aluminum surface screen. How can I get rid of it?"

You probably can't. Advise me as to width of front and rear rows of seats and the distance of each from screen. I will then advise you as to what is best to do.
Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge within its covers.

Great Credit to Unionism If Credit Means Nothing!

The following clipping from a Chicago daily paper was sent in by a Chicago projectionist, who merely said: "Isn't this a splendid example of 'unionism'? Such a credit to the profession, what." The clipping, in part, reads: "Resumption of the motion picture machine operators' war, kindled by the recent union election in which 'Tommy' Malloy was chosen business agent over Henry Gusenberg,loomed today with the shooting of one man, the shuggling of another and the ambulance kid-napping of another in Lincoln Park."

The newspaper then proceeded to set forth the details of the affair at some length. Just like the Armstrong days, is it not?

No, brother, it is NOT an example of unionism. It is an extreme example of union POLITICS. The setting up of kings and cars has always entailed war and trouble, who—well, bullies don't always reach the right mark. Chicago men have been unfortunate in their choice of leaders. They think their leaders have accomplished wonders. Everything considered, they have NOT, and I don't mean maybe either.

Crafter Diameter Queried

John Burch, Staunton, Va., asks: "Dear Mr. Richardson: Can you advise me as to what the diameter of a reflector arc crater using 30 ampers should be.

Not exactly, but I think 5/16 of an inch is very close approximation of the diameter. Will some of you chaps who have a reliable ammeter send me impressions of a few of your reflector arc carbon craters, stating the exact amperage used when the crater was made. Just lay a sheet of white paper on a blotter, or on several thicknesses of newspaper and press the crater on the paper so that a clear impression of the crater rim results.

Were Schoolmates

I wonder how many of you know that Earl J. Demison, Corse Peyton, Cecil Spooner and the editor of this department all were schoolmates and all directed their first breath in the little town of Centerville, Iowa.

Well, it's a fact; also one or two others who have made a name for themselves in the theatrical world hailed from that same town, though I cannot at the moment recall their names.
It all comes back to screen quality

The impression your theatre conveys, the reputation it enjoys, the day-to-day patronage it attracts — whatever phase of the business you consider, it all comes back in large measure to the screening quality of the pictures you show.

Specify prints on Eastman film — the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
AN EQUIPMENT FOR EVERY REQUIREMENT

Power's Projectors

1. Stereopticon attachment.
2. Double handled speed control handle operated from either side.
3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
5. Powerful motor specially designed for Power's Projectors.
6. Double handle arc switch with quick break safety device operated from either side of projector.
7. Double ended motor switch—operated from either side of projector.
8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.
9. Regulator for Incandescent lamp.
10. Incandescent lamphouse.
11. Ammeter.
12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
13. Stereopticon mount.

Other Features Not Shown in Illustration

- Roller pin intermittent movement (Exclusive Power's Patent).
- Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working.)
- Revolving Upper Magazine Spindle.
- Improved take-up device and ball bearing spindle in lower magazine.
- Automatic lower loopsetter.
- New style front plate with pilot light assembly.
- Film footage indicator.

Improvements And Refinements

Moulded composition knobs and handles throughout, and a new superior vertical adjustment on the lamphouse.

The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting. Crystallized lacquer finish replaces plain Japan finish—all steel parts are dull or polished nickelplated. Supplied with new mirror and Power's aspheric condenser mount.

International Projector Corporation

90 GOLD STREET  NEW YORK, N. Y.
“For good stories, action and fast business, can’t be beaten. Each succeeding release an improvement over the last.”

PATHE' PRESENTS

LEO MALONEY

in DON DESPERADO

Δ BY FORD I. BEEBE

It’s a simple trick to write an ad and stick in a bunch of superlatives. But it doesn’t mean anything. Just see this picture. We won’t have to write them for you’ll be saying them,—or thinking them.

They just don’t come any better than “Don Desperado.”
ALREADY THE INDUSTRY IS APPLAUDING

PARAMOUNT

100%

for 1927-8 PROGRAM

AND THE CONTRACT WAVE HAS STARTED
—You’ve heard a lot about the various offerings of various companies for 1927 - 1928

—but

NEXT WEEK

THE LION ROARS

and the entire industry listens

Be sure you get a copy of Metro-Goldwyn-Mayer’s Sensational ’27-’28 Announcement
Now the Industry Takes Another Giant Step Forward with --

Paramount's

100% Program

for 1927-8

Paramount -- the Whole Show
Details of a new production from the world's greatest comedy attraction, up to the highest Lloyd standard, will be announced soon. Produced by the Harold Lloyd Corporation. Released by Paramount.

Now for general release!

BEAU GESTE

Now this smashing road show hit is available for general release! Produced by Herbert Brenon, with Ronald Colman (by arrangement with Samuel Goldwyn), Noah Beery, Alice Joyce, Mary Brian, Neil Hamilton, William Powell, Ralph Forbes, Victor McLaglen.

Star Sensation of the Hour!

CLARA BOW

The "It" Girl is coming in four big pictures: "HULA," from the sensational novel; "RED HAIR," by Elmer Glyn; "DEVIL MAY CARE," from the Collier's Weekly serial and novel; and "HER CARDBOARD LOVER," from the Broadway stage hit. It's a Bow Year!

Ufa-Paramount Giant.

METROPOLIS

Fresh from its great long run in New York runs this Ufa-Paramount Giant. The most surprising picture ever made. Colossal in box office values. Directed by Fritz Lang. Adapted by Channing Pollock.

Now with Paramount!

FRED THOMSON

The Western Ace releasing through Paramount now. His first, a special, "JESSE JAMES," based on the career of the famous outlaw; second, a special, "DAVEY CROCKETT"; and two other action thrillers coming with the famous "Silver King."

The Comedienne with "IT"

BEBE DANIELS

Remember "The Campus Flirt!". Bebe's coming in an even bigger athletic comedy, "SWIM, GIRL, SWIM!" Also in a breezy racehorse romance, "MISS JOCKEY." And 3 others.

THOMAS MEIGHAN

"WE'RE ALL GAMBLERS," from Sidney Howard's Broadway stage success, "Lucky Sam McCarver," first in the 100% Group for the Good Will Star. To be followed by 3 exceptionally strong dramas.

The Distinguished Dramatic Star

EMIL JANNINGS

The Star of "Variety" in "THE WAY OF ALL FLESH," With Belle Bennett, Phyllis Haver and Donald Keith.

PARAMOUNT'S high, consistent record at the box office during the present season keyed the whole industry up to learn this company's plans for 1927-8.

Now the announcement of Paramount's 100% Program for next season has come. It exceeds the fondest expectations! No wonder showmen everywhere are sending us wires and letters of enthusiasm.

PARAMOUNT IS THE...

This master-showman is with Paramount now. He will produce two specials for the 100% Group. Announcement of titles, casts and other details will be made soon. Paramount has the leading directors.

The Gorgeous Blonde

ESTHER RALSTON

Coming in "GOOD MORNING, DEARIE," from the famous Broadway musical comedy success. Also in "THE BEAUTIFUL WOMAN." And three more sparklers. A fast stepping star.

WALLACE BEERY

in "THE BIG SNEEZE." With Ford Sterling and Zasu Pitts, James Cruze Production. From Ziegfeld's, "Louis 14th." Finished and previewed. As funny as "Behind the Front!"

ZANE GREY'S


"UNDERWORLD"


"THE LAST WALTZ"

From Strauss' lavish opera, a romance which had a record run at the Century Theatre, New York. Directed by Arthur Robison. Ufa-Paramount Production.

"MME. POMPADOUR"

Starring Dorothy Gish with Antonio Moreno. Directed by Herbert Wilcox.

The remarkable story of the famous courtesan, and the French Monarchy.
Sequel

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WHOLE SHOW IN 1927-8!

Sequel to Beau Geste!

BEAU SABREUR

Not only a dashing adventure drama of the French Foreign Legion, but a great love story and roasting comedy. William Wellman Production. With Gary Cooper, Geo. Bancroft and others. As big a book success as "Beau Geste" and bound to be as fine on the screen.

The Star Adorable

FLORENCE VIDOR

Already established as a favorite and coming in "A CELEBRATED WOMAN" and "ONE WIFE TO ANOTHER." Titles may be changed.

Comedy Team Incomparable!

WALLACE RAYMOND

BEERY

Re-united! Coming in "FIREMEN, SAVE MY CHILD." Edw. Sutherland. Prod. "NOW WE'RE IN THE AIR." "WE'RE IN SOCIETY NOW." And 1 more.

Empress of Emotions

POLA NEGRI

In Star Specials. The first, "BARBED WIRE." With Clive Brook, Einar Hanson and all-star cast. Erich Pommer Rowland V. Lee Production. By Hall Caine. Then "THE WOMAN ON TRIAL." Produced by Mauritz Stiller. And 2 more.

Glorifying the American Girl

GEORGE BANCROFT

"TILLIE'S Punctured Romance"

Tillie's a hit, "THE SERVICE FOR LADIES." Directed by Gregory La Cava. Also "HELP!" (tentative title). Film industry's fastest rising rocket of roars.

"Stark Love"

Eddie Cantor

"Kid Boots" Himself!

A Big Special

W.C.FIELDS

In "RUNNING WILD." Written and directed by Gregory La Cava. With Mary Brian and all-star cast. Finished and previewed. Best of the Fields comedies.

Extra Added Attraction

"The Rough Riders"

Paramount has acquired from Anne Nichols, author and producer of the greatest box office hit in theatrical history, the screen rights. Details and distribution plans later.

On the screen at last!

GENTLEMEN, PREFER BLONDES


King of the Movies!

RICHARD DIX

Dix, the universal favorite is without a peer as a box-office draw. Watch for him in "SHANGHAI BOUND," a roaring melodrama out of the Chinese storm center. Timely as tomorrow's news headlines. And 3 more big Dix star specials.

Lord of the Ladies

ADOLPHE MENJOU

As the debonair waiter-lover in "SERVICE FOR LADIES." Directed by Gregory La Cava. Also "HELP!" (tentative title). Film industry's fastest rising rocket of roars.

Filmdom's fastest rising rocket of roars.
will release in 1927-1928 the entire output of the world’s greatest short comedy company—a total of 36

CHRISTIE COMEDIES

BOBBY VERNON

JIMMIE ADAMS

BILLY DOOLEY

ANNE CORNWALL

NEAL BURNS

JACK DUFFY

in 12 Christies

Paramount SHORT FEATURES

PARAMOUNT is in the short features field with everything we have—and in right and in to stay.

Our short features organization is complete and working smoothly, under the production leadership of Emanuel Cohen, with special studios and laboratories and an experienced personnel.

The Paramount News staff is ready to shoot.

Our association with Christie assures 36 high class comedy gems from the leading company in that field.

Our affiliations with other producers described on this page give us a total of one outstanding comedy and one cartoon, in addition to two issues of Paramount News, each and every week.

With 80 features plus this mighty short features line-up, Paramount is truly

The Whole Show

FOREMOST FROM THE START

Paramount News

Emanuel Cohen, 13 years editor of Pathe News, heads it. A tremendous staff of experienced cameramen, with 150 headquarters all over the globe, are already working. Speed experts and a special laboratory a minute from Times Square guarantee service. The mighty resources of Paramount and a national ad campaign reaching 17,000,000 people weekly back it. What could be sweeter!

SIGN TODAY! Paramount Pictures FOR 1927-8

EDWARD EVERETT HORTON COMEDIES

PARAMOUNT NOVELTIES

"ELEGY," "FANTASY," "FRENZY," and 2 other novelties; "A SHORT TAIL" and 4 more comedies. Presented by Charles B. Mintz. A class product

KRAZY KAT CARTOONS

Krazy Kat and his pals make a familiar and popular cartoon subject. One every other week. Presented by Charles B. Mintz.

OUT OF THE INKWELL CARTOONS

The Inkwell Imps are known wherever short features are shown. Presented by Alfred Weiss. Produced by Max Fleischer.
EVERY WEEK

MOVING PICTURE WORLD

Assures You

THE LARGEST

Exhibitor Circulation
Exhibitor Reader Interest
Big Theatre Circulation
Small Theatre Circulation
Uniform Territory Coverage
Advertising Value

Obtainable In Any Single Medium In This Field

VERIFIED EXHIBITOR CIRCULATION

MOVING PICTURE WORLD Over 7,337
2nd nearest paper Nearly 1,000 less
3rd nearest paper Over 1,000 less
Speaking of the best westerns—

Dominance comes from quality, not mere numbers.

If you are familiar with Pathe’s five series of Westerns, you know who has the best Westerns. You know also that in the five series there is such diversity in stars, locations, stories and kind as to satisfy any exhibitor demand, no matter how exacting.

That the quality is the best is your first consideration; but that the prices are so amazingly reasonable certainly should be your second.

If you haven’t been showing these Pathe Westerns, ask for a screening,—and prices. You’ll be surprised!
LEO MALONEY
With Ford Beebe an unbeatable combination. Trade paper reviews and exhibitor comment on every one of his pictures have been remarkable. We insist, no better Westerns anywhere than these. “Don Desperado” a May release.

BUFFALO BILL, JR.
A real “dyed in the wool” Cheyenne cowboy, once a broncho buster and fancy rider with the SellsFloto Wild West Show. Boy, how he can ride! You get in his pictures all the action any heart can crave. Current release “The Ridin’ Rowdy.” Lester F. Scott Jr., Producer.

BILL CODY
Excels with horse, lariat, whip and gun. No better riding or faster action anywhere. His pictures full of real dare-devil stunts. Current release “The Arizona Whirlwind.”

BUDDY ROOSEVELT
A college-bred cowboy who left Harvard to join a Wild West Show as trick rider. In each of his pictures there is not only heart interest drama and fast action, but also a real comedy element. Lester F. Scott, Jr., Producer. Coming release “The Code of the Cow Country.”

WALLY WALES
Another real cowboy, hailing from Texas. Looks good either on a horse or in a dress suit. Each of the pictures already released has registered big. Coming release “The Meddlin’ Stranger.” Lester F. Scott, Jr., Producer.
Talking about newsreels

THE GREATEST SENSATION

For the first time in any theatre, before spell-bound audiences in the Roxy, New York, on Saturday, April 30—

FOX

THE CROWNING TRIUMPH

Mightiest of all today —
here's a newsreel that talks!

IN ALL SCREEN HISTORY!

NEWS

presented the "talking newsreel," or motion pictures of current events portrayed IN SOUND, by Movietone.

OF SCREEN JOURNALISM!

still mightier tomorrow!
RICHARDSON'S
New 5th Edition
Handbook of Projection
is Ready Now
In Two Volumes
Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

Price for either volume alone $4.00
Price for both volumes together $6.00

(Add 10 cents for West of the Rockies)

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue  New York
A SURVEY OF PICTURES

Spring ~ 1927

METRO-GOLDFWYN-MAYER

“More Stars Than There Are In Heaven”
Karl Dane and George K. Arthur, the new Comedy Team, whose first vehicle to fame is the sensational “Rookies.”
GAIN this Spring Metro-Goldwyn-Mayer commands the attention of the industry.

In every city of the nation M-G-M attractions are doing the outstanding business at Box-Offices.

An unprecedented line-up of hits is being delivered to M-G-M exhibitors. The gold-rush is on! And the end is not in sight, for M-G-M has in store for you some of the greatest productions it has ever released.

"ROOKIES" is just one diamond in the M-G-M sky. Lon Chaney in "Mr. Wu," "Captain Salvation" are among many other Big Ones.

IT TAKES a smooth-working, dependable organization to give you pictures like "Flesh and the Devil," "Tell It to the Marines" and "Slide, Kelly, Slide" in rapid succession.

Then to follow through with hits, hits, hits!

DEPEND on M-G-M always. No other organization has its personnel of practical showmen, nor its production facilities.

AND WHEN you have checked the lists carefully you'll find that the stars who mean money at the box-office are under M-G-M's banner.

YOUNG Blood this Spring continues its uninterrupted march to supremacy in the motion picture industry!

"SLIDE, KELLY, SLIDE" is enjoying a merited success at legitimate theatre prices at the Embassy Theatre, N. Y. Showmen who plan to run a baseball picture this Spring will find that "Slide, Kelly, Slide" is the only baseball subject playing as a road-show and has been acclaimed the greatest of its kind ever made. Box-Offices everywhere agree!
Lon Chaney in his amazing characterization of "Mr. Wu," a triumph in its $1.65 run at the twice daily Forum, Los Angeles and everywhere.
THE IMPORTANCE OF "ROOKIES"

Karl Dane and George K. Arthur become the Screen's leading Comedy Team

DAILY the wires pour in telling of the early success of "Rookies" in all theatres. Stanley Chambers, of Wichita, Kansas, says: "Knockout comedy. Dane and Arthur great combination. Will bring out the old S.R.O. sign at box-office." Jed Buell, of West Coast Theatres, wires: "Had to have two carpenters re-anchor seats." The Strand Theatre, Waterbury, holds over picture. The second week in Cleveland beats the first week. The Capitol rolls up tremendous gross. And so it goes everywhere. And this is just the beginning.

"ROOKIES" comes to picture audiences at a fortunate time.

Never before has the box-office reflected public eagerness for comedy productions as right now. The outstanding hits today are comedies. They do the big business.

METRO-GOLDWYN-MAYER sweeps in on this public craze for comedies with the very greatest of all! "Rookies" is the biggest thing — bar none — that the Spring of 1927 offers anywhere in this whole industry.

Already the news of "Rookies" is being shouted from film row to film row, and wise exhibitors are making sure of it. You will never forgive yourself if you miss out on it. In "Rookies" the industry witnesses the introduction of a new comedy team, Karl Dane and George K. Arthur.

THERE HAVE been comedy teams before, but M-G-M believes Karl Dane and George K. Arthur starting with "Rookies" will prove to be greater than any who have preceded them, a tremendous factor to be reckoned with at box-Offices in coming months.

"Captain Salvation" is a Cosmopolitan Special in every sense of the word. The photograph above shows the picturesque old sailing vessel bought especially for this picture. The story of "Captain Salvation" is now being serialized to millions through the Hearst papers.
M-G-M STARS
and DIRECTORS
are LEADERS

M ETRO-GOLDWYN-MAYER exhibitors are in a more secure position today than the exhibitors of any other product.

M-G-M has the stars that mean something at the box-office. M-G-M knows that the great American public patronizes theatres that can display popular names.

YOU CAN put names like John Gilbert and Norma Shearer on your marquee when you have an M-G-M contract.

Ramon Novarro, Lon Chaney, Lillian Gish, Marion Davies are names at the top today and still growing.

WILLIAM HAINES has come into the most sensational stardom of years. "Tell it to the Marines" and "Slide, Kelly, Slide" have put him over with the public 100 per cent.

Greta Garbo’s amazing hold on the public cannot be duplicated anywhere in this industry. "Flesh and the Devil" is just a foretaste of the money she means for the theatres.

M-G-M has created the most winning of all Western stars, Tim McCoy. He’s clean and different. America’s keen for him.

Jackie Coogan, Joan Crawford, Lew Cody, Eleanor Boardman, Aileen Pringle, Renee Adoree and a host of other names are among M-G-M’s “more stars than there are in heaven.”

"Tillie the Toiler" is Marion Davies’ most amusing comedy role. Seldom a picture so widely known in advance as this one based on the Hearst syndicated comic strip.

And the crowning achievement, the new comedy team, Karl Dane and George K. Arthur. M-G-M above all others is the Star Maker.

THEY ARE being directed by the top-notch directors in attractions sponsored by the smartest aggregation of showmen ever gathered together under one banner.

When you examine all the facts you can only come to one conclusion:

M-G-M gives exhibitors security!

THE STARS ON THIS PAGE ARE UNDER EXCLUSIVE CONTRACT TO M-G-M.

William Haines is welcomed to stardom by the applause of "Slide, Kelly, Slide."
The Metro-Goldwyn-Mayer Studios still remain unsurpassed in size and production facilities. Hardly a day passes without some new improvement and addition being made to this amazing plant.

**HISTORY-MAKING ACTIVITIES AT M-G-M'S GIGANTIC STUDIOS**

**GOOD PICTURES**

- Winter
- Summer
- Spring and Fall

**M-G-M**

**RECENTLY** an order was published at the great M-G-M studios: No more visitors allowed! We regret the need for this. We would like to entertain visitors but we are too busy making hits for you.

So great are the production activities at M-G-M's Culver City plant that for the first time in history it has become necessary to bar visitors.

Under the direction of Louis B. Mayer and his famous lieutenants a program is under way that will amaze this industry by its magnitude and its diversity of subject.

**FOURTEEN COMPANIES** are engaged, under supervision of the industry's foremost money directors. They are creating the lively entertainments that you have witnessed coming in consistent numbers from this great organization of showmen.

M-G-M having recently given exhibitors such hits as "Flesh and the Devil," "Slide, Kelly, Slide," "Rookies," "Mr. Wu" and now "Captain Salvation," "The Unknown" and others, is prepared to wind up its Spring and Summer season in a continued blaze of glorious achievement.

**THE PUBLIC KNOWS LEO THE LION—**

The Fan Queries Prove It!

**WHENEVER HE FLASHES ON THE SCREEN—**

Mr. and Mrs. Public are Happy!

Lon Chaney in "The Unknown" is another Big M-G-M Spring attraction.

**IN this industry it is M-G-M that is talked about, because of its progressive activities.**

Young Blood, more ambitious than ever, has ideas, pep, daring that will ever continue in coming weeks to merit the respect and admiration of the entire industry.
Spring—1927

ROUNDING OUT

THE THIRD SUCCESSIVE YEAR OF

METRO-GOLDWYN-MAYER

PICTURES

establishing the supremacy
of this great organization

ACKNOWLEDGED AND UNDISPUTED
BY THE GREAT MOTION PICTURE INDUSTRY

1927-1928 IS COMING!

Soon Metro-Goldwyn-Mayer unfolds its Big Announcement of Features, Roadshows, Newsreel and Junior Features for the Season 1927-1928. Watch for it!
$208,000 Damages Asked by Frankel of United Artists

Contract was Repudiated Lynceum Head Says

DAMAGES of $208,000 are asked of the United Artists Corp. by the New Lynceum Amusement Co. of Cincinnati, charges between R. G. Frankel, president, in an action brought in the Hamilton County Common Pleas Court of Ohio. It is based on an alleged repudiation of agreement. Incidentally, it gives an insight into rentals.

According to the petition, the plaintiff entered into a contract for the following films: "Two Arabian Nights," "Today and Eva," "Sorrell and Son," the next Douglas Fairbanks, the next Mary Pickford, the next D. W. Griffith, the next Colman-Banky, the next John Barrymore, "Resurrection," "Ran- mona," the next Gloria Swanson, the next Norma Talmadge, the next Gilda Gray and the next Corinne Griffith.

These were to be exhibited in the Gifts Theatre, Cincinnati, it is alleged, and were to have first-run privileges, with thirty days’ protection over Covington, Ky.; (Continued on next page)

London Cable
(From Berlin Bureau of Moving Picture World, May 10)

The passage of the Films Bill has been expedited by doubling the sessions. All Government amendments to the clause, which were carried, all opposition amendments defeated and the entire clause passed the committee stage. The Weiglwood motion removing restrictions on advance booking where they are British productions was defeated, 15 to 11. The six months’ period of advance booking was temporarily extended to October, 1928. The Australian Government enquiry on films adjoining with Union’s director refusing certain evidence. Guthrie recommends a quota and booking restrictions.

Seek Equipment

Thomas L. Carter, secretary of the American-Russian Chamber of Commerce, reports advice from C. H. Smith, Moscow representative, to the effect that an important representative of the film industry of Russia is coming to this country to make purchases of motion picture equipment.” Moving Picture World last summer predicted that the Soviet would buy largely of American equipment.

Birmingham Interests

Form $1,000,000 Co.

The Pan-Ala Amusement Co., $1,000,000 theatrical combination of Birmingham, Ala., has incorporated. The combination includes suburban houses, known as the Joe Steed interests, the Pantages vaudeville franchise and a long-time lease on the Bijou Theatre, which will be remodeled at a cost of $200,000.

The officers are: Hunter M. Smith, president; A. Brown Parks, vice-president and general manager; Joe Steed, second vice-president and manager of suburban theatres; J. W. Andrews, secretary and treasurer.

Big F. N. List

Thirteen specials and 45 star and feature pictures are promised by First National for 1927-28. It will be known as the Showman Group and is the company’s biggest list.

Publix Offers $20,000,000 for A. H. Schwartz Circuit

Enters Field in Competition to M-G-M, Formerly Thought to Have Ownership Cinched

By SUMNER SMITH

M-G-M and Publix are competing for the ownership of a H. Schwartz’s chain of fourteen existing Brooklyn theatres, including the big Albermarle, formerly a Fox house, and five theatres now are being built. M-G-M has been thought to have the proposition cinched, but recently Publix is said to have come across with a bond offer of $20,000,000 for the chain. Now, Schwartz, it is rumored, is hesitating over closing the M-G-M deal. It is a question, however, if he can sell to Publix for reasons of a division in ownership.

The exact ownership of the Schwartz circuit is not now generally known but it is thought to be constituted about as it was two years ago. Then Schwartz owned about 25 per cent. Nicholas Schenck personally owned about 25 per cent., the Miner Estate owned about 50 per cent. and David Picker had a small interest, he had acquired from Whitman Bennett.

New Theatre a Threat

Publix has recently threatened Schwartz with stiff competition by beginning construction of a large theatre in the territory that hither-to has been a stronghold for him, and near the big Albermarle Theatre. What influence this move has had on Schwartz is not known. Neither is there any statement forthcoming from him on the two offers he now is considering. He is expected to reach a decision within a week or so.

One reason that Schwartz recently purchased all or a part of the controlling Miner interest, but no verification can be obtained.

Americans and English Compete For Purchase of Madan Circuit

AMERICAN, English and German companies are competing for the purchase of Madan Theatres, Ltd., which operates 91 picture theatres in India, Burma and Ceylon. No admission that they are in the market for the J. J. Madan string is made in New York, but the dope is that Paramount and M-G-M are two of the American companies and that one of them has offered $3,000,000. The British offer is said to have been considerably less.

Mr. Madan was recently in New York and while here was the recipient of much attention on the part of local film executives. At the time he announced that he was not seeking to sell his profitable holdings. Since then he has said he might if an exceptionally attractive offer was made—one he would be foolish to ignore.

A New York executive well in touch with the export field offered the prophecy that Paramount and M-G-M would combine forces to defeat an expected new bid by England.

Berlin Cable
(From Berlin Bureau of Moving Picture World, May 10)

"The Winning of Barbara Worth" is scoring a tremendous success at the Capitol. It is in its second week. Morris Gest was introduced here to the German press by Curtis Meltzit of United Artists. Agreement between "Pneuropa" and "Greenbaum" has just been concluded for co-production. Dr. Bausback, president of the "Spitzenorganisation," resigned at the last meeting. National film is just producing "The Dolly Lie," a story by Karl Michaelis, which may come soon to the States.
Frankel Sues U. A.
(Continued from preceding page)
Bellevue, Ky.; Fort Thomas, Ky.; Newport, Ky.; and Dayton, Ky.
The suit, which was filed to stop the showings of "Taste of Japan,"
was that United Artists get $81,000, plus 50 per cent of the gross
receipts in excess of an amount that included the $81,000, the
house expenses, advertising, and a profit to the exhibitor of $40,500.
The company says that the defendant paid $8,100 of the sum on the signing
of the contract, but that "after accepting payments" it continued to show
the pictures, United Artists, on May 4, wired rejection of the contract and the following
day mailed as a registered letter, stating that the contract had been
rejected.

Seider Calls Meeting
Chairman Joseph M. Seider of the M. T. O. A. Administrative
Committee, has called a meeting to be held at the national head-
quarters on May 18 and 19. The other members are Harvey Davis
of Pittsburgh, M. E. Comerford of Springfield, Ill., J. Harwood
of Cleveland and Nathan Yamin of Fall River. The report of the General
Convention Committee will be submitted and convention
arrangements described.

Raies the Old Cry
The moral influence of "movies" on the public may become the chief
issue in the Minneapolis premiere. Edward D. McMillen,
attorney and a candidate, has made the crack that "those criminals who are made by the Minneapolis
screen are a thousand times worse than those who are in tokyo.
way, George Leach, mayor for three terms and friendly
with picture men, is now thought sure of renomination.

Atlanta Opening in June
William C. Patterson has announced that he is flying to New York to
arrange for the premiere of Universal's "The Second Street
atre, the Capitol, scheduled to open on the latter part of June.
Patterson will personally supervise the premiere.

F. B. O. Says Japs
Tire of Sameness
Of Local Pictures

B:rown Not Gloomy Over
Future in Japan

Ernest Lubitsch, who sailed this week for atmospheric
shots in Germany for M-G-M, "Old Heidelberg," was much interested in Moving
Picture World's report of Adolph Zukor meeting with
German firm and industrial
in Berlin, but he was not fessed to not know what is
brewing.

F. & R. Reorganize and
Give Sons New Duties

A reorganization of Finkelstein & Ruben was announced last week,
setting at rest rumors which have floated about for weeks. Under
the new plan, M. L. Finkelstein, I. H. Ruben and William Hammon,
son, will continue actively in the business, but greater responsibilities
will be given other officials.

Harold Finkelstein, a son of M. L. Finkelstein, has been made
general manager, Eddie Ruben,
son of I. H. Ruben, is to have charge of finances and will outline
the policies. He formerly had charge of bookkeeping and buying.

Theodore Hays, formerly general
manager, has been promoted to chairman of the executive
board and will have charge of the newly organized Department of
Public Relations. J. F. Cubberly
will continue to have charge of the theatres outside of the Twin Cities.
Hal Daiger, former manager of the State in Minneapolis, has been placed in charge of St. Paul the-
atre, while Ralph Branton, for-
mer manager of the Minneapolis
Educational Exchange, will di rect the Minneapolis theatres.

Huntington Fetes Schwartz
A. H. Schwartz, of the Schwartz
Brooklyn chain, and his associate, Harry Clay Miner, were guests at
a testimonial dinner last week at the Huntington Yacht Club just
before the opening of their new Huntington Theatre. The
in the Capitol, scheduled to open
on the latter part of June. Patterson will personally supervise the premiere.

Incorporations

Last week thirteen picture companies incorporated in New York State. They follow: Bellwynn
Pictures Corp., $100,000; Vincent Bell, Frank Bellows, C. J. Burr, New York City; Paul-
Bett Amusement Corp., $150,000; William and Pauline Rolland, Betty Liey, Brooklyn; Long Island
Amusement Corporation, $50,000; Albert and Alfred Markert, R. M. Bern-
heim, Brooklyn; Ross Enterprises, Inc., $100,000, Herman Ross,
Helen Abrams, Sylvia Resnek, New York City; The World Over, Inc.,
$15,000, Abraham Meyer, Alexander J. Morin, Eather Lasner, New York City; Lois Theatre, Inc.,
$10,000, Louis Kovelman, Morris Moskowitz, Sophie Moore, New York City; Rapid Film Machine
Corporation of America, $25,000, Moritz Burlin, H. R. Kossm, Benjamin Wolfson, New York City;
Amusement Corporation, $10,000, Benjamin Rich, Charles Ginsburg, Betty Salzman, New York City;
Question Box Film Co., Inc., capitalization not specified, Los Angeles; Robert Sarafite, Sadie Wynne, New York City;
W. A. Amusement Corp., $1,000, Max M. Lome, M. A. Cut-
er, Arthur Weinsof, Brooklyn; Publix Corporation, $5,000, Nathan Pinker, Ralph
Poro, Irving Pinker, Hempstead; Trio Productions, Inc., $10,000, Lillian Passman, Rose London,
Evelyn Masloff, New York City; National Circuit, Inc., capitaliza-
tion not stated, Julius B. Baer, D. V. Mongar, John Whitson, New York City.

New Publix in Canada

The second Publix Theatres enter-
prise has been launched in Cana-
da with the organization under the
laws of Quebec of the Publix Theatres Corp. with offices in
Montreal. A similar company was
recently formed under the fed-
eral company laws of Canada with
headquarters at Toronto, Canada.

Plan Domination

Vegetations are under way in New York City which may result in
Skouras Brothers Ente-
rises, Inc., taking over the management of Loew's
State Theatre, St. Louis, Mo. If the deal goes through, Loew's will control the first-run
positions in St. Louis, possibly too far west. The only big houses not now
under Skouras control are Loew's State and the three Orpheum Circuit
vaudeville houses, the St. Louis, Orpheum and Grand
Opera House. The three
Orpheum houses play first-
town pictures in conjunction with vaudeville.

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1897

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VOL. 56 No. 2

MOVING PICTURE WORLD

MAY 14, 1927

F. B. O. Says Japs

Tire of Sameness

Of Local Pictures

Brown Not Gloomy Over

Future in Japan
A Brief Parting

Milton Sills, now on route west, bids farewell to Ned Marin, assistant production manager of First National, who followed him west the next day.

North Carolinian Files Charges of Picture Monopoly

Names 13 Defendants Among Distributors

H. J. Paradise, of Wilson, N. C., owner of a theatre chain, has filed charges of monopoly and control of distribution and exhibition in North Carolina against 13 American film companies. They are specifically charged with forcing exhibitors to sign contracts contrary to the state statutes in an effort to force them out of business.

Summons and a temporary injunction restraining the defendants from an alleged threatened, breach of contracts with Paradise were served in Charlotte, N. C.

The companies are: Paramount, Universal, Pathe, F. B. O., P. D. C., First National, Liberty Distributing, Educational, Warner Bros., M-G-M, Arthur C. Brenberg Attractions, Enterprise Film and Etraben Film.

Previously Universal had demanded sums totaling $1,150 from Paradise. He replied he did not owe the full amount. The Board of Arbitration awarded the full amount to Universal at a meeting on March 1. Paradise charges he was notified the meeting would be held on March 4. He says he was told to deposit sums totaling $13,000 with each of the defendants on the threat of having service contracted for shut off on May 4.

New Jersey Would Quit Board of Arbitration

The New Jersey M. P. T. O. A. will soon ask Will H. Hays that it be put under a clause of the Board of Trade constitution providing that "exhibitors not represented on the board by a local body may seek arbitration through Mayor James J. Walker (of New York City), who will appoint two legal judges."

The decision is the outgrowth of dissatisfaction with the Board of Arbitration. It was voiced at a meeting this week when exhibitors told the board it would no longer submit to arbitration, alleging "inadequate representation and biased judgments."

The New Jersey body is affiliated with the Theatre Owners Chamber of Commerce of New York, T. O. C. C. members on the Board of Arbitration represent both New York and New Jersey. The latter declares that its 350 theatres have not sufficient representation.

Not Buying Houses

F. B. O. will not compete with exhibitors by building or buying theatres, but will attend strictly to picture-making. President Joseph P. Kennedy told the F. B. O. Chicago convention. "Good pictures may be expected from the cooperation of William LeBaron and Edward Klug," he said. Fifty-six features and 86 short features will be marketed.

F. & R. Has Circuit-Wide Tie-Up On Producing Amateur Pictures

Their first circuit-wide tie-up on making amateur movies is being successfully completed by Finkelstein & Rubin, Northwest theatre operators. The pictures are produced by Finkelstein & Rubin by the Berkova Productions Company of Hollywood.

Twenty-two cities will be visited by the picture experts. They are: Austin, Minn.; Faribault, Minn.; Waseca, Minn.; St. Paul, Minn.; Eau Claire, Wis.; Winona, Minn.; Rochester, Minn.; Mankato, Minn.; Albert Lea, Minn.; Fairmount, Minn.; Sioux Falls, S. D.; Mitchell, S. D.; Fargo, N. D.; Crookston, Minn.; Grand Forks, N. D.; St. Cloud, Minn.; Brainerd, Minn.; Hibbing, Minn.; Virginia, Minn.; Duluth, Minn.; Superior, Wis., and Minneapolis, Minn.

Tickets Reduced

A special New York Central train will make the trip to the Columbus M. P. T. O. A. Convention direct from New York City. This will leave on June 6 at 6:00 p.m., daylight saving time from Grand Central Station and will arrive in Columbus at 11:45 a.m. June 7. The fare for a drawing room is $31.25 per person. A compartment is $31.75, a lower berth $29.08 and an upper berth $27.50. The return fares will be $11.35 less per person in each instance.

To Run the Circle

Allan S. Glenn who resigns as supervisor of exploitation of First National to become managing director of the Indianapolis Circle.

Mystery Pervades Zukor’s Meetings With Big Germans

Sees Straus, Hugenberg, Klitzsch, Thyssen

By HARRY KNOPF

(Special Dispatch from Moving Picture World Bureau, Berlin, May 1)

Something is brewing in the German field through the visit of Adolph Zukor. Just what it is nobody seems prepared to prophecy at this time. Certainly Mr. Zukor is spending considerable time with the big German industrial heads.

We print this special dis-

While on a visit to Berlin, where he spent a few days, combining his pleasure trip with a visit to the Parufamet, which is the distribution unit in Germany of the UFA, Paramount and Metro companies, Mr. Zukor was very pleased with the organization that he found and particularly pleased to find all the three companies were working harmoniously together.

Today, at the Esplanade Hotel, where Mr. Zukor was met by Mr. von Stauss, he was tendered a luncheon by General Director Klitzsch, at which there was also present Geheimrat Hugenberg and Fritz Sinner.

Mr. Zukor has informed us that he was very pleased with the cordial spirit that existed between the new management of the UFA and their American associates, and that from the various conversations and exchange of ideas that passed between the people present, he was convinced that UFA was on the right track and that the proper people were at the head of it.

He assures us that not alone will the American companies be receiving from UFA the full 100 (Continued on page 90)

Benefits Go Over

All elements of the motion picture industry through the nation are joining wholeheartedly in raising funds for the Mississippi flood sufferers, according to widely reports. It is still too early to give many definite facts, but it is known that the response is generous. This estimate is based on reports from Will H. Hays, the Red Cross, the big distributing companies and many individuals.
The investigation under a Royal Commission at Montreal into the Laurier Palace Theatre disaster practically resolved itself during the first week into a discussion as to whether the panic which resulted in death to 78 children was because the theatre was operated on Sunday or not, the tragedy occurring Sunday, January 9, last.

Varied opinions were expressed and a significant feature is that representatives of labor organizations disagreed as to the advisability of Sunday shows in the Province of Quebec. Two officers of the Quebec Labor Party favored Sunday performances and also supported the admission of minor to theaters when accompanied by adults. President Foster of the Montreal Traders' and Labor Council declared working classes opposed to Sunday shows.

Profits Made Sundays

Local exhibitors agreed that Sunday shows were essential, otherwise theater business would be ruined. Ernest Cousens, representing United Amusements, Ltd., declared that the working class made up 60 per cent. of the Sunday patronage, while the majority of patrons during the week were of the salaried class. The theatres secured 30 per cent. of their business on Sundays, he declared.

Frank Case, Manager, Buys Algonquin Hotel

The Hotel Algonquin, New York, over whose luncheon tables film producers and players have mingled with metropolitan critics who not always faintly damned their pictures, has been bought by Frank Case, manager for 25 years, at a price estimated at well over a million.

Scores of theatrical celebrities have lived and visited within its walls, many of them film folk. Bound up in its past are the histories of such famous people as John Drew, Ethel and John Barrymore, Richard Harding Davis, Eugene Walter, Montague Glass, Mary Pickford, Elsie Janis, Frank Ward O'Malley, Paul Armstrong and Raymond Hitchcock.

Film people will join in rejoicing with their "legitimate" friends that Case will continue to preside over the destinies of the Algonquin.

London News

Edna Purviance is expected to star in Noel Coward's "Easy Virtue." Betty Balfour returns to England soon. Her plans are unknown.

"Casanova" is said to have cost nearly 10,000,000 francs to produce, and Ivan Mosjoukin is named as the new Valentino.

Wilcox's "Romany Princess" had a cordial reception at the Pavilion Trade Show. The musical settings from the works of Johann Strauss were excellent.

"Metropolis" has drawn over 100,000 people in four weeks at Marble Arch.

The following members of the Paramount home office attended the Chicago sales convention and went to San Francisco to attend the convention there:

Sidney R. Kent, George W. Weeks, John D. Clark, M. H. Lewis, Mel Shauer, Charles E. McCarthy, Russell Holman, G. B. J. Frawley, G. M. Spindell, A. O. Dillenbeck, Leon Bamberger, John Hammell, of the distribution end; Jesse L. Lasky, Walter Wagner, B. P. Schulberg, Monte Katterjohn, Henry Salsbury, Randolph Rogers, John Butler, E. Gelsey, of the exhibition end; J. C. Graham, O. V. Traggardh, Adolphe Osso, Carl York, J. W. Hicks, Albert Deune, J. L. Day, E. E. Shauer, Joseph Seidelman, O. R. Geyer, of the foreign department; Emanuel Cohen, Stanley White, Miles Gibbons, of the special feature department; Sam Katz, Sam Denbrow, of the theatre department; and E. J. Zukor, Dr. Emanucl Stern and J. A. Clark. Among the guests were William Fraser, general manager for Harold Lloyd; C. Runner, also with Lloyd; Pat Dowling, of Christie Comedies; H. Mintz, producer of short features, and Charles Christie.

Herbert Brenon, accompanied by Ray Lissner, assistant "director," and Julian Fleming, technical director, have left for Los Angeles.

Jetta Goudal, Cecil B. De Mille star, is in New York on vacation and will probably return to Los Angeles late this week.

With the Atlantic City convention closed, F. B. O. executives entrenched for Chicago for the sessions at the New Stevens Hotel. Joseph P. Kennedy, president; J. E. Schnitzer, senior vice-president, in charge of distribution; Lee Marcus, general sales manager; E. B. Derr, treasurer; C. E. Sullivan, assistant treasurer; and H. H. Daab, director of advertising and publicity, were in the party. Mr. Kennedy, Mr. Schnitzer, Mr. Marcus, Mr. Derr and Mr. Sullivan left from there for the West Coast, where the Los Angeles sessions opened on May 15.

Hope Hampton, stage and screen star, will sail on the Leviathan, May 21, to visit Holland and France, where she will make a Technicolor picture in each country for the Colortone Picture Corp., to be released in the fall.

Stuart F. Doyle, Australian theatre executive, has left New York for the Antipodes after a month's visit. He has been studying theatres and conferring with Millard Johnson, representative of Australian Films here. That committee will erect two new houses in Sydney, one under plans by John Eberson like the Paramount and the other of the new atmospheric stage. Each will have 3,500 seats.

C. C. Pettijohn, general counsel of the Film Board of Trade, returned this week from Europe.

Ernst Lubitsch sailed for Germany on Thursday to conclude "Old Heidelberg" for M-G-M.

E. Bruce Johnson, head of the First National Foreign Department, returned from Europe the early part of this week.


OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shoulder summary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature

Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.
Northwest Units Join Under ‘Al’

New Theatre Owners of Northwest Formed

A Steffes of Minneapolis, president of the Northwest M.P.T.O., was re-elected head of that organization at its annual convention. The meeting was featured by the merging of the Northwest M.P.T.O. and the Twin Cities Theatre Manager's association into the new Theatre Owners of the Northwest, Inc. The theatre managers' association agreed to disband and to join hands with the M.P.T.O. in the interests of a larger and stronger organization.

Other officers elected were Otto Raths of St. Paul, vice-president; A. A. Kapplan, of Minneapolis, secretary; Harold Dryer, of Minneapolis, treasurer.


Late Chicago News

The Acker Circuit has sold the Lane Court Théatre to Jack Miller, business manager of the Chicago Exhibitors Association. Over 100,000 people were present to witness the theatre's last week last week in 1893. The Acker Circuit has taken the Lane to the city of Chicago for $50,000 in exchange for an Old E. A. Smith, who is a member of the immediate association. The Acker Circuit has taken the Lane to the city of Chicago for $50,000 in exchange for an Old E. A. Smith, who is a member of the immediate association.

Most Movie Notables

A New Attitude

Don Bassem, business manager of the National Vaudeville Manager's Association at the Hotel Plaza on Monday night might have been a motion picture gathering, judged by the number of film notables among the guests. B. S. Moss president, of Alber Fun; Alphonse McLean; James J. Walker were the principal speakers. A telegram from Marcus Loew was read.

Among the more prominent film men noticed were William Fox, Jacob Fabian, John J. McGuirk, Robert J. Rubin, Nick Schenck, Elek L. Judyligh, Al Lichtman, Colvin W. Brown, Robert T. Kane, Harry and Abe Warner, Jimmy Grainger, Louis F. Blumenthal, Felix F. Feist, Ed Schiller, Sam Dembow, Jr., Major Edward Bowes, Dr. A. H. Goldeni, M. E. Comerford, M. J. O'Toole, Samuel Zierler, Harold B. Franklin and Elmer Pearson.

Photographers Organize

The International Photographers of the Motion Picture Industry (I. A. T. S. E.), which was organized some months ago, elected Billy Blitzer as its president at a recent meeting.

Long Island Solves Problem of Juvenile Attendance at Theatres

The Long Island Theatre Owners' Association has found a solution to the problem of juvenile attendance at picture theatres. It is a "Consent Card" which reads: "I authorize my child (children) to attend performances at your theatre," and carries the signature of the parent or guardian, their address and the date. This card will be kept on file in the theatre, which guarantees that the "safety, health and comfort of their children will be carefully attended to, and that at all times the management will provide a competent person to act as guardian to the children while in your theatre.

In other words, the parents have a right to designate an adult person to accompany the child to the theatre or to take care of it while in the theatre and that is the simplest possible form of this plan.

As long as the theatre owners act in sincerity and in good faith, as I believe they will think this can be useful, but if they fail to live up to the highest standards of the protection of the children, then the force and effect of the plan will be spoiled. It is an experiment and we will see how it works.

New Tiffany Managers

New Tiffany managers appointed by General Sales Manager J. E. Smith are: Al Blobson in Philadelphia, George P. Jacobs in Cincinnati, George Jefferies as special representative in New England, Harry Goldstein as special representative for the Middle West, Abel Davis as manager at Denver and J. E. Hay in Dallas.

Warners Decline $14,000,000; Won't Sell or Merge, They Say

Ten million dollars in cash and other considerations amounting to $4,000,000 additional have been refused for Warner Bros. interests, according to President Albert H. Lovett of Warner. This he told the convention of division and branch managers in New York City.

"I make this public," he added, "because Warner Bros. believes that their company is for sale or inclined toward a merger. I want it understood that we have never considered either sale or merger, and that we won't. I love this business of motion pictures, and my company has a sentimental as well as practical value. The company is not for sale at any price, and it will maintain its own individuality."

Mr. Warner would not tell Moving Picture World the source of the $14,000,000 offer. However, men usually well informed thought that it had come from Paramount. Several substantial offers have been made, but it has been made to Warner Bros., by different organizations.

Those knowing the financial condition of the company and the sentimental interest in it of the Warner brothers have seen little likelihood of its changing ownership. Its position now is the best in its history. The purchase of Vitagraph, taken over two years ago, has been met, with the exception of a small amount, and the company is producing good pictures that have taken it out of the red ink column. The next financial statement, in fact, is said, will show a clear profit "satisfactory to all concerned."

Capital Increased

The capital stock of the Bijou Theatre Enterprise Company, with principal offices at Denver, Colorado, has been increased to $6,000,000. All stock has been taken by the present holders, of which W. S. Thomas is the chief owner. There will be none placed on the market for sale and the new capitalization is simply a move to facilitate the expansion of the Butterfield circuit.
Lichtman Proposes Golf Club After Sound View Divots Fly

Benefit Organization Is Included in His Plan
Many Prizes Awarded in Hectic Day

The highlight of the day at the Spring Film Golf Tournament at Sound View Golf Club, Great Neck, L. I., on Wednesday, came when Al Lichtman, as toastmaster, proposed the formation of a motion picture golf club and benefit organization for the industry. The plan will be discussed in detail next Tuesday at the Sutton Hotel, attended by a committee representing exhibitors, distributors, producers, publicity men, accessory and the trade press.

Announcement of the plan was made at the dinner following the tournament. Another feature was the announcement that E. F. Albee had presented a cup, which will be presented to the four best players of the East with the four best from the Coast. A telegram was read from Jack W. Allis, now on the Coast, offering to pay the expenses of the four men selected here to the point, probably somewhere in the middle west, chosen for the competitive match. Elmer Pearson presided at the dinner, with Al Lichtman acting as toastmaster, while Bruce Gal- lap gave out the prizes. The list of prizes include:

Afternoon Round, 18 Holes—Low gross, Tom Moore; score 75. Low gross runner-up, Chris Diebel; score 76. Low net, E. A. Eschmann; score 75. Low net runner-up, E. P. Curtis; score 75. Low exhibitor score, Chris Diebel; score 76. Birds, A. Greason. Driving contest, A. Roberts, none qualified. Putting contest, E. P. Curtis. Winner of leg on the Film Daily trophy, E. A. Eschmann; score 75. Booby prize, Glen Allis.


Flight Winners—Richard Hen- ritz, Richard Weil, Fred Rothen- berg, Hy Ginsborg, George Beery,

Mrs. Shallenberger Hurt
Dr. W. E. Shallenberger missed the golf tourney at Sound View Wednesday, for the first time since the initial meeting, due to the fact that Mrs. Shallenberger is suffer- ing from a broken ankle. The popular couple are receiving the commiserations of their many friends, as the accident will post- pone their contemplated trip to the Coast indefinitely.


Zukor Mysterious
(Continued from page 87)

Rules Middle West

John Hammell, named Mid- dle West division manager of Paramount, succeeding Phil Reisman, resigned. He was chairman of the Chicago convention this week.

Film Sports

Bad lies, literal and figurative, were plentiful in the annual Kan- sas City Film Board of Trade golf tournament over the Excelsior Springs course. There were fif- teen prizes, even to the awarding of a hot water bottle by "Curley" Wilson, manager of the Beyer Theatre, Excelsior Springs. The Newman Theatre silver cup was won by Wes Dunlap, shipping clerk for Educational. Other win- ners were: Paul Heft, Guy Na- varre, Fred Meyn, C. W. Allen, Lester Levy, C. A. Schultz, R. C. BeBeau, John Nolan, Roy Pearson, Harris Wolfburgs, Ed Dubinsky, E. Bradley Fish, Joe Rosenburg, "Curley" Wilson.

The bowling team from the Troy Theatre, Troy, N. Y., capt- yured the honors last week in the tournament that has been on for many weeks, defeating the Lincoln in the final. The date of the big dinner that will top off the season will soon be fixed. Musicians and pro- jectionists in the Troy, Lincoln, Griswold and Proctor Theatres are now planning to organize a duck pin league for the summer.

Earl Gulick to Coast

Earl Gulick, sales manager of the motion picture and theatrical department of the General Out- door Advertising Agency, leaves for an extended trip, Saturday, to attend the Los Angeles conven- tions of M-G-M and First Na- tional. Later he will visit many of the principal key cities before re- turning to New York.

Ritzy Burg Gets Another

Following closely the announce- ment that Joseph W. Cohen was to build a $125,000 theatre at Rich- field, Minn., a suburb of Minne- apolis, comes the statement that A. R. Wattles is expected to erect another house in the same suburb. This theatre will be erected at a cost of $50,000 at Thirty-ninth avenue south and Fifty-fourth street. These enterprises have been made possible by the recent repeal of a village ordinance which required a $100 a day license fee for any place of amusement in Richfield.

Need Equipment Pronto

"Fire destroyed our Orpheum Theatre on April 11. We will re- build immediately and require com- plete new equipment from cellar to sky," the Jarvis Theatre Co. of Lansing, Mich., wires Moving Picture World.

Alexander Hastens to Bedside of Ill Mother

Max Alexander, young studio manager of the Stern Film Cor- poration, sailed from New York early this week aboard the Aquatia- nia after a record-breaking trip from Hollywood en route to the sickbed of his mother in Fulda, Germany.

She is Mrs. Sigmund Alex- ander, a sister of Julius and Abe Stern, president and vice-presi- dent of the Stern Film Corporation, and of Mrs. Caro Laemmle, the deceased wife of the Universal- president. Mrs. Alexander was stricken about a week ago. Her life is hanging in the balance.

Mr. and Mrs. E. A. Eschmann

Road Show Dept. Moves

The "What Price Glory" Road Show Department moved to the Fox home office, 850 Tenth Avenue, on April 30. H. Wayne Pierson and G. S. Yorke are in charge.
Correspondence

Editor, Moving Picture World:

I am writing this letter to give you an idea of the conditions in our territory, which you can mention in your editorials, as undoubtedly it will be of interest to the industry.

The continuing strike in Southern Illinois, foreclosed our business to such an extent that we are closing, one of our theatres at Murphysboro, one at Herrin, and are closing our houses at Hurst and Carterville, Illinois, to two days per week. Perhaps we may be forced to close our larger houses in Murphysboro and Herrin to two days per week also.

We are the owners of an up-to-date amusement park here in Herrin. In former years we had operated daily, but this year we are in doubt whether or not we should open it at all or probably try to open it two days per week. During the past four years, due to various troubles and mine suspensions, especially in the town of Herrin and the surrounding territory, it has been impossible to operate without a loss. Now we are faced with a most disastrous condition such as we have never had.

On account of this strike the people are leaving Southern Illinois daily by the hundreds to other parts of the country seeking employment. No one is qualified to comment with the conditions in this part of the country realizes what the situation is today and what it is going to be.

It appears as though Southern Illinois is on the verge of financial ruin, for there is only one industry that the people can rely upon—that is the coal mines. With all the Illinois mines closed—the non-union mines in Kentucky and West Virginia operating full blast day and night, while millions of tons of coal are stored, it seems as though there will be no settlement between the coal miners and operators until the snow begins to fly.

Yours very truly,
JOHN MARLOW,
President, Grand Opera Co., Herrin, Ill.

Montreal Next

The announcement of Montreal as Educational's next convention city brought to a close Educational's annual convention. An outstanding feature was the announcement of two additional comedy stars, Dorothy Devore and Larry Semon. Miss Devore will make a series of six Dorothy Devore comedies in two reels with Larry Semon, who returns to the short subject field, will make a series of eight, also in two reels.

Premier Mussolini, C. C. Pettijohn, general counsel of the Film Boards of Trade, and Mrs. Pettijohn pose for the camera in Rome. Mr. and Mrs. Pettijohn have just returned.

Stockholders of Pathe Ratify Recapitalization

At a special meeting of the stockholders of Pathe Exchange, Inc., held Thursday at the home office, were represented in person or by proxy out of the 208,663 shares of all classes of stock outstanding 165,274 shares which were voted unanimously to ratify and approve the plan for recapitalization and expansion of the company which was presented at the meeting.

This plan contemplates the exchange of each share of the present Class A common stock, upon which dividends of $3 a year are being paid, for one share of a new Class A $4 preference stock having a participating feature, together with a one-half share of new common stock, and also contemplates the acquisition of production and exhibition facilities from the Cinema Corporation of America and the Keith-Osheum Circuit.

Coolidge Sees Film Of Flood Suffering

President Coolidge and members of his cabinet recently were shown International News-reel's aerial survey of the flood conditions in the Mississippi valley. These were shown by J. C. Brown, the Washington representative, immediately following a cabinet meeting. In addition to the President, those present at the showing were Secretary of State Kellogg, Secretary of the Navy Wilbur, Secretary of War Dwight P. Davis, Secretary of Labor J. J. Davis, Postmaster General Harry S. New and Secretary of Agriculture Jardine. Later in the day the flood films were also shown to Major General M. M. Patrick, Chief of Air Corps, and members of his staff.

Week's Best Story

Bernard Edelhertz, New York exhibitor, is reported as telling this good story of seven or eight years ago he had an office boy who was exceptionally capable. The boy disappeared. The other day Edelhertz ran into him on the street.

"Well, how are you making out?" he asked, laying a paternal hand on the young man's head.

"You were a good office boy and any time you want a job, just let me know."

"Pretty good," the ex-office boy acknowledged. "You were a fine boss. How'd you like to come and live with me? I own a couple of hotels now."

When he recovered from his surprise Edelhertz accepted and moved to the Fifth Avenue Hotel.

Glen Allwine Resigns

Glendon W. Allwine, Paramount exploiter de luxe, received a rousing send-off at the A.M.P. A. Hofbrau luncheon on Thursday, when it became known that he had resigned from Paramount and was leaving New York that day.

He left for the Coast on Friday, No information was forthcoming as to his immediate plans.

Washington Sees It

"Convoy," Robert Kane's picture of the navy at war, was previewed in Washington, prior to its New York opening at the Mark Strand Theatre, New York, by the most representative audiences ever assembled for a film.

Arrangements were made by First National Pictures, through whom the war film is being released, for use of the grand ballroom at the Mayflower Hotel in the National capital and more than 1,000 of the ranking officers of the government and foreign embassies were present.

Our Stock Market

By Ervin L. Hall

The reports of earnings for 1927 and for most of the moving picture companies were given to the public. Loew's shows net income of $6,388,000; second on the list was Paramount with a net of $5,668,000. This did not include profits from Balaban and Katz other than dividends. Third came Fox, which showed profits of $3,030,926; Universal with $1,968,089; First National with $1,832,425 and Pathe Exchange $899,776.

Warner Bros. showed a deficit last year but the outlook for the present year is quite bright. The acquisition of the balance of the capital stock of the Vitaphone Corp. has strengthened its position. An arrangement with Western Electric has also been made which relieves Warners of the financing of the Vitaphone machines.

Earners will concentrate on the Vitaphone presentations. Considerable profits are expected from Vitaphone in addition to income anticipated from pictures. Nearly 100 theatres in the United States have been equipped with Vitaphone machines, and orders are on hand sufficient to carry installations at the present rate.

Few of the moving picture companies report earnings quarterly. An exception is Fox, which has just released its corporation and subsidiary report for the quarter ended March 26, 1927. Net income amounted to $806,983 after charges including federal taxes, equivalent to $1.61 a share on the combined 497,116 shares of Class A and 100,000 shares of Class B stock outstanding. This compares with $707,198, after federal taxes, or $1.41 a share on the Class A and B stock outstanding in the corresponding quarter a year ago.

Paramount Famous Lasky Corp. declared the regular quarterly dividend of $2 per share on the common stock, payable July 1 to stockholders of record at the close of business on June 15. Books will close.

Eastman Kodak declared the regular quarterly dividend of $1.25 per share on the common stock, payable July 1 to stockholders of record at the close of business on May 31. An extra dividend of 7% per share was also declared payable on the same date.

N. Y. Divided Over Time

Thirty cities and thirty-two of the first class villages in New York State are operating on daylight saving time, effective last Sunday. Other cities will have daylight saving time over a shorter period during the summer, while Syracuse, Auburn, Wampum, Ithaca, Dunkirk, Jamestown, Ogdensburg and Oswego will continue under standard time.
JOHN HAMRICK
Famous Seattle Exhibitor
Says:

Seattle, Wash.

Morris Safier, Extended Run Dept.,
Warner Bros. Pictures, 1600 Broadway, N. Y.

Most phenomenal run any picture ever playing Northwest was "DON JUAN," which just finished fifth week my Blue Mouse Theatre, Seattle. Out of thirty-five days only one day, the thirty-second, that we did not have big standing line—terribly stormy weather. Picture would easily have gone another week except that we had advertised "THE BETTER 'OLE," which started same as "DON JUAN." Impossible to get within block of theatre account of crowds. Another sensational run! In all my experience in show business have never known of any picture with such magnetic drawing power as "DON JUAN" and "THE BETTER 'OLE." IF ANY EXHIBITOR IN THE UNITED STATES IS IN NEED OF FINANCES THESE TWO PICTURES ARE JUST THE SAME AS MONEY IN BANK. More power to Warner Bros., who certainly know how to make big pictures with big pulling power.

JOHN HAMRICK

WARNER BROS.
EXTENDED RUN PRODUCTIONS

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Doubt Shrouds
The Future of
Gaiety Comedies

The future of Gaiety Comedies starring Taylor Holmes with Leah Baird is somewhat doubtful. The offices of the company on TeacArt are to be closed temporarily, we learn on very good authority.

It was understood when Holmes started in the two reeler that he had signed a contract for twelve or thirteen comedies. Two of these have been completed and shipped to New York. From what we can learn, nothing has been heard on the coast as to whether they were satisfactory or not and just what action would be taken on the remaining two reellers of the series.

As far as we can learn it has not even been decided just who will distribute the comedies if they are distributed.

Leander De Cordova, business manager of the Holmes unit, refused to issue any statement when questioned by Moving Picture World regarding future plans.

Duncan Sisters
In Damage Suit

The Duncan sisters, Reel and Vivian, have been named defendants in a $250,000 damage suit by G. C. Reid for asserted failure to abide by an agreement over exclusive motion picture rights for their appearance on the screen. In his complaint Reid sets forth, he entered an agreement with the sisters on July 12, 1926, whereby he was to receive $10 per cent. of all their earnings in motion pictures in return for obtaining and exploiting their work.

Brilliant Assemblage Attends Premiere of “Seventh Heaven”

Will Hays Publicly Endorses Fox’s Latest From Stage of Carthay Theatre—Coast Premiere Tactical Move

By Tom Waller
West Coast Representative

WHY is William Fox shifting the scene of world premieres for his specials from the millionaires on Broadway to one of the most sparsely settled sections of Hollywood?

If the reaction accorded the “What Price Glory?” bow did not give the intuition, then “Seventh Heaven,” which went over with a roar last night should, and most certainly “Sunrise,” if it meets with the expectations of authorities, will.

Our modest opinion, based upon daily contact and a necessary daily study of things material and otherwise in the film capital, is that Fox wants the people on the ground—the crowd who direct the “shooting,” ’shoot’ and are shot”—to be the first to see and technically pass upon and compare finished efforts that have been unhampered by a deadline or a budget.

Whether or not such is the Fox psychology, there is no dodging the issue that when experts in the employ of contemporaries get first “crack” at a picture that many of them have watched in the tedious process of filming they are going to be perfectly frank and liberal in their expression of opinions. Being on the ground, watching, seeing and listening from the very first turn of the camera crank, makes their criticism smack far more factful than the people out of touch in a distant city, whose first response is to the grinding of the projection machine and thus in many instances largely theoretical.

With the advance word on “Carmen” and “Sunrise” and the definite proof of “What Price Glory” and “Seventh Heaven,” one does not have to travel very far in these parts to hear that not only is Fox product completed out here during the past six months many times better than it ever has been, but that Fox artistry and quality are second to no contemporary.

In “Seventh Heaven” Fox repeats a past performance by forcing Hollywood to throw in one night a halo around two who were comparatively unknown before the premiere on the Carthay Circle screen.

Charles Farrell and Janet Gaynor are the two. As Chico and Diane, the Parisian sewer rat and wail, they give a sublime performance—one that plays all kinds of things on the much-worn heart strings.

We are not attempting to review this special because the seat which we occupied was so far to one side as to distort our perspective of the characters on the screen.

Even from our position, however, Director Borzage’s workmanship was exquisite. The Latin Quarter set which we had visited in the studio during production work on “Seventh Heaven” was brought to the screen in sepia shades and with an atmosphere as if the actual locale in France had been used. The sets used throughout the entire picture are among the finest which this writer has seen.

Film Experts Vie for “Seventh Heaven” First
There are not many exhibitors who become film salesmen and there are fewer film salesmen who become writers, but when it comes to the point where schooling inside and in front of the box office can groom a man so that a single night’s work on the typewriter pulls down a check for $100,000 the following day, we say that we know only one such a man in the entire motion picture industry. He is Carey Wilson. And he hasn’t stopped with the reputation of being one of filmdom’s most noted writers of original stories for the screen. Eight months ago he was placed under contract by First National as a producer.

“I always write an original story in one night. If I don’t do it in one session, I know that I will never do it.”

“I always write an original story as if I were again the exhibitor and again the film salesman with a half dozen pamphlets under my arm.”

“My titles have sales value because my training has been salesmanship. That is why I never attempt to be highbrow or artistic.”

And then Wilson told us that he did not pretend to be a literary man. That he had never worked on the staff of any newspaper. That he had never written for a magazine. That he had never attempted a book.

Back in 1910 Wilson entered the industry as an exhibitor in Rutherford, New Jersey. There he built his own theatre, The Criterion, a 600-seat house, which he managed, even to the extent of writing ads and publicity, for the first three years.

A Rutherford neighbor named Sherry later had $2,500 to invest in some business phase of the industry. Thus early in 1914 Wilson, who had exercised his proven instrumental in Sherry’s opening Paramount’s first feature exchange in New York City. During 1915-16 Wilson vouched Sherry banked as much as $14,000 weekly. It was at that time that features were being sold on the ‘cloak and suit’ scale, with so much definite profit for the producer and whatever the exchange could realize, which was often in excess of ten times the maker’s revenue, Wilson recalls.

Significantly after the exchange of the exchange Wilson appreciated that such a medium could not hope to function independently for a long time coralling the major profits of a pioneer’s work. After personally selling Marcus Loew the first two feature pictures he showed in his theatres, Wilson left Sherry a year before the latter relinquished to Zukor for a figure many times that of the original investment.

Wilson then availed himself of an offer, personally tendered by Fox. He joined the latter’s corporation in the capacity of assistant general manager of sales. Wilson’s first assignment was to tone Fox exchanges throughout the country.

Shortly after his return from this “swing,” Wilson went into virgin territory in Canada and opened up a number of exchanges. This was in violation of a rigid policy hitherto adhered to by Fox, according to Wilson, on the ground that Fox did not believe in letting his film go out of the United States.

Returning on a Thanksgiving day, Wilson recalls how he was summoned immediately into the president’s office, where he quotes Fox as remarking: “How do you like traveling? Well, you are going to Australia this afternoon.”

Wilson spent a year and a half in Australia and southeastern Asia as the first man in that territory for Fox.

A desire to get into the production end caused Wilson to accept a dictated cut in salary and become associated in an independent enterprise with B. A. Rolfe just after the latter had left Metro, we were told.

It was while with Rolfe that the final turning point in Wilson’s career was reached. Rolfe’s problem was getting good stories to a top figure of $2,000. Wilson admits that when Rolfe showed him one of the manuscripts he volunteered the belief that he could write a better story.

Wilson then recalls how he went home that night and on the typewriter which had helped him publishize his Criterion theatre and compile stories, “knocked out” his first original for the screen. The next morning Rolfe admit that the boast of twenty-four hours before had been accomplished because the $2,000 check was then made out to Carey Wilson. This story, incidentally, was titled “Madonnas and Men.”

Pocketing his first story check, Wilson went home and spent another night at his typewriter. This time his theme was based upon one of the experiences he had had while in Honolulu for Fox. It was called “Passion Fruit” and described to us that through a coincidence it first reached the hands of Colonel Brady, scenario editor for Metro. That afternoon Brady called him over and, after asking him “his price” and paying him $3,000 he requested immediately, made the statement that if Wilson had asked for $10,000 he would have gotten it.

The next day through Rolfe, Wilson met John Blackwood, who was Tom Ince’s scenario chieftain. Wilson found that Blackwood was in the market for a South Sea Island story and he “made one up” over the luncheon table. Blackwood bought it “sight unseen,” Wilson tells us, so that night his little typewriter again worked overtime to win him another $2,500 in the morning. In the course of the following week, during which he had sold another original, “Un- easy Virtue,” to Famous for $5,000, Wilson tells us, he threw up his job, deciding to devote all of his time to writing.

During the year that followed this last sale Wilson wrote exactly eighty-one stories, but failed to find a market for even one. He told us seriously that he was sleeping on benches in Central Park when “picked up” by Benjamin Glazer.

In 1921, again on Fifth Avenue, Wilson recalls how he bumped into Samuel Goldwyn directly in front of one of the stone lions guarding the entrance of the New York Public Library.

“You’re the film peddler who’s becoming a writer, but I have faith in you and will give you a job,” Wilson quotes Goldwyn as addressing him on that occasion.

Wilson’s next move was for the railroad station and a ticket to Hollywood. Here for the first three months he worked for Goldwyn at a salary of $100 per week. Then came $500 and after that (to use Wilson’s own words) “easy street.”

When the Metro-Goldwyn merger took place Wilson stepped into, preparing “He Who Gets Slapped” for the screen in exactly fifteen days. He also went to Europe on one occasion with Marcus Loew when he wrote the script for “Ben Hur” in nineteen days. Back in Hollywood he was installed in the Metro studios in an advisory and supervisory capacity on pictures. During this period he wrote “The Midshipman” and prepared its script, all within twelve days. “His Secretary” is another of Wilson’s originalcs which, this writer told us, took just forty-eight hours to deliver.

Under his contract with First National, Wilson is producing all of Billie Dove’s starring vehicles. To date some of the stories and scripts which he has written for the Burbank interests include “Orchids and Ermine,” “The Tender Hour,” “The Stolen Bride.” In that time he has also written scenarios for “Midnight Lovers,” “Ladies at Play,” “An Affair at the Folies,” “Naughty but Nice,” “Silent Lover,” “The Sea Tiger.”

Carey Writes Originals Overnight
Monte Blue learns to use a throttle in railroad romance

Portrays character almost too good to be true in "Black Diamond Express"—Edna Murphy is heroine

By JIM POWERS
West Coast Staff Writer

MONTÉ BLUE'S latest for Warner Brothers, "The Black Diamond Express" reeks with melodramatic situations coupled with the shopworn theme of the poor but honest engineer, who falls in love with the society biddy. Edna Murphy is blonde and pretty as the heroine but has practically nothing to do.

Blue is again cast as the hero of the railroad romance. His character on the screen is one of self-sacrifice and general reform. He is called upon to portray a character almost too good to be true, with Carroll Nye cast as the delinquent brother evincing a thirst for strong bootleg liquor. Blue spends a great deal of his time trying to reform his younger brother, who in turn tires of the imposed inhibitions and leaves home to become a not very successful train robber.

Myrtle Stedman, as Miss Murphy's mother, is the usual screen type of society matron anxious to marry her daughter off for wealth and social position. The girl's meeting with Blue is somewhat spectacular and results from a collision between her racing car and his locomotive. Although the car was demolished in the crash it was pleasing to note that Miss Murphy was not even scratched and regained consciousness instantly in Blue's arms.

J. W. Johnston, as the girl's guardian and admirer, resembles Lewis Stone to a great extent on the screen. Strangely enough he also displays a number of Stone's characteristics and little camera tricks. We would not like to say this is intentional on Johnston's part but it is nevertheless true that much of his work was reminiscent of Stone's, especially the flacking of the coat lapel and tapping of the moustache or so much a part of Lou's stock in trade.

Claire McDowell, as Blue's widowed sister-in-law, is very good as the over-worked mother of three lively youngsters.

Howard Bretherton, who directs the picture, has turned out a good picture considering the trite story with which he had to work. It is the deft touches of direction and an excellent sense of photographic values that lifts the picture out of the rut of "just pictures."

Marrying the persistent gardener she, of course, starts her honeymoon tour on "The Black Diamond Express," which Monte is piloting by this time for faithful service to his employers. When the train is held up by robbers, the husband is shot and Blue, easing back to the private car distinguishes himself by throttling one of the thugs—who turns out to be the wayward brother. The brother, when he comes to, sees the light and reforms again with a dramatic flourish.

This was an original story by Darryl Zanuck.

DeMille to Serve New Combine Exclusively

A reiteration of the details revealed in New York some time ago about the P. D. C.-Keith-Albee and Pathe tie-up, was made here this week upon the return of John C. Flinn, vice-president of P. D. C.; Cecil B. De Mille, Jeanne Macpherson and others. Regarding De Mille, Flinn stated:

"Mr. De Mille has contracted to render his services exclusively to the new enterprise and will be an outstanding executive factor in all plans concerned with the production efforts of the new organization."

Buys Theatre Building

E. S. Smathers, New York capitalist, has purchased the New Orpheum Building on Broadway between Eighth and Ninth streets, in Los Angeles, at a reported price of $3,000,000, according to an announcement by Joe Topilsky, realtor. The New Orpheum Theatre Building was completed in 1926.

Gardner James' Future Hangs In the Balance

Gardner James' future on the screen is a matter of conjecture. The young man that was signed to take Richard Barthelmess' place with Inspiration Picture when the latter signed with First National finds himself in the position of the non-working actor drawing down a substantial salary during his idleness.

He was signed by J. Boyce Smith, head of Inspiration, ten months ago, and has not appeared in a picture since the signing. His present contract has less than three months to run and the report is prevalent that it will not be renewed. He is said to have been promised at least three pictures a year when he first signed the contract with Inspiration, and so far has not appeared in one.

Since the deal by which Inspiration Pictures are being released through United Artists was consummated, it is understood that only specials will be made by Smith. This, apparently, lets James out. His present salary is said to be $750.00 per week with a guarantee of $1,500 a week if his contract was renewed at the end of its year run.

Greta is Really Ill This Time

Greta Garbo was not on the "Anna Karenina" set this week. We heard that she was ill and the publicity department conceded that she was ill.

We heard that she had been advised that Mary Pickford roles mean a longer cinema career and that anyway she, like Lya de Putti, doesn't want any more vamp parts.

The publicity department at Metro-Goldwyn-Mayer, however, knows nothing about this last report. It was stated quite emphatically to us that Miss Garbo this time is ill—"not temperamental!"

Theatre Manager Now

William Alexander, formerly world travelling representative for the Fox Film Corporation and later head of the Alexander Film Corporation, is now located in Los Angeles as manager of the Belmont Theatre. For the past two years before making his present affiliation, he was on tour with Bertha Kalisch, stage luminary, as business manager. He resigned his berth when Mme. Kalisch visited Los Angeles and accepted the managerial responsibilities of his present work.

Will Gardner Go A-Lancing?
Kramer Offers Theatres Direct Publicity Aid

Louis Kramer drove out here in his Locomobile to publicize Manager Grant E. Dolge's long list of featured artists and stars. Since, Dolge's desk has been fluttered with letters from prominent exhibitors all over the country who know Kramer.

These letters prove that Kramer's idea of offering theatre owners direct aid for publicity purposes is not only a novelty but one of the most practical moves that has been made in publicity circles out here in a long time.

Milton Feld, manager of the Southwest District for Publix Theatres, sums up the happy medium which should be arrived at by this plan with "Not only is your idea new, but it should work to the mutual advantage of the stars you are managing and the theatres presenting the films in which they are featured."

About Kramer, Feld also says: "His friendship with newspaper editors throughout the country should prove to distinct advantage in all territories."

Other letters are penned by representatives of the biggest theatre circuits throughout the country.

Dame Rumor Still Chases Felix Adler

It seems that just a few days ago we heard that Felix Adler had returned to work for Mack Sennett after an absence of a year and a half and also after a previous association of five years with Sennett as titlest and gag-man.

From a very excellent source on Glendale Boulevard we gathered this week that Adler directed "The Jimmie Smith's" at the Sennett studios for three days. At the expiration of the third day, our informant tells us, Adler again packed his bag.

Razz Causes Rift

Virginia Roxy, screen actress, until recently Mrs. James Fidler in private life, has been granted a divorce by Judge Sammefield, because her husband, a Hollywood publicity agent, "razzed" her and bawled her out in public.

Mrs. Fidler told the Judge that she was not averse to being "razzed" in private, but when it came to a public demonstration on a golf course, in front of a crowd, she heartily objected.

Hecht's Story Ready

The screen version of "Underworld." Ben Hecht's story of modern crime, will soon be ready for the cutting room. With an excellent cast, Director Josef von Sternberg is transferring the characters from the printed page to the screen. Evelyn Brent, Clive Brook, Larry Semon and George Bancroft are but a few of the players in the cast.

Leave for Germany

Dr. Eric Locke and a group of technicians associated with the M-G-M studios have left for Germany as the vanguard of a party departing under the direction of Ernst Lubitsch to film final scenes of "Old Heidelberg" at Heidelberg University. Ramon Novarro and Norma Shearer have the starring roles in the Lubitsch production.

Griffith Severs Relations With Paramount for Free Lance Career

Raymond Griffith, the silk-hatt comedian, has joined the ranks of the free lance comedy stars, which includes Buster Keaton, Harold Lloyd and Charlie Chaplin. In other words he has severed his relations with Paramount and henceforth will produce independently.

Griffith's break from the Paramount fold is enveloped in a maze of rumors. The accepted version in film circles is that he was dissatisfied with the type of stories he has been given recently, which he felt had a tendency to kill off his popularity on the screen.

B. P. Schulberg, Paramount associate-producer, made the announcement to the press by the termination of the comedian's contract. At the Paramount west coast offices it was impossible to learn of Griffith's future plans. According to the announcement from New York relating Schulberg the arrangements between the star and Paramount were amicable.

Educational O. K.'s Plans For Expansion

Educational held its convention here this week and placed the officials O. K. on 1927-28 plans for expansion as exclusively announced and illustrated on three pages of the World's Hollywood Department a month ago.

At that time we wrote that there was no present possibility of Educational adding another stage to its present four. This matter was sanctioned by the convention and construction will probably start within a month.

Forty-seven of the conventionites were registered at the Ambassador Hotel. Early in the week the World devoted an entire day chiseling these conventionites all over Hollywood and Los Angeles for a few poses before Jim Power's camera. The Educationalites had just left the Ambassador and a chase to the Educational Studios on Santa Monica Boulevard revealed that they had left there for the Christie Studios. On Sunset Boulevard it was said that they had gone up on Hollywood Boulevard to view the Chinese Theater. At the Chinese Theater it was said that they had gone back to the Ambassador and back at the Ambassador it was said that they were all washing up for supper. Just at this time all World staff photographers had to be delivered to the developers so as to be secured in time for Saturday's air mail.

Power, however, wishes the conventionites the best of luck.

Langdon Selects New Leading Lady

From the Harry Langdon office, Don Eddy, ruddiest and most round of the better Hollywood P. A.'s—in fact, a mighty good man—sent us this reminder:

"Gladys McConnell, petite brunette charmer, has been awarded a cinematic plum which makes her the envy of most of the younger feminine screen players. Harry Langdon, the screen's newest big-time comedy star, has selected her for his leading lady."

Barnes Signed by F-N

T. Roy Barnes has been signed by First National for an important role in "The Road to Romance," co-featuring Jack Mulhall and Dorothy Mackall. He will contribute a comedy characterization of an old-time wise-cracking salesman of the "smoking car" variety. Philo McCloud, E. J. Ratcliffe, Yola d'Avril and Brooks Benedict are also in the cast.
Champion "Extra" Publicity Gleaner
Paula Howard, who was Hollywood's most publicized motion picture "extra" before graduating into "bits" and parts, has an important part in Johnnie Hinkle's current starring picture for First National, "White Pants Willie." Miss Howard received more national publicity from the press throughout the country than any other girl that ever found herself in the "extra" ranks.
She had an extensive fan following before she did her first "bit" and a thick press book of clippings and newspaper pictures when she was doing atmosphere. In a period of months she has had more national advertising and publicity than many a screen star.

O'Hara May Join Free Lance Ranks
George O'Hara's contract will terminate with F. B. O. in a very short time Moving Picture World learns from an authentic source. It is understood that the studio is not taking up the option at the expiration of his present contract. O'Hara is planning on joining the free lance ranks.
He has been with F. B. O. over a lengthy period and first attained prominence in the "Fighting Blood Series." Of late he has been appearing in feature length comedy-drums.

Tommy Meighan Back On Coast
Thos. Meighan will shortly commence to work on his first Paramount picture made on the coast after an absence of three years spent in the East with the Long Island unit. Meighan and his wife, Francis Ring, were warmly welcomed on their arrival in Los Angeles and the former insisted he was pleased to get back, reports that he would retire rather than return to Hollywood to the contrary notwithstanding.
His first effort on the coast will be "We're All Gamblers," an adaptation of Sidney Howard's "Lucky Sam McCaver," James Cruze, who directed "The Covered Wagon," "Beggar on Horseback," "Old Ironsides" and other box office hits for Paramount, will direct Meighan.

Joe Cobb, with the bow, and Farina, of the Hal Roach "Our Gang" comedies illustrating to the world of fame that better William Tell could have done the job with an orange instead of an apple. The gang will be one of the features at the California-Valencia Orange Show at Anaheim May 19-28.

Kent Confirms Christie Deal
We reported in this department, issue of February 26, 1927:
"Definite word that Christie Film Corporation has broken away from the Educational Film Exchanges and will now release all of its product through Famous Players-Lasky, was learned from an official source by the West Coast Headquarters of Moving Picture World late this week."
"We went on to say in that issue: "The deal has not only been culminated but the contracts have been signed, sealed and delivered at this writing."
This week Sidney R. Kent, general manager of Paramount, announced this fact that had been reported exclusively in this department as the quotation shows, four months ago.

Fitz-Gerald Starts Next
Dallas M. Fitz-Gerald starts production this week on his next picture for Peerless distribution, "Out of the Past" with Robert Frazer and Mildred Harris in the featured role.
Mario Marano, recent importation from Brazil, will also make his American screen debut in this picture, having been signed for an important role.

Gish Goes to Mojave
Exteriors of "The Wind," Lilian Gish's latest starring vehicle for M-G-M, will be filmed on the Mojave Desert. The company leaves this week for location. Others in the cast include, Lars Hansen, Dorothy Cummings, Montague Love, Edward Earle and William Orlondor. Victor Seastrom will again direct Miss Gish.

Reiner Wants A Larger Check
Charles "Chuck" Reisner's plans for the future are more or less uncertain. The Warner Brothers' director has a contract with his present employers that does not expire until September. In the meantime he is casting a weather eye about for a more lucrative berth if possible.
When questioned by Moving Picture World as to his plans with the expiration of his present contract he declared that he was going with the company that exhibited the greatest generosity in the matter of pay checks.
In the meantime, he has been loaned to Buster Keaton to direct the latter's next picture for United Artists. Reisner has directed Syd Chaplin in all of his comedies for Warner Brothers.

Hays to Attend Academy Banquet
Will Hays, who arrived here this week, plans to spend the month on the west coast. Part of this time he will be in San Francisco, where he will address the general assembly of the Presbyterian Church.
Mr. Hays will also be at the first open meeting and banquet of the projected Academy of Motion Picture Arts and Sciences, the origin of which was revealed in detail in a wire story from west coast headquarters last week.
The charter for which the Academy made application in Sacramento, incidentally, has been granted.

Sees Picture Made-First Time
Although he has been in the motion picture business for nine years as a film salesman, Edgar Moss, manager of the Philadelphia branch of the Fox Film Corporation distribution offices, had his first close-up of a motion picture in the making at the Fox lot this week. Visiting the set on which Victor Schertzinger is making "The Secret Studio," he became so interested in the doing that he was fitted out with a wardrobe and appeared as an extra for the day.
Incidentally this is the second time "The Secret Studio" has been filmed by Fox in a short time. Harry Beaumont did it recently, but apparently his version did not satisfy the powers-that-be.

Will Hays To Grace Academy Banquet

Planning New Studio
The Victor Adamson Productions, Inc., are planning a new studio to be erected opposite the Santa Fe station in Monrovia, Calif., according to an announcement. It is said the studio building will cover an area of 6,000 square feet.
Given Lee Cast As Show Girl

Those fortunate enough to have seen Guen Lee as the sophisticated flower dispenser in "Orchids and Ermine" with Colleen Moore will be interested to hear that she has another distinctive role in "Adam and Evil" now under production at M-G-M and co-starring Lew Cody and Alleen Fringle. The title of the story was formerly "His Brother from Brazil."

In the current picture Miss Lee is cast as a comedy show girl type and has plenty of opportunity to register her personality before the camera. When she finishes in this one she will next move to the Monta Bell set to play a supporting role to Norma Shearer in "After Midnight."

By a coincidence it was Monta Bell who gave Miss Lee her first work about two years ago albeit it was only "atmosphere." However, as she remarked, it gave her her chance and later lead to a contract with M-G-M.

She was born in Hastings, Nebraska, and educated in Omaha. She later went to Chicago where she became a professional model. This sort of work brought her to Los Angeles also as a model and it was at this time that she decided to take a flyer in pictures. Starting as an extra her progress has been gradual until she now finds herself constantly in demand to portray the characters for which she is so admirably adapted.

"His Secretary," "The Lone Wolf Returns" and "Upstage" all found her showing to advantage.

Was Almost a Bridge Builder

Over on the Metro-Goldwyn-Mayer lot we ran into George Hill as busy as a bartender at a German glebe.

Hill is the director responsible for Lon Chaney's recent success, "Tell It to the Marines," and according to gossip around the studio has another winner in "The Callahans and the Murphys" now being prepared for release. This is a screen adaptation of the famous stories by Kathleen Norris and stars Sally O'Neill.

Back in the days when D. W. Griffith was making history with the old Biograph company, Hill applied for a job as assistant cameraman. For no reason at all he got it and has been earning his cakes and coffee from the silent drama ever since.

After the war he took a flight at directing for the Cosmopolitan productions and his efforts were so gratifying to the producers that he has been with Metro-Goldwyn-Mayer since. Six months ago he signed a new contract with this organization so it is safe to predict that he will hang around the Culver City picture plant for quite some time to come.

His next picture following "The Callahans and the Kellys" will be "Buttons," starring Jackie Coogan. Born in Kansas, Hill was obsessed with the engineering bugs as a youngster and only missed becoming an honest-to-goodness engineer by a whisker. He is now grateful for the whisker as there is considerable more money for him in directing pictures than there possibly would have been in studying blue prints and worrying about the construction of monster bridges.

Signs With Paramount

Philip Strange has signed a new long-term contract with Paramount.

Is Director of Many Successes

Among the new faces on the Warner Brothers lot is that of John G. Adolfi recently signed to direct Warner Oland in his first featured role under his new contract, "What Happened to Father."

Adolfi is a director of many recent successes and has been connected with the theatre since childhood. He was born and educated in New York and has had a thorough training both as an actor and a director.

During his stage career he played with Ethel Barrymore, Dustin Farnum, Louis Mann and other popular favorites in juvenile and leading roles. He made an extensive tour of Europe at one time in a series of plays produced by the Shuberts.

His first picture work came as a leading man for D. W. Griffith. Under Griffith he graduated from an actor to a director and since then has been responsible for a number of large producing companies including Fox, First National and P. D. C. "Husband Hunters," "The Scarlet West" and "Chalk Marks" are but few of his productions.

When asked what kind of stories he liked best to direct, Adolfi answered "good stories." This proves that he differs but little from every other director in this particular yea.

He is enthusiastic over "What Happened to Father" as a story, especially with Warner Oland in the featured role. Oland is one of the veteran troupers of both stage and screen and can be depended upon to give a finished performance in any characterization he essays.

Mae Busch With Fox

Mae Busch has signed with Fox for a role in "Prince Frazel," co-starring Greta Nissen and Charles Farrell.

Danced Her Way Into the Films

Kathryn McGuire danced her way into the films and has been gradually mounting the steps that lead to ultimate stardom.

Miss McGuire was dancing at the Coronado Hotel when she was discovered by the late Thomas Ince, then searching for a dancer to play a part in a picture he was about to produce. Following the Ince engagement she was kept busy dancing in various productions for the best part of a year before coming to the attention of Mack Sennett, who placed her under contract four years ago.

With the Sennett organization she soon found herself playing leading roles. Her work as a comedienne in time earned her a co-starring role with Ben Turpin, the slant-eyed comedian, in "The Sheik of Araby."

In "The Silent Call," the first production starring Strongheart, the wonder dog, Miss McGuire had the leading feminine part. She also played the feminine lead in two of Buster Keaton's most successful comedies, "The Navigator" and "Sherlock Jr."

Five pictures in a row in support of Lupino Lane, Educational star, preceded an important part in Colleen Moore's latest production for First National, "Naughty but Nice." This picture just recently found its way to the cutting room and in it Miss McGuire established herself more firmly as one of the screen's most talented actresses.
Casting Expert

With the recent ascendancy of Charles Farrell, Olive Borden and Janet Gaynor, from mediocrity to screen prominence it is interesting to know the type and characteristics of the man who discovered screen potentials in each of the three and was responsible for their being given opportunities before the camera that have resulted in their world-wide popularity.

James Ryan, who holds down the berth of casting director for Fox on the West Coast, is the individual on whose judgment each were given their original opportunities to prove their worth. Janet Gaynor was one of the many that crossed the threshold of his office praying silently for a chance. Impressed by the girl's possibilities he called for a screen test and two days later she was under a five year contract.

In Farrell's case success was a little slower in coming. Ryan first noticed him doing bits and extra work around the Fox lot three years ago. He finally put Farrell under contract at the Fox company later loaned the young man to Famous Players for "Old Ironsides" and "The Rough Riders." Farrell arrived in this pair. Now in "The Seventh Heaven", with Janet Gaynor he finds himself established.

Ryan has been associated with Fox for ten years and has never been on the payroll of another studio. He was born in New Jersey and followed engineering for a time before joining Fox in 1916 as a "prop" assistant. He rose to assistant director before the World War came and found himself enlisted in the navy. He came out of the service an ensign.

At the conclusion of the war he returned to Fox as an assistant director and was made casting director of the New York studio in 1919. He came to Hollywood about four years ago as head of the casting and has been on the coast ever since.

Will Direct For Colleen Moore

The youngest motion picture director in captivity is about to make his formal bow. Mervyn LeRoy, former gag-man—or comedy constructor as the boys have re-christened themselves—and now director of Colleen Moore's next starring picture for First National, is the young man, whose elevation to a directorial toga proved one of the most interesting of recent activities in screenland.

LeRoy was responsible for the "gagging" in Colleen's last nine pictures and in her tenth finds himself invested with the reins of direction which the same star. His elevation from a comedy constructor to director was not unexpected. For the last year John McCormick, west coast head of the First National plant, has been grooming LeRoy for his present important assignment.

He was born in San Francisco and raised in New York, where he started his stage career as a comedian and dancer. A vaudeville tour over the Orpheum circuit was halted abruptly in Los Angeles to join Famous Players-Lasky as a gag-man and actor. With this organization he remained two years.

When Al Green went over to First National to direct Colleen in "Sally," he also took LeRoy along to inject the humorous situations into the picture. So pleased was McCormick by LeRoy's work that he signed him to a long term contract to act in this capacity in subsequent Moore productions.

During the past year he has directed various sequences in a number of Miss Moore's pictures, thereby getting actual experience in direction.

Maritan is Cast As Denny's Lead

When we ran into Marian Nixon on the Universal lot the other day we found her busy making her fifth picture with Reginald Denny as the latter's leading lady. This is convincing evidence of the high regard in which Marian is held around the Universal plant. Denny being their best bet at the box office, it is but natural that they are more than a little discriminating as to the young ladies that play opposite him on the screen.

Marian has been with Universal now for about two years and her contract still has three years to run. Four years ago she applied for her first work in pictures and was given a few days work as an "extra" by Monty Banks. Haunting the various casting offices she eventually received a small "bit" with Fox. So impressed were Fox officials with her rendition of this that they signed her for a lead opposite Buck Jones in a western. Then followed pictures with John Gilbert (then with Fox) and other stars as she gradually forged to the front.

Universal needing a leading woman for Hoot Gibson made a deal with Fox for Miss Nixon's services temporarily and she moved her make-up kit to the "U." Three pictures with Gibson led to a lead with Reginald Denny—and a five year contract with Uncle Carl Laemmle.

In "I'll Be There," the current Denny production, Miss Nixon is cast as the star's wife and explained to the writer that it was really one of the best parts of her career, this despite the fact that she previously has been co-starred with Bert Lytell, Edward Everett Horton and others.

Writer May Be Chosen Director

Metro-Goldwyn-Mayer may soon elevate another writer to the ranks of director if there is any ground for the current rumor to the effect that Richard Schayer may be given a megaphone to replace his present typewriter.

Schayer will be remembered as the author of "Tell it to the Marines," an original story with Lon Chaney, that seems to have struck the gold mine. He is doing the adaptation on another of his originals that has to do with a dog. The treatment in this story is said to be entirely different from anything ever attempted for the screen, heretofore, having to do with a canine actor. It is quite possible that he may also direct this story when it is ready for "shooting."

Schayer was born in Washington, D. C. and is a graduate of Georgetown University. After three years as an actor on tour, "The Love of Simya" having the adaptation offices in Chicago, his first assignment being to cover the famous Iroquois Theatre fire.

Later he became dramatic editor of the New York World. He resigned this berth to press agent various big New York road shows. When the war broke out he went to Europe as correspondent for the Wheeler Syndicate. In 1916 he was press agent for the Selznick Film company and in 1919 came to Hollywood.

Before signing with M-G-M, as a writer a little over a year ago, he did scenario work for a number of independents as well as Universal and Famous Players-Lasky.

Boles Loaned to Fox

John Boles, leading man for Gloria Swanson in her latest picture, has been loaned to Fox for a featured role in "Prince Faiz," with Greta Nissen and Charles Farrell.
THE personal effects of the late Rudolph Valentino brought $86,654 in a recent auction, according to a petition for confirmation of sale filed in the Probate Court in Los Angeles by George Ulman, executor of the estate.

RICHARD BARTHELMESS and his company are back at the First National studios in Burbank after an extended location stay at Camp Lewis, Washington. He will be busy for about another fortnight on the final scenes of "The Patent Leather Kid."

"AN ACE IN THE HOLE," an original by Charles Horan, will serve as Monty Banks' next screen story. Clyde Bruckman, who directed Banks in "A Perfect Gentleman," and "Horseshoes," will undoubtedly handle the megaphone on the comedian's forthcoming production.

LOUISE LORRAINE has been given an important role in "On Ze Boulevard" for M. G. M. Lew Cody and Renee Adoree have the featured roles, with Dorothy Sebastian, Roy D'Arcy and Tencen Holtz also in the supporting cast.

PRODUCTION is underway at RKO's finish plant for F. B. O., "Shanghaied." Besides directing the story, Ince is also starred in the role of Hurricane Haley. Patsy Ruth Miller plays the featured feminine role.

WILLIAM WELLMAN, Paramount director, is now considering possible players for the cast of "Sean Sabreur," companion story to "Bean Geste," which he will direct. Gary Cooper has been definitely selected for the featured male role.

HOPE LORING is doing the adaptation of "We're All Gamblers," Thomas Meighan's next starring production for Paramount. The story is based on Sidney Howard's New York stage success, "Lucky Sam McCarver."

FINIS FOX has finished the screen adaptation of "Ramona" for Edwin Carew, who will produce it for Inspiration Pictures for release through United Artists. Deolores Del Rio will be seen in her first starring role in "Ramona."

BETTY BLYTHE is back in Hollywood and back in pictures again after a stay in Europe of over a year. She returned some time ago and will make her next picture on the west coast for Warner Brothers. She has been signed for an important role in "The Belle of Barcelona."

CONRAD VEIDT will next be starred by Universal in "A Man's Past," the screen version of the Hungarian play, "Diploma," by Emeric Pressburger. George Melford has been assigned as director.

H. WALKER, vice-president of the Hal Roach studios, has returned from New York, where he spent his annual vacation taking in the white lights.

CLYDE BRUCKMAN, former newspaperman and more recently a director with Monty Banks, Harold Lloyd and Buster Keaton, has been signed to direct for Hal Roach under a long term contract.

SYLVANUS STOKES, Jr., scion of a wealthy family, is having a try at pictures. He has been given a bit by Warner Brothers in "Dearie," which Marchie Mayo is directing.

JACQUELINE LOGAN has been signed to play the feminine lead in "The Blood Ship" for Columbia. Hobart Bosworth has the leading male role and George B. Seitz will direct.

HOBART HENLEY has been loaned by Metro-Goldwyn-Mayer to United Artists to direct Corinne Griffith in "The Garden of Eden." This will be Miss Griffith's first starring picture for U. A. under her new contract.

BLANCHE PAYSON has been added to the cast of "The Ten Commandments," starring Esther Ralston. This is Dorothy Arzner's second directorial effort for Paramount.

LOUISE DRESSER is now recuperating from an operation for appendicitis. Her next work will be with Corinne Griffith in "The Garden of Eden" for United Artists.

HAROLD LLOYD is getting ready to start work on his next production. According to information at hand, part of the picture will probably be filmed in New York.

MRS. LYNN REYNOLDS, wife of the late Universal director, is to accompany Mrs. Tom Mix when the latter leaves this month for a visit abroad.

ELMER CLIFTON, who directed "Down to the Sea in Ships," has been signed as a director by the De Mille studios.

HARRY CAREY is playing the heavy role in M-G-M's "The Trail of '98."

ORIS LLOYD plays an important role as the cabaret singer in "The Trail of '98," being filmed by Metro-Goldwyn-Mayer.

EDDIE GRIBBON and Zasu Pitts are to be co-featured in "The Buck Private," which Mel Brown will direct for Universal.

ARVID GILLSTROM has been engaged by F. B. O. to direct another picture on that lot with the completion of "Clancy's Kosher Wedding."

GEORGE K. ARTHUR and Karl Dane, M-G-M comedy stars, will next be co-starred in "Kilties," a story with a Scottish touch.

LIVE HASKBROUCK, film actress, has signed to make three pictures in Australia.

BARBARA BENNETT has been assigned the leading lady's role opposite Buck Jones in his next picture for Fox.

RAYMOND SCHROCK is now in New York for the purpose of purchasing stories to be produced by himself and his associate, Sol Lesser.

"COLLEGE," Buster Keaton's latest comedy for United Artists, is now in the cutting room.

"THE GINGHAM GIRL," directed by David Kirkland for Film Booking Offices, is now in the cutting room for editing.

RUSSELL SIMPSON is cast as Gen. Andrew Jackson in M-G-M's "The Frontiersman."

NORMA SHEARER'S next starring picture for M-G-M will be "After Midnight," to be directed by Monte Bell.

NOAH YOUNG has been signed for a role in the current Hal Roach comedy, being directed by Fred Guiol.

KENNETH HARLAN is playing the supporting lead to Lya De Putti in "After Midnight," for Universal. James Young is directing.

JOHN FORD will next direct Hangman's House," by Donn Byrne, for Fox.
OWN your own cooling plant is Jackie Condon's idea of low temperatures. He is appearing in Pathé's "Our Gang" Comedies.

JUST before the plunge, Laura La Plante, Universal star, is about to take a dip in her swimming pool.

JEANNE MORGAN, F. B. O. player, wearing something which might be tersely and masculinely described as the latest.

THAT'll be three bob, ldy. Albert Green as a red-nosed, blue-eyed cabby in Fox's "Seventh Heaven."

ANOTHER close-up of Carmel and Jerry, with a variation in technique. They are in M-G-M's "The Understanding Heart."

AILEEN DEE in Fox's "Slaves of Beauty." Break out the slave bracelets.

CARMEL MYERS and Jerry Miley in the great necking scene from the Cosmopolitan production, "The Understanding Heart."

Outdoor And Indoor Love

JOAN CRAWFORD and Francis X. Bushman, Jr., contemplate the height of the redwoods in a scene from M-G-M's "The Understanding Heart."
at last

7th Heaven

A DRAMA OF SPIRITUAL
AWAKENING THROUGH
LOVE AND COURAGE

Based on the play by
AUSTIN STRONG
Scenario by
BENJAMIN GLAZER

FRANK BORZAGE
PRODUCTION

with

JANET GAYNOR & CHARLES FARRELL

Supported by
BEN BARD • GLADYS BROCKWELL • DAVID BUTLER
ALBERT GRAN • EMILE CHAUTARD • GEORGE STONE

Exhibitors expect big pictures from FOX and they get them!
THE MOTION PICTURE

7th HEAVEN

with
JANET GAYNOR and CHARLES FARRELL

Two young stars (destined to be the greatest) in a dramatic thunderbolt!

The Director FRANK BORZAGE, at his very best!

John Golden's triumph - 4 seasons on Broadway and a top attraction on the road - everywhere!

Realism! 2 years in the making. Scenes photographed in France and Hollywood. Costumes and taxicabs that were actually used in the World War!

Made to be a great outstanding production!

You can call this a promise or a threat — 7th HEAVEN is absolutely the greatest drama of this year or any other year!
The Campaign Starts

Make Summer Sales the Fall Campaign

ABOUT this time of the year the theatre manager can expect to receive visits from high-powered film salesmen, each intent upon selling him the product for 1927-28. Jazzed up by their recent conventions, they swarm upon the road, each eager to help his exchange manager to exceed his sales quota.

The manager who regards these visitors as pests is short-sighted, indeed. He cannot purchase all the product. Probably he has his mind pretty well made up as to what he wants. However, he can receive his callers with courtesy and perhaps get more than he receives. These men naturally have to know selling to the public in order to sell to the manager, and they can be made to yield valuable information.

But there is another angle to the succession of visits. These men are all talking about next season. They have largely done with the current months. It is their business to look ahead.

It is the manager’s business, also, to look into the future. Now is the time to cinch the backbone of next year’s program. The danger lies in the fact that this iteration of the next season talk is apt to take attention off the sales problem of the present.

There are still ten or eleven weeks to go before the new product is available. And this must be sold in the face of the hot weather handicap. Give ear to the salesmen, but remember that a fine line-up for next Winter is not going to help the disposal of the seats for the next few weeks.

To many managers this advice may seem to be needless, but there exist many others who fail to realize the fact that the immediate program is more important at the moment than the future offerings, and who may drop their plans for this week and next in the ambitious schemes for next season.

Unless you keep your patrons in the picture-going mood throughout the Summer it is not going to be easy to get them back in the Fall, and the best sales campaign for September and the months that follow is to maintain the attendance tradition as well as you can throughout the Summer months.

Don’t figure that the Summer is a dull time and that you will do better to work on the cool weather bookings.

Make your Summer business sell your Fall offerings. Don’t let your patrons develop a sales-resistance throughout July and August.
This Week and Next

Percentage Bookings Reinterest Managers
Fair Only Where Entire Show is Supplied
Flood Relief Needed for Many Months
After Waters Have Gone Back Into Channel
Exhibitor's Demand for First Roadshow
Booking Overlooks Their Profit Sharing
Publix Managers Training School Graduates
Another Thirty Trained Showmen

Walking on percentage instead of rental seems to be getting into the limelight again. Probably nothing will come of the discussion, but it will be something to talk about in increasing volume as the idea is advanced.

Offhand the idea seems to be a good one. The more you make, the more you should be willing to pay. On the other hand, if you don’t make it, you don’t have to pay it. That sounds simple enough until you dig under.

Percentage is an inheritance from the drama theatre, where one party supplied the attraction and the other the house, splitting the gate at from 40-60 to as high as 85 per cent for Joe Jefferson’s share. It was all right where a single management supplied the entire show.

With a picture offering it might be one of the smaller features or some house production that really brought in the money. The feature is just a single item in a varied program. Even where the entire film show is supplied from one exchange, there still remain the other factors to consider.

And unless a company representative accompanied each print, think of the arguments as to the actual receipts! There would have to be some sort of check-up, and yet managers would resent the question of their honesty. There should be some improvement made on the flat rental system, which is alternately unfair to the producer and the exhibitor, but the percentage idea does not seem to cover the ground.

Two recent reports announce on the one hand that exhibitors in one section have united to abolish the double feature programs while in another part of the country an exhibitor not only offers double features but gives tickets good for an admission the following week if accompanied by a paid admission.

The double feature is unsound management. It gives the patrons mental indigestion and it generally means that two cheap features are sold instead of one good one. And cheap features drive the public still further away. The double feature is a confession of managerial incapacity, and it merely hastens the inevitable smash. Patrons can absorb just about so much picture. If they get a double portion at one price, they do not come back as soon. The proper place for bargain sales is the department store, where shopworn goods must be taken from the shelves.

While the Motion Picture Industry has responded generously to the appeal for the Mississippi flood sufferers, it should be remembered that the subsidence of the waters will not bring an end to the need for aid. The cleaning up process will be long and tedious—and expensive. At best the Mississippi is merely a highly diffuse mud. In flood the solid contents are greatly increased.

It is rumous to draperies, chairs, carpets and even walls, and flooded theatres will need to be cleaned with the shovel as well as the broom. It would be a fine thing if a special series of benefits could be arranged for the assistance of the exhibitors who have suffered. Many of them have sustained material losses that will hamper them if they are not presently bankrupted. A lot of small houses are going to need a helping hand for a while.

Once more the plea is made that producers should give the exhibitors the big features without preliminary roadshowings. The usual reference is made to “skimming the cream.” That’s the exhibitor side of it. Much of the money made in the roadshowings comes back to the exhibitors in the form of better program pictures, for it is the big roadshow receipts which permits the producers to put real money into the regular releases. And it is the intended roadshow which does not quite measure up that gives exhibitors some of the most profitable features.

Not even the veterans can assure roadshow bigness. It is as much a matter of chance today as it was in the beginning. Some of the biggest roadshow successes have cost less than some of the more expensive program productions. They just happened to have “It.” And these occasional “naturals” are what pay many of the bills. There are two sides to that question, too.

This week winds up the third class of the Publix Training School for Theatre Managers. Some thirty more intensively trained men will be added to the Publix staff. Director John F. Barry will organize himself into a solo flying squadron and do a little educational work at various points before taking his vacation preparatory to starting the next class. The value of his work to the Publix Circuit cannot be overstated, for there is a real need of good all around managers which can be filled only through special training.

In the general field some managers believe in exploitation and trust to that. Others seek to put over their enterprise with posting campaigns with newspaper work or whatever it is they do best. These Publix graduates have been trained to use all branches of promotion, and to drop their fads in favor of a well rounded campaign. Most of the present class have come from Publix employ, for it is the Publix policy to place its own employees in line for promotion rather than to bring in outsiders to step in ahead of them, which gives the assistant managers something to look forward to.

Things are approaching the Summer dullness. There has been no new news reel announced in the past ten days.
MEN like M. H. Hoffman, guiding genius of Tiffany Pictures, furnish the inspiration and the hope to those who dare to believe there never will be a monopoly in motion pictures, and who see in his recent remarkable record of achievement the key which will always unlock the door of Opportunity in this great industry to the man who really knows his business.

The fact that Mr. Hoffman knows his is perhaps the only adequate explanation for the prodigious feat he has accomplished for Tiffany since he determined to make its productions independently some thirty months ago, besides producing a group of box office features for his company of a consistent attraction quality, unsurpassed by any of his competitors, in itself no trilling achievement.

Reference is made, of course, to the establishment by Mr. Hoffman of a complete chain of exchanges, marketing the Tiffany product exclusively in the United States and Canada, which have come into being in the past two years and which now assure Tiffany pictures full sales representation in all territories.

When it is recognized that the cost estimates for establishing an exchange system covering this country and Canada hitherto have ranged from two to five millions of dollars, these figures being about the book value assigned by the most of the first line companies for their exchanges, and when it is realized that Mr. Hoffman has accomplished the same thing without adding importantly to his selling appropriation meanwhile, the magnitude of his achievement becomes apparent.

In all cases Mr. Hoffman first went or sent his men into a territory to sell Tiffany pictures, the Tiffany exchange being organized and opened only when exhibition contracts had been secured in sufficient number to warrant it and it came time to make deliveries of film to the theatres in that territory.

No waste, no lost effort, no unnecessary overhead, all operating to the advantage of the exhibitor showing Tiffany pictures, as well as to Tiffany, itself, and all based upon the simple fact that M. H. Hoffman knows his business from every angle, as few other men know it in this industry.

All of which is by way of being a tribute to M. H. Hoffman’s organizing and showmanly abilities and to the consistent quality of Tiffany productions.

More sympathetic attitude toward chain theatres and the big circuits generally, among the independent theatre owners, is forecast for the coming convention of the M. P. T. O. A. at Columbus, Ohio, June 7-9, according to M. J. O’Toole, business manager of the organization.

NASMUCH as the theatre chain is undoubtedly here to stay, whether we like it or not, and a factor in the industry of increasing importance, however others may regard it, there seems to be no good reason for maintaining or fostering the antagonisms of the past.

Problems of vital importance to the continued well-being of all theatres and affecting all alike, whatever their classification may be, will always exist, and to meet and solve these problems effectually requires that all should make common cause.

For this purpose the M. P. T. O. A. is the logical medium, both for fighting the battles of the theatres as a whole, and in adjusting the difficulties of the individual exhibitor with his bigger competitors.

For these reasons, if for no others, Mr. O’Toole’s prediction of a better understanding and a more harmonious relationship between the big group theatres and the independent showmen at Columbus, is at least a hopeful augury.

Dan Michalove, newly appointed general-manager of Universal Chain Theatre Enterprises, Inc., has taken over his man-sized job with a zest and enthusiasm that has already been transmitted to every man in his widespread organization.

His record of performance in the past in the theatre field, with S. A. Lynch and Paramount, is a sufficient guarantee for the future, if such were needed, and sufficiently explain the plenary authority which President Laemmle has chosen to confer upon him in his particular domain.

WATCH this big boy step!

With no less than eleven different producing and distributing companies catering to the short reel end of the exhibitor’s program for the coming season, it begins to look as if the abbreviated feature is about to come into its own.

Add to this the prediction of S. L. Rothafel, director-general of the Roxy Theatre, made to the Writers Club of Columbia University, that the screen’s next development will be in the direction of producing short features which will bear the same relationship to other motion pictures as the stories of O. Henry and Balzac bear to the rest of the world of literature, and an entirely new vista of dramatic expression in the art of the photoplay is opened up.

The footage of an attraction is not always going to be the measure of its entertainment value, nor of the price paid for it by the theatre.
S YD CHAPLIN in "The Missing Link," with a Vitaphone program as an added attraction is now in its second week at the Colony and ought to be there all summer, judging from the audience reactions to the riotous slapstick which makes up this deliciously hilarious film. Akka, a humanesque chimp, ably assists the star in furnishing the comedy, and is a worthy rival of Bimbo the comic spider monkey, who delights all beholders in "Chang" down the street at the Rivoli.

The Vitaphone numbers, better than ever in their sound effects, include Leo Carillo, George Jessel, Vivienne Segal and John Chatterton to the benefit of musical and humorous presentations.

On the opening night the proceeds were given in their entirety to the benefit fund for the New York Hebrew Orphan Asylum and every seat in the house was paid for, including those occupied by the newspaper critics, for which Ed. W. Ever, for the information of the curious or skeptical, gave his personal check. A graceful method of contributing importantly and anonymously to a worthy charity, typical of the way Harry Warner does these things, but this time he is not going to escape the credit.

Syd Chaplin is rapidly becoming the peer of his more famous brother for premier screen comedy honors and "The Missing Link" is still further evidence to his mirthmaking laurels, even after his masterpiece of "The Better Ole."*

Sime Silverman and Variety don't often take things back. But they surely did last week, after printing a story without names which seemed to describe the personalities of Eddie Caire and the charming Dolores Del Rio, and which was gratuitously uncomplimentary to both without rhyme or reason. Sime had an announce in bold type that neither Eddie, nor the lustrous senorita was referred to in the previous wise-cracking blurb, though the references in it were so specific, which didn't mean that Superior City has produced no other female motion picture star, as to make it seem impossible the writer could have meant anyone else but the lummy director and his new star.

However, as Sime has taken it back, it is obvious that there is no grain of truth in the original story, at least as far as Eddie Caire and Miss Del Rio are concerned. As a word-eater, Sime Silverman is no bargain, save only when he happens to be wrong. Wonder what he has since said to the Variety reporter, who sent in the original yarn?*

Frank Redmond, property man for Kullo, claims to be the only Arachnologist in the motion picture business. To hear him tell it, he is run ragged keeping a flock of spiders fed so that they will spin webs for some of the scenes in "Still Face," the new Pathé serial, which is being made at the Cosmopolitan studios. As E. Oswald Brooks and Archie Heath, producer and director, respectively, vouch for the facts, there is perhaps no reason to doubt Redmond's statement, especially as he is ready at any time to show a couple of dead flies and a cobweb or two to prove it.

Larry Kent and Jean Arthur, who are the featured players in "Still Face," are said to have insisted that only union spiders shall be used and that no member of the arachnida family shall be permitted on the set, who can't show a union card.

Nine new AMPAS announced by President Walter Eberhardt, bring the total membership of that up-to-date organization to 135. Meet the boys! Max Trell of First National; Ray Berrick, Public; H. A. Leonard, M-G-M; J. D. Trop, Sierra Pictures; W. A. Mack, Pathé; Devoy D. Bloom; Joseph C. Shea; Milton M. Beecher, M-G-M; and Joseph G. Fine, Fox.

Hope Walter told the new members when "Janssen Wants to See Them" every Thursday at the Hofbrau, promptly at 12:45. If not. Tom Wiley, who always counts the house, will surely do so, if they fail to show up.

Time was when Luther Reed used to visit the trade paper offices and his newspaper friends. But that was before he was a full-fledged director of screen successes, such as "Evening Clothes," with Adolphe Menjou and others. Now he makes the Paramount press department do his visiting for him.

Which is by way of saying that Luther is spending a few days in New York "gathering material" for his next screen event and taking in a few Broadway shows. *

Billy Bitzer, who shares with D. W. Griffith the credit for many of that eminent director's earliest and greatest screen successes, has been elected president of the International Photographers of Motion Picture Industries, affiliated with the American Federation of Labor, an organization now numbering over two hundred of the foremost cameramen in the business.

He will shortly join his old chief on the West Coast, where Billy will again be chief cameraman for "D. W." on all his productions for United Artists.

Maurice ("Red") Kann, scintillant, not to say iridescent, editor of Film Daily and Marie Centre will not be numbered among the list of "regulars" at film premieres during the month of June, famous for its brash and rowdy "Red" has at last persuaded Marie to say the word and the happy pair will take the plunge into perilous seas on June 10, after which Broadway will not see them for a month at least. They sail at midnight on that date on the "Tuscania."

If good wishes would buy groceries, neither of them would ever be hungry as they are eating from now on, which is only another way of saying that Mr. and Mrs. "Red," in their new act, will stop the show whenever they come on.

FOR sheer showmanly nerve, not to say an evident implicit belief that one is "born every minute," so that the supply is always ample, Sid Grauman's announcement of a "deluxe limited" special train to take "prominent personages in the Motion Picture Industry and Allied Arts" from New York to Hollywood at the opening of his new Chinese Theatre on May 18, takes the cake.

For the trifling sum of $481.68, a mere bagatelle, gentlemen, when you think what you get for it, of which $270 will represent a choice seat "including war tax" at the formal dedication of Grauman's Chinese Theatre and $25.00 the price of the privilege of tying on the feed bag at a "Chinese Mandarin Banquet," right after the performance, one may go to California and return within the space of ten days, meanwhile rubbing elbows with the mightiest of motion pictures. Who, with half a grand, can resist this chance to mingle with the elite of filmland.

"The picture to be shown will be Cecil B. DeMille's "King of Kings," certainly a worthy premiere attraction even for Sid's newest and finest theatre, and the guests will be shown the "two million dollar sets" used to make it the under the guidance of a reception committee of "filmland celebrities," in the seductive langage of the announcement.

"It doesn't make a bit of difference that "The King of Kings" is no longer the newest sensation on Broadway, and that the two lowest "atha cards" sell for $3.30 being readily obtainable from the speculator, nor that plenty of the best "Chinese" food of all varieties is to be found in the streets which are much less than twenty-five bucks. Nevertheless, it is a better than even money bet that the "Grauman Chinese Limited" will be packed.

Super-showmanship or super-snobbery, just as you like!*

Wally Ham, publicity impresario, assistant by the United States Navy, helped Joe Plunkett to put another notch in his box office gun at the Mark Strand this week, with "Convoy," Robert E. Kendt's big World War picture, released by First National. The presence of the At-
WHEN Zack Lamson, of the Royal Theatre, booked "The Ladder Lad-
die," it was the natural move to try and interest Niagara Engine Co. No. 1 in the exploitation. Zack took the press book over to the fire house; which was in the same block with the Royal, and tried to interest George Taylor, the foreman. Taylor was his neighbor, out at the other end of the town, and Zack felt confident that George would welcome the chance to turn out the volunteer company.

"Just a little parade down to the Square and back," he explained, "and then all the boys go in to see the show. Be a good chance to wake up the town."

George smiled scornfully. When he was over at his meat market he was urbanity itself, but once inside the fire house, his dignity as Foreman sat heavily on his shoulders.

"Nothing doing," he proclaimed. "Us members of the Fire Chiefs' Association are all pledged to The Fire Brigade." Book that, Zack, and we're with you to a man. But just understand that we ain't going to help put over no wildcat film like this here 'Ladder Laddie.' No sir! There ain't no profit to us in that picture."

"But you boys all get free tickets," persisted Zack. "Tell you what. I'll let each man bring one lady."

Some of the other members of the company listened in with interest, and George felt that here was a time to make a proper impression.

"Zack," he said impressively, "We're friends and neighbors. I'd like to help you sell this dinky little picture, but us members of the Fire Chiefs' Association are all pledged to The Fire Brigade. We can't do nothing for you. Niagara, Number One, ain't going to double cross the national association."

Zack knew when he was beaten, and he knew that he was beaten now. Early in the season he had been urged by Taylor to book in the other picture, but he was already booked so solidly that he could not make room without shelving something else, and the income of the Royal was too small to permit the pay-
ing of two rentals for one day.

He went back to the theatre and sat down to figure another stunt, while Taylor lectured the handful of men in the first house on the importance of "us chiefs'" sticking together. He spoke to such good effect that the natural resentment at the lost passes was transferred to Zack instead of George. They blamed him for not booking the other picture, which would have given them the free seats.

Zack went his lonesome way and achieved an interesting fire effect for his marquee with some strips of chiffon, a couple of fans and colored lights. He also went down to the freight yard and borrowed some red fuses for his opening night.

"I'll manage to work up not a little excite-
ment in advance, and the opening night of the two-day run he got the crowd with his red fire. The fire company, however, remained dis-
tinctly aloof. Taylor had worked the resent-
ment almost into a feud. Just to give em-
phasis to the situation, he called a special busi-
ness meeting of the company for the opening night, and practically every member of the volunteer force was three doors down the street instead of in front of the Royal.

It is true that some of the men squirmed nervously in their seats and cast longing glances out of the windows at the red reflection on the buildings across the street, as Zack burned his fuses, but once inside the fire house Taylor was the boss, and he held them well.

"That's taking a big chance," he observed, as Zack lighted his third fusee. "If that fel-
low sets fire to his own town, we'll arrest him for arson. There isn't strict enough fire laws in this here town. Us chiefs are going to fix that. Mebbe at the next Convention. I'll bring it up myself."

Some of the more impressionable gasped at the idea of their own chief telling some of the big city chiefs something of your own. And Zack was very pleased with his chest another inch.

The first night house was in, (and only about half filling the seats,) when Zack was ob-
served to dash out of his lobby and head, bareheaded, for the fire house. Unceremon-
iously he burst into the meeting.

"Hey, George," he almost screamed. "Turn out the box. My wife just telephoned our barn's afire."

In an instant the room was in confusion. Some of the men were leaping for the brass pole to slide down to the apparatus floor, but Taylor only burst into a roar of laughter.

That checked the excitement more effectu-
ally than anything else could have done.

"Sit down, you saps," yelled the chief. "Can't you see that this is a trick. We wouldn't parade for Zack and so he's turning us out for a false alarm. He can't fool me."

"Go look at the sky," pleaded Zack. "You can see it's all red."

"So's your old man," retorted Taylor. "Don't get the idea you can fool me with any trick like that. Sure the sky's red. It's red down here, too. You swiped those signals off the railroad and Mrs. Lamson is burning some up at your house. Poor stuff, Zack."

There was a murmur of approval at George's cleverness, and those who had been milling around at the rear of the room slipped back into their seats. It took George Taylor to match Zack.

"This isn't a stall," pleaded Zack. "If it was I'd have pulled it before the show opened. It's too late to help business now."

"Got it for two nights, ain't you?" countered Taylor, and Zack had to nod his head. He had booked an extra night before he found he could not use the fire company.

"I know the trick," asserted George. "We'll run out to your house and take the whole town with us. When we get there we'll find the red light burning and the barn all covered with signs for your show. I ain't forgotten the time we thought Freddy Smith was drowning in the mill pond, and you flashed the banner for 'The Life Saver.' You're clever, Zack, but you can't fool me."

A murmur of approval ran through the room. The firemen were enjoying the situa-
tion.

"Remember your barn's just back of mine," recalled Zack, but George only smiled.

"My barn may be back of yours," he re-
torted smartly, "but we ain't back of your pic-
ture. Don't forget that."

The shot told. The men rocked in their seats. It was almost impossible to hear the telephone bell ring, but Taylor went to the instrument.

"Beat it out of here," he screamed a moment later. "It ain't his barn, it's mine," and he led the way to the pole.

The second night's business on "The Ladder Laddie" was entirely satisfactory.
In the Spring a Young Man's Fancy—

No prettier setting could have been chosen by Buffalo Bill, Jr., Pathé Western star, to enact this romantic orchard scene. Olive Hasbrouck is the girl.

DOROTHY SEBASTIAN signals Joan Crawford to pass the pigskin. Much are M-G-M players as well as football.

AVONNE TAYLOR, one of the fairest of the Follies beauties, now a member of the M-G-M stock company.

SALLY O'NEIL, who has just completed "Frisco Sally Levy," will soon be seen in M-G-M "Rexy."

VERA STEADMAN, who is appearing in Paramount-Christie Comedies with her sisters on the bottom of this page. IS IT the Black Bottom? Who knows? Anyway if a Frances Lee, one of Paramount-Christie's vanguard of beauties.

ALL is vanity. But then if we were Ann Christie we'd be vain, too. She is appearing in Paramount-Christie Comedies, didn't appear in Paramount-Christie comedies, leave a bit of room on the bench.
The Root Of The Family Tree Gets Mad

No—not a charming scene in Dayton, Tenn., but a similar argument in Syd Chaln's latest opus for Warner, "The Missing Link." Syd is under the bed.

DOROTHY SEBASTIAN, fair, if ragged, disciple of Isaak Walton, is mad at the fish. Dorothy is playing in "The Crowd," an M-G-M picture.

OH! OH! SALLY! "Cupid and the Clock," an O. Henry comedy, is Sally Phipps' latest for Fox.

THE return of high-necked bathing suits won't be half bad if all the gals look like Myrna Loy, Warner player.

MILDRED JUNE may or may not jump on one of the Lily pads—but we hope she stands there a while longer. She is appearing in Pathe's "Crazy to Act."

THIS is really a photograph, not an array. And what is more, it is Frances Lee, who is cutting up with Bobby Vernon, in "Tie that Bull," an Educational-Verson.

A NEW spring hat and Marceline Day, who is appearing in M-G-M's "Captain Salvation," under the direction of John S. Robertson, Pauline Starke and Lars Hansen also appear.

IANET GAYNOR is appearing in Fox's forthcoming "Seventh Heaven." Charles Farrell is playing opposite and the picture was directed by Austin Strong.
Enough To Make Anyone Dizzy

James Finlayson, funeral comedian, has just completed three dizzying love stories, and two bathing beauties make an analysis of the story.

Bebe Daniels gets mad and is about to stab somebody with a great big rapier. She is starring in Paramount's "Senorita."

Alma Bennett, Sennett's featured comedienne, explains quite graphically what the form divine means.


Pat O'Malley and Virginia Brown Faire in Columbia's "Pleasure Before Business." No wonder Pat lets business go to the devil.

Nell Splashed and spoiled by mud, but still beautiful. Natalie Kingston is Milton Sill's leading lady in First National's "Framed."
Denny Starts On "Out All Night," Big U "Super"

Reginald Denny, Universal’s ace of farce comedy, recently elevated to super-production by Carl Laemmle, has launched his unit into the making of his first big picture for 1927-28.

It will be called “Out All Night,” heralded by Universal scouts as a Super-Denny picture in every sense of the word.

“Out All Night” is being made under the direction of Wm. A. Seiter, the expert who has fashioned many Denny and Laura LaPlante hits. To support Denny, Seiter has assembled an unusually strong cast.

Marin Nixon, a Universal star in her own right, who has just concluded a brilliant role in “The Chinese Parrot,” is Denny’s leading lady.

Salt Lake City Praises “Mr. Wu”

“Mr. Wu,” Lon Chaney’s newest starring vehicle for Metro-Goldwyn-Mayer, is a box-office smash according to reports from leading theaters throughout the country, where this M-G-M feature is making the crowds stand in line.

A wire from Eddie Diamond, manager of the Pantages Theatre, Salt Lake City, reports that the new Chaney picture scored a tremendous hit with local audiences and drew the largest receipts of any Chaney film to date.

Rod’s Next Film

Rod LaRocque will be seen in the titular role of “Brigadier Gerard,” filming at the De Mille studio, with Donald Crisp as director.

Warners Announce Line-up at Studios for New Season

NINE STARS, seven contract players, eleven directors, eight scenarists and two title writers are announced by Jack L. Warner, in charge of production at the West Coast studios of the company, to put across the New Warner Winners and the Extended Run Productions during the 1927-28 season.

Directors—Alan Crosland, Chas. F. Reisner, Howard Bretherton, Byron Haskin, Lloyd Bacon, Michael Curtiz, Herman Raymaker, Roy Del Ruth, Ray Enright, Archie Mayo and John Addifi.


Title writers—James Starr and John Jarmuth.

With seven of the Extended Run Productions completed and ready, and with production on the New 26 Warner Winners scheduled to get underway in two weeks, Warner Bros. will be prepared to deliver ten pictures at the opening of the new season.

Lya De Putti For Strong Role In "Buck Privates"

Word has just come from the Universal home office in New York City that Lya De Putti has been selected to play an important role in “Buck Privates,” a Post-Armistice comedy feature written by Stuart N. Lake, former New York newspaperman and army officer. It deals with life and adventures in the Army of Occupation.

Mel Brown will direct the feature, which will be released as a Universal Jewel in the Big Gun Group for 1927-28.

Miss De Putti now is playing in “Midnight Rose,” adapted from J. Grubb Alexander’s story, “Backwash,” with Kenneth Harlan as the male lead. James Young is the director. She also is to play in “He Knew Women” with Ivan Moskine, under the direction of Stuart Paton.

Virginia Girl

Virginia claims Julia Faye, bewitching little country girl of “His Dog,” now filming at the De Mille studio, as a native daughter.

Fox Buys Paris Stage Success

Fox Films has purchased the world’s motion picture rights to “L’Insoumise,” a play by Pierre Proudale, French dramatist, according to an announcement by that company.

“L’Insoumise” is the life of a Parisian lady who marries into an Arabian harem. “L’Insoumise” had a long run in Paris.

It was adapted to English and presented successfully in London under the title “Prince Fuzil.”

Will Portray Lincoln Role

Charles Edward Bull has been selected to play the role of Abraham Lincoln in Warner Bros. production of “The Heart of Maryland,” adapted from the David Belasco stage play which Lloyd Bacon is directing with Dolores Costello as the star. It is believed that Mr. Bull is the closest counterpart of the great Emancipator ever found.

New Gag Man

C. C. Burr has engaged Ray Schott, the well-known humorous writer, as an additional gag man to assist Johnny Hines in the laugh sequences of the comedian’s forthcoming First National picture, “White Pants Willie.”
“Satin Woman”
Star, Mrs. Reid,
On Road Tour

A distinctly new method of handling the initial distribution of a feature production is planned for the first Mrs. Wallace Reid Gotham Production, “The Satin Woman,” which will be released by Lumnas Film Corporation.

Negotiations are now under way with one of the most prominent artist’s representatives and the booking managers of the largest picture and combined picture and vaudeville houses, whereby Mrs. Reid will personally appear in each theatre in a special stage presentation booked in conjunction with her feature picture.

It is planned to start Mrs. Reid’s tour from Los Angeles and thence to proceed to New York.

Tremendous Jump
In Sales Drive

Warner Bros. exchanges have reported 17,600 playdates for May as the tremendous business boom started so far by the sales drive for Sam E. Morris Month. The strong position of the company’s product with exhibitors is strikingly shown by this record which tops the mark attained for Sam E. Morris Month last year by 8,000 bookings.

Before the present drive is over at the end of the month there will be a further increase reached.

Kraftf Keep Busy

Fifteen De Mille pictures were titled by John Kraft during the past year. These include “The Yankee Clipper,” “Risky Business” and “Manhunt,” in addition to “Vanity” and “Turkish Delight,” which have not yet been released.

Mix Completes
“The Circus Ace”

“Circus Ace,” starring Tom Mix, has been completed at the Fox studios. As its name implies, the picture has most of its settings in circus life.

One of the big thrills in the production is a parachute jump, in which Tom Mix and his leading lady, Natalie Joyce, make the jump.

Ben Stoloff directed, with a cast that includes Joe Barton, Duke Lee, James Bradbury, Stanley Blystone, Dudley Smith and Buster Gardner.

In addition to Tom Mix’s renowned horse, Tony, there is an added starter—a kangaroo which furnishes much of the comedy element in the picture.

Odd Sets Used

Modern housewives will be given an opportunity to see the crudely furnished kitchens of the New England of the gay nineties in some of the scenes of “The Country Doctor,” now filming at the De Mille studio.

Editor Advanced

Stuart Heisler, well-known film editor and cutter, has been promoted to the rank of comedy constructor under the First National banner, according to an announcement by Ray Rockett, who is producing “Lonesome Ladies,” with Lewis Stone and Anna Q. Nilsson in the featured roles.

“Vanity” Titled

Before the end of the month “Vanity,” starring Jacqueline Gadsen, who is lending her beauty to M-G-M’s coterie of players, will be released. The story is about ready to go into production, while preparations are being made for Pola Negri, upon her return from Paris, to make one more picture before she begins work in the massive production, “Rachel,” based on the life of the famous Continental actress and directed by Rowland V. Lee.

Jesse L. Lasky will be directed, with Miss Loos, the creator of Lorelei, will make the ultimate selection.

Paramount Has Nine Pictures
Under Way, and Others Ready

T HE SUMMER PEAK in production activity is rapidly being approached at Paramount studios, according to the home office in New York City, with nine pictures under way and half a dozen more ready to go into production within a few weeks, and the last winter’s record of 16 pictures in production at once may be exceeded.

Stunning starrings vehicles will be in production simultaneously, present schedules indicates. James Cruze is about ready to pick up the megaphone on Thomas Meighan’s “We’re All Gamblers,” adapted from Sidney Howard’s play, “Lucky Sam McCarver.”

Clive Brook has been selected as leading man for Clara Bow in “Hula,” the flapping-flapper star’s next picture, and with selection of the remainder of the cast shooting will begin.

The Girl Friend,” from an original by Jules Furthman, has been selected as Eddie Cantor’s next and

National Search for a Blonde

A NATION-WIDE SEARCH will be instituted for the girl who can best personify Lorelei, the blonde heroine of “Gentlemen Prefer Blondes,” in the forthcoming Paramount film of Anita Loos’ best seller.

The search for Lorelei will not be confined to the actresses of the Paramount organization, says Jesse L. Lasky, first vice-president in charge of production, who declared that the field includes not only the film players of other companies, but stage actresses as well. Furthermore, Mr. Lasky pointed out, girls without professional acting experience will receive consideration for the role.

Brunettes will not be barred from consideration, Mr. Lasky explained, provided they possess what he defined as “blonde personality.”

“Lorelei, as described in Miss Loos’ story,” Mr. Lasky said, “was a flaxen-haired gold-digger who extracted money, jewels and a luxurious life from a number of wealthy men because of her innocent look. She was so dumb and un-sophisticated that it did not seem possible. Yet she was really shrewd, worldly, heartless and sophisticated.”

Miss Loos, the creator of Lorelei, will make the ultimate selection.

Colleen Moore
In “Lilac Time,”
A Big Special

Colleen Moore is soon to make her first special production since she came under the First National banner. The favorite star of First National Pictures will be seen as the heroine in the picturization of one of the most successful stage plays of the present generation.

John McCormick, West Coast production chief of First National, producer of Miss Moore’s pictures, has announced the acquisition of the film rights to “Lilac Time,” which served as a stage vehicle for Jane Cowl several years ago, and written by Miss Cowl in collaboration with Jane Murfin.

“Lilac Time” will be known by a Colleen Moore-George Fitzmaurice special production.

Syd Chaplin giving a perfect impersonation of “The Missing Link” his latest for Warner.
Ten Productions In Work At Paramount West Coast Studios

T HE SECOND great film production drive of the year was launched at the Paramount studio yesterday. Six productions shot their opening scenes, which puts ten pictures in simultaneous production, while six more pictures are scheduled to begin camera work within the next two weeks. B. P. Schulberg, studio producing executive for Paramount, stated that under the amalgamation, the Hollywood plant is now faced with the necessity of making at least 15 pictures a month. This means an average of six a month.


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Myton Engaged For Adaptation Of Columbia’s “The Blood Ship”

Harry Cohn, vice-president and general manager of production of Columbia Pictures, announces that he has engaged Fred Myton to write the scenario for “The Blood Ship,” one of the company’s most pretentious offerings for next season.

In adapting this Norman Springer sea tale for the screen, Myton will have the co-operation of Hobart Bosworth, star of the production, and an expert on nautical matters.

“The Blood Ship” has been described by Sir Arthur Conan Doyle as one of the best sea tales he has ever read. Just like “The Lone Wolf Returns,” Columbia’s first outstanding production of the 1926-1927 season, the star and story of “The Blood Ship” were bought together.

When the book was published, Bosworth considered it so ideal a vehicle for himself that he immediately bought the motion picture rights. He then offered them for sale to the producers, with one condition, that he be allowed to play the leading role—the thrilling portrayal of a shanghaied sailor.

Remembering the successful precedent set by “The Lone Wolf Returns,” owned by Bert Lytell, and sold to Columbia with the understanding that Lytell would play the starring role, Harry Cohn bought “The Blood Ship” and Bosworth’s services.

Fine Cast in “Poor Girls”

Camera work was completed this week on “Poor Girls,” Columbia’s drama of mother love and sacrifice, with the shooting of the tempest scenes which serve as locale for one of the most important sequences in the production.

“Poor Girls” is now being cut and edited by Director Wm. James Craft. The cast headed by Edmond Burns and Dorothy Revier include Ruth Stonehouse, Marjorie Burner and Lloyd Whitlock.

Gwen Lee Added to M-G-M Cast

Gwen Lee, one of Metro-Goldwyn-Mayer’s comeliest blondes, has been given an important part in Norma Shearer’s new starring vehicle, “Liberty Bonds,” according to an announcement from the studio last week.

Miss Lee is the second player selected in support of the star for the new film, which Monta Bell will direct.

Morris Safier Announces A Warner Drive

A nation-wide sales campaign on four big Warner specials was inaugurated last week by Morris Safier, sales manager of the company’s Extended Run Department.

Complying with the requests from many of Warner Bros. offices, Safier has notified division managers and sales managers that specially selected salesmen will be given the opportunity of securing first runs on the two John Barrymore starring attractions, “Don Juan” and “When a Man Loves” as well as on Syd Chaplin’s comedy specials “The Better Ole” and “The Missing Link.”

Up to now only the sales executives of the Warner offices have handled the selling of these four long run productions, but the present plan will extend the privilege to other members of the sales force who show a high record for efficient work.

Booking “Mother”

“Mother,” an F. B. O. Gold Bond production starring Belle Bennett, has been booked by the Colonial Theatre, Indianapolis, a first run house, for the week of May 8.

“Devil’s Saddle” Near Completion

Al Rogell, directing Ken Maynard in “The Devil’s Saddle,” his latest Charles R. Rogers production for First National Pictures, has returned with his camera crew from New Mexico after obtaining wonderful atmospheric shots of the ancient cliff dwellings which figure in the Western drama.

Rosenthal Has Colombias In St. Louis Zone

Negotiations for the continuation of his Columbia franchise in the St. Louis territory were consummated when Barney Rosenthal signed a contract with Joe Brondt, President of Columbia Pictures, for the distribution of “The Perfect Thirty” in his territory.

Mr. Rosenthal also signed a contract for the 1927-28 series of “Screen Snapshots,” Columbia’s “fan magazine of the screen.” These interesting single-reelers will supplement the features and offer a diversified program to exhibitors playing Colombias.

M-G-M Pictures On Dollar Liners

When the Dollar Liner” steamship “President Wilson” recently sailed from San Francisco on a 112-day voyage of 29,300 miles, with a passenger list of 114 persons, it carried in addition to its passenger list, twelve feature pictures produced by Metro-Goldwyn-Mayer, as well as a sufficient number of short subjects to comprise complete entertainment programs.

This innovation inaugurates motion picture entertainment for the first time on trans-Pacific passenger vessels. Hereafter every vessel operated in the passenger trade by the Dollar Line company will be served with M-G-M pictures exclusively, the films being carried on a voyage to 21 foreign countries and 28 foreign ports before returning to the exchange.

George Cline Producing

George Cline has organized the Cline Motion Pictures Corporation and is making industrial pictures.
Contest Winners
Visit Paramount

School children of several Connecticut cities and towns have completed the historical essay contest on "Old Ironsides" and Commodore Hull, conducted by the New Haven Register. The three winners were brought to New York today as guests of Paramount to view the battleship, inspect the Paramount Building and attend the matinee of "Old Ironsides" at the Criterion.

More than 1,000 school children participated in the essay contest, and Derby, the birthplace of Commodore Hull, was represented by Margaret Degnan, 14 years old. The other two winners were Leah Savitsky, of Shelton, and Lionel DeCosta, of Ansonia. Hull commanded the Vantlin and Argus during the Tripoli engagement later was promoted to Commodore and commanded "Old Ironsides" and the fleet in many historical battles.

Rogers Starts
Production of "The Road to Romance," was started last week by Charles R. Rogers, who will produce the story for First National Pictures.

Character Acting
Not unlike his stage characterizations in "Lillian" and "Peer Gynt" is Joseph Schildkraut's role in "His Dog," now in production at the De Mille studio.

Brown; "His Dog"
Karl Brown is directing "His Dog" for Cecil B. De Mille, under the supervision of Walter Woods, from the script of Olga Printzlaus. The story is from an original of the same name by Albert Payson Terhune.

East and West

P. F. L. Graduate Elected; Now A Western Star

Jack Luden, a graduate of the Paramount pictures school, will appear on Paramount's 1927-28 program as a star. Jesse L. Lasky announced at the eastern sales convention of the company that Luden, who has been featured in F. B. O. pictures during the past year, will star in five Westerns. "Dude Rancher," "School's Traps" and "The Cactus Kid" are the titles of three of these attractions.

Production will start shortly on the first.

Warner's Greet Anchored Fleet

With the opening of Syd Chaplin in "The Missing Link" at the E. S. Moss Colony Theater Friday evening, May 6, the publicity department of Warner Bros. promoted an exploitation stunt that reached direct to the seamen of the 12 warships in the combined fleets of the U. S. Navy at anchor in the Hudson River and New York Bay.

Through an arrangement with the New York Herald Tribune, 5,000 copies of that newspaper were delivered aboard the various vessels each morning during the stay of the fleet. The front page of the Herald-Tribune contained a welcome message for the officers and men, and the announcement that the seamen would be most welcome at the Colony Theatre, where the Warner Bros. attraction is playing.

Miss Logan In "The Blood Ship"

Following the recent announcement that Jacqueline Logan has been signed for one of the principal roles in "For Ladies Only," one of Columbia's current productions, Harry Cohn, vice-president in charge of production for the company, announces that he has also contracted for her services for the feminine lead in "The Blood Ship."

Several prominent names are already identified with this production. Hobart Bosworth will play the leading male role of a shanghaied sailor. George B. Seitz will direct.

Speaking of Speed—

More than fifteen high-powered racing cars, which have scoured the tracks of Indianapolis, Altoona and Culver City, and burned the sands of Daytona and the clay beds of dry lakes in California, have been gathered for the thrilling auto race in "The Rejuvenation of Aunt Mary," on which Erle Kenton is directing for Universal.

Denny Advanced To Super Picture Class By Laemmle

Reginald Denny has reached the pinnacle of screen success. By reason of his great box-office drawing power and the exceptional popularity of his recent Universal productions, Carl Laemmle has advanced him to the Super Picture class. Henceforth, all Reginald Denny Productions will be Supers, made in lavish fashion with a blue-sky limit on production costs and calculated to vie with any photoplay offered throughout the industry.

"Hutch" Thriller A Pathe Release

Charles Hutchinson, daredevil star, will have full scope for his feats in "Pirates of the Sky," a thrilling drama of the air lanes, which Pathe will release on May 22.

Wanda Hawley appears opposite "Hutch." Others in the cast include Crawford Kent, Jannine Aubrey and Ben Walker. Charles Andrews directed for Productions, Incorporated.

Buys Roche Story

Fox Films have bought the cinema rights to the novel, "Come to My House," by Arthur Somers Roche, which is now being run serially in a national magazine.

Arthur Lake Is "I" Choice For "Betty's A Lady"

Arthur Lake, popular young juvenile, who is now completing a featured part in the Jewel production "Too Many Women," has been signed by Universal for a similar role in "Betty's A Lady," the Gerald Beaumont story which James Flood is directing under the supervision of Arthur Shadur. Lake has been advised by the "Little Colonel" of "Little Lord Fauntleroy" and is scheduled to be one of the feature attractions of Universal's next season program. James Gleason of "Is Zat So" fame is also featured in the cast.
Twelve Giant Specials Head Fox List of 1927-28 Releases

T W E L V E  G I A N T  S P E C I A L S, the most imposing array of super-pictures in the twenty-four years' history of the company, will head the list of fifty-two productions to be released by Fox Film Corporation in 1927-28, in addition to "What Price Glory," according to an announcement by James R. Grainger, general sales manager, issued Thursday opening of the annual convention of sales at Atlantic City.

With five million dollars worth of productions completed, including a super-giant, "What Price Glory," and four specials, the company is in the enviable position of having one-third of its releases produced three months before the opening of the season.

The production forces, under the direction of Winfield R. Sheehan, vice president, are at work on two more specials and are preparing several big features for actual shooting.

"Carmen," the first on the list of Fox Films' twelve giant specials. Dolores Del Rio has the title role in this production, directed by Raoul Walsh.

The other Fox Giant Specials are:

- "To Love," an original story of rich romance, featuring George O'Brien, Virginia Valli and William Powell, directed by Howard Hawks.
- "The Thunder Machree," featuring Belle Bennett and Victor McLaglen, was directed by John Ford from a story by Rida Johnson Young and based on the beautiful sheik, young and old, through the song.
- "Silk Hats," an original story of the underworld, by Polan Banks. Raoul Walsh will direct.
- "The Escape," featuring Janet Gaynor and Charles Farrell, adapted from the novel by Donn Byrne, and directed by John Ford. George O'Brien will be featured.
- "Lana Park," a story of carnivorous life, directed by Howard Hawks.
- "East Side—West Side," from the novel by Felix Riesenberg, directed by Allan Dwan.
- "Tahoua," from Gaston Leroux French stage success. Victor Schertzinger is the director.
- "The Blond Panther," an original story, directed by Frank Borzage.

Other specials are:
- "Come to My House," a serial starring Seena Owen. Roche. It will be directed by Frank Borzage.
- "None But the Brave," a satirical comedy success of the London stage, directed by J. G. Blystone.
- "Hired," starring a new Ralph the dog, an original story by Adela Rogers St. Johns, directed by John Griffith Wray.
- "Pajamas," an original story featuring Borden and George O'Brien, directed by Allan Dwan.
- "My Wife's Honor," starring Dolores Del Rio, directed by Lou Tellegen.
- "Seven Daddies" a story of Broadway, directed by Alfred E. Green.
- "Silk Legs," a comedy featuring Madge Bellamy, directed by Albert Ray.
- "Two Girls Wanted," adapted from the current New York stage success by Gladys Unger. Alfred E. Green will direct.
- "The Comedian," from the stage success by Sacha Guitry. Janet Gaynor will be featured and Victor Schertzinger will direct.
- "Womannaise," an original story, directed by J. G. Blystone.
- "A. W. O. L." (Temporary title), a comedy of two rookies who went absent without official leave. Ted McNamara and Sammy Cohen are featured. Benjamin Stoloff directed.

Fox will also release fourteen super-western productions. Tom Mix will make seven, including "Tumbling River," "Riding the Bandwagon," "The Arizona Wildcat," and "Silver Valley."

Buck Jones will make a series, the first two of which will be "Chain Lightning" and "The Texan Tiger." Scott Dunlap will direct.

Jean Arthur is co-starring with Larry Kent in the new Pathé-Serial "Still Face."

Third Series of "Collegians" By Young Laemmle

Word comes from Carl Laemmle, Jr., who wrote and supervised the making of the first series of ten two-reelers "The Collegians," and who now is engaged in a similar capacity on the second series of ten, that he has projected still a third series of ten of these popular comedies.

George Lewis is starred as a young student with all-around athletic prowess. He is supported by an exceptional cast including Hayden Stevenson, Dorothy Guiliver and Churchill Ross.

Wesley Ruggles directed the first series. Nat Ross is handling the second.

To Talk Production

Guy P. Morgan, general manager of B & H Enterprises, left this week for Hollywood where he will confer with C. C. Burr and Johnny Hines on future productions for release through First National, as well as take an active part in the International Sales Convention of First National Pictures. Mr. Morgan will remain on the West Coast for about a month.

Langdon Fun

Harry Langdon's Pathe feature, "His First Flame," produced by Mack Sennett, is going over big in the Metropolitan area, having completed a week's run at the New York Strand and being booked the following week at the Brooklyn house. The reviewers found this picture great fun.

Buck Jones at Work Now On "Broken Dollar"

Buck Jones started work on May 3rd in "The Broken Dollar," which Orville Dull is directing. Fox Films will release this picture next season.

Barbara Bennett, daughter of Richard Bennett, plays the feminine lead opposite Buck Jones. The cast includes Theodore Lorch, George Berrell, Harry Cording, William Caress, Buck Moulton and Murdock MacQuarrie.

Gordon Returns

Billy Gordon, former casting director for Columbia Pictures, has returned to the Universal casting office after an absence of a year, according to Victor Nordlinger, casting director.

"Shanghaied" Is Started

Work on the filming of "Shanghaied," a picture of the sea and ships, was started today under the direction of Ralph Ince at the F. B. O. Studios in Hollywood, following several weeks of elaborate preparation on the part of the director and his staff.

Gary Cooper As "Beau Sabreur"

Gary Cooper, who leaped from extras roles to stardom in two years, has been named for the leading role in "Beau Sabreur," the companion story to "Beau Geste," according to an announcement from the Paramount home offices in New York City.
Stage Plays and Popular Novels Featured in M-G-M Productions

THE STAGE PLAY and the printed novel will share honors on a "fifty-fifty basis in forthcoming screen productions, according to indications based on present production schedules. At the Metro-Goldwyn-Mayer studios, as an example, six of the twelve plays on this season's schedule are adapted from stage hits, and six from famous novels.

The stage plays range from Margaret Mayo's "Baby Mine," soon to go into production, to Sir James Barrie's "Quality Street," in which Maude Adams starred on the stage and Marion Davies is starring in the film version. "Old Heidelberg," Richard Mansfield's stage vehicle is a conspicuous stage hit, the film schedule, being directed by Ernst Lubitsch as a super-feature.

Other famous stage plays that the public will see soon in Metro-Goldwyn-Mayer productions are "Mr. Wu," Walker Whiteside's stage vehicle, with Lon Chaney in Whiteside's role; "Twelve Miles Out," with John Gilbert starring in a filmization of William Anthony McGuire's stage hit, and "Rose-Marie," the musical comedy success.

Famous novels being filmed include Dorothy Scarborough's romance, "The Wind," in which Victor Seastrom is directing Lilian Gish; Kathleen Norris' "The Callahans and the Murphys"; "Becky," the magazine serial; Frederick William Wallace's "Captain Salvation"; Robert W. Service's "Trail of Ninety Eight," which Clarence Brown is filming as perhaps the largest screen production in history, and Tolstoy's "Anna Karenina," now being adapted to the screen under the title, "Love."

Besides these, a number of brilliant originals, written directly for the screen, are in production, such as "Adam and Evil," with Lew Cody and Aileen Pringle; "Liberty Bonds," in which Monta Bell will direct Norma Shearer from his own original; "The Frontiersman," Colonel Tim McCoy's new historical drama, and a new mystery story on which Tod Browning, author and director of "The Road to Mandalay" and other Lon Chaney successes, is working.

Circuits Book Columbia In Middle West

Columbia's banner is flying high over the Michigan and Chicago territory, according to reports received this week by Joe Brandt, president of the company, that two important circuits have signed for Columbia product.

The Fitzpatrick and McElroy circuit, which owns a number of important houses in the Chicago and Michigan district, have booked "The Lone Wolf Returns" and "Sweet Rosie O'Grady" for nine first run theatres in their territory.

The houses are: Crosswell in Adrian; Lyric in Cadillac; Malty in Alpena; Liberty in Benton Harbor; Colonial in Big Rapids; Lyric in Ludington; Caldwell in St. Joseph; Riviera in Three Rivers and Lyric in Traverse City.

These two pictures have also been contracted for play dates by the Butterfield Circuit of Michigan for two of their first run houses—"Sweet Rosie O'Grady" for Ann Arbor; and "The Lone Wolf Returns" for Pontiac.

New Work for Nathan

Lewis F. Nathan, motion picture and still photographer, has been assigned to the home office of Paramount. Mr. Nathan formerly was associated with the company's Long Island studio.

Three More Are Completed At Warner Studio

This week saw the completion of three more productions at the Warner Bros. Studio. All of them are features to be released on the current year's schedule.

Louise Fazenda's starring comedy, "Simple Sis" by Melville Crosman, was the first finished. Clyde Cook and William Demarest are supporting the actress and their work will be of particular interest as the initial join effort of the three fun-makers who will make a series for Warner Bros. next year's program. Herman Raymaker directed.

"Dearie," based on a story by Carolyn Wells, rounds out Irene Rich's work for Warners this year before beginning her new series. Archie Mayo directed the picture in which the featured players include William Collier, Jr., Anders Randolf, Douglas Gerrard, Richard Tucker, Edna Murphy, Arthur Rankin and David Mir.

The last was "What Happened to Father," directed by John Adolfi from the popular story by Mary Roberts Rinehart. This production gives Warner Oland a unique character role in the name part.

Directed By Hale

Mabel Coleman is now playing under Alan Hale's direction at the De Mille studio.

CHANG

and the DEBRIE CAMERA

"Chang"—the new film thriller made in Northern Spain by Mr. Ernest B. Schoedsack and M. C. Coepper with a "DEBRIE" all-metal camera, is the one topic of conversation in film circles today.

"Chang" is beyond doubt the most realistic, authentic, thrilling melodrama of jungle life ever filmed. Mr. Schoedsack has this to say about the film—and the "DEBRIE" camera:

"The 'DEBRIE' all metal camera with which the thrilling scenes of 'Chang' were photographed was selected by us because of its utility and reliability and because it alone answered every requirement of the work. All of us were taken with it. The work and it alone answered every requirement of the work. We were convinced to do it. We were 1 1/2 years in the making of this picture, under the most severe of tropical conditions, and we never experienced any trouble or loss of even one foot of film. Nor do we see how we could have made some of the shots with any other type of outfit."

We are American Agents for the "DEBRIE" cameras—and stock all the new models, including the one selected for this marvelous film, as well as all equipment and accessories.

WILLOUGHBY'S

110 West 32nd St., New York, N.Y.
**Cooney’s Chicago Circuit Books Columbia’s For Five Years**

JOE BRANDT, president of Columbia Pictures, announced this week that he has the Cooney Brothers’ signature to a contract which assures all Columbia releases for the next five years play dates in fourteen important Chicago theatres.

The deal was engineered through the special efforts of Henri Ellman, general manager for the Columbia franchise in the Chicago territory, and was brought to a close while Messrs. J. J. and B. J. Cooney were in New York lining up their product for next year.

**Sterling Completes Lee’s “Closed Gates”**

The original story by **Manfred Lee**, “Closed Gates,” which appears as a dramatic feature of Sterling Productions’ 1926-27 program of eighteen pictures, has been completed in the coast studios and is being cut preparatory to a preview in Los Angeles, according to advices from Joe Roock, Sterling’s general manager of production.

“Closed Gates,” an unusual story offering based upon the trials of a man who loses his memory during the Great War, is directed by Phil Rosen, famous for his “Abraham Lincoln,” 1924’s prize picture, and co-stars Johnny Harron and Jane Novak.

A strong cast, including Lucie Beamount, Sidney De Grey, Leroy Mason, Ruth Handford, Bud Jamison, and others, makes excellent support for the Harron-Novak combination.

**New Kane Film**

Robert Kane put his next First National picture, “Hell’s Kitchen,” into production last Monday at the Cosmopolitan Studio, New York. Frank Capra, who will co-direct with Joseph Boyle, Forrest Halsey, Earl Roebuck, Robert Snody and Leland Hayward, Kane’s supervising editor and production manager, prepared the script.

**Miss Bow’s Next**

Clara Bow, Paramount’s flaming flapper, will appear next in “Hula,” Armine Van Tempski’s romance of gay life in the Hawaiian tropics, for which Frederica Sagro, former newspaper writer, is doing the adaptation and continuity.

**From Carolina**

Jane Keckley, who plays an important character role opposite Rudolph Schleidorf in “The Country Doctor,” now filming at the De Mille studio, was born in Charleston, South Carolina.

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**“The Joy Girl” Titles Finished; Boylan Is Off**

Malcolm Stuart Boylan, Fox Films’ star title writer, entrained for Hollywood Wednesday after four weeks at the eastern studios of the company.


“Married Alive” is down for release, June 17.

**“Heart of Yukon” Released May 29**

Anne Cornwall, co-featured with John Bowers in “The Heart of the Yukon,” which Pathé will release on May 29, has appeared in a quartette of features under this banner, including leads opposite Monty Banks, Douglas MacLean and Gareth Hughes.

Currently, Miss Cornwall is being seen in “Eyes of the Totem,” in which she and Gareth Hughes appear in the juvenile leads, in a cast that includes Tom Sanschi and Wanda Hawley.

Monty Banks, Pathe star comedian, chose Miss Cornwall as his leading lady in “Keep Smiling,” one of his rollicking feature comedies, and Douglas MacLean did likewise in his comedy, “Introduce Me.”

**Caldwell Selected**

Orville Caldwell has been given the title role in “The Harvester,” one of Gene Stratton-Porter’s best known novels, which J. Leo Meehan will put into production soon at the F. B. O. Studios.

**Loos Story Sold**

Anita Loos has sold her story, “His Picture in the Papers,” to the Fox Film Corporation.

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Left to Right: Lillian Gish as the Mistress of Maxwellton in M-G-M’s “Annie Laurie.” Norman Kerry overpowered by the clansmen. Lillian Gish pouts as Norman Kerry explains how he lost a penny playing poker.
Sailor Dooley Seeking Slants
On Battleships

Billy Dooley, who is starred in
his own series of comedies for
Educational, and Frances Lee,
leading lady in Educational-Bobby
Vernon Comedies, have started
back to Hollywood, after a brief
stay in New York City.

Miss Lee, who, previous to en-
tering Christie pictures was
Dooley's partner in a vaudeville
act, is a Wampas Baby Star for
1927.

Dooley, who plays a "dippy tar"
type in his nautical comedies, se-
lected this time of the year as a
suitable one for his journey to
New York because of the visit of
more than 100 boats of the U. S.
naval fleet to Manhattan.

The presence of some 20,000
bibs and naval officers in New
York afforded the Christie star an
opportunity to obtain additional
story material for his pictures.

Dooley and Miss Lee stopped
off in Chicago to attend a Motion
Picture ball before returning to
the Christie Studios in California.

"A Hot Potato," Next Van Bibber,
Goes Into Work

A new Van Bibber comedy, "A
Hot Potato," was started on May
5. Jesse Robbins is directing the
picture under supervision of George
Marshall. As Van Bibber, has a new
leading lady, Nancy Nash. Others in the
cast are Howard Tresdale, Katherine
Bates, Sidney Bracy, Arthur West
and C. L. Sherwood.

Mack Sennett's
Golf Comedy

The Mack Sennett production
unit headed by Eddie Quillan is
making special location scenes for
a new golf comedy at the El Cal-
bergo Country Club.

Charley Gest, famous golf pro-
fessional, is offering pointers on the
technicalities of the game for
these scenes in the forthcoming
Pathe comedy.

In the new vehicle Quillan is
supported by Billy Bevan, Alma
Bennett, Vernon Dent, Audrey
Clyde, Glen Cavender and Mary
Mabery.

Three Fox Fun
Films Finished

Two Fox Imperial Com-
edies and one Fox Animal
comedy were recently fin-
ished, "A Roamin' Gladi-
ator," "Wine, Women and
Sandkrust," and "A Wolf in
Cheap Clothing."

Stern Bros. Announces Strong
Releases for Current Market

Five Two-Reel Comedies for Distribution
Through Universal This Month; New
"Newlyweds" and "Buster Brown"

The Stern Brothers, both of whom are now in
New York, after putting their new year's production
schedule into work, announce a strong line-up of comedy
releases for the current market. Five picked two-reelers are
being offered to exhibitors this month, including a new picture
of "The Newlyweds and Their Baby" series and a new Buster
Brown Universal Junior Jewel Comedy.

The Buster Brown Comedies, the
first May release from the Stern
Brothers studio, is "Buster Don't
Forget," directed by Gus Meins.
This two-reeler also introduced
another youngster, a pretty blonde
used as a rival to Mary Jane.

The Newlyweds comedy for the month is:
"The Newlyweds' Shopping
Tour," with little funny
Tommy McKeean featured as Snook-
ums, as usual, and with Sid Saylor
and Ethlyne Clair as the par-
ents. Gus Meins directed.

Keeping His Word," another of
the current Stern Brothers releases,
is the latest two-reeler in
"The Excuse Maker" series, star-
ing Charles King.

"Jane Missed Out," the latest
two-reeler of the "What
Happened to Jane" series, one of the
most popular Universal comedy
releases this season, also is
scheduled for release during the
next week or so. "Violet Bird,"
one of the prettiest of Holly-
wood's younger stars, plays the
role of Jane in this one. Jess Rob-
bins directed it.

Another current Stern Brothers release is "Kid George," of
the "Let George Do It" series, adapt-
ed from another popular George
McManus comic strip, by Francis
Corby. Sid Saylor is the star.

He is supported in this two-reeler
by pretty Ethlyne Clair and Art
Rowlands.

The foregoing line-up of
releases for the late Spring were
hand-picked by the Stern Brothers.

They point out that they have
grouped some of the strongest
Stern Brothers comedies of recent
months in this schedule, with a
view to the special needs of the
exhibitor at this period of the
year.
Davidson in “Jewish Prudence,”
Pathé Release, Week of May 8

MAX DAVIDSON, noted Jewish character comedian, is featured in “Jewish Prudence,” a Hal Roach two-reel comedy which heads the Pathé short feature program for the week of May 8th.

Other releases of the week include the fifth chapter of the Pathe serial, “Melting Millions;” Pathe Review No. 19; “Bubbling Over,” one of Acop’s Film Fables; Topies of the Day No. 19 and two issues of Pathe News, the pioneer news reel.

“Jewish Prudence” is the latest Star Comedy from the Hal Roach studios featuring Max Davidson, supported by Martha Sleeper, Johnny Fox and Gaston Glass. Leo McCarey directed, under supervision by F. Richard Jones.


Pathe Review No. 19 presents: “Spinners of Silk”: The city of Tashkent, in Russian Turkestan, is a bartering place for silk, and this unit shows the preparation of the eggs of the silk moth for distribution to breeders. The warm sun hatches the worms and from birth they are carefully nurtured. The whole family gets busy when the time comes to gather the cocoons; “The Spot God Forgot”: Pathe-color scenes of the famous Bad Lands of South Dakota; “Trapping Wild Game in Africa”: Continuing the authorized motion pictures of the Smithsonian-Chrysler Expedition, we see the American zoo trappers on the trail of the giraffe.

Clifton With DeMille
Elmer Clifton, who directed “Down to the Sea in Ships,” has been signed to produce a story of the sea for the Cecil DeMille Studio.

Will Direct
Max Kimmich, who recently graduated from scenario writer to director, will direct Arthur Lake in a series of Universal two-reel comedies.

F. B. O. Planning Series of News Serializations

Film booking offices are planning a series of newspaper serializations of their Gold Bond specials for the year. These stories, nine in number, form a schedule that is one of the most ambitious in the industry.

The picture chosen for serialization are “Shanghaied,” “The Devil’s Trademark,” “The Great Mail Robbery,” “Chicago After Midnight,” “Coney Island,” “Little Miss Groggy” and two of the Western stories featuring Tom Tyler. Each serialization is written by a well known author, and each is certain to make live, interesting reading for the public.

Seeks News Faces

In an effort to present its array of new screen faces, F. B. O. has carefully assembled its corps of directorial talent from the ranks of experience. In each instance, the object has been to balance youthful promise and enthusiasm with capable and understanding guidance in direction.

Wales Never Forgets Friends

The Prince of Wales is always a prince of good fellows and never forgets a friend.

This is vouched for by Harry Harde, Pathe News cameraman stationed in Paris, who recently met the Prince of Wales in the French capital and discussed camera interviews.

Harde was dining in a well-known supper club, when Great Britain’s future king, accompanied by his brother Prince Henry, and Henry Bate, of the Daves Reparation Committee, entered. The royal party took a table next to the one at which the American cameraman was sitting.

“Good evening,” said the Prince, “it seems to me that I have seen you before. Where was it?”

“You are right,” replied Harde, “don’t you remember the Pathe News cameraman who followed you all over the United States, and to whom you gave a half hour interview?”

The Prince immediately recalled the incidents in America and invited Harde over to his table to discuss the latest news from across the Atlantic.

Six Two-Reel Comedies Head Educational’s June Releases

A THOUGH announcement has been made of the 1927-28 program, there will be no let down in the regular monthly schedule for Educational Film Exchanges, Inc., until the new product is ready to be offered for release. Indicative of this program for the spring and summer months is the announcement that Educational will have fourteen two-reel comedies, five one-reel comedies, twelve one-reel novelty and animated cartoon subjects, and Kinograms new every two weeks.

For June, in opening the late spring schedule, Educational will have six two-reel comedies, two one-reel comedies and four other one-reel shorts, in addition to two Kinograms newsreels each week.

Johnny Arthur will be featured in the final Tuxedo Comedy on the 1926-27 schedule. It is entitled, “Her Risky Hero,” and is an original story by Norman Tourog, who directed the picture. Kathryn McGuire appears as leading lady.

The same week, a Mermaid Comedy entitled, “Queens Wild,” will be released. Clem Beauchamp, who has been making such remarkable strides in recent months, and George Davis are cast in the principal roles. Estelle Bradley has the leading feminine role. Stephen Roberts directed.

“Giddy Gobbler,” the new Christie Comedy, features Neal Burns, with Jacky Duffy, Bill Irving and Edna Marion. Arvid Gillstrom directed.

Lloyd Hamilton will be starred in “Goose Flesh.” Estelle Bradley appears as the girl in the case. Norman Taurog directed.

Al St. John is featured in “No Cheating,” another Mermaid, directed by Stephen Roberts.

Billy Dooley is starred in “Wild Wallops.”

Phil Dunham is featured in “Careless Hubby.” Estelle Bradley appears opposite him.

“Felix the Cat in Dough-Nutty” and “Felix the Cat in a ‘Loco’ Motive,” are the two animated cartoon creations from the Pat Sullivan Studio.

“Tales of a Traveler,” the new Lyman H. Howe’s Hodge-Podge, furnishes a lively journey to many climes with the usual clever animation.

The new Robert C. Bruce Scenario Novalty is titled, “The Tenants of Marble Canyon—A Picture Paradise.”
Roach’s “Tired Business Men” An Our Gang-Pathe Release

“OUR GANG” comes to the Pathe short feature program again on May 22 with “Tired Business Men,” one of the most novel of this series of popular two-reel comedies produced by Hal Roach and supervised by Robert McGowan.

Other subjects on this program are “Horses, Horses, Horses,” one of Aspey’s Film Fables; Topics of the Day No. 21; the seventh chapter of “Melting Millions,” current Patheserial; Pathe Review No. 21 and two issues of Pathe News, the pioneer news reel.

Pathe Review No. 21 presents: “Fabricating for Fashion”: At the silk mills in Russian Turkestan, where human beings take up the work where the worm leaves off. At work in factories and in the hinterland, where the machinery of past generations is still in use. “Virginian Types”: Pathecolor views of the Blue Ridge Moun-
taineers, strange types who reside on the scenes of bloody fighting in the Civil War; “With the Putnam Expedition to Greenland” (Part IV): Here is presented the first “polo rodeo,” with Conrad Dun-rud, Montana’s sea-going cow-puncher, out to rope a wallop
ing whale.

“In Old Kentucky,” an M-G-M Picture; J. M. Stahl to Direct

JOHN M. STAHL, famous for his many human-interest produc-
tions, has been assigned the task of translating to the screen one of the most famous stage melo-
dramas of the last generation. Stahl is to direct “In Old Ken-
tucky,” the play by Charles Dahey, according to announce-
ment by Irving G. Thalberg, Metro-Gold-
ym-Mayer executive.

As a play “In Old Kentucky” ranked as one of the biggest melo-
dramatic hits of the American stage. Its success, however, was not confined to America, the play having been successfully produced in more than a dozen foreign coun-
tries.

“In Old Kentucky” was pro-
duced some years ago by Louis B. Mayer, with Marshall Neilan as director and Anita Stewart in the starring role.

“Melting Millions” In Pathex Tie-up

A country-wide tie-up has been effected by the Pathé Exploitation and Publicity Department for the mutual exploitation of that company’s current serial release, “Melting Millions,” co-starring Al-lene Ray and Walter Miller, with the Pathex motion picture camera, which is being made and dis-
tributed by the Pathé subsidiary, Pathex, Inc.

The Pathé exploiters arranged this far-reaching tie-up, so that it may be worked out in a three-

day manner through the medium of the Pathé branch offices, the theatre and the distributors of the camera.

In accordance with this tie-up, thousands of attractive window bulletins showing the Patheserial stars operating the Pathex, have been allotted to the distributors of the camera from coast to coast.

Stan Laurel On Roach Contract; Pathe Release

Stan Laurel, comedian, recently signed by Hal Roach to a long term contract, has one of the greatest fun-making opportunities of his career in support of Agnes Ayres in the forthcoming Pathé comedy, “Eve’s Love Letters.”

Laurel has been growing in pop-
ularity by leaps and bounds the past year. He has been working continually during that period under the Hal Roach banner, but without contract.

Forrest Stanley completes the triangles of this refreshing comic-
ey, which was directed by Leo McCarey, acknowledged one of filmland’s most efficient comedy di-

Skyscraper Fire; Other Events In Pathe Newsreel, Issue No. 12

REMARKABLE VIEWS of New York’s most disastrous skyscraper fire, filmed at a height of more than 500 feet above the street, and many other events of important news interest are pre-

sent in Pathe News Reel No. 12, now being currently shown throughout the country.

The recent Fifth Avenue sky-

scraper hotel conflagration which stirred New York City, was spec-
tacularly pictured for Pathe News by the daring cameraman, Robert Donahue, who rushed to the scene early the night of the fire April 12th. Newspapers described the blaze an ‘awful sight.’ Hundreds of thousands of persons gathered in the streets and in Central Park to watch the flaming scaffolds, many of which were caught by the lens as they fell in great masses of fire. These sensational scenes were rushed to first-run Broadway houses in time for the opening shows the next day.

This unit of Pathe News also includes scenes of the opening baseball game at the Yankee Stadium. Pathe News also cov-

ered the opening of all big league games.

The first authentic picturization of what the thirty thousand Leg-

ionnaires going to France in July will see on the battle fronts is in-
cluded in this number. There are nearly a million members of the American Legion in the country, and every member knows about this trip, with the Legion holding its convention in Paris. Exhibitors should notify their local Legion posts and auxiliaries of the show-
ing of this newsreel.
“Buster’s Frame-Up” Universal—Two Reels

As in most of the previous releases of the Buster Keaton comedies, Pete the dog in the role of Tige is responsible for a large share of the fun and even eclipses Arthur Trumble in the title role. Buster, Tige, and Mary Jane, played by little Doreen Turner decide to go to a movie and finally by means of a ruse get Tige inside. He is so affected by the picture that he weeps on a man’s shoulder, tries to kiss him and finally leaps at the villain in the film, breaking up the show. Buster decides to go West and fight Indians. He sees a lot of them as he accidentally gets mixed up with a picture company on location and tries to chase him. Finally the kiddies wake up and find that their western exploit is all a dream. It is a snappy little comedy that should especially amuse the children.

“When Snow Flies” Pathe—One Reel

INTER SPORTS furnishes the idea for this Aesop’s Fable cartoon, in which all of the animals are shown having a merry time skating, tobogganing, etc. Of course Farmer Al manages to get into all sorts of trouble and the cats especially do their share to torment him. Eventually, he falls through a hole in the ice with a baby hippo. While a fairly amusing cartoon, it falls only up to Paul Terry’s standard.

“The Silent Partner” Universal—Two Reels

After appearing in a number of North Western stories, Edmund Cobb, pictured here, is back in the westerns. As the unwelcome suitor for his bosses’ daughter’s hand, Cobb is framed in connection with the theft of valuable papers. Unable to prove his innocence he escapes and learns that the man who is slated to marry the girl is a crook and has engineered the theft. He captures the real thief and brings him back to the ranch as the wedding is about to begin, exposes himself and marries the girl. The story and action follows along familiar lines.

“Birger and Better Blondes” Pathe—Two Reels

If he had not been so anxious to make a hit with a pretty girl, our hero Charles Chan might have shied away from there, would not have gotten in bad. He appears as a jeweler’s clerk sent to deliver some jewels. In a lunch room he takes one of the rings and wears it and the pretty girl happens to be the owner. Believing him to be a thief, she holds on to him, taking him to a swell party where he saves the jewels from real thieves and eventually wins the girl after proving his innocence and bringing in the gang. This is a snappy little comedy with a number of good gags. The idea of the jewel delivery and flirtatious girl is not new but there are some new twists. There is fine suspense and excellent comedy.

“Red Suspender” Universal—One Reel

Slim Summerville, pictured here has the leading role in this single reel comedy which is built around the doings of a local fire department. The members of the company are typical screen rubes and manage to get everything badly mixed up. First, they are unable to get the engine out when a fire starts in the City Hall, because the key is lost and when the door is forced open it is found that the engine has been taken for debt. Slim has a row with the chief over who shall save Susie who is caught up in the belry, but finally saves her after an exciting time. It is an amusing burlesque comedy.

“Racing Fever” Educational—One Reel

BURLESQUE HORSE race in which little Nibbins is almost a winner, furnishes the idea of this Life Cartoon. The little fellow gets the racing fever and with the aid of a wooden horse, a blanket, and couple of dogs on stilts faces up a dark horse and all goes well until a cat crosses the track, when the dogs desert the job. Nibbins finishes with only the broken neck but is disqualified. It is a breezy and amusing little cartoon comedy.
**Notes about Wide-Awake Exhibitors and Exchange Men from All Points**

**Illinois**

*Moving Picture World Bureau, Chicago, Ill., May 12.*

BRUNHILDE BROS. have taken over the Parkside Theatre, at 1550 North Clark street, from Mr. Sheeker. Efraim Levinthal, who has been managing Brunhilde’s Temple Theatre, has taken charge at the Parkside and Harry A. Brunhilde will be manager at the Temple. Pete Duszakowski has sold his Ciboustra Theatre, at 1608 Ciboustra avenue, to I. Brotman, who operates the Maplewood Theatre. James J. Podlma’s Harper Theatre, at 53rd and Harper, has become one of Coston’s Circuit houses and will be booked by that organization. Mrs. William Schmidt has sold the Grayland Theatre, 3940 North Cicero avenue, to J. E. Daniels.

H. R. Sommers of the Riviera Theatre, Chicago, has been sent to the Grand Theatre at Evansville by the Orpheum circuit to take over the management of the house, succeeding Byron P. Moore, who was sent to Springfield, Ill., to take over the management of the new Orpheum circuit, opened last month.

A. G. Evans has been transferred as manager of the Oak Park Theatre of the Lubliner and Trina circuit to the management of the Pantheon Theatre of the circuit, located on Sheridan road. J. C. H. ang succeeds Evans as manager of the Oak Park Theatre for the L. and T. circuit.

The Regent Theatre, of which Emil Kornato is manager, was robbed of week-end receipts by two robbers who made their escape.

The Diverser Theatre of the Orpheum circuit has cut its prices to twenty-five cents for mainline and fifty cents for night shows, to overcome the slump caused by daylight saving and unseasonable weather.

The La Salle Theatre, on Madison street, will be torn down this year, to make way for a huge office building.

**Quincy**

Theodore W. Barchyld, for many years manager of the Empire Theatre at Quincy, Ill., died at Terre Haute, Indiana, after a long illness. He was well known throughout the central territory.

William Wittenben has been named as manager of the new Admiral Theatre on the northwest side of the city by J. L. Schwartz, the owner of the house.

Mike Van Nenakiss and associates have taken over the Harper Theatre at 3126 Harper avenue from James Modina, who will still continue the management of the Palace Theatre on Halsted street.

Price and Dalrymple and J. C. Hewett have combined their theatre interests under the name of the Home Theatres Circuit with the Home Theatre at Olong. Ill.; the Star Theatre, New from the Two and the Strand and Grand Theatres, at Robinson, Ill., as the nucleus of the new circuit.

Mike Segal has resigned as manager of the Milford Theatre and will join one of the big circuits in the near future.

Edward W. Carroll has been named as manager of the Temple Theatre of the Brunhilde circuit.

The Gregory and Bernasek circuit, which opened the Palace Theatre at Chicago last week, now have five houses in their circuit of theatres.

Mr. George F. Sharp, manager of the Liberty and Strand Theatres (two West Coast houses), was re-elected by an overwhelming vote to the position of Legislative Commissioner of the City of Fresno. Mr. Sharp has already held this position for four years and his activities certainly must have satisfied. In addition to his political office Mr. Sharp is a past grand jury foreman, past president of the Merchants’ Association, past director of the Fresno County Chamber of Commerce, prominent Elk, Odd Fellow, Woodman, Rotarian, Ad Clubber, Shriner, Sciot, and 32nd Degree Mason. Membhe some day the Mayor—who knows?

"F. M. Bogett has bought the Grand Theatre at Plano, Ill., from Gus Huth and will make some improvements in the house."

Will Wendell has been named as assistant to Manager Will Brumberg of the Universal Chicago headquarters and Milton Kreuger has joined the Chicago sales staff of the organization. Bill Herbell, western division manager, made the announcement that George Levine has been named as assistant sales director for the northwestern territory covering the exchanges at the twin cities, Omaha and Des Moines. Jack Camp has been named to succeed Levine as manager at the Milwaukee branch.

Oscar Florian has resigned from the Chicago Pathe organization after eight years with them and is now associated with the Chicago offices of Metro-Goldwyn-Mayer under Manager Felix Mendelsohn.

The trade is glad to hear that Louis Rubenstein, at one time president of the Illinois Exhibitors and now executive with the Great States circuit is recovering from his recent illness.

Ben Browarsky, of the Associated Theatres, Northside, has returned from his six-week trip to Hot Springs. Ben is all sunburned and looks the picture of health.

**Live News from Coast to Coast**

**Fresno Theatre Owner Is 4-Timer in Political Post**

**Indiana**

A GREATER movie season campaign which will start at once and continue until June 15, was announced recently by the managers of the Lyric, Isis and Apollo Theatres. Three thousand dollars is being spent for the benefit performance given by the Indianapolis Theatre Managers’ Association for the flood sufferers this week.

Coming pictures of the Universal Film Company were shown one afternoon this week up at the Uptown Theatre before motion picture exhibitors of the Indianapolis territory. The exhibitors were the guests of William Escher, Indianapolis manager, and Robert G. Hasseldenz, manager of the Uptown.

All plans for the construction of a $1,000,000 theatre building at Meridian and Thirty-eighth streets have been dropped because of objections voiced by property owners to the building of such a large theatre as it may be, in an exclusive residence district.

Carl E. Milliken, secretary of the National Producers and Distributors Association of America, addressed the convention of the Indiana Indorsers of Photoplays held last week at the Clarapool Hotel. He said that the motion picture film turned out annually in this country would girdle the globe eight times and that $66,000,000 is spent in advertising this film.

**Nebraska**

THE Star Theatre at Cordova, Neb., has been closed as has also the Family Theatre at Kearoek, Ia.; the Thelma at Allen, Neb.; the Lyric at Johnstown, Neb., and the Crescent at Marion, Neb.

The conciliation committee is a new unit of the Omaha Film Board of Trade. The committee will be the first to be informed of all disputes that are submitted to the board for arbitration, and will endeavor to learn the facts and get the parties to make a settlement without arbitration wherever possible.

**Houston Smoots Buys**

Harry Smoots is now sole owner of the Vine Theatre, Mount Vernon, Ohio, having purchased the interests of F. J. Harris. The partnership of Harris and Smoots has existed for nine years with Harry Smoots active in the management of the theatre to which he has devoted all his time since March, 1928, when he sold other business interests to give his whole heart to the theatre activity. While there will be, Mr. Smoots announces, no change in the personnel of the theatre staff, there are to be a number of improvements.
**Minnesota**

Moving Picture World Bureau, Minneapolis, Minn., May 12.

IT has been suggested by the Northwest M. P. T. O. that contributions of everyone in the film industry in Minneapolis for the municipal organ be combined and presented together as coming from the city's film industry. The organ for the nearly completed auditorium is being presented to the city by the citizen of Minneapolis.

A committee of prominent citizens has been appointed to help raise the fund of $100,000.

W. A. Steffes, president of the M. P. T. O., and Theo. Hays, general manager of F. & R., have been named on the committee.

L. H. Francis, formerly manager of the Minneapolis branch of the Hoywood-Wakefield Seating Company, has been sent to New York for the same firm. He will be stationed at the warehouses there and will have entire charge of selling to the big theatre circuits throughout the country.

Louis Kopman, who has been connected with the film industry in this territory for several years, will succeed Francis in Minneapolis.

Wilbur White and S. M. Harris have purchased the Loeb Arcade in Minneapolis, where several film exchanges and the offices of F & R are located.

**Big Falls**

The Grand Theatre at Big Falls, Minn., is now operated by J. E. Uhrine. It was formerly under the management of Hogan Burud, who has entered another business.

One of the candidates for the office of Park Commissioner of Minneapolis in the June city election is Bob La Finer of the Minneapolis office of F & R.

**St. Paul**

At a meeting of the American Business Club of St. Paul features of the Vitaphone were explained by Martin P. Kelly, publicity manager for F & R in St. Paul.

**Lake Crystal**

A proposal to open a new picture theatre on Sunday at Lake Crystal, Minn., was badly defeated at a recent election. Backers of the proposal conducted a strong campaign but were so thoroughly defeated that the question seems settled for all time.

**Fairmont**

Carl Davis, formerly of Grey Eagle, Minn., has been given the position of projectionist for the new State Theatre at Fairmont, Minn. The house opened May 1.

**Wadena**

A. A. Sheenbrenner of Wadena, Minn., has assumed management of the New Palace Theatre at Staples.

**Hibbing**

Edelstein & Deutch of the Garden Theatre, Hibbing, Minn., report second business for the year during a recent showing of "Fire Brigade."

**North Dakota**

The F & R State theatre at Minot, N. D., has a new orchestra, which is made up of E. D. Lee, Carl Woempner, R. H. Fitch, and James Fitzgerald. Leader Fitzgerald was with the Minneapolis Symphony Orchestra the previous two years, while Woempner and Fitch were with it two years.

**South Dakota**

Art Johnson, who owns the Orpheum theatre at Aberdeen, S. D., visited the Minneapolis exchanges last week.

**New York**

Moving Picture World Bureau, Albany, N. Y., May 12.

WITH many of the managers and film salesmen out of town during the past week, attending conventions, the whole Film Row in Albany quizzed down considerably, although there were the usual parade of out-of-town exhibitors on hand in dating pictures or in buying summer and fall product.

Matt Moran, of Cossackie, who does trucking as well as theatre work, has been bad for a week, off the desk a week and a half in bed at his hotel because of some trouble he had with his foot. He has come up to here, however, and is getting some bills paid.

Last week was a tough one for a least a portion of Albany's exhibitors. The Bernstein boys, Harry and Ben, were called upon to pay a verdict of $590 awarded by a jury in Supreme Court during the week to Marcella Yater, a resident of Albany, who sustained injuries when she tripped over a hole in the Skidmore street at the Colonial Theatre. Albert Granier of the Arbor Theatre, entered a plea of guilty in police court on a charge of admitting minors without guardians, to his theatre. Sentence was suspended after Mr. Stone had been lectured by the presiding judge.

Leave it to Bill Smalley, of Cooperstown, operating the ‘Empire’ in that city, to come in with a surprise in the coming interscholastic meet in two of the running events. Mr. Christie's picture appeared in the Albany papers during the past week and all Watertovet is boosting him.

**Waterloo**

John Christie, Jr., seventeen years of age, who does the booking for his father's theatre in Waterloo, is a winner in the coming interscholastic meet in two of the running events. Mr. Christie's picture appeared in the Albany papers during the past week and all Watertovet is boosting him.

**Utica**

While "Pop" Linton, veteran exhibitor in Utica, does not forget his theatre for a moment these days, he is, nevertheless, getting ready to open a few hours off now and then in working on a new feature. In Utica the Linton garden is the best in the neighborhood. In Utica, Nate Robbins is also busy in superintending the erection of his new residential theatre.

The First National salesmen in Albany will hereafter present a better appearance whenever they make callings for someone presented each one last week with a stunning bathrobe and slippers.

*Items of interest over northern New York include the fact that the Avon in Boonville, will close on May 15 for two weeks for alterations. Sam Sionick, exhibitor of Utica, was stuck on the road between Syracuse and his home town one day last week when his car refused to budge. Murray Ross, Pro-Dis-Co salesman of Woerdle and Benton, exhibitor of Saratoga Springs, is one of the foremost workers in his chamber of commerce.*

**Troy**

Jake Golden, manager of the Griswold in Troy, is getting fat, but admitting it—never. Taking the words out of one’s mouth, Jake explains, "I am fat but that doesn’t mean he is healthy. At any rate, Mr. Golden is using his weight to the advantage of his house. Last week, he served the house very well this week is an all-Jazz week."

Mrs. Walter Roberts, of Troy, left this week for New York, for a week, and will remain for a month with her parents. Meanwhile, Walter, who is manager of the Troy Theatre, will dine out. They will occupy a cottage during the summer months on one of the nearby lakes.

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Pennsylvania

Meeting Picture World Bureau, Pittsburgh, Pa., May 12.

Several of the Pittsburgh theatres have put on food benefit performances to big business, for Stanley-Davis-Clarke houses held their benefit shows on Saturday morning, May 7th. The Harris, Loew’s and the Sheridan Square put on midnight shows. On Thursday and Friday, Red Credeener and company. all theatres throughout Allegheny County, Manager Jas. H. Alexander, of the Columbia Film Service has announced, that he will furnish complete shows free to exhibitors who will use them for benefit performances.

R. J. “Cap.” Kinder, pioneer and colorful figure in local Film Row history, is in a serious condition at the Mercy Hospital, suffering from a paralytic stroke, suffered while talking to a friend. He has a Forhet street film section, Monday, May 2nd.

New Kensington

The Columbia Amusement Company, New Kensington, owners of a chain of theatres in that town, are installing the Vitaphone in the Jerome, the first new feature in the territory. Samuel Halmovits is general manager of the company.

Rochester

The Home theatre, Rochester, one of the oldest in this territory, will be closed July 1st, when doors are replaced with a modern house. The owner is Sam Nebbit, son of the man who owned and operated the theatre for more than a quarter of a century.

Manager George Wilson, of the Standard-Federated exchange, announces that he has sold several series of his short subjects re-leasing to Universal’s Cameo theatre, first run downtown house in Pittsburgh.

Clarkburg, W. Va.

The engagement of Miss Ruth Davis, secretary to Jack Marks, owner of the Orpheum and New Ritz theatres, Clarkburg, W. Va., has been announced to C. C. Kellenberg, West Virginia representative of the local Fox branch.

James Weyrauch, shipper at Standard-Federated exchange, this week took a trip to the booking post at the office, succeeding Harold Kelso, who has been transferred to Standard’s branch at Cincinnati. R. C. Kobe, former shipper for Paramount here, will hereafter take care of shipments at the Standard-Federated office.

William Davis, who looks after publicity and bookings for Nate Friedberg’s three local theatres, is through with street cars for all time, having just taken unto himself a Chevrolet sedan.

Exhibitor visitors along Film Row the past few days: Theodore Mikalowsky, Masonowner; William Lipsky, Blairsville; Carl Becker, Butler; J. A. Nordquist, Gale ton, and A. E. Andreas, Emporium.

Pet Antonoplos has just taken over the Colonial theatre, Turtle Creek, formerly owned by Walter Marston, also owner of the Rivoli and Frederick theatres, East Pittsburgh.

In all likelihood within another year, the Allegheny County district is so much the richest in the state that the erection of a new home for a local bank.

William Kerr is a new addition to the Universal sales force, and he has been assigned to the Erie territory. He is making his first trip this week.

St. Louis, Mo.

MOVING PICTURE WORLD

The St. Louis district much credit must be given the St. Louis Film Board of Trade, of which Harry Weiss, manager for First National, is president, for handling a very serious situation in an efficient manner. The high waters flooding main highways and lateral moves makes it impossible to maintain regular programs in post routes and the Government did not attempt to furnish anything but first class mail service in some towns. In the emergency special trucks were pressed into service and operators were utilized to get them to and from theatres.

A. M. Fraumberg, president of the Theatre Realty Company representing the William Fox Theatrical Enterprises, Inc., of New York, has appointed Harry J. Weiss, Company, Inc., agents for the Fox interests at their property at Grand and Washington locations. The building will be a humboldt building and the proposed office building in conjunction with the 5,500-seat Fox theatre to be erected there.

Stuart Barrie, organist at Skowars Brothers’ Ambassador Theatre, has signed a contract with Charles F. Skowas, general manager of the theatre, to play for a period of five years at a salary of more than $106,000 for the period.

Tom Meekan, manager of the St. Louis F. O. O., spent much of the past week in the territory, visiting among other towns Hannibal, Quilley and Springfield.

J. Mender has taken over the theatre at Macon, Mo.

Barney Dubinsky of Jefferson City, Mo., was a visitor of the week.

George Yecke, radio director for Metro-Goldwyn-Mayer, was recently in St. Louis.

Manager O’Toole of Producers Distributing Corporation visited Paducah, Ky., and Cairo, Ill., during the week. He reports that the food conditions in the Lower Mississippi Valley are fearful.

Farmington

The Farmington Entertainments Company of Farmington, Mo., of which Dr. C. A. Tolley is president, has plans prepared by J. H. Lynch & Son, 413 Dobol building, St. Louis, Mo., for a new theatre. Construction plans will be made including a large system as preliminary sketches have been made.

Louisiana

The Minden Amusement Company, Rollins Williams, manager, Minden, La., plans to rebuild theatre at once. Details not yet available.

Arkansas

Harry Kiley has just purchased a site on West 12th street, BIRMINGHAM, Ark., on which he plans to erect a new theatre. The lot is 110 by 42 feet.

Shreveport, La., is to have two new theatres, Charles Moore, El Dorado, Ark., plans to build on South Main street; the other plan is to erect a theatre on a site 40 by 125 feet. Plans for both houses have been made by architects Jones, Roosse, Olschner & Wiener, Ards Building, Shreveport, La.

The Grand Opera House, St. Louis, Mo., on Monday evening presented its week-day matinee price for adults from 49 cents to 25 cents. It shows feature pictures and short subjects as well as vaudeville from the Orpheum Circuit.

Roy Dickson, manager for Tiffany Pictures in St. Louis, states there is wide-spread interest in the forthcoming releases.

Oklahoma-Texas

Meeting Picture World Bureau, Oklahoma City, Okla., May 12.

Sunday shows went into effect at Shawnee, Okla., as a result of the recent election in that place. Theatre men are well pleased.

The Grand Theatre, at Holdenville, is being newly furnished.

A new 300-seat theatre at Blanchard, Okla., is being built by W. C. Francis.

Alva

The new Rialto Theatre at Alva, Okla., has been opened by Davidson & Hayden.

Picher

A new theatre is being built by J. D. Wine land at Picher, Okla.

Universal has appointed Hubert Carrigan as shipping clerk at Oklahoma City. The Majestic Theatre, at Oklahoma City, has a new Peterson Freezum cooling system installed.

The Empire Theatre at Eldorado, Okla., has been purchased by Kingery and Kennedy. The name of the Gay Theatre at Glenn, Okla., has been changed to The Ritz. Alvin Powell has two theatres at Guthrie, Okla., and in order to meet competition, with each projectionist for a theatre a pass is given to the other theatre.

Princess Amusement Company, Ponca City, Okla., Capital stock, $50,000. Incorporators, W. B. Shire, J. Shire and Eli Shire, all of Ponca City, Okla.

Houston, Tex.

A permit for the new $50,000 Low Theatre at Houston, Tex., has been issued by the city building inspector’s office at Houston. The building will be nine stories high, of reinforced concrete and structural steel and to be used for both a theatre and hotel.

Austin, Tex.

The State University at Austin, Tex., is planning a Greek theatre at Austin, to seat 1,500 when completed and for 6,000 at some future time.

Vernon

The Vernon Theatre at Vernon, Texas, has been opened, the house seating 1,000.

The theatre at San Diego and Rang, Texas, have been taken over by H. O. McNeese.

Oscar Oldknow, vice-president of the National Theatre Supply Company, is on a tour in Turkey for the benefit of the British Army.

Brownwood

New electric signs have been installed in the Lyric and Gem Theatres at Brownwood, Texas.

The Empress Theatre at Hollis, Texas, is being remodelled and furnished.

The Big Theatre opened at Broawl, Okla., under manager Willie Dietz, May 2. The theatre seats 450.

Public Theatres, Inc., have closed their Rialto Theatre at McAlester, Okla., for the summer. The theatre will reopen in the fall.

The Criterion and Capitol Theatres and other theatres in Oklahoma City gave bene fit performances for the flood sufferers and raised several hundred dollars, which was turned over to the Red Cross for distribution.

Dallas, Texas

The Majestic Theatre at Dallas, Texas, gave a benefit performance and raised over $15,000 for the flood sufferers. Other Texas theatres also raised large sums of money for the same purpose.
THE Rialto Theatre, Hamilton, Ohio, Oct 17, with John Schwalin manager, has inaugurated a "Ladies' Silver Night" on each Friday evening. Every female of the species who purchases an admission ticket on the night in question will receive an article of silverware. For the first six Fridays a silver teaspoon will be given, and after this set of six is completed, a similar article will be given until this set is complete, and so on, ad lib.

The Palace Theatre, Hamilton, Ohio, silver and turbans, managed by Ben Alley, assisted by the local Optimists, is presenting a special number on Mother's Day programs.

Mansfield

The Castana Theatre, Mansfield, Ohio, recently showed a film depicting football fundamentals, which film was under supervision of Knute Rockne, at Notre Dame. The showing was especially for embryo football stars.

Dayton

The pictures recently shown at Dayton, Ohio, theatres outline the early history of that city, were so well received, that they are making arrangements for the presentation of the Buzz West, West Milton, Ohio, and by Partlow and Clason, managers of the Auditorium, Tippecanoe City, both nearby towns.

Mt. Gilead

Manager Griffith Granger, of the Kaypee Theatre, Mt. Gilead, Ohio, recently staged a local industrial exhibition at his house which has received favorable notices in the surrounding vicinity. He has installed new furnishings throughout the theatre.

Universal Pictures Exchange, Cincinnati, acted as host last week to more than one hundred picture theatre owners and exhibitors in the Cincinnati district. In the afternoon several of Universal's latest releases were screened for the entertainment of the guests at the Orpheum Theatre, a neighborhood house, of which Andrew G. Hettlesheimer is manager. The evening an elaborate dinner was served at Hotel Almas, at which affair many unique features were introduced by itself, local Universal manager, did the honors.

The Vitaphone has at last made its appearance in Cincinnati, having been installed in the Capitol Theatre, which is under the general managership of Isaac Libson.

The Carrell Theatre, located on Eastern Avenue, Cincinnati, which recently was remodeled, was in danger of destruction by fire recently, when a shed in the rear of the house was discovered in flames. However, prompt work of the firemen saved the theatre from serious damage.

Bridgeport

E. Valas, owner of the Family Theatre, Bridgeport, Ohio, has disposed of his house to A. G. Constant, of Cleveland. Valas recently sold his Capitol Theatre, at Bellevue, Ohio, to Constant.

Toledo

The Title Guaranty and Trust Co. of Toledo, Ohio, will finance the erection and equipping of a new theatre in that city, the cost of which will be around $250,000.

Hamilton

The Palace Theatre, Hamilton, Ohio, while showing the film, "The Flaming Frontier," on Longfellow Street, adjoining which any child whose birthday occurs in April was admitted free.

The Palace Theatre, Hamilton, has disposed of its new Wurlitzer organ. The orchestra, however, may be reinstated in the fall.

Ohio Kansas City, Mo. Canada

DATES for the semi-annual convention of the M. P. T. O., Kansas-Missouri, were announced this week by President R. K. Biechele as June 1 and 2 in Topeka, Kan. The M. P. T. O. will hold their meeting in Topeka, probably will be the site of the convention. Election of officers, discussion of chain and producer-owned theatres as well as the uniform contract, will be brought up at the meeting. President Biechele has shown his interest in being a candidate for re-election, but the consensus of opinion along Kansas City's film row is that sentiment is so strong for the man who practically "made" the organization that he will be forced to again accept the presidency. The dates of the meeting, which fall on Wednesday and Thursday, will mark an exception to the usual Monday and Tuesday dates on which conventions of the past have been selected.

J. F. McCurdy, former manager of the Harding Theatre, Chicago, arrived in Kansas City this week to succeed Bruce Fowler as manager of the Newman Theatre, first run downtown Palace, run by Kansas City, William T. Beamer, will go to California. Jacobs, former house manager of the Royal Theatre, has been appointed general director of publicity and advertising for the publix theatres in Kansas City.

C. A. Schultz, branch manager of P. D. C. in Kansas City, has been notified that he received a letter from a Kansas City barber shop proprietor this week, who desired to arrange a tie-up with "The Yankee Clipper."

P. Bradly fish has succeeded John Nolan as branch manager of Fox in Kansas City. He succeeded Fred Koch, transfered from the Buffalo, N. Y., Fox branch. J. D. Stetson of Atlanta, Ga., has joined the Kansas City Enterprise sales force and will cover Southern Kansas. Max Stahl, home office representative for Educational, was a Kansas City man making a trip to New York. J. W. Allen, vice-president of Enterprise Film Corp., J. M. Corvill, Arnold Lowrey, home office auditors for P. D. C. The Midwest exchange in Kansas City is undergoing remodeling by the work of Chas. N. O. Kansas City and now representing Arctic-No-Air in Omaha, Neb., was a Kansas City man. J. W. Allen, Kansas City, Universal sales manager, "hit the road" this week. Roy Williams, F. O. branch manager, and "Bo" Jones, Educational branch manager, departed for Los Angeles, where they will attend meetings of their respective organizations.

Property at 4099-15 Troost avenue, Kansas City, O. T. Murray, for $25,000 this week, including store rooms, will be developed into another suburban theatre, it was announced by Mr. Baker, who formerly managed the Bagdad Theatre, Kansas City.

Youngstown

Strolling out the side entrance of the Lincoln Theatre, Youngstown, Ohio, would be held up two theatre employees at the point of a revolver while he attempted to open the theatre safe. He was unsuccessful and gave up the job, although he took with him $20 from the theatre. The local police officers were standing directly across the street from the theatre when the gunman left, but he escaped, nevertheless.

Sidney

A new picture house is in prospect for Sidney, Ohio, where the present K. of C. building will be remodeled into a theatre by Thos. Larkin and Tom Brown.

Cleveland

The Allen Theatre, Cleveland, Ohio, will be reproduced in a building to be erected by the Universal Theatre Co., Jefferson, Wis.

TWO more theatre palaces are being erected in British Columbia by Famous Players Canadian Corp., Toronto, one being the Capitol Theatre, Vancouver, under adoption of A. J. Nelson, British Columbia, where the corporation already operates the Starland Theatre, of which J. P. Fitner is manager. Both houses will be completely equipped, each having pipe organs. The new theatre at Vancouver in British Columbia also recently included the acquisition of six suburban theatres in Vancouver where the company already had three large houses, the Capitol, Dominion and Broadway. H. N. McInnes, president and general manager of Famous Players in Canada, has announced that a three-day convention of all managers from Port William to Victoria would be held at Vancouver, July 28 to 30. There will be attended by Mr. V. N. Nathanson, Toronto, a famous distributor who is now in Europe. Mr. Nathanson will travel across the American continent, after his return from Europe, in order to make announcements to his managers regarding plans for the coming year.

Montreal

Practically all the major film exchanges in the Albee Building, 12 Mayor street, Montreal, were concerned in a daring mail theft this week. In Youngstown, Ohio, the year's biggest fire, which was in the Youngstown, New York, seized the bag of the mail carrier which the latter had left in a corner of the building moments before the fire started. Anderson took the stolen mail to a nearby church where he sorted it out to his liking and then proceeded to a bank where he attempted to cash several large cheques. Black officials became suspicious and notified the police. Because of the character of the crime, the Royal Canadian Mounted Police also got busy.

A few minutes later Anderson was in custody and was immediately brought into court where he admitted his guilt and was sentenced to three years in prison. In the meantime, the morning's mail for the film offices had been received and the mail and remittances had been delivered without loss.

Alberta

Members of the Independent Theatre Owners Association of Alberta waited upon Provincial Government at Calgary to protest against the move to establish standards for moving picture houses. As a result of the demonstration made by juvenile, family or general presentation. The Provincial Premier was told that many patrons would not attend a theatre where an announcement was made that a "family picture" would be presented. The advertised classification of a feature would tend to upset regular patronage and cause confusion. As the demonstration progressed, it was urged that the Alberta moving picture censors be authorized to draw up a list of pictures suitable for distribution, which list would be made available in printed form for patrons to read. The Quebec description was advertised, however. The description, which was headed by George B. O'Connor, pointed out that there were 100 theatres in Alberta, representing an investment of $1,000,000. This investment should be protected, they held. The Premier promised that more careful consideration be made before adopting any film classification step.

An important move has been taken by Famous Players Canadian Corp., Toronto, in the securing of the Imperial Theatre, Ottawa, from the Harry Brousse Estate on a long term lease, the theatre being opened April 30 under the management of Mr. J. C. Dunlop, recently purchasing Famous Players, the first attraction being "A Kiss in a Taxi," with an "Our Gang" comedy act as the opening feature. Mr. Dunlop is now as manager of the Ottawa Regent, where he has directed for the past year.
Next Season Will Be a Short Subjects Year
Start in Now to Train Your Patrons' Taste

Next season is going to see the fight centered upon the short subjects and the probabilities are that there will be better short releases available than ever before in the history of the industry since we moved up to the five reel feature length. About this time the foreboding film salesman is going to be around to sell you a few miles of one- and two-reel attractions. And right now is the time to take the cue and start in to train your patrons.

The probabilities are: unless you are an exception to the rule, that you have been slighting the shorts. Probably you have figured that "and a comedy" was plenty enough for your life-saving jazz member. You may be one of those who have taken the news reels for granted.

You can't start in next August to sell your shorts to the best advantage. Begin now to see what you can do. Start right in on a campaign that should be going strong along about Greater Movie Season.

Don't suddenly start in to advertise the shorts at the expense of your feature. Don't split the space next week, or the week after. Make it so gradual an advance that your patrons scarcely realize that you are changing your advertising scheme.

If you have been dismissing the shorts in a line of six point, just hit it up to an eight and give the title of the comedy and even list a few of the features of the news reel, where you have this information. Go from an eight to a ten and from a ten to a twelve. Start in to use the slugs supplied on most of the shorts. Blow up an occasional big news feature, such as the present floods.

Get a little informative in your press stuff and program. Use the titles, tell something of the story, give them the idea that you have a well-rounded show and not merely a feature and some other stuff merely put in to make the show a little longer.

Talk it up to your editor. Get him interested in the short feature war. Later on you can give him the material for a story he might be glad to write and run. Tell him how they make comedies; how half a dozen men write the gags that are assembled into a single story, how the picture is taken to some obscure theatre before release and tested for laughs, not once but four or five times. Show him the stories in the Twentieth Anniversary Issue and let him pick out the facts.

Get after the film reviewer and interest him in criticizing the comedies. Get him interested in watching their development. Hold this angle back until the new product starts to come along, but do a little talking meanwhile.

Stage a laugh week some dull period during the summer. Pathe can supply you with an excellent campaign book and supply the accessories on their product. This will help the summer business and at the same time get them in line for the fall campaign.

Showing Speed
James J. Scanlon received the April 25 issue of this department on April 25. Included was a mention of a red ink extra.

Scanlon dashed over to the newspaper office and that same afternoon came out with a red ink on Knockout Reilly.

Of course he knew about the red ink before, but the item gave him a refresher and he got it out in record time. That's going pretty fast even for Scanlon.

Whites Were Passes
All you had to do to see "White Flannels" at the Palace Theatre, Lockport, N. Y., early in April, was to present yourself at the door dressed in white flannel trousers. This revives the old Weber and Fields gag of "What would you do for $10,000?"

And the funny part was that about twenty young men took a two month's jump on the season and claimed the passes materially advertising the picture. People asked about the trousers and found out about the play.
Conversational

Wisecracking Ford Was Seller For Collegians

The battered Ford idea seems to be a favorite way of putting over The Collegians series; possibly because so many students own hand-painted Fords. Edward Harrison of the Kialto Theatre, Lincoln, Neb., got out a good edition when he launched this Universal series.

HARRISON'S FORD

A local cartoonist supplied the words and the motor and the car generally supplied the music. Some of the texts were "If you must go by—go around." "For King, for Country and For Sale." "Follow me for genuine Ford parts." "Call me Aimee. I've been missing for weeks." "No remarks. I was once owned by a Detroit millionaire." "Kosher" was also done in Hebrew text.

The car was run all over town and was especially prominent on the college campus after classes were dismissed.

Hustling Helped

Facing the opposition of the first showing of the Vitaphone, E. R. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., made an extra effort on "Children of Divorce" and put it over to well above the average receipts.

Using the controversial angle, he gave a preview and used the comments on the story in a special circular in an edition of 3,000. He got a fine book display and sold off his heralds to a local store, the store paying for the heralds and their over-printing and the theatre paying for the distribution.

College Nine Helped

Kelly to Slide Along

With the college baseball season coming along, the college and high school nines can be hooked very neatly to "Slide, Kelly, Slide" and "Casey at the Bat." The help of the University of California when they tied them to Kelly at the Imperial Theatre, Columbia, C. S.,

Hustling Helped: Kelly to Slide Along

He gave the nine an advance screening for their special benefit, and as they approved the picture, they permitted him to distribute heralds at the game they played the afternoon the picture opened, which gave Holliday a hand-picked bunch of baseball fans to appeal to. They also permitted him to stretch a banner across the top of the score board, where everyone could see it, and tack window cards.

The campus was strewn with window cards from the bulletin boards to convenient trees, and everyone knew all about the picture.

On the marquee he used fourteen profile baseballs, lettered with the names of the players, and massed college pennants. It made a flash that cooled in the few non-fans who had not been already sold.

Mixed Colors

Thirteen blondes and thirteen brunettes from a local dancing school modeled the gowns in a style she used by Pat McGee, of the Criterion Theatre, Oklahoma City, for Blonde and Brunette. The presentation was very elaborately made and the store supplying the gowns gave the theatre large bunches of additional publicity. To help along, a local automobile agency took a double truck on the same picture to get its share of the publicity. The picture certainly was well advertised, with the natural result.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Two hours and 12 minutes was the length of the show which had Colleen Moore in "Orchids and Ermine" as the feature play. This picture was 1 hour and 11 minutes long and the only other film subject was the topical review, running 9 minutes. The other 52 minutes were given over to the musical presentations and the Vitaphone.

The orchestra opened the de luxe performances with Suppe's "Poet and Peasant" overture, lighted as follows: 2 amber and 3 lemon spots across hanging ceiling; blue borders; red foots on production stage, amber side strips; dome 2 light pink spots on orchestra; bridge No. 1 lemon floods on draw curtains and side; bridge No. 2, 2 amber floods on draw curtains and side. At finish of orchestra bridges to white floods. The overture took up 8 minutes.

Harry Breuer, xylophone virtuoso of the orchestra, played a medley of popular hits including "It All Depends on You," "I'm in Love Again" and "South Wind," taking up 3 minutes. Lights: amber ceiling spot and blue borders; dome violet floods on orchestra; steel blue spot on Breuer; bridges deep blue floods.

Following the topical review, Emma Tren- tini, the well known light opera comedienne, and Eric Zardo, eminent concert pianist, played their first appearance at this picture. Zardo first entered to a piano placed on the apron of the orchestra stage and then Trentini made her appearance, singing a number from "Madame Butterfly" in costume. On her exit Zardo had a piano solo and Trentini came back and sang a number from "The Firefly," also in costume. They were given 13 minutes and lighted: bridges and dome amber spots on pianist; dome picked up Trentini on entrance stage left with a lemon spot; followed her to center, and finished: 2 amber on pianist; stage blue and white spot on Trentini.

The Vitaphone presentation was Eugene and Willie Howard in "Between the Acts of the Opera," this incident taking 12 minutes.

Sixteen minutes were given to the Davis Saxophone Octette, billed as the Stellar Radio Attraction of WEAF. This incident was given in full stage with special setting, with lights as follows: 4 orange and 4 amber lights on flowers back of silver thickness; 4 deep blue box lamps back of vases; blue borders; magenta, 4 amber side spots.
Larmour Gives Suggestion for Mystery Stunt

Gets Special Poster For Pathe News Reel

Special foreign language posters have been used on French, German and Italian stories or locales, and we recall a Spanish poster on Blood and Sand, but the Playhouse, Seattle, gets a new one in a special poster for the first issue of Pathe News to show the disorders in China.

THE CHINESE SPECIAL

While this is primarily an appeal to a large Chinese population, we think that an even greater appeal was made to those unable to read the poster, who looked at a nearby poster in English to find out what it was all about.

To this end it might have helped to have printed the words, "Pathe News," in the limited American section of the bill. This would have made the idea even better.

College Haircuts

Liking Charlie Morrison’s idea, E. W. Whittaker, of the Imperial Theatre, Charlotte, N. C., worked the juvenile haircut on "Johnny Get Your Haircut." He used three members of the senior class of the local barber college.

Larmour Invents New Stunt For His House

M. W. Larmour, of the National Theatre, Graham, Texas, has had another inspiration. He calls it "The Phantom Organ" and it has been making as much talk in Graham as Jesse Crawford’s Mysterious Voice? in the Paramount Theatre.

The outfit consists of a concealed loud speaker, a phonograph, Radiola and a bunch of organ records. The phonograph-radio is used to put over the records to the loud speaker, and no one seems to have been able to locate the supposed organ.

Mr. Larmour has been celebrating his seventh anniversary at the National with two weeks of extra good bills, daily change. To put it over he went to work in a characteristic way.

He had 2,500 tickets printed up, the main stub and twelve coupons for the twelve attractions. There were perforations between each of the titles, so that they might be torn off as used, the first show coming at the end of the coupons.

The twelve titles, representing $3.80, was sold for $2. Instead of the tickets being placed on sale and advertised by other means, Mr. Larmour made them go out and sell themselves. He made a liberal house-to-house distribution, but the tickets were not good until validated by the cashier’s signature and stamp. It not only saved additional advertising, but the tickets more thoroughly represented the value offered.

A Floral Arbor

Sidney Dannenberg, of the Strand Theatre, Birmingham, Ala., took his staff out into the country the Sunday before he played Children of Divorce and gathered wild flowers, of the more lasting sorts, with which to decorate a lattice arbor he had built in the lobby. It excited much favorable comment and seemed to be effective in selling additional seats.

Still Useful

Three Bad Men seems to be alive yet. E. P. Briggs put it over in Colorado Springs by sending three mounted bally through the business section twice a day with their horses blanketed for the show at the Rialto, and cleaned up a nice extra business.

A NEW STRUCTURE FOR AN AUTOMOBILE PERAMBULATOR

Planned by the Majestic Theatre, La Crosse, Wis., for Tell It to the Marines, it can be made permanent and either pasted or painted as may be required. This was fitted to a Chevrolet coupé.
Chicago Chain Relays Ad Layouts to Its Units

Took a Film Title To the Last Letter

James H. McCoy let it rain when he had Douglas McLean in “Let It Rain” at the Rex Theatre, Spartanburg, S. C., He connected a shower bath spray to a hose which ran to the end of the electric sign over the sidewalk and gave him a private shower whenever he wished to turn on the water. The spot just below was tenanted by a man in a slicker who carried an umbrella both the rain sholders being neatly lettered for the attraction.

Now and then the man would wander up the street, still carrying the open umbrella, and it’s more or less of a question whether the wet or dry stunt brought in the more money. One of them did, or perhaps it was an even break, but the money rolled in and the patrons laughed at the thrilly comedy.

The school blackboard stunt was also worked, for the lettered blackboard has gone beyond the stage where the picture has to be an educational.

Staggered Kisses

Instead of rigging up the usual kissing device on A Kiss in a Taxi, James H. McCoy, of the Rex Theatre, Spartanburg, S. C., planned his mechanical cut-out so that the couple kissed at irregular intervals. He does not explain how it was done, but probably a wheel with pins irregularly spaced tripped one of the figures. The uncertainty of the movement seem to help the interest. It was better than the regularly spaced kisses.

Of course the tableau was posed in the rear window of a profile taxicab back with a card in the spare tire.

Clayton Tunstill, of the Rialto Theatre, Chickasha, Okla., used another idea. When the couple kissed, the shade of the window was drawn down, to be raised a moment later and the performance repeated.

LOTTED TWO CARS

The newest thing in Ford spring styles of sedans was shown in the lobby of the Noble Theatre, Anniston, Ala., to advertise A Kiss in a Taxi. The local dealer felt that more people would see it in the lobby than in his show window, so he gave the theatre the pre-release rights.

He not only did some extra advertising, but he loaned the theatre an old car which was liberally plastered with advertising material and sent around town as a perambulator.

DOLLING UP A TRUCK FOR THE FIRE BRIGADE

J. Barbour Russell, of the Washington Opera House, Maysville, Ky., got some paper streamers and made the local apparatus look like a Mardi Gras float when the department helped him to put over the picture.

Makes Sample Layouts

For Chain of Houses, Fritz R. Hirsch, Manager of Display Advertising for the Great States Theatres, is sending the managers of the houses in his chain suggested layouts for advertisements for booked attractions.

Lem Stewart has been doing this for Publix for some time, employing the photostat. Mr. Hirsch, with a smaller number of houses to serve, uses the mimeograph, but the idea is the same, and the result gives material in line with the company policy.

In making his layouts, Mr. Hirsch sketches in the mat or portion of the mat that will serve for illustration, and in most instances he trims up the mats, using only such parts as his experience suggests will be most profitable to his chain. They are all drawn to scale and now and then he works in parts of other mats; as, for example, the use of one of the M. G. M. Faust mats to illustrate “Flesh and the Devil.” This head of Mephisto might have been drawn wholly with the other picture in mind.

The idea is an excellent one, and gives the resident managers material help in making the most profitable use of the supplied material. It also serves to show them how to cut up a mat profitably.

Of course too much supervision makes for mechanical and unthinking management, but practical help, such as this, is something else again.

In Dutch

Here’s a new one in the line of tie-ups. G. R. Stewart, of the Sterling Theatre, Greeley, Col., hooked The Red Mill to a grocery display of Old Dutch Cleanser. He also got a florist to make a display of red tulips—from Holland, of course, and got a red goods window from a department store. That made three appropriate windows with no cost.

ONE OF A WHOLE BUNCH OF SPECIAL STUNTS FOR HINES

This is what the actors call a “prop joke” but it was only one of half a dozen similar stunts used when Johnny Hines played the New York Hippodrome in Get Aboard. They tied up the bus companies and about everything else.
Here Are Three Good Examples of Single Columns

Radio Wedding Made Sale for Demi Bride

In place of the usual sales talk for "The Demi-Bride," the Allen Theatre, Cleveland, used a radio wedding for the opening night, to match up with what the advertisement calls "the most beautiful and lavish wedding ceremony ever screened."

gets Best Result With A Two in Three Columns

This space from the Palace Theatre, Toledo, takes a three tens and is based on a two-column cut. Used in a two-column space the cut would be as wet as the Old Soak himself, but as the basis for a three-column display it works unusually well.

This Single Emphasizes A Double Figure Cut

Most single column spaces do well to get over a single figure or at most a pair in so close an embrace that they do not make up much more room, but the Waverly theatre, Baltimore, in a scant three inch single uses two facing figures, apparently made from a larger cut.

Rule Panels Serve In Place of a Cut

The big idea in any advertisement is to get attention for the space and it does not matter whether this is achieved with cut or white space.
Another Good All Type Style From Loew's, Boston

or rule or type work. If the advertisement stands up on the page, it is good advertising, no matter which device is employed.

In this two fours from the America Theatre, Casper, Wyoming, the use of white space in combination with blank rule work does a better job in that size space than would be achieved with the average cut.

Using corner pieces instead of a full twelvemonth border gives strong definition without the depressing effect of too much black. While the sales talk is held away from the border by the white space, which carries only the house signature and the playing days.

The Americas generally achieve good results, but we think that here the compositor has done rather better than usual with the idea supplied him. We credit the compositor along with the management, because we believe that without intelligent cooperation from the composing room these results would not be so uniformly good.

Even where a manager can think up ideas, it takes the mechanical skill of the man who does the typesetting to fully realize the idea, and this display is only one of a number of good spaces on "Tell It to the Marines" from the same source.

Loew Boston Houses

Still Stick to Type

The Loew theatres in Boston have taken to dressing up their spaces with cut material, after an adventure in all type, but they still hold to type instead of hand lettering, and so still get results that fade the rest of the announcement page.

These Two Small Cuts Carry Plenty of Talk

Taking the comparatively small space of the Loew's, Baltimore, gets over plenty of talk for "Spangles," and makes a single title cut and a small scene cut serve amply for illustration. Both give the necessary circus atmosphere and most of the space is

Brutal John Gilbert Is Not a Feminine Appeal

This layout on "The Show" from Loew's theatre, Newark, is not so good as the house's average. We think that the cut is poorly chosen. Probably the idea of Gilbert beating up Renee Odone will appeal to that star's admirers as forcefully as a suggestion of a love scene and the cut does not sell itself. It might make a good tailpiece for a long drop, but it is not so suitable for a main cut.

Ball Catching Stunt Good for Slide Kelly

Reviving the old idea of trying to catch a ball dropped from the Washington Monument, Robert Blair, of the Texas Theatre, San Antonio, got one of the pinchers of the Detroit team to try catching two out of three balls dropped from the roof of a building.

You don't have to be a ball catcher for this stunt. The catcher of the local team will be much more interesting in a small town, and even in the lesser cities, and the building does not have to be very tall. As the balls, supposed to be autographed by Beery, were caught, they were tossed into the watching crowd to be scrambled for.

Another good stunt was to offer free admission any afternoon between four and five, with the exception of Saturday, to any child bringing any still serviceable article for ball playing. These were turned over to the local orphanage and were good for stories in all the papers.

Motorized McFadden

Charles H. Amos, of the Florida Theatre, St. Petersburg, got a strong play on "McFadden's Plots" with an animated display which was used at marquees in two weeks in advance of the showing.

A miniature flat was built of compo board, having two windows. In one of these was the figure of Charlie Murray in the act of sprinkling a brick. In the other was the figure of Caramel, timed to dodge when the brick came close. A motor made the action continuous, and the stunt appealed to those who were most apt to appreciate the farce, so they all came and went away well pleased.

Stamped Copies

Taking space in the college daily for Special Delivery at the Lincoln Theatre, Lincoln, Neb., W. S. Perutz arranged to have the space left blank and pasted in the special delivery stamps issued by Paramount as an accessory on this feature. Mr. Perutz's chief aid, a Mr. Miller, pasted 2,000 stamps, starting at half past three in the morning so as not to delay the delivery. If he licked them all, he probably needed no breakfast by the time ham and egg time came around.
"The Cat and the Canary"

Excellent Audience Entertainment Offered In Exciting Mystery-Thriller Based on Stage Hit

“The Cat and the Canary”

A CORKING MYSTERY THRILLER that should bring any audience to the edge of their seats with excitement is “The Cat and the Canary,” a Universal Special starring Laura La Plante, adapted from John Willard’s successful stage play of the same title.

The significance of the title lies in the fact that the central figure is an aged eccentric millionaire who is surrounded by greedy relatives waiting for him to die, whom he likens to a lot of cats ready to pounce on a canary. To outwit them he provides that his will is not to be read for twenty years. On the eventful night when the heirs are gathered in the spookily cobwebby mansion at midnight, strange ghostly things begin to happen.

Like all stories of this type, there is a sinister mysterious figure and spooky claw-like hands, however, it is remarkable that such a high degree of dramatic tension has been maintained with such a limited use of such devices. The outstanding point in connection with this picture is the superb direction of Paul Leni, a noted European director. This is his first picture made in America and while the so-called Continental touch is much in evidence, “The Cat and the Canary” is just the type of story in which this method of weird lighting and unusual camera angles fits admirably and at the same time, Mr. Leni in the other sequences, the straight dramatic bits and the comedy has shown that he has already gotten a good grasp of the American technique of picture production.

Right at the opening, Mr. Leni has effectively used the European symbolism in showing the weird castle fading into the old millionaire against a background of giant medicine bottles, snarling cats, etc. This establishes the correct atmosphere which is further built up in the following sequences showing the interior of the old castle decades later. Everything in the picture from the Gothic sets and furniture to the costuming and make-up of the old maid-servant who presides over the place alone, is thoroughly in keeping and enhances the atmosphere of weirdness and mystery. The most striking instance of Mr. Leni’s skill is the unusual lighting and the employment of angle shots such as from beneath which elongates the figures and in the extremely effective use of shadows and spotlights.

Adding to the dramatic effectiveness of the picture is the distinct surprise regarding the identity of the mysterious figure and also as to which of the characters will win the girl, you find that the way you had it figured out is all wrong but it is satisfactory nevertheless. There is also quite a lot of fine comedy relief which relieves without destroying the necessary tension and suspense.

The work of the entire cast is excellent and thoroughly in keeping with the atmosphere of the picture at all times, and here too the hand of Mr. Leni is clearly in evidence. Laura LaPlante as the fortune locator has the bulk of the opportunities, Tully Marshall as the lawyer, Lucien Littlefield as the eccentric old doctor, Martha Mattox as the servant and Flora Finch as a maiden aunt are however deserving of especial mention.

Because of the deep rooted fascination that ghost and mystery stories holds for the average person, “The Cat and the Canary” which is unquestionably one of the best of its type should prove an excellent audience picture and duplicate if it does not outdo its stage success, as there are many of the atmospheric and camera effects in the picture that it would be impossible to produce on the stage.

Carl Laemmle Presents
“The Cat and the Canary”
Starring Laura La Plante
Directed by Paul Leni
A Universal Special

Annabelle West ............ Laura La Plante
Paul Jones ................ Creighton Hale
Charles Wilder ............ Forrest Stanley
Roger Crosby .............. Tully Marshall
Cecily .................... Gertrude Astor
Susan ...................... Flora Finch
Harry ....................... Arthur E. Carewe
Mammy ..................... Martha Mattox
Hendriks ................... George Seigman
Lawyer .................... Lucien Littlefield
Millman ................... Joe Murphy
Taxi Driver ................ Billy Eagle

Length—7,713 Feet

Recent eccentric millionaire, whose relatives are after his fortune, provides his will is not to be read until twenty years after his death. Prospective heirs gather in spooky old manor, and that Annabelle, the heiress, must be adjudged sane, otherwise a second party will get the money. A series of mysterious happenings are finally traced to this person and the situation is cleared up with a surprise finish and Annabelle headed for the altar. Exceptionally exciting mystery story.

“The Missing Link”

Trained Chimpanzee Gives Syd Chaplin a Race For Honors in Hilariously Funny Farce Comedy

Warner Brothers present
Syd Chaplin in
“The Missing Link”
With Ruth Hiatt
Directed by Charles F. Reisner
CAST:
Arthur Wells ................. Syd Chaplin
Beatrice Brooks ................ Ruth Hiatt
Col. Broden .................... Tom McGuire
Lord Dryden .................. Crawford Kent
Captain Hendricks ............ Nick Cogle
“Missing Link” ............... Sunny Baker
Chimpanzee .................. Akka

Length—6,160 Feet

Lord Dryden, woman-hater, persuades timid Arthur Wells, to impersonate him on a trip to Africa for the Missing Link. Although Arthur was afraid of everything he finally captured the “Link” and won the love of his host’s daughter. Hilarious farce comedy.

BUILT AROUND THE situation of timid poet who through a trick of fate finds himself forced to masquerade as a celebrated hunter and who has to battle lions and other wild animals and finally the huge ape-like animal which gives this picture its title, “The Missing Link!” starring Syd Chaplin, turns out to be a riotously hilarious farce. This picture is an out-and-out farce with a story that for one movement is intended to be taken seriously, but due to a series of ingeniously devised situations, fine comedy work on the part of the star, Charles F. Reisner’s skillful direction and fast but not least the performance of a trained chimpanzee, the result is a comedy that should keep any audience in almost continual laughter.

While amusing, the earlier scenes on the dock and the chase aboard ship are a familiar brand of slapstick. It is when the chimpanzee enters the picture that the fun gets fast and furious. In fact, from that point on, the monkey comes very near stealing the picture. There is a laugh every minute this animal is on the screen, and many of the situations as when he is on the bed and Chaplin underneath it and when he tries to kick down the door to get into Chaplin’s room, are genuine comedy.

Syd Chaplin’s work is excellent and he makes his every move count. In several instances he makes effective use of his fine talent for pantomime, and there are a lot of laughs in his encounters with a pack of lions, but it is when he is working with the chimpanzee that the high-water mark of laughter is reached.

Ruth Hiatt is charming as the girl and effective in the only feminine role and Crawford Kent gives a good performance in the subordinate role of the real wild animal hunter.

Between Syd Chaplin, the chimpanzee, and a rapid-fire collection of genuinely humorous situations and gags most of which are new, “The Missing Link” is a wow when it comes to getting the laughs.
“The Understanding Heart”

Forest Fire and Parachute Rescues Furnish Thrills in Story Based on Peter Kyne Novel

Metro-Goldwyn-Mayer Presents

“The Understanding Heart”
With Joan Crawford
Based on novel by Peter B. Kyne
Directed by Jack Conway
A Cosmopolitan Production

The fighting is Mary and Jerry which plenty. Fighting more Kate and Bob. Arthur course Milton in George kept weak Richard new ability should which finally.

his truth. which man.

his

Enos

Hoxie

Bardwell

his

Kelcey

Mason

Rockliffe Fellows

Tony Garlin

Francis X. Bushman, Jr.

Carmel Myers

Sheriff

Richard Carle

Chapman

Milton

Martha

Jerry Miley

Length—6,657 Feet

Bob Mason, in self-defense, kills Bardwell, but Kelcey, with whom he has been flirting, lies, and Bob is convicted. He escapes and Monica hides him. A forest fire breaks out and Kelcey confesses the truth. A rain stops the fire and Monica finds happiness with a ranger. Stirring melodrama of the forests.

A WELL-HANDLED FOREST fire in which parachutes are used to save some of the characters, furnishes the big thrill in Metro-Goldwyn-Mayer’s production “The Understanding Heart” adapted from a new novel of the same title by Peter B. Kyne. This is an outdoor melodrama set in the forests of the west and dealing with the lives and loves of the Forest rangers. The wife of one proves untrue and a friend of her sister kills the man. The wife’s perjured testimony results in conviction but the friend escapes and is sheltered by the sister who is loved by another ranger. A forest-fire traps this party, and an aeroplane brings parachutes by which the wife and her baby are saved by jumping off a high cliff, and a rainfall comes just in time to save the others.

This proves moderately interesting and there are some clever bits of light comedy in the meeting of heroine and ranger and good suspense in the sequences where she hides the murder from him during his visits. The forest-fire scenes are on a big scale and the ride of the hero through the fire and the scenes of the rangers trying to overcome the flames are exciting. There is good punch in the novel use of the parachute dropped by aeroplanes. The use of the rainfall to get the others out of a seemingly impossible situation comes as anticlimax.

Joan Crawford gives a pleasing performance as the heroine and Francis X. Bushman, Jr., makes an agreeable impression as the young hero. Rockliffe Fellows does well as the murderer.

The thrilling climax should put this over with the fans.

“Grinning Guns”

Exciting Universal Western Feature Stars
Jack Hoxie as a Fighting Newspaper Editor

PRINT-HITTING as the editor of a village newspaper, and backed up by his fighting ability and quickness on the trigger, Jack Hoxie rides the town of its lawless element and wins the girl in “Grinning Guns” his newest Western for Universal.

Jack has an admiration for the editor of the paper whose son was his buddy in France. Even before reaching the town he is warned he is not wanted. This arouses his fighting spirit and his almost single-handed encounters with the notorious gang and the manner in which he brings the leader, while not all convincing, results in exciting situations which should thrill the western fans and Hoxie’s admirers. One very effective melodramatic device shows him publishing daily in his paper the name of a ruffian who must go and in each case, despite the vigilance of the gang he manages to make good by using both courage and cunning. This awes them so that the stage is all set for the climax which comes when he tackles the leader.

There is a fire in the newspaper office, plenty of fighting and other typical western action, of course including fine horsemanship and characteristic of Albert Rogell’s direction, the excitement is kept at high pitch, the story leading itself to opportunities for well-sustained suspense.

Jack will please his followers, and Ena Gregory again appears as his leading lady. Bob Milasch contributes some comedy and Arthur Morrison makes an effective villain. Alphonse Martelli as a pett italiano stiletto thrower who eventually becomes the hero’s friend, does good work.

Martin’s admiration for the writings of Felden, take him to a western town where he finds Felden is fighting the correct element. Martin takes charge of the newspaper and eventually drives out the rough element and wins Felden’s daughter, vigorous action western.

“The Sea Tiger”

Milton Sills Stars in a Colorful and Vigorous Melodramatic Story of Sea and Canary Islands

First National Pictures present

“Milton Sills in the Sea Tiger”
Based on Mary H. Horses “A Runaway Enchantress”
A John Francis Dillon production

CAST:

Robert Young

Milton Sills

Amy

Mary Astor

Charles Ramay

Harvey Kents

Maritza

Alfred White

Arthur Stone

Kate Price

Enos

Length—5,666 Feet

In the Canary Islands, Amy loves Justin leader of the fishing fleet but Justin hides his own love for her when he finds his younger brother loves her. This led eventually proves unworthy and Justin declares his own love and eventually wins Amy. Colorful drama.

A STORY OF THE SEA and of fisherman, of a strong man and a weak brother, and their rivalry in love, is unfolded in “The Sea Tiger” First National’s newest production starring Milton Sills.

Picturesque and colorful backgrounds depicting the rugged coast of the Canary Islands serve as the locale of this drama in which the leader of the sea fleet after proving his rugged courage by bringing the fleet home safely given evidence of his strength of character by giving up the girl he loves when he finds his weak brother also loves her. A visiting actress provides the opportunity and matters are finally straightened out so that the fisherman gets the woman he loves.

There is plenty of action and rugged human stuff in this film in which Sills has a fight with his brother and with a professional strong man and also with the sea during a severe storm. There is also a scrap between the two girls. Although the story is not very convincing, it is colorful and vigorous and will probably prove of average entertainment value with most patrons.

Mary Astor does well in a more vigorous type of role that is usually given her and Alice White gives a Clara Bow type of performance and in fact looks considerably like her as the vivacious actress vamp.

May 14, 1927

MOVING PICTURE WORLD
“Senorita”

Bebe Daniels is a Dashing Feminine Fairbanks In a Whirlwind Slapstick Latin-American Farce

PRODUCED with the scenic beauty of a super feature, “Senorita,” offers Bebe Daniels in a veritable torrent of action. The story is rather stale and inconsistent in the extreme, but so fast moving that you overlook its inconsistencies for the sake of the whirlwind action it permits. Bebe as a feminine Fairbanks, wears the bulky trousers of the Argentine with grace, fences like a demon, leaps about with simian agility and bests the hated race of the Oliveros. She has never done better work, and her admirers will hail this production with thanksgiving that she has at last been given a really good vehicle.

But Miss Daniels is not called upon to carry the entire burden. William Powell is a most engaging villain, and there are half a dozen programmed supporters who in character comedy provide the needed contrast to the star. It is seldom that a farce has been so well cast. It is almost a farce to say that in elaborately written situation comedy this has been given to comedy. The photography is an artistic treat in those few moments when your attention is diverted from the rapid action.

Nothing in the romance picture exceeds the vividness of the fight at the ranchero, and yet in the drama even in this big sequence the comedy is never absent. The by-play far exceeds the plot construction.

“Senorita” is a genuine entertainment. It should please all classes of audiences.

Adolph Zukor and Jesse L. Lasky Present

“Senorita”

With James Hall and William Powell
A Charming Badger Production
A Paramount Picture

CAST:

Senorita

Bebe Daniels
Roger Oliveros
James Hall
Don Franco
Jose Sieward

Length—6,634 Feet

Because her uncle believes he has a nephew, his niece, a Spanish senorita, masquerades as a man, restores the family fortunes in a dashing manner, routs the hereditary enemy, and at last falls in love with the leader of the opposing household, Colorful, breezy comedy-drama.

“Hills of Peril”

Exciting Punch Western Introduces Several New Stars Buck Jones Who and Effective Stunts

William Fox presents

Buck Jones in

“Hills of Peril”

From story by Wm. Smith and

Directed by Lambert Hillyer

CAST:

Laramie —— Buck Jones
Eliza —— Georgie Hale
Rand —— Albert J. Smith
Grimes’s Boy —— Buck Black
Grimes —— William Welch
Red —— Robert Kortman
Jake —— Duke Green
Een —— Charles Atthoff

Length—4,983 Feet

Laramie wanders into a western town and finds a gang of bootleggers in control. Attracted to Ellen, he decides to aid and poses as a roughneck, getting in with the gang and eventually bringing about their capture and winning Ellen. Stirring punch western.

A ND still again we have with us a picture involving a Jewish-Irish romance, however, in the Columbia production “Pleasure Before Business,” featuring Pat O’Malley and Virginia Browne Faire, the humor is almost entirely supplied by the comedy character of the girl’s Hebrew father.

According to the plot, Sarah loves the Irish Dr. Burke and when her father’s health fails from overwork, this pair conspire and get him away from his office to a seaside resort. When he shows up a week later, Sarah is already married. The comedy is basically a farce with a few original situations. It is not a particularly smart comedy, however, and fails to hit the mark when it tries to be sentimental.

“Pleasure Before Business”

Fine Work of Max Davidson Makes Hebrew Farce Comedy With Irish Trimmings an Enjoyable Film

Columbia Pictures Presents

“Pleasure Before Business”

With Pat O’Malley and Virginia Browne Faire
Directed by Frank Strayer

CAST:

Dr. Burke —— Pat O’Malley
Ruth Weinberg —— Virginia Browne Faire
Sam Weinberg —— Max Davidson
Sarah Weinberg —— Rosa Rosanova
Morris —— Lester Bernard
Stechman —— Tom McGuire
Lorie —— Jack Raymond
Capt. —— Heart Menjou

Length—5,569 Feet

When Weinberg’s health fails, his daughter uses her dowry to get him to enjoy himself, pretending it is a legacy from a rich uncle. He spends money like water and the uncle shows up broke, but a lucky bet on the races straightens matters, and his daughter marries the Irish doctor. Amusing Hebrew farce comedy with mild Irish angle.
"Eyes of the Totem"

Wanda Hawley and Tom Santschi are Featured
In Melodrama of Mother-Love and Vengeance

H. C. Weaver Productions present
"Eyes of the Totem"
With Wanda Hawley and Tom Santschi
Directed by W. S. Van Dyke
A Pathe picture

CAST:
Marian Hardy........................ Wanda Hawley
Philip La Rue........................ Tom Santschi
Betty Hardy.......................... Anice Cornwall
Bruce Huston ......................... Gareth Hughes
Toby .................................... Bert Woodruff

Length—6,228 Feet.

Coming back from Alaska, Hardy is killed and his wife Marian determines to locate his murderer by his peculiar eyes. She becomes a beggar and watches. Finally she discovers that the man she is after has designs on her daughter reared away from her. All is straightforward out and happiness reigns.

A LASKAN Influence pervades the Pathe picture, "Eyes of the Totem," throughout, for not only does the action open up there, but an Alaskan totem pole standing in a western city figures throughout the story, furnishing the inspiration by which the murderer is finally located.

There are opportunities for effective melodrama in the plot which gets under way by the murder of a miner on his return from the gold country. His wife's only clue is the unusual and sinister eyes of the culprit, and, learning from a beggar, the superstitution that everyone eventually passes under the scrutiny of the "eyes of the totem," the wife becomes a professional beggar to watch for him.

Cross currents have been introduced which weaken the hold of the main theme, as for instance, having the murderer scheming to get the daughter of the man he killed and working up to the double climax in which the mother's identity as the beggar woman is revealed to the stylish daughter, the girl is saved and the murderer discovered all at the same time.

Neither the continuity nor the direction is up to the best standards and Wanda Hawley is by no means an ideal selection for the role of the mother, she does not succeed in putting over strongly either the mother love angle or the strong note of untriuming vengeance. Some of the other players are miscast, such as Gareth Hughes as the hero. Because of these weaknesses the story proves unconvincing and only mildly exciting despite the good work of Anice Cornwell, Tom Santschi and Bert Woodruff.

"The Yankee Clipper"

Race of Sailing Ships With Trade Supremacy as
Goal Used Effectively in a Melodramatic Story

G. Gardner Sullivan presents
"The Yankee Clipper"
With William Boyd and Elinor Fair
A Rupert Julian production
A Prod. Distr. Corp. Picture

CAST:
Hal Winslow ......................... William Boyd
Joelynn Huntington ................ Elinor Fair
Richard Hickard ..................... John Miljan
Joe ..................................... Walter Long
Captain ................................ George Ovey

An epic drama of the fight for shipping supremacy on the sea between England and America, epitomized in a race from China to Boston by two sailing vessels. Romantic interest centers in love affair between Yankee captain and British girl he kidnaped and eventually won. Stirring dramatic story of the sea.

"The Notorious Lady"

Colorful and Interesting Drama With African
Locale and Punch Climax Features Lewis Stone

Sam E. Hork presents
"The Notorious Lady"
With Lewis Stone
Based on Sir Patrick Hastings' novel
"The River"
A King Bajette production
A First National Picture

CAST:
Patrick Marlowe ................. Lewis Stone
Mary Marlowe .................. Barbara Bedford
Kimberl ......................... Anna Rork
Walford ............................ Earl Metcalf
Silvera .............................. Francis McDonald

Length—6,940 Feet.

To save her husband charged with murder, Mary Marlowe pleaded infidelity. Later in Africa, under assumed names they met and in trying to save her supposed sweetheart in a battle with natives, Marlowe learned the truth and they became reconciled. Virile melodrama.


The significance of the title lies in the fact that the newspaper story describes the heroine, who, although innocent, takes on herself the brand of infidelity to save her husband, accused of murder. By a stretch of coincidence, both husband and wife land in South Africa and are brought together when the husband saves another man in a battle with treacherous natives, believing his ex-wife to be in love with this chap. Of course, there is a reconciliation.

The story gets sufficiently away from the usual run to hold the interest and aided by the always excellent work of Lewis Stone and strikingly effective African atmosphere plus a good snappy melodramatic climax in the battle with the natives and the daring escape of the two men, it provides good entertainment. Stone's role is not entirely sympathetic, but Barbara Bedford holds the sympathy throughout and gives a satisfactory performance. A striking feature of this picture is the remarkable photographic effects depicting the African landscape and river scenes which aid considerably in establishing a convincing atmosphere.
About That Buck for Accuracy—

W'ERE handing over a dollar for any major errors that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please—Major errors, such as wrong feature footage. A parenthesis left off after a star name isn't a major error. They don't work any hardship on exhibitors.

And, as you know, prints differ some in different places—but—just wise us up when they're real errors. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.
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Lost At Sea, Jan.
One Hour of Love, Jan.
Flaming Timber, Feb.
The Song of Steel, Feb.
Wild Geese (Speckled), Feb.
Lightning, Feb.
The Silent Gate, Feb.
Pools of Fashion (Maschwitz), Feb.
Roscoe Arbuckle's colored comedy, Feb.
Beloved Rogue (J. Barrymore), Apr.
Reconstruction (Rod La Rocque), Apr.

UNIVERSAL

Features

May 12, 1927

Midnight Sun (LaPlant-Dowling), 
Miss Fortune (Dietz),
Looking for Trouble (Holt),
Rolling Home (Denny),
Roscoe Arbuckle's colored comedy,
Morgan's Marriage (Lois Weber),
The Terror (Art Accord),
Man in the Moon (LaPlant-Dowling),
Poker Faces (Horton-LaPlant),
Whole Town's Talking (E. R. Horton),
Wild Horse Stampede (Dennett),
Runaway Express (Dauberty-McHaffy),
Erie Edgeworth (LaPlant-Dowling),
Take it from Me (Reginald Denny),
Michael Strogoff, Oct.
Buckaroo Kid (Hoot Gibson),
Man from the West (Ward),
Prowlers of the Night (Humes),

Butterflies in the Rain (LaPlant),
Rough and Ready (West),
Loco Luck (Art Accord),
Perch of the Devil (Rush O'Malley),
One Man Game (Fred Humes),
Taxi Taxi (E. R. Horton),
Wrong Mr. Wright (Jean Hersholt),
Hild by the Law (Nelson),
Hedy Holm (Cowboy Gibson),
Fourth Commandment (Bennett-Carr),
Down the Stretch (Apanowicz),
Failing melodrama,
Short Subjects

The Ten Commandments, Oct.
Fighting With Buffalo Bill,
Fighting Chili Bill, Oct.
Fighting Jack, Nov.
Lotta Grief,
Pioneer Blood (P. Gilman),
Showdown at Coachella,
Do Much Sleep (A. Lake),
When Bonita Rode,
Jane's Enchantment Party, Jan.
Low Prairie (G. Magrill),

Tiffany PICTURES, INC.

Ort.
May Woodland (ser.), Jan.
Dec.
Oct.

Miss Fortune (Dietz),
Roscoe Arbuckle's colored comedy,
Beloved Rogue (J. Barrymore),
Reconstruction (Rod La Rocque),

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Fourth Commandment (Bennett-Carr),
Down the Stretch (Apanowicz),
Failing melodrama,
Short Subjects

The Ten Commandments, Oct.
Fighting With Buffalo Bill,
Fighting Chili Bill, Oct.
Fighting Jack, Nov.
Lotta Grief,
Columbia

Something went wrong with the type for this department—nobody seems to know what. Anyhow, not all the reports sent in copy form have shown up, so we have to do the best we can this week with what there is. This accounts for absence of Paramount, Producers' contributions to it, Woman from United Artists—as well as for the shortage of one page. Will have it straightened out by next week's issue and no reports will be lost, as I have kept a carbon—sorry, folks, it had to happen to the dependable tip department.

F. B. O.

BETTER MAN. Star, Richard Talmadge. A good picture and it pleased. Talmadge is popular and he is a good actor. Picture was a big draw. Draw general class, city 2,000. Admission 16-20. Ed C. Curdts, Bijou Theatre (300 seats), Galena, Illinois.


CACTUS TRAILS. Star, Bob Custer. Another strictly western picture with oil about to dash all over the range. Outside of pouring oil in the story the picture was splendid and there was some rapid fire action in it. Too much fiddling around later in the show. Screen fights are fairly realistic. Should please audiences looking for rapid-fire movements. Paper good. Will sell I do know where they get it. Tone O. K. Appeal pretty good. Sunday yes, special no. Draw general class, city 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


FLAMING FLIRT. Very good, but not worth what we pay for this class of pictures—at least they do not show a profit at the box. Tone good, appeal 90 per cent. Sunday special no. Draw farming class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (300 seats), Merom, Indiana.

FLAMING WATERS. Star, Malcolm McGregor. Old picture and second run, but did not fail to please our customers. Tone good, appeal 90 per cent. Draw general class, city 25,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.


TOM AND HIS PALS. (5 reels). Star, Tom Tyler. Good little picture that we double featured and how the kiddies liked it. Good paper, cut and print from the exchange. Appeal 70 per cent. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TWO GUN MAN. Star, Fred Thomson. A knockout western and got business as always with friend Thomson. Brand new print and how the kids yelled. Tone excellent, appeal 100 per cent. Sunday, special A. Preuss, Community Theatre (600 seats), Greenville, South Carolina.

UNEASY PAYMENTS. Star, Alberta Vaughn. A fair program picture. Star should be given better stories, as she seems to be a talented little actress. Print new. Tone good, appeal fair. Sunday yes, special no. Draw big city types, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National


JUST ANOTHER BLONDE. Stars, Dorothy Mackaill, Jack Mulhall. Splendid program picture with an unusual twist to it and a very thrilling airplane wreck that made acting fine and the photography deserves mention, too. Some rich comedy bits, but not much between. Moral tone is O. K. and it is suitable for Sunday. Not a special, although it had strong appeal to children. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

KIJI. Star, Norma Talmadge. This is a good picture and agents do not do the business here now that she used to do. You may step on this as it will please the local theater. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


LOST WORLD. Star cast includes Lewis Stone. A return engagement which went over good. Of course, not too much can be said about the picture—it's wonderful. Actors and animals both. Appeal 100 per cent. Sunday, special yes. Draw neighborhood class, city 9,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allen- town, Pennsylvania.

MEN OF STEEL. Star, Milton Sills. Did not do well for me. This picture is good, but did not draw so good, and I lost money on this picture. Do not pay a special price for it. I think this a good picture. Mitchell Conery, Columbia Theatre, Rensselaer, New York.


SENIOR DAREDEVIL. Star, Ken Maynard. This star will be better than Mix if he keeps the pace he has set in Senior Daredevil and Overland Stage, as I have played all three and any one of them is better than any of the big western specials now being released. Step on Maynard and he will certainly please your audience. L. O. Davis, Virginia Theatre, Cynthiana, Kentucky.

SILENT LOVER. Star, Milton Sills. Only fair for our he-man of the screen. In this picture his first appearance is as a drunk who rolls around in the gutter. Fans did not take kindly to this. They want Sills in clean, action pictures, without any mud. Outside of the drunken scenes the picture was fairly interesting. Paper fair. First night poor, second night attendance was awful. Tone, appeal fair. Sunday maybe, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-30. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


Ankles PREFERRED. Star, Madge Bellamy. Splendid program picture that pleased 100 per cent. This picture should stand more than one cheeky throwaway when it makes its opening. Many nice comments heard, and there is nothing objectionable in the picture unless you'd want to call Madge's ankles objectionable. I saw nothing wrong with them. Tone good, appeal fair. Sunday yes, special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


MONTIE CRISTO. (Remake). Great pic-
In this charming pose is seen one of the many personalities which have made Mack Sennett's Bathing Beauties so popular in Pathé releases.


FIGHTING PEACEMAKER. (5 reels). Star, Jack Hoxie. Business only fair on this one; just about an average Hoxie, but they are still using the same old house with the same old steps. Jack, make Uncle Carl give you something better to work with. A. E. Sharer, Globe Theatre, Savannah, Missouri.


HEY, HEY, COWBOY. Star, Hoot Gibson. This is a regular Gibson picture that pleased the western crowd as it had lots of action and Hoot always means money for me. I find Gibson as good a western star as there is in the business now. Appeal 50 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

In this charming pose is seen one of the many personalities which have made Mack Sennett's Bathing Beauties so popular in Pathé releases.
TOM MIX reins his horse and scans the countryside for "Outlaws of Red River," his next picture for Fox.

"PATTY" JOE COBD, one of Pathé's "Our Gang" about to be pounced upon in "Tired Business Men."

LOVELY Barbara Kent, Wampas Baby Star and erstwhile heroine of Pathe's "No Man's Law" whose bewitching smile plays strange pranks with her flannel-shirted hero's heart.

"YOU must come over!" Touching scene from "No Sparkling an Educational." Jimmie Adams Comedy. Jimmie is wearing the moustache and Ann Christie spoofs him.
**The Theatre of To-Day**

**Presentations ~ Prologues ~ Music**

**“Neapolitan Scenes”**

A Moving Picture World Presentation Devised by O. T. Taylor

**OST of Italy’s beauty spots are no doubt Venice, city of the sea, and the Bay of Naples with its Vesuvius. Of the two, Venice has perhaps been more universally drawn upon for ideas in the way of settings for stage attractions. Its canals and rialtos, balconies and gondolas, has been an inspiration not only to producers of stage attractions and concession promoters at amusement parks, but to builders of modern cities as well, where the demand for quaintness and the charm of picturesque environments has led to almost literal transplanting of “the city of the sea.” Consequently scenes Venetian have been “done” time and again and it is with this in mind that, in offering a presentation of Italian atmosphere, we decided on the Neapolitan as being of greater interest, yet with as many possibilities for scenic novelties.**

**THE ROUTINE**

The scene is a columned terrace with steps leading to the stage in front. The Venetian blinds, hanging directly back of the columns, are drawn when the drapes part, thus concealing the bay vista. On the terrace, right, a band, attired in appropriate costumes, is playing a short selection from “Cavalleria Rusticana.”

The scene is in red and blue light with amber sideflood on band.

Band to “Where You Work, John,” white spot from projection room picking up Italian playing accordion as he enters left. He stops playing on first chorus as another Italian enters. Gags and comedy stuff ad lib. Repeat on song, one or both singing. Exit.

Venetian blind flies slowly to reveal night view of the city and Bay of Naples. Mt. Vesuvius, smoke hanging over its peak, in the far distance. Windows in houses across the bay are illuminated. Band to medley of Italian melodies; “Fasciuli, Fasciula”; “Adio a Napoli”; “Santa Lucia”; “Maria, Mari”; finishing with “O, Sole Mio.” A gondola, carrying a young couple and manned by a gondolier, glides in from left. The gondolier hums part of the music spasmodically until the band picks up “O, Sole Mio,” which he sings with band accompanying. Amber, then white, sideflood up slowly back of the columns as the couple of the gondola step out on platform.

The gondola moves on. Introduce dance or song with band playing more recent numbers such as “Sunny Italy.”

The preceding is merely a suggestion of routine to illustrate how the scenic effects may be worked. Much of the routine is dependent on talent available. Numerous novelties and comedy stunts may be introduced, such as Italian street vendor with fruit cart; or one grinding a hurdy-gurdy; or a peddler of statuary offering comedy or operatic numbers. Do not overlook the possibilities of an accomplished mandolinist for a novelty; or of a mandolin and guitar band. Dance numbers may also be introduced to excellent advantage. Use extras to dress the act, to create atmosphere—the effect is great, the cost is little.

New popular or jazz numbers may be introduced, and be in keeping with the idea, by

(Continued on next page)
Tips, Kinks and Production Wrinkles

"Neapolitan Scenes"
(Continued from preceding page)

simply presenting one or two of the performers as American tourists who request that the band play the numbers desired.

Other scenic effects may also be added, such as boats sailing on the bay; clouds drifting across the sky, etc. Effects of this order have been described in previous presentations.

A novelty string orchestra, mandolins, guitars, with the possible addition of accordion, could be substituted for the jazz band.

THE SETTING—Figures 1 and 2

The sky, A, is a plain blue sky, directly in front of which is set the ground row, B. This row, the mountain, is cut from wall board and nailed to lighten frame work. The smoke or vapor is forced through a pipe or tubing attached to the back of cutout. This is shown in the elevation detail, figure 3. N indicates the mountain, o the tube for smoke effect, and p the baby spot used to illuminate smoke. The land and water row, C-D, also of frame and wall board (or heavy paper or muslin) constructed with vertical set, on the hill row and town may be vertical and the water on a slant, m and k, figure 3, to permit introduction of moving boats. A description of this effect will be found in the January 1 issue of Moving Picture World.

The columns, E, may be flat or round. The flat column is framework covered with blue plaster board, with capital and base cut from wall board and nailed to top and bottom. The column is painted to suggest a rounded form. Plans of round and semi-round columns have been presented in previous presentation suggestions. The cornice, I, can also be of frame and paper, or it can be in form of a border. The wings, F, with arched openings, are painted to resemble stone work, and may be hung with drapes. A drop is painted as Venetian blinds, H, and suspended on lines back of columns.

The platform is covered with sheets of wall board painted a square tile pattern. Tack down with small brads for easy removal. Just rip off; the small heads on brads will pull through the wall board leaving it in an almost perfect condition for re-use. The wall, G, is in imitation stone or stucco, done over a flat of wall board, paper or muslin. Building up a thickness, as shown in figure 2 G, lends a solid appearance to the wall.

Most of the props, such as the seat, plants and lantern, could perhaps be borrowed from various local concerns.

DETAILS—Figure 3

By following instructions herewith it should not be found difficult to build a very creditable gondola. Cut the sides, a, from wall board and nailed to frame work indicated by dotted lines. The ribs, or vertical braces, are fastened securely to the bottom, which is made of one inch boards nailed to the 2x6 cross pieces, b. Auto or wagon springs, fastened with clips and bolts through cross pieces and bottom, connect the gondola to the carrier, c. The latter is a frame made from 2x6 planks and equipped with wheels, d. The wheels are wood blocks turned sheave down and nailed to the carrier frame.

The details sketch, figure 3, shows block construction; 2, the block made of two side pieces and a spacer; i, the sheave, fitting on the track, j, the latter of 3/4 inch half round moulding.

Kick in with Your Suggestions
TO
O. T. TAYLOR
Weir Theatre
ABERDEEN, WASH.

Borrow the springs from a local garage or auto wrecking concern. The rest of materials necessary to build the gondola may be obtained at nominal cost. The front elevation, f, shows how the wheels are set to run on the track.

PAINTING

Do mountain and distant hills in tones of blue and purple with pink predominating in highlights. Houses in white, gray and black with bright colored roofs.

The water gets brilliant medium blue. Columns and cornice is in light cream with brown and black shading, white high light. Venetian blinds in rather bright medium green. Tile floor in medium blue-black and gray checkers.

This painting should be done with Japan colors and the entire surface varnished with a low-priced, quick drying, varnish. The wall in front of the terrace is in cream. Do gondola in medium buff with bright orange and black stripes and decorations. Trim the gondola with garlands of artificial flowers. It will do much toward adding to the picturesqueness of the scene.

Care should be exercised in spot-lighting smoke from volcano sources to prevent light on the sky eye. The shaft of light should hit the smoke clouds only.

Ushers Put Over Songs

H. C. Miller manages the ambassador, on Chicago’s East Side, and when he discovered that his ushers had voices that would blend in song, he built up a number for his stage. The boys made a good appearance, their harmony got across and not only did the number please the audience, but the usher-songster idea made considerable out-of-the-theatre talk.

Smoke Effects

We have received several requests for information on producing smoke for use in presentations calling for this effect.

The following information is from "A Bullet of Puppets," reported in a recent issue of the Christian Science Monitor. By experimenting in the chemistry laboratory it was found that a mixture of hydrochloric acid and ammonia produced a delectable smoke, but the smell was so overwhelming that the operators would be driven away by one whiff. After experimenting further, a third bottle was included in the series joined by the connecting tube. By blowing through the tube a mixture was obtained which tossed a small cloud across the area of colored lights, while the operators and near-by audience inhaled a gentle odor of violet sec. The first bottle contained acid, the second amonia, and the third, perfume.

Moving Picture Provides Setting for a ROXY Dance

"Music with pictures—pictures with music." That is the mandate at the Roxy theatre, New York. For part of the program for the week just passed, Roxy has taken advantage of the facilities his exceptionally deep backstage space allows, and has put on a special silhouette dance in which a moving picture furnishes the scene and adds a touch of novelty and of charm to the routine.

The dance is that of two children at the seaside, and by use of a projector throwing its motion picture from back stage onto the back of the screen especially hung for silhouette dances, the rolling waves of the ocean are seen purling and swirling up on the beach while the masking material in front of the screen is shaped to give from the audience standpoint the impression of looking out thru the mouth of a cave onto a sandy stretch of beach, with the two silhouetted figures against a warm, living scenic background of rolling ocean. The effect is striking and one that brought applause.

Lands Column of Space
On Dedication of Organ

"Not alone for Music Week, but for all-the-year-round better music. I am dedicating the fine new organ at the Oxford Theatre—a realization of my dream of giving Oxford the music of the large theater," is the way the popular exhibitor, Edward A. Keene, proprietor of the Oxford, Ohio, theatre named after its community, feels about his new organ installation.

So important did the local newspaper consider this contribution to better music in Oxford that it not only played up a large cut of the organ console, but gave the story of the approaching dedication front page, first column space.

Ed Keene is very proud of the organ and now that the dedication is an accomplished fact, he has no time to straighten his face between smiles at the constant repetition of congratulations from patrons.

WATCH FOR IT!
IN AN EARLY ISSUE OF JUNE

Moving Picture World

will publish a complete dispassionate straight from the shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.
EIGHTEENTH ANNIVERSARY SHOWS PRICE ONLY UNCHANGED ITEM

The Crystal Theatre, 305 Hennepin avenue, Minneapolis, celebrated its eighteenth birthday last week. Since its opening in 1900, it has operated continuously except for a short time while undergoing repairs after a fire. Admission price has always been ten cents. The theatre is owned by William Nelson, prominent Minneapolis banker and real estate man, and is managed by Anton Janssen. It was the first theatre in Minneapolis to use a pipe organ in connection with pictures and some of the most prominent organisms in the Twin Cities had their first experience at the Crystal.

"Keep Theatre Open" Is National Slogan

"Keep the Theatre Open Against All Odds"!

That's the order from headquarters passed along to every one of the 31 National Theatre Supply Company stores. All branch managers have been instructed to furnish all exhibitors whom they serve with "night" telephone numbers to which an emergency call may be made after office hours. This action is considered very wise, indeed, as most equipment emergency cases develop outside of regular store hours and when a breakdown or a fire occurs, time becomes most precious and quick service is pretty much in demand.

A night phone call to the nearest National branch will undoubtedly in many cases save a shutdown on the following day.

SHOWS WHILE BUILDING

Why have a "dark" theatre while building a new one on the same site? Construction work on the new Colonial theatre, suburban house of Kansas City, will proceed until the four walls and the roof of the new structure have been completed. Then, and not until then, will the present theatre be dark—but only for a few weeks. The seating capacity is being increased from 660 to 1,220 persons without the addition of a balcony.

Patents

Information concerning patents of interest to the motion picture industry is compiled by courtesy of William N. Moore, patent attorney, Washington, D.C., a Weekly Service.

1,619,957. METHOD AND APPARATUS FOR FIRE PROTECTION IN MOVING PICTURE THEATRE. Patent to J. Robinson, New York, N.Y., filed September 18, 1926. Serial No. 460,356, 9 Claims. (Cl. 169—2.)

1. In a moving picture projection machine, a reel housing provided with an opening through which film is adapted to be fed, a container for said film, said film mounted adjacent to path of movement of said film as it is being fed from said housing, and fire extinguishing liquid under pressure in said container whereby said housing is sprayed with said liquid when said fusible link parts.

1,620,357. PROJECTING SYSTEM. Patent to W. Frederick and Donald L. Wood, Rochester, N.Y., assignors to Eastman Kodak Company, Rochester, N.Y., a Corporation of New York, filed May 29, 1926. Serial No. 110,358, 6 claims. (Cl. 169—4.)

1. An objective comprising a positive front component consisting of a positive lens of the meniscus type, two negative flint glass cemented together and a rear component consisting of a positive meniscus lens of crown glass with the convex surface facing the front component.


1. In a projecting system, a gate wherein an image bearing element may be positioned, a source of light comprising the system, a metal band type for illuminating said gate, and a heat absorbing screen positioned between the source of light and the metal band type, the metal band type being comprised of a metal sheet transversely elongated with respect to the width of such film band and having the film band adapted to slide and also move laterally, and operating means associated with said support, adapted to engage the perforations in the film band to advance the same, and by such engagement to feed the film band laterally upon the support, wherein the spiral picture line on the film band is caused to traverse a given line of picture projection.

Kurlander Reads Paper On Effective Effects

Abstract of paper read at recent meeting of S. M. P. E. F., by J. H. Kurlander, Brentkurt Light Projection Co.

Recent years have witnessed the gradual evolution of a distinct type of program equipment in the presentation of motion pictures.

Starting with a revival of the prologue, in many a function, while the terminal necessary part of the early dramas, elaborate presentations are now carefully designed to work up a proper "atmosphere" for the better appreciation of the motion picture.

This newly defined "something" called "atmosphere" is provided, for the large part, by effective lighting.

So-called effect lighting embraces the use of animated scenic effects, the projection of colored light, and the projection of scenery and cut-outs. By means of animated scenic effects realistic backdrops are easily and inexpensively provided for prologues and presentations instead of resorting to the more cumbersome and time-consuming still scenes which, ordinarily, can be used but once.

Colored illuminations, either local or general, have always been recognized as constituting one of the principal aids to the theatrical presentation so that their use in the modern form of entertainment represents an extension as hallowed to older forms of amusement. Effect lighting is firm that the motion picture program and there remains no doubt but that the future will find it even more extensively applied, since it represents the "sauce" which makes the "movie" more palatable to the average fan.
Theatre Owners Busy Building and Renewing

SCHENECTADY, N. Y.—A. Dwore has plans by L. H. Nichols, 123 Broadway, for one-story theatre and store building, 50 by 125 feet, to be located at 1329 State street. Estimated cost, $120,000.

BRISTOL, PA.—Adam C. Jaeger, William Penn Title & Trust Company, 2411 North Broad street, Philadelphia, has plans by T. P. Bennett, Richboro, Pa., for two-and-one-half-story theatre and office building, 100 by 140 feet, to be located on Pond street, near Lincoln Highway. Theatre will have seating capacity of 2,000. Estimated cost, $250,000.

ERIE, PA.—Bretton & Hicks, Palace Hardware Building, are preparing plans for two-story theatre, store and apartment building, 45 by 129 feet, to be located in Lawrence Park section. Estimated cost, $30,000.

PHILADELPHIA, PA.—Merchantile & Stores Company, Inc., has purchased Desmond Theatre property, formerly known as People's Theatre at southeast corner Kensington Avenue and Cumberland street. Reported that site will be improved with new theatre. Plans are by Hoffman-Henon Company, Finance Building. It will be a moving picture house, with seating capacity of 2,000. Leence Stanley Company of America, will be known as Kenton Theatre. Estimated cost, $1,600,000.

BERKLEY, Calif.—Corporation being organized has plans by W. H. Ratcliff, Jr., Chamber of Commerce Building, for fireproof theatre and store building to be located at Ashby avenue and Adeline street. Estimated cost, $390,000.

LOS BANGS, CALIF.—E. B. Stone has plans by C. H. Jensen, Santa Fe Building, San Francisco, for three-story theatre and hotel. Estimated cost, $200,000.

JACKSONVILLE, Fla.—E. E. Andrews and E. G. Rogers, Blum Building, have plans by Jefferson D. Powell, for Spanish style Alamo Theatre to be located at southeast corner Jefferson and Monroe streets. Estimated cost, $100,000.

BELLMORE, N. Y.—Yagarino Brothers have plans by C. E. Kern, 33 South Grove street, Freeport, N. Y., for two-story theatre. UTICA, N. Y.—Roku Theatre Corporation, Nathan Robbins, 2219 Genesee street, has plans by Rushmer & Jennison, Arcade Building, for one-story moving picture theatre, 70 by 150 feet, to be located on Upper Genesee street. Estimated cost, $100,000.

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Travel Ghost Bobs Up to Point Out Costly Policy

RECENTLY I had telephonic conversation with a Supervisor of Projection concerning travel ghost trouble in one large theatre of a theatre chain. I am myself a patron of the theatre, and objected to its continued presence on its screen. The Supervisor, in effect, said: "I will take some shutters there this week and remedy the trouble, but I don't like to reduce the light. We want all the light we can get on that screen.

Now in what I shall say I am not intending particularly to criticize that particular Supervisor, but to point out why what he said amounts to a very costly mistaken policy in two directions.

First let us deal with the travel ghost fault, analyzing the thing in the light of well-known principles, since such analysis may be of benefit to others who risk slight travel ghost in a mistaken endeavor to secure added picture brilliancy.

It must be remembered that we are dealing with two entirely separate and distinct things when we consider the brightness or brilliancy (I never can remember which is the truly correct term, but I'm not talking to opticians now) of a screen, and of a motion picture.

It is freely granted that if it be a blank screen we are looking at, then every bit of added white light incident upon its surface will mean added brilliancy. If, however, we are looking at a motion picture, then we have two distinct elements to consider, viz., the amount of light passing through its transparent or semi-transparent parts, and the amount stopped by its dense parts—in other words, contrast.

When the rotating shutter of a projector is such that the master blade is reduced to the possible minimum which will eliminate travel ghost and the other blade or blades reduced to the minimum practicable width, we then have the most brilliant picture it is possible to get, with the amount and quality of light then incident upon the screen.

But the instant the master blade is reduced to a width which sets up travel ghost in any degree, the whites are pulled up or down over the blacks and shaded portions. Contrast is the injured and the brilliancy of the picture actually reduced to the eye of the audience.

More than this, since the edges or dividing lines between the whites and blacks are blurred by travel ghost, it follows that the definition of the picture is injured by travel ghost.

Supervisor Wrong

Taking those facts into consideration, it becomes apparent that the Supervisor is in serious error in permitting the projectionist to permit travel ghost to be present. Moreover, it is not well to even trim the rotating shutter blade too closely in an endeavor to get maximum light, because, if that be done, then just as soon as the mechanism wears just a bit more, travel ghost will appear, and unless one has a shutter with blades of adjustable width, one cannot be continually altering blade width.

The real answer is, I think, that the projectionist should get all the light it is practicable to get, but should not run too close to the dividing line. Another thing I will mention is, that many a shutter which now produces travel ghost, would not produce it if placed the correct distance from the lens, though just how that operates with the reflecting arc I do not yet know. Will those using reflector arcs be good enough to send in the diameter of the light beam at the front end of the lens and at two inch distances from it, up to one foot? I would appreciate as many reports on this as possible.

The other error is the error of the company employing the Supervisor perhaps more than it is his own. You will observe that the Supervisor said he would take shutters to the theatre and remedy the trouble, which is just about as wrong as anything I know of.

Can you imagine a Supervisor of Projection—a man having charge of projection in a dozen or more large theatres—chasing out to a theatre to correct travel ghost? Looks a bit absurd, don't it? What in the name of Heaven is the projectionist employed for?

What Should Be Done

Were I, Supervisor of Projection in that chain I would make it my practice to visit each of the theatres say, once a month, and unexpectedly. I would sit through a show, or part of it, anyhow, if possible, without the knowledge of the projectionist that I was present. I would look at the performance with a critical eye and a notebook. I would sit pretty close to the screen, and have a good opera glass besides. If I found travel ghost in any degree upon that screen, there would be a bad few moments for the projectionist. I would then mount (I use that term advisedly) to the projection room and examine the projectors, the equipment and the condition of the projection room critically. If I found, for example, a projector shutter master blade to be wider than necessary to eliminate all trace of travel ghost, plus a reasonable tolerance for safety from it, the projectionist in charge would have some tall explaining to do the first time, and the second time he would be warned that a third time such inefficiency was found a new man would be on the job.

The really big job of a Supervisor of Projection is the selection of projectionists who can and will give the best results possible with the equipment provided. The really big job of any man in an executive position is always the selection of those under him and the training of them to give maximum results. That and the selection of equipment is the real job of the Supervisor. Chasing around doing the work the projectionist is presumed to do—well, that is analogous to the machine shop superintendent who would spend his time running around setting the cutting tools on lathes. He would be laughed at. He employs men to do those things, and if they can't do them and do them right, they would last about as long as a snowball in a locomotive firebox.

One large theatre chain recently appointed a really good man as its Supervisor of Projection. The new Supervisor had good ideas, and wanted to follow them, but instead, he is kept on the continual jump running around to various cities doing the work of an installer.

He is Supervisor, and has enough to do attending to his job as such. He should have installers under him. He should check over the architects' plans in everything having to do with projection. He should himself select the projection equipment for new theatres, but there should be a man under him to attend to the details of installation. The Supervisor of Projection in that particular theatre chain would have one man in ten years could possibly do in one year to properly organize a really efficient projection force in the theatres in New York City and vicinity, and it would take much longer than that to get it up to really high grade efficiency. How many years is it going to take heads of theatre chains to realize the enormous loss to the box office, and in overhead, by reason of failure to organize a really efficient projection force in its theatres? How many years and how many added hundreds of thousands of dollars in lost box office revenue and projection waste, is it going to take to make them realize the fact that what theatre chains need is a real Supervisor of Projection, and not a sort of glorified handy man?

I wonder!

Bluebook School

QUESTIONS 577 AND 578

Question No. 577—Using diagram, describe combination test lamp for 110 V.—220 V.

Question No. 578—Should projector ground wire be disconnected when testing projector lamp for grounds. Explain.

THE H. C. HIGH INTENSITY LAMP

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Bluebook School Answers 565 and 566

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

The Questions They Ask!

I've told you before that many seem to think me a wizard. Here is a letter, in its entirety, just received from West Virginia:—

"Mr. Richardson: "Will you please instruct me whether I can pass a New York State examination and get a New York license for projectionist? Thanking you very much, I will be glad to hear from you at once."

Just like that! All I have to do is project my astrial self—whatever that is—down to West Virginia, have it hunt this man up, examine into his mind and see what he knows and don't know, and how well he can tell it to an examiner, etc. Very simple, what? Honestly, I sometimes don't know whether to laugh or to swear!

Explaining a "Roxy" Effect

T. S. Whittaker, Chief Projectionist Strand Theatre, Pt. Huron, Mich., wants to know how the silhouetting of the Roxy screen is accomplished.

It is very simple. The screen stands on the stage floor. It may be on a base raising it somewhat, though as I remember it the Roxy screen is on the floor—that is to say the bottom of the picture is at the floor line, or very near thereto. The screen may be, and in the Roxy is arranged to be raised vertically into the fly loft.

Several feet back of it is a suitable cloth drape. The picture exactly covers the whole surface of the screen, to its very edge. Back of the screen itself are incandescent lights, of any desired color, or banks of different colors, which when burning illuminate the cloth drape. The number and wattage of the lamps, and distance of drape from screen would be matters to be determined by experiment.

S. M. P. E. Back Numbers

This doesn't really mean what the title says at all. That darned prevaricating title refers to back numbers of the S. M. P. E. transactions, which may be had from L. C. Porter, secretary, Fifth and Sussex streets, Harrison, N. J., at the following prices: No. 7 to 9, inclusive of the transactions, 25 cents each. Nos. 10 to 15, inclusive, $1.00 each. Nos. 16 to 18, inclusive, $2.00 each, and Nos. 19 to 26, inclusive, $1.25 each.

Note.—Nos. 1 to 6 are out of print.

The first cut shows grid insulation and insulation of one type of wire coil rheostat. It is my Brother Curle. The second cut shows the method used where the resistance element is built up of several separate wire coils. It was in 1912 in practically identical form by Brothers Cooley, Lawrence, Budge and Dudiak.

The Problems They Ask!

1. What amperage would result with an arc burning at normal voltage, with two projection rheostats, one a 110 volt, 30 amperes, and one a 110 volt, 40 amperes, both fixed resistance type, connected in multiple? In series?

The "winding block" here was the word "projection rheostat," which means that it has only the capacity named when working in series with an electric arc. However, the multiple connection made this rather obvious, and I don't see that any one fell down. Frank Dudiak, Fairmont, W. Va.; George Lawrence, Jr., Sackville, N. B.; C. H. Hanover, Burlington, La.; John Griffith, Annaun, Conn.; G. L. Doc, Doc, Bill Doc, Chicago, and Jack Doc, South Chicago; Thos. M. McMann, Waltham, Mass.; T. R. Guimond, Mobile, Ala.; S. F. Cooley, Manchester, N. H.; T. R. Roand, St. Louis, Mo.; Chas. E. Curle, Chattanooga, Tenn.; W. C. Budge, Springfield Gardens, N. Y.; D. A. Seely, Seattle, Wash.; T. Y. Fuller, Des Moines, Ia.; Andrew T. Boyson, Halifax, N. S.; Allan Gengenbeck, New Orleans, La.; Thomas Billings, London, England; D. G. Henderson, Quincy, Ill.; Chas. Colby, Santa Fe, N. M., and John J. Andrews, Portland, Oregon, all made good, though most of them did a bit of useless labor in figuring out the multiple connection. I think Brother Lawrence, of New Brunswick, perhaps puts it best, everything considered.

He says:—

The amperage resulting from the multiple connection would, of course, be the combined capacity of the two rheostats, or, 30 plus 40 equals V.

76 amperes, always provided the rheostats deliver exactly the capacity allotted to them. It would, of course, be entirely possible to get forth figures, but of what use. The question does not seem to require them insofar as is capable of being done with the multiple connection. (Correct, Brother Lawrence except that there would be some difference in the resistance of a 30, 40 and 76 amperes. Ed.)

As to the series connection—well, that is something else again. A 30 amperes projection rheostat would have to pass that amount of current against a resistance equal to 110 = 3.246 and a fraction ohms, less the resistance offered by the arc itself. We are advised by the Bluebook that 51 is the best amperage for both the 30 and 40 amperes D. C. inclined arc, though I imagine that is not entirely correct. However, accepting it we have 51 + 30 = 1.70 as the ohmic resistance of the 30 amperes arc, hence the resistance of the rheostat would be 3.246 - 1.70 = 1.546 ohms, though let it be understood that this would, in the very nature of things, be rather roughly approximate.

Calculating the 40 amperes rheostat ohmic resistance in the same way we find it has 1.47 ohms, hence with the two hitched in series a total of 1.546 + 1.47 = 2.94 ohms would be offered by them, to which must be added the resistance of the arc, which I shall assume to be operating at 20 volts, and right there we are stuck tight, since to calculate the

The resistance we must know the amperage and that is exactly the thing we seek to know. If we assume it to be 30, we shall have 30 = 1.06 and 1.98 = 3.04 ohms total resistance. This would give 110 + 5.99 = 21.40 amperes for the series connection.

There, that's that. There are more than one right method of figuring this and I've not checked over the good brothers' figures for correctness. His method is correct, anyhow, and all we wanted to know was that you realized that a 40 amperes projection rheostat is only that when used in series with an arc. Don't jump on me for not checking the figures. I'm getting ready to move up country and to go to the S. M. P. E. meeting and am just about standing on my head, figuratively speaking.

Question No. 566—Illustrate, with sketch, how the coils or grids of a rheostat are insulated from the frame.

The first cut shows grid insulation and insulation of one type of wire coil rheostat. It is my Brother Curle. The second cut shows the method used where the resistance element is built up of several separate wire coils. It was in 1912 in practically identical form by Brothers Cooley, Lawrence, Budge and Dudiak.

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Critics lead the cheers!

| "Hilarious entertainment. Worth the time and the money." | "Hilarious appeal to anybody." |
| "Worth buying loge seats to watch. Exceptionally amusing!" | "A riot!" | "Hilarious." |
| "Undeniably amusing! Heartily laughter!" | "Audience loves it. Unceasing outbursts of laughter." |
| "Don't miss it. Never anything funnier!" | "Highly successful .... amusing." |


Now Playing B. S. Moss' COLONY, Broadway, N. Y.

Story by
CHAS. F. REISNER
and
DARRELL FRANCIS ZANUCK

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It's another Bigger-Profit Money-Getter by the producers of DON

WARNER BROS. EXTENDED RUN
WARNER BROS. PRESENT-

Pick of the hits for '26-'27

26 Warner Winners

ACROSS THE PACIFIC
MY OFFICIAL WIFE
PRIVATE MAY
MURPHY
MILLIONAIRES
WHILE LONDON SLEEPS
THE THIRD DEGREE
FINGER PRINTS
WOLF'S CLOTHING
DON'T TELL THE WIFE
HILLS OF KENTUCKY
THE GAY OLD BIRD
WHAT EVERY GIRL SHOULD KNOW
WHITE FLANNELS

MATINEE LADIES
BITTER APPLES
THE BRUTE
TRACKED BY THE POLICE
THE CLIMBERS
IRISH HEARTS
A MILLION BID
THE BLACK DIAMOND EXPRESS
SIMPLE SIS
DEARIE
WHAT HAPPENED TO FATHER
THE HEART OF MARYLAND
THE COLLEGE WIDOW

Check and book the pictures you haven't played

Hit! Hit! Hit! DELIVERIN' THE BIG ONE WHEN YOU NEED THEM MOST

This Spring

This Summer

26 WARNER
ight Now!
The 2 greatest pictures
MONTE BLUE
ever made!

"THE BRUTE"
WITH
CLYDE COOK
LEILA HYAMS
DIRECTED BY IRVING CUMMINGS

"THE BLACK DIAMOND EXPRESS"
WITH
EDNA MURPHY
WILLIAM DEMAREST
DIRECTED BY HOWARD BRETHERTON

WINNERS for 1926 "Built for the Box Office!"
FIRST DIVISION 1927-1928

Eighteen individual productions with every element of special box-office value.

Twelve of these releases will be personally supervised by I. E. Chadwick. Six personally supervised by James Ormont.

FIRST DIVISION FRANCHISES FOLLOWING SUPER

1. BETTY COMPSON IN
   "THE LADYBIRD"
   Mystery — thrills — sensations, — with Betty as the daring dancer of the New Orleans Mardi Gras.

2. "THE RETURN OF BOSTON BLACKIE"

3. "FINNIGAN'S BALL"

4. "DEATH VALLEY"
   Stronger than "Stark Love." Stranger than "Chang." No camera has ever before penetrated this alluring treasure-land—this hell hole of the West.

5. BETTY COMPSON IN
   "SAY IT WITH DIAMONDS"

6. "THE LURE OF THE SOUTH SEAS"
   Human derelicts—lost souls of men that were. Life and love—languid and alluring. Made in the South Sea Isles.

7. "THE AGE OF SEX"
   The flapper turns Amazon in her battle for freedom. A new version of an age-old theme. The romance of the modern Eve.

8. BETTY COMPSON IN
   "TEMPTATIONS OF A SHOP GIRL"
   The romantic struggle of a love-starved girl. A battle of wits, with Betty bringing a new angle to Elinor Glyn's idea of "It."

9. "BRUNETTES PREFERRED"
   Another version of the "Gentlemen" theory. A rollicking comedy, satirizing the high-stepping ladies and quite debunking the foibles of the peroxide contingent.

FIRST DIVISION
729 SEVENTH AVENUE
TELEPHONE
ON PICTURES
OFFERINGS
Stars, the pick of the field; directors, the master minds of the industry; stories, chosen because of popular themes and startling angles, embellished with tremendous production value.
Our policy and our plans are set calling for independent productions, second to none.

NOW BEING AWARDED ON THE ATTRACTIONS

10. "ALGERIAN NIGHTS"
Algeria, the land of mystery — of romance — of midnight rides and raids, and never ending treachery. In a fascinating locale that is new to the screen.

11. "YOU'LL NEVER GET RICH"
"Shoulder Arms," "Behind the Front" — All set for the Battle of Paris. Featuring the grand retreat to the cafes of the Boulevards. It's some war!

12. BETTY COMPSON IN "LOVE IN A COTTAGE"
A small town romance of a big town girl. A new type of role for Betty, but one of the most charming she has ever essayed.

13. "COMRADES"
Rich boy—poor boy; brothers under the skin. A story of self-sacrifice, of loyalty and devotion in the stirring, blood-tingling background of the World War.

14. "FREE KISSES"
The story of a kissable, kissing miss. She never missed a kiss—or very much else. The eternal flapper — stepping just a little faster than her slim legs will carry her.

15. "THE BELLE OF AVENUE A"
"East Side, West Side" on "The Sidewalks of New York." But mostly East Side, the picturesque home of this jolly new American from Ireland.

16. "POLLY OF THE MOVIES"
A fast moving, thrilling drama that will keep you on the edge of your seat. A spectacular production of a great stage play. The most intimate picture of a movie studio ever filmed.

17. "RAGTIME"
The epic of the jazz age. Dancing girls of an East Side dive—and their beer-slinging, tin pan pianist, who became the greatest composer of jazz-mad Broadway.

18. "CREOLE LOVE"
New Orleans, the oldest new city of the Western World. A tale of frenzied passions, jealous hate and a pitiless revenge. A soul picture of the Spanish-French Louisiana.

DISTRIBUTORS, INC.
NEW YORK CITY
BRYANT 4200
The GREATER THIRTY


"The Great Mail Robbery." George B. Seitz directing Railroad melodrama.


"Freckles." Gene Stratton-Porter novel.


"The Little Yellow House." By Beatrice Burton. Serialized in McCaffy Magazine.


"Not For Publication" Ralph Ince directs and stars.


"Shanghaied." Ralph Ince will direct and costar with Pat Murphy. Melodrama of the sea.

"A Legionnaire In Paris." Ralph Ince and Pat Murphy. Two scenes back in Paris for Legion Convention.

"Crooks Can't Win." Melodrama of police.


"South Sea Love." Ralph Ince in star and directorial roles. Melodrama of South Seas.

"Coney Island." Drama of Coney Island and its people. John A. McDonald.

"Hook and Ladder No. 9." Melodrama, frontman hero. John A. McDonald.


"In A Moment Of Temptation." Laura Jean Libby novel.

"Dead Man's Curve." Auto racing drama.

"Her Summer Hero." Comedy of a lighthouse.

"Sally Of The Scoundrels." Comedy-drama of New York show world.


"Alex The Great." By H. C. Winter. Comedy of a small town "show-off.

"Red Riders Of Canada." Northwest Mounted Police melodrama.

"Kent Of The Navy." Ensign and his adventures on short leave.


And the trade's greatest short subjects: Novelties, News Laffs, and the great 500 newspapers.
including H. C. Witwer's "Beauty Parlor" featurettes; Standard Fat Men Comedies; Whirlwind Fontaine Fox "Mickey M'Guire" (himself) real life comedies based on the famous cartoon strip in
The World is Ours!

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New 5th Edition
Handbook of Projection
is Ready Now
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Volume I contains the fundamentals of projection—much of the same material covered in previous editions. Volume II covers various equipment and contains much new material. Every manager and projectionist needs these invaluable books.

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AT YOUR DEALER OR DIRECT FROM
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue ~ ~ New York
THE WINNER!

Through darkness and rain, two pilots, representing rival news film organizations, last night raced to Chicago with motion pictures of the Kentucky Derby, for the honor and prestige of scoring a beat. Pilots for three other news reel companies were forced down.

It was a 300-mile air Derby—now run every year—over an unlighted, unmarked route; a Derby that starts the instant the winner of the American turf classic flashes across the finish line.

Fox Film won the race. Its plane, piloted by "Red" Love, regular air mail pilot out of the inky, rain-ravaged clouds to the lighted field at Maywood at 10:49 p. m.

Fifteen minutes later, its rival, the plane of the Pathe service, arrived. But almost by that time Staff Photographer William Story had his films in the office of Fox Film Company, 113 Austin Ave., for he took only twenty-two minutes by automobile from Maywood, and before midnight the pictures were being shown in the Monroe Theater, James E. Darste, news editor, announced.

When you buy FOX NEWS you get Speed, Enterprise and Reliability!
you're right!

an "ad man" wrote this after
he had been knocked off his chair ---
in the projection room --- laughin' at

cradle snatchers

and i'm tellin' ya that the
wallop i got -- and the after
effects --- is gonna be mild compared
to the kick your patrons are gonna get!

what a picture for laughs!
i tell ya it's a riot --- because it's
the real me -- and not 'cause
i'm bein' paid to tell ya!

A Riotous Comedy of Women with Young Ideas
featuring LOUISE FAZENDA
Dorothy Phillips --- J. Farrell Macdonald --- Sammy Cohen
Ethel Wales --- Arthur Lake
Based on the stage hit by Russell Medcraft and Norma Mitchell
HOWARD HAWKS Production
New York Seeking More Changes in Uniform Contract

New York and New Jersey are working hand in hand in endeavoring to have Will Hays make changes in the uniform contract. One especially sought is over a clause providing that where emergencies beyond a distributor’s control prevent him from delivering a film within three months of date of contract, he does not have to deliver at all. The T. O. C. C. suggests that in such an emergency the showman will wait until the film is finished and will accept no substitute.

Another change would clarify the definition of first, second and third-run houses.

The demand is that when an application is refused, the deposit money must be immediately returned and if the distributor fails to immediately refund the money, his cancellation be considered void and the exhibitor entitled to the picture.

Another change would force the forwarding of all applications by registered mail or telegram.

London Cable

The result of the popularity contest is: Balboa, 700,000 votes; Lloyd, 682,000; Mary, 640,000; Douglas, 576,000; Charlie, 562,000; Novarro, 561,000. The Films Bill, Clause five amended, passed. Opposition to the amendment postponing registration two years was defeated 22 votes to 5. A Government amendment was passed permitting the exhibition of London cinemas prior to registration. An amendment reducing the 20 pounds daily penalty was defeated 22 votes to 5. The Government accepts the amendment enforcing the weekly publication of registered films in the Board of Trade journal. The amendment prohibiting old films as a part of quota was adjourned.

Department of Justice Passes on All Picture Merger Deals

THE Department of Justice is quietly investigating all merger developments and merger rumors within the motion picture industry, advises from Washington, D. C. state. Members of the industry in New York intimate there is truth in the report that the Department of Justice asks for all details of proposed mergers for consideration before they are finally consummated. The intent of this action is, it is said, to prevent conflict with the Sherman and Clayton acts and consequent difficulties with the Federal Trade Commission.

No decision has yet been made by the Federal Trade Commission on the Famous Players case. One authority has it that the commission is awaiting the U. S. Supreme Court decision on the Eastman Kodak case, and that a victory for Eastman would mean automatic dismissal of the Paramount matter by the commission. The latest dope was that Paramount had protested itself against the commission’s charges and would win the verdict of not guilty.

It is possible that the widely heralded rumor of a First National alignment with other companies has been under Department of Justice consideration and that further steps toward the alignment have waited on its decision.

Keith-Albee Dickering with Phonofilm; P. A. Powers May Join DeForest Group

"Pat" Said to Be Putting Over Talking Picture Deal with Keith-Pathe-P. D. C. Combine

By Sumner Smith

KEITH-ALBEE is dickering with the DeForest Phonofilm Company for the exclusive privilege of using Phonofilm in its theatres. If the deal is closed, as it is expected to be early next week, this will mean that the new Keith-Pathe-P. D. C. combination will use Phonofilm in its houses to offset the use of Vitaphone by Warner Bros. and licences and the use of Fox-Case Movietone by Fox and licenees.

Also of outstanding interest is the news, from an authentic source, that P. A. ("Pat") Powers is seeking an interest in Phonofilm and probably will obtain it next week.

The sole announcement forthcoming this week from the DeForest people was the statement that the suit over patents, filed last August against Fox-Case and temporarily shelved because of attitude.

"Uncle Tom" at Central

Universal will present "Uncle Tom's Cabin" at the Central Theatre on Broadway, a six months' lease having been signed with the Slubbers. It carries an option for another six months.

The picture would open early in September.

Berlin Cable

(From Berlin Bureau of Moving Picture World, May 17)

Arthur W. Kelly was welcomed by the press and introduced by Curtis Melnhit, United Artists representative here. He announced that three of four pictures will be produced for United Artists by Rex Film, under the supervision of Lupu Pick. The first picture will be 'The Big Chance,' directed by Henri Gaumen. He also said that several of the stars will be built or bought in the German key cities. They will be built with German money and use Germans, in cooperation with the German industry. Fox Comedy Week at Tauntenzien Palast is a great success, also "A Regular Fellow," with Griffith, at the Gloria Palast. "Napoleon" will not be shown now but in the autumn at the UFA Pavilion. "The Lady" scored a big success for United Artists at Marmor Haus.
Navy Elects Clara Bow; Fast Vote Calculation

In the recent two-day Powers contest held during the visit of the fleet to New York to determine the Navy's most popular type of girl, the Navy boys voted Clara Bow their favorite "movie queen," with Gilda Gray second and Dore Costello third choice.

Out of the 7,000 votes cast, Clara Bow received a total of 3,891 votes. Other stars in favor with the Navy were Norma Talmadge, Mary Pickford, Mae Murray, Corinne Griffith, Allene Ray, Patsy Ruth Miller and Bebe Daniels.

The contest was conducted by the Powers Accounting Machine Corporation of New York in an effort to prove the speed with which an electrically operated and mechanical tabulating device could count and segregate a large number of questions and answers. The total vote was tabulated and classified within thirty minutes of the closing of the polls.

Detroit Overseated

David Palfreyman, secretary of the Detroit Film Board of Trade, has completed a survey of theatre seats. The following statistics in Detroit and announces that there are now 190,623 amusement theatre seats in the city, with 169,288 of these being motion picture seats. The operation of Detroit's picture theatres are controlled by circuits. Palfreyman's report shows.

Vyyan Donner, famous for her artistic sketches and silhouettes, has sketched Wrongstart, the mischievous mongrel pup who scampers his way through Pathe's "Alaskan Adventures." Capt. Jack Robertson, producer of the picture, has promised "personal appearances" of the coy little canine.

Fritz a Thespian

Now Fritz Tiddyn is trying his hand at acting. The former Moving Picture World writer, lately identified with M-G-M as a publicist, has been persuaded by Director Clarence Brown to play a dealer in a gambling hall sequence of "The Trail of '98." We recommend Fritz as equally adept with the ivories.

Keith Dickering with Phonofilm

(Continued from preceding page)

under discussion except to say that an important announcement would be forthcoming soon, probably in four or five days.

Recent weeks have been productive of many rumors concerning Phonofilm, including one that Dr. DeForest would resign, but none of them are credited except those about the Keith deal and the probable entrance into Phono- film of Powers.

One feature of importance in the effort by Phonofilm to obtain a secure footing in the talking picture field is the cost of installation. Just what this will be is not known at present; in fact, the company is said to be doing a lot of close calculating now that the Fox-Case Corporation is said to plan Movietone installations at a cost of about $2,000, where hitherto both Movietone and Vitaphone installations have sold at a cost of around $16,000 an installation.

The problem of leading artists is another that must be straightened out. Vitaphone gets its artists through an agreement with the Victor people. A recent rumor was to the effect that the National Broadcasting Company (WAEF) plans contracts with artists involving talking picture work and personal appearances in vaudeville centres as well as radio work, but opinion along the Rialto insists on discounting this. However, the National Broadcasting Company is somewhat mixed up in the scheme of things, because requests have been made to trade publications that its name be not mentioned in connection with talking picture matters.

"Pat" Powers' probable entrance into the financial interests behind Phonofilm, until now carefully kept under cover, leads observers to some wild speculations. One observer purports to see Powers as the master mind in arranging a deal between Phonofilm and Keith-Pathe' D. C. and insisting on a share of the future profits for his leading part in the deal.

Powers owns the Von Strechoff unit making "The Wedding March" for Paramount, now in its second year of production. He has not been affiliated with any big distributing company since he resigned from Associated Exhibitors and put Lewis J. Selnick at the helm. Before that he was with Universal, and previously, with Equity.

Publicists Manage School, Graduates Third Class

The period of training which started November 15 for the third class of the Publix Theatre Managers Training School ended this week. A dinner was tendered the graduates by Publix. A. M. Botsford presided. The speakers were Sam Katz, president of Publix; Harry Manly, director of the arts; Charles A. Prager, director of the theatres, management, and John Barry, director of the school.

The graduates have been assigned as follows:


Incorporations

The secretary of state's office at Albany, N. Y., granted charters last week to no less than twelve companies, the largest number during any one week thus far this year. The companies follow: Gowanda Theatre Corp., Gowanda, $25,000, Myrtle C. Riter, President; Madeleine E. Sager, C. DeForest Cummings, Buffalo; Duo-Art Productions, Inc., $35,000, William Morgenstern, Antion F. Schibli, Helen O'Brien, New York City; Boys of "76" Film Corp., $20,000, I. M. Lichtmang, Henry Lederman, A. John Eder, New York City; Commander Amusement Corp., $2,500, Benjamin Rich, Murray Morris, Betty Salaman, New York City; Delan- son, Palfreyman, Palfreyman, Inc., $540, Raymond Hagadorn, Raymond H. Smith, Frank C. Alexander, Delanson, Dramatograph Motion Picture Corp., $600,000, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Erinn Pictures Corp., $100,000, Meyer Bodenstein, New York City; Norma O'Connor, Lillian Langston, Brooklyn; Pelham Lynton, Inc., $10,000, David F. Sternberg, H. Helman Lynton, Edward Levy, New York City; Happy Productions, Inc., $50,000, Murray Phillips, Frank H. Grewe, Florence Lieberman, New York City; the capitalization of the following not being stated: Burnside Productions, Inc., Robert H. Burnside, Elizabeth Moclair, A. W. Wttenberg, New York City; O'palensic Film, Inc., C. Lang Cobb, Sadie Shaw, New York City; Herrman X. Holde, Great Hills, S. I.; Hammer Pictures Corp., H. Edwin Goldberg, Joseph Russakow, Freda Freeman, New York City.

Ekckman in Charge

Sam Eckeman, Jr., M-G-M's popular exchange manager in New York City, is chairman of the testimonial dinner to be given June 8 for Maurice ("Red") Kamm, two days before the editor of Film Daily becomes a benefactor. The dinner will be held at the Hotel Astor.
40 From P. D. C.

Phil Reisman last week wired—too late for publication—that DeMille Pictures and P. D. C. will release approximately 40 pictures, including 5 road shows, 10 specials and 25 regular releases, for the new season. Short features and other Pathé subjects will be announced by Elmer Pearson, he says. Pathé and P. D. C. held a joint convention in New York, May 23, 24 and 25, in Chicago, May 27, 28 and 29, and in Los Angeles June 2, 3 and 4.

Wynote Next to Murdock, Dope on Consolidation

Speculation is rife concerning the offerings of executives' chairs when the Keith-Pathé-P. D. C. consolidation begins functioning at full speed. Information coming to Moving Picture World indicates the following line-up:

President, J. J. Murdock; directly under him, Arthur Wynote. Elmer Pearson is expected to become sales agent and Parsons to have charge of advertising, with John C. Film in general charge of all advertising for the combine. This is the first indication that Mr. Film will have a responsible position in the combine, though rumors that he was out of it have been generally discredited.

Grattan Promoted

Kenneth Grattan now is relief manager for the Loew New York chain. B. J. Flummer succeeds him as assistant manager of Loew's State.

Pola May Visit London

Pola Negri may attend the premiere of "Barbed Wire," the Hall Caïne story, in London.

First-Runs in Fox Circuit to Total 30 in 1929

Not Seeking a Battle, President Asserts

Fox Films will have 30 first-run theaters, with an average seating capacity, in operation by January 1, 1929, William Fox told the national sales convention which concluded this week at the hotel office.

"We are not seeking a battle," he said. "Our theatre plans are not to be construed as an invasion of the exhibition field because they are not. Where we have ample representation, we will not build. Where our friends are to be found, we will not build."

Mr. Fox looked into the future.

"The theatre of the future," he said, "will have to be constructed along scientific and physical proportions to incorporate maximum facilities for sight and hearing. Attendance in this country has been steadily until now it is estimated at 22,000,000 per week. With 78,000,000 more prospects to draw from for future expansion, possibilities are inconceivable at this stage. With such a vast field to work in, it is my contention that the larger-sized theatres of the future will contain not less than 5,000 seats."

The convention started in Atlantic City but forced its way to New York because the salesmen insisted on seeing three pictures. These were "Seventh Heaven," "Mother Machree" and "Sunrise." Reports are that they "stopped the show."

Fox Signs Drago

Harry Sinclair Drago, author of many novels, has signed a contract with Fox Films to write stories for that organization and will go to Hollywood on June 3. He was formerly the editor of the Macaulay Company, book publishers.

Mizer Turns Writer

Wilson Mizner, well known to Broadway and lately connected with Palm Beach real estate firms, will do scenarios for Paramount. His contract runs for four months, with a renewal option.

Plan New Woodlawn

Marks Bros. will build a new Woodlawn Theatre at Sixth-third and Cottage Grove avenue, Chicago. It will have 5,100 seats.

To Film Rialto

King Vidor, Eleanor Boardman and James Murray arrive in New York to film scenes for M-G-M's "The Crowd."

Sam Morris Appoints

New Sales Managers

Sam E. Morris, general manager of distribution, has announced several appointments, changes and promotions in the sales organization of Warner Bros.

Arthur Abeles is eastern sales manager, C. C. Ezekil central sales manager, Harry Lustig West Coast sales manager, B. F. Lyon sales manager for Canada. The division manager in New York City is George Balsdon, Jr., and the branch manager for New Jersey is Jack Levy.

Delay Club Plan

At Lichtman's plan to have the industry form a golf and country club will come up officially later, when the convention season is over, it is announced. Too many executives now are out of New York.

Conn. Splints on Sunday

New Haven, Conn., has voted against earlier than 6 p.m. opening of picture theatres on Sundays. Hamden, Conn., legalized Sunday afternoon shows under the new state law providing local option.

Dauge With W. E.

Publicity on the Western Electric sound projectors will be handled by Roswell Dauge, formerly with Paramount and last year with N. W. Ayer & Son, advertising agency.

Plan Money Saving Stunt

The M. P. T. O. of Western Pennsylvania is considering a plan whereby members can obtain substantial discounts on electric light bulbs.

Walters Acquire Rich's Holdings In the Vitaphone

Gain Complete Control Of Valuable Device

Negotiations were closed today (Thursday) when the Warner Brothers becomes 100 per cent owner of the Vitaphone Corporation, Moving Picture World learns.

Walter J. Rich has sold his 30 per cent. holdings and has resigned as president, and Eugene C. Rich, his son, has resigned as a director.

Harry M. Warner is the new president, and Jack L. Warner is vice-president and a director. The new directors are the Warner brothers—Harry M., Jack L., Abe and Sam—and Waddill Catchings, of the firm of Goldman, Sachs & Co.

Production will be speeded at studios in the West as well as in the East. Announcement of the acquisition of a western studio will be made shortly.

Vitaphone offices will move from the Fisk Building to the tenth floor of 1000 Broadway. Warner Bros. Pictures, Inc., occupies the ninth floor.

There is much more to this statement than appears on the surface. The Vitaphone Corp. has become strictly a producing unit. Installations and the licensing of producers to use either the Vitaphone or Movietone process must hereafter be handled by the Electrical Research Products, Inc., a subsidiary of the Western Electric.

Installations have been delayed in the past by lack of product. The Warners will now supply the product to keep pace with installations. Reductions in installation costs are not expected at present, despite reports to the contrary.

New Publicx Contest

Publicx will start a national opportunity contest next week in all of the 48 key cities where it is represented with a theatre. These girls will be used in a Publicx unit, "Young America," due to open on July 9 at the Paramount Theatre in New York. The metropolitan newspaper ad spots are with the Graphie. The winners are due in New York about the middle of June for rehearsal before their act opens at the Paramount. Each girl will be featured in her own home town.
New Cleveland Combine Obtains Mansfield Site

The Variety Amusement Co. of Cleveland, recently formed by the $1,500,000 merger of the Silverman-Ohio Theatres Co. with the interests of M. S. Fine and A. Kramer, formerly of the Ohio Amusement Co., as recently reported in Moving Picture World, has purchased a site at Mansfield, Ohio, on which a business block and picture theatre will be erected. The house, which will seat 2,500, will cost around $300,000.

The company operates the Win-dermere and Union theatres, Cleveland, in addition to the Shaw-Hay- den in that city, as previously reported, the Strand, Akron, Al-hambra, Canton and the Opera House and Majestic, Mansfield.

Harvey Writes For Gilda

Samuel Goldwyn has signed Harry Harvey, author of "King Cobra," to write "The Devil Dancer," an original, for Gilda Gray's first Goldwyn picture through United Artists.

Pola Negri Marries

Pola Negri and Prince Serge Mdivani were married May 14 in Seraicourt, France. They are due to sail for this country on May 21, but may stop off in England.

Conn. Meets Sunday

The annual convention of the Connecticut M. P. T. O. will be held Sunday in New Haven. State taxes will be discussed and officers elected. Joseph Walsh now is president.

Deny Harris's Charges

Zack M. Harris's allegations in his $7,500 suit are denied in answers filed by Keith-Orpheum-DeMille-P. D. C.

Sydney L. Bernstein sailed from London on the Olympic on Wednesday for New York. He will inspect the Roxy and Para-mount Theatres and confer with distributing and exhibiting heads. He is head of a circuit of 10 houses, including some of Lon-don's largest suburban theatres, and recently bought the Lewisham Hippodrome, seating over 3,500. Also he is a director of Auto-maticerk and the Kinematograph Equipment Co., Ltd., a member of the General Council of Cinematog-raph Exhibitors' Association and on the committee dealing with the Guuta Film Bill, being a leader in the agitation against blind booking.

King Vidor arrived in New York last week with his leading players and technical staff, to complete the filming of his new M-G-M picture, "The Crowd." In the party was James Murray, Vidor's new discovery. Murray is one of five sons who, with their parents, Mr. and Mrs. Christopher J. Murray, live at 412 East 202nd street, the Bronx.

Jesse J. Goldburg, president of First Division Distributors, Inc., who arrived in New York last week from California, will return to Los Angeles this week. On route to the coast, Mr. Goldburg will visit his territorial distributors in every key city to acquaint them with the completed production and exploitation schedules for the 1927-1928 season. After two weeks in Los Angeles for confer-ences with I. E. Chadwick, who is producing twelve special produc-tions for the Goldburg company, he will return to New York City, where he will make his permanent headquarters.


Foreign dept.: A. M. Loew, M. A. Spring, N. B. Freeman, Louis Brock.

Cosmopolitan: L. Reid.


The following Columbia exchange men attended the New York convention: A. W. Bowman, manager in Detroit; William Stanton, William Smith, manager at Pittsburgh; Harry Wiener, manager of the Philadelphia office, who came with four of his most important salesmen; Frank Shepherd, James Flynn, Sidney Sugarman and Lester Wurtile; W. G. Dutton, manager of the Wash-ington exchange, and O. D. Weems, representative in the Baltimor-eregion.
First Color Comedy
The first color comedy ever made, the Tiffany-Colorart picture, "In an Artist's Studio," got off to its Broadway premiere this week at Loew's State Theatre and immediately showed both to good houses. It is expected to usher in a new era in comedies. Hal Hall directed from a scenario written by Summer Smith of Moving Picture World.

Columbia Holds Annual Convention in New York
Production and sales executives, branch managers and the most important members of Columbia's Eastern Division sales force, assembled last week at the home office for the annual convention. Columbia's output will be increased from 24 features to 30.

Joe Brandt, president, addressed the field force. All meetings were presided over by Claude Macgowan, assistant treasurer. Carl W. Velle, newly appointed personal contact man; Alex. Moss, director of advertising and publicity, and Rube Jackler, assistant to Mr. Macgowan, also addressed the sales force.

Nutt Buys Two More
Sidney M. Nutt has acquired the Princess and Lyric in Hot Springs, Ark. This makes him the largest theatre owner in the state. His Central will continue as a straight picture house, the Princess will be used for big features with prologues and special music and the Lyric will show both vaudeville and films. Nutt paid Sam Blumenstein and John C. Wolf $500,000 for the Princess and Lyric.

Corliss Gets Film Work
Chadwick will present Corliss Palmer, wife of Eugene V. Brewster, in a special starring Strongheart, the dog, "The Return of Boston Blackie." Harry Hoyt will direct and Arthur Beck supervise.

Returns to Public
Ed Ohrnstead, recently with the Chinese Theatre in Hollywood, is back with Publicis, his former love, and attached to the special exploitation branch.

Raines a Winner
Credit Thomas Raines, M-G-M press agent, with a lively imagination as well as a gift at the typewriter. This Harvard graduate has just grabbed off the weekly $500 prize for the best essay on the stage show, "The Ladder," at the Waldorf Theatre, without even going to see it. The theme of the contest permit entrance to compete without seeing the play.

Harwood Describes Money Saving Trip To Columbus Meet
H. M. Warner to Address Convention Banquet
Every exhibitor who attends the eighth annual convention of the M. P. T. O. A., June 7-8-9, in Columbus, Ohio, will have the benefit of "fare-and-one-half" for the round trip. This arrangement has been made by J. J. Harwood of Cleveland, chairman of the Convention Committee.

To make sure of getting this rate the exhibitor must do as follows: He obtains at his home railway station a certificate which he carries to Columbus. Here, at convention headquarters at the Neil House, this certificate is authenticated. With his authenticated certificate the exhibitor gets his return fare at one-half rate. This applies, of course, to himself and party.

P. J. Wood, head of the Ohio exhibitors' organization, secretary of the Convention Committee, reports one national producer who has given his positive promise of being at the convention. He is Harry M. Warner, of Warner Bros. Lines are out to get other national producers.

Some fine prizes have been given for the Exhibitors' Handicap Golf Tournament which takes place Monday, June 6

Late Chicago News
James McMillan heads the syndicate to build the Villard Theatre at Villa Park, seating 1,000. The Lyceum Theatre will suit the house. Betts and Holcomi have plans for a 2,000-seat theatre on the northwest corner of Cicero and Superior avenues. Plodson, Walsh and Norris organize the Harper Theatre Company to operate movie theatres on the South Side. First National is holding a sales convention at the Blackstone Hotel. Marks Brothers' new Marcus Theatre opens with an elaborate bill next week, "The Rough Riders" opened at the Auditorium Theatre to capacity business.

Warners Deny Sale of Reisner Contract
Charles F. ("Chuck") Reisner, who directed Syd Chaplin in 'The Better 'Ole,'" "The Missing Link," and other comedy successes, has not severed his connections with Warner Bros, that company wishes it emphatically understood.

His services have been loaned to make one picture with Buster Keaton, and upon its completion he will return to the Warner lot to make comedies for the latter organization, it is explained. Warner Bros. assert their contract with Reisner is not far sale, has not been sold and will not be sold.

Re-elect Judge Nelson
Judge Henry P. Nelson, of Elizabeth, has been re-elected chairman of the executive committee of the New Jersey theatre owners.

St. Louis Showmen See Theatre Moves By U.A. and Loew
Better Representation Is Sought by Both

The report that United Artists will build a large first-run theatre in St. Louis, Mo., was revived during the past week when it became known that a representative of that organization was in the city to look over prospective sites for the new house. He had with him plans which are said to call for a theatre seating 3,000.

United Artists have two locations for the house under consideration. One is in the Grand boulevard theatre district, the other in a prominent down-town corner.

A message from E. A. Schiller, vice-president of Loew's, Inc., read: "I understand papers have carried a story that Skouras has secured control of Loew's State Theatre. You may accept this wire as official denial of the report."

But St. Louis film circles persist that a "ben is on" between Skouras and Loew's and that most anything is likely to happen when motion picture men get their heads together. It is known that there has been some conversation.

And the knowing ones point out that the St. Louis papers did not carry a story that "Skouras had secured control of Loew's State" but that negotiations were under way which might lead to the closing of a deal whereby Skouras Brothers would take over the management of the State.

The fact that Mr. Schiller's wire did not go to the extent of denying that any negotiations were under way is interpreted by some film men as indicating that perhaps there is really something to the Skouras Loew's report.

Peck Critically Ill
Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, is in Ottawa Civic Hospital, seriously ill. According to Dr. J. H. Alford, his physician, his condition is critical. Peck has been following the recent death of his mother at Chatham, Ontario. During his illness, the activities of the Government Studio at Ottawa are under the direction of Penn Badgley, assistant director.
Film Sports

In the opening game of the 1927 motion picture baseball series, the Pathe Roosters trimmed the team of Consolidated Films to the tune of 13 to 10 at Van Cortlandt Park on Saturday, May 14.

The Pathe batters piled up a five-run lead in the first inning, causing the Consolidated mound-man to be taken out of the box in this stanza. Snyder of Pathe twirled a splendid game and received brilliant support from his teammates.

Ernest Tobin, 210-pound outfielder of Pathe, poked out the first home run of the season, sending two men across the plate ahead of him.

Sensational playing featured the game throughout, with both teams fighting hard for the honor of bagging the opener. Pathe is scheduled to play its second game of the league season with First National on Saturday, May 21.

Plans are well under way for the annual motion picture tennis tournament, and court experts from the various companies are turning out practice Forty members of the Pathe Club invaded the Whitehaven tennis courts in Washington Heights, New York City, on Tuesday evening, May 17, in preparation for the gay elimination contests to select the players to compete in the tournament.

Balaban & Katz has formed a baseball league of thirteen teams among the employees of the various houses of the circuit and a regular schedule of games will be played. Two teams in line for participation of the Chicago Theatre, is the Landis in charge of activities of the baseball athletes, and Bill Pine, publicity agent, is in charge of the team, which is made up of old players.

Back With Publix

Paul Whitman, the familiar jazz impresario, is back with Publix starting on June 5. That organization also features him big in all of its presentations, building all units shows around his music. It is said that 80,000 a week is being paid him.

Fund for Flood Victims Shows a Steady Increase

Flood relief work by the industry moves on a pace. Fitzpatrick & McElroy in Chicago divided $4,000 among the branches of the Red Cross. This sum was derived from midnight benefit shows on May 7. On Sunday, May 15, Albany, N. Y., theatres opened by special permission of the authori- ties to be played to enormous crowds. The proceeds have not yet been announced. C. H. Buckley is treasurer of the fund.

The Franklin Theatre Co. of Reading, raised $1,243.24 on Sunday, May 8. Minneapolis theatres helped the Red Cross raise several thousand dollars by allowing collections in their audiences.

New Plagiarism Charge

Samuel R. Golding, an attorney, has applied to the New York Supreme Court for an injunction restraining Paramount from continuing exhibition of "Cabaret," pending trial of an action for $100,000 in damages. He requires a bond of an amount of $5,000. That in August, 1925, he wrote a play called "The Black Cockatoos," submitted it to Willam Le Baron and had it returned eight weeks later. He alleges that it was appropriated and made into the picture "Cabaret."

New Philadelphia Pool

Equity Theatres of Philadelphia, headed by William Cohen, will add 30 houses to the pool of 25 it has recently formed. They include 14 houses of the Franklin Amusement Co at Reading, Pa., and Bridgetown, N. J., the 7 of Green and Altman and 3 run by Cohen. Holdings represent about $9,000,000. Ben Amsterdam and Louis Korson are associated with Cohen.

Criticize New Clauses

The M. P. T. O. of Western Pennsylvania advises members to protest to Will H. Hays against clauses in contracts reserving the right to change, without notice, the cast, director or title of any photoplays described in the season's announcements of the various companies.

Kansas City Opens Up

A report filed this week by Guy Holmes, city film censor of Kansas City, showed that in the fiscal year ending April 30 he passed on 5,023 films. The city gets $1 a reel on this service.

Miss Adoree Seriously Ill

Renate Adoree, M-G-M star, is seriously ill in Hollywood. It is said she returned too soon following convalescence.

In a market such as we are witnessing at the present time it is necessary to continue to emphasize the necessity of discrimination in selection of securities. Money rates show every sign of continued ease and consequently good grade dividend paying stocks are in demand. Non-dividend paying stocks of companies that are not in a strong financial position should be avoided. Some of the film stocks have made a substantial new high in price. Paramount ran up to 111 1/2, which is considerably higher than it has been for some time. From all indications, the dividend on Para- mount stock and interest on loans due to the large expansion program undertaken last year, there does not seem to be much of a possi- bility of an increase in the divi- dende rate.

Fox also showed some activity, breaking through 60. There is a report that there may be some new Fox financing soon. This will most likely take the form of a bond issue. The present funded debt of the company consists of $324,000 of first mortgage 7% serial Gold Bonds of the Broadway Building Co., $171,000 first mortgage leasehold 6 1/2% Serial Gold Bonds of Fox Philadelphia Building, and $1,700,000 first mortgage 6% Serial Gold Bonds of the Fox Film Realty Corp. The recent financial statement of the Fox Film Corp., for the three months ending March 26, 1927, is published in this column and shows the cor- poration in a fairly sound financial position.

Arrangements are being made for an issue of $500,000 ConsolidatedLux Daylight Picture Screen Corp. 5 year 6 1/2% Sinking Fund Notes. It is expected that the notes will be offered at 98% and carry with them the stock of the company, entitling the holder to purchase 50 shares of the Common Stock of the company at $5 a share for each $1,000 Bond held. The Common Stock of the company is still selling at about 5%. It has been as high as 84 this year and as low as 5. The company from latest reports appears to be making progress, and its earnings and the Common Stock are increasing. The stock must still be classed as a speculation, but with good man- agement and a commutation of the present increase in sales, the prospects appear to be good.

Marmont With Gotham

Percy Marmont has returned from England. He will be fea- tured in two Gotham productions.
Stars Aid In Raising Flood Relief Fund
A check for $35,000 netted in the monster entertainment in the Hollywood Bowl the other evening and sponsored by prominent film players, was turned over to the Mississippi Relief Fund.
Practically every star of note as well as other important figures of the industry were on hand to lend impetus to the success of the affair. The $35,000 was netted after all expenses were attended to.

F. B. O. Confab Gets Under Way
The regional sales convention was inaugurated by F. B. O. at the Ambassador Hotel, Sunday.

Have Leading Roles
Charles Ray and James Gleason have the leading male roles in Universal's "Betty's Lady," which James Flood is directing. This will be Gleason's first appearance before a camera following years behind the footlights.

Japanese Star Here
Komako Sumada, Japanese film actress, arrived in Los Angeles this week from the Far East, where the rose to screen stardom in Japanese pictures. Miss Sumada was educated in Los Angeles before leaving for the Orient seven years ago.

Anna Q. Leaves First National
It has long been known that Anna Q. Nilsson has been dissatisfied with the stories she has been featured in by First National and her break with that company does not come as a surprise. Her contract, which has but a short time to run, has been abrogated by mutual consent.
Miss Nilsson will probably cast her lot with the free-lance players, but should have little difficulty in signing with one of the large producing companies if the spirit moves her. She is one of the most popular actresses on the screen.

Academy Banquet Attended By Greatest Figures in Industry

Guests Representing Five Component Parts of Production Phase of Business Enroll as Charter Members

By Tom Waller
West Coast Representative

WITHIN the next two weeks various working committees of the Academy of Motion Picture Arts and Sciences will launch a general membership drive and put into motion ways and means to secure the collateral for a Hollywood home. At the same time the Board of Directors will meet and the details of a house organ for the Academy, to circulate not only through the trade but to be accessible to the millions of fans, will be discussed. The World learns that one of the biggest nationally known magazine editors is under consideration for the editorial helm of this paper.

The facts concerning the Academy and its founders have been set forth in recent issues of this publication. The securing of the charter was followed by a banquet one night this week at the Biltmore Hotel here when the 250 guests, representing leadership in the five component parts of the production phase of the film industry, paid a total of $25,000 in initiation fees following their unanimous enrollment as charter members. A more brilliantly representative gathering, as the names found elsewhere in this report prove, as well as a greater evincing of enthusiasm and sincerity on their part, was never more strikingly recorded at any mass meeting of any branch of the industry.

Declarations were made by big moguls among the thirteen speakers, that the day of the employer holding a club over the employee is a thing of the past; that grouped meetings of producers behind various closed doors is going into oblivion; that “movie” suspicion and distrust must be exterminated; that filmdom must arm itself to retaliate in the face of adverse propaganda and legislation; that the Academy properly functioning with the support of its banded colleagues should realize a “one for all and all for one policy.”

The Academy and its status in regard to other organizations, as well as its hope to aid the world at large, and among other things too numerous for brief summation, its function as a medium where differences of opinion could be settled by a conciliation board composed of “our own people,” were explained by the speakers. Each of the thirteen was assigned a certain topic and therefore recounting the highlights touched upon by each speaker will provide World readers with the most illuminating account of an occasion significant in its entirety to the trade.

In a short opening address in which he said the Academy's field of endeavor would be thoroughly covered by succeeding spokesmen, Douglas Fairbanks, president of the organization made known that the purpose of the Academy is to organize as a whole the five parts (Continued on page 178)

Academy Initiation Fees Total $25,000
Herman Raymaker
Herman Raymaker

By Tom Waller
West Coast Representative

May 21, 1927 MOVING PICTURE WORLD HOLLYWOOD OFFICE

Who Weighs Relatively The Importance of Shorts and Features Directorially

Says Shorts Harder To Direct Than Features

Out here quite a few within the ropes are inclined to figure that being identified too long with a certain job hampers rather than aids the opportunity to reach the next rung of the ladder. This matter of "identity" even today makes up the fattest chapter of Hoyte's Hollywood edition. That you shouldn't become identified with this and that and that you should continue your identity with that; prevails out here to the extent that many recently arrived aspirants for film honors are told that they should eat at a certain hash house. Even though the food at this particular Hollywood night club is so-so some of the time, despite the fact that the prices are superlatively the same all of the time, the advisers wax boldfaced in their declaration that breathing in the atmosphere of this resort will cut Hollywood's road to success by a decade or so.

On this subject of identity, Herman Raymaker agrees that a few years ago no line in all Hollywood was more pronounced than the differentiation between directors of one and two-reel comedies and the directors of features of five reels and more. Then, it would seem, the two classes were as different as Hollywood's geographical outline is to that of Manhattan. And, Raymaker vouches for us, there seemed to exist as well, the producer opinion that the curriculum of training for megaphone in the two classes was as varied as—for the sake of variety—the seminary and the stage.

There exists in the film capital today probably no authority better versed on the amount of chalk used in the old line of directorial distinction than Raymaker. For the past four years he has been directing feature length pictures. But he entered the game in 1914 by way of the short subject field and a great number of those years were spent with his right hand cupped to his mouth prompting bathing beauties and shooting at Keystone cops.

And while he was seemingly forever destined to make pictures which then were not considered complete unless the camera had viewed some splashing, Raymaker told us, he was yearning for the figuratively longer megaphone—the one that would permit him to mix a tear with a laugh.

Four years ago, Raymaker informed us, an opportunity presented itself whereby this particular short subject director combined his efforts to vault into the feature class with a short subject star who was similarly ambitious. The star, according to Raymaker, was Monty Banks. Together they made their first feature, "Racing Luck," for an independent concerned recalled by the grand name of Grand-Ascher.

The line once cleared and a feature picture on the market to his directorial credit Raymaker's new identity won him almost immediately a contract with a producing company which, he said, had refused to listen to him when he sought a feature megaphone on the years of pioneering with a short subjects amplifier.

Raymaker didn't just tell us the other day that his experience as a short subject director have proved invaluable to him in handling feature length subjects. He started off by telling us that many of the camera angles being credited to the Germans today and being talked about by quite a few of the American folk here were used on the Mack Sennett lots years ago.

He observed to us that achieving success in the direction of dramas is far easier than "coming up on top" with a two-reel comedy. His practical illustration for this claim did not dwell upon time spent in the theatre where both are first previewed.

In the case of the preview of the comedy the audience reaction must be decided and decisive, laughs or else the two-reeler may as well, in his expert opinion, be placed in the discard.

Thus a director of short comedies must control the action of his cast so that it hits square on the proverbial head. If it does this on the set in the way it is intended then each "hit" will mean a preview audience chuckle or wide open laugh. And as there must be so many laughs in every comedy and as every laugh represents an incident or a situation, Raymaker easily illustrates his point when he reminds us that just the two reels coming out of the cutting room constitute the maximum latitude in which a short subjects director may cover the incidents and situations spelling box-office salvation for his completed efforts.

As regards the preview of the drama, Raymaker, in his theme of comparisons, observes to us that the director first of all is assured of five reels or more of screen material in which to work up incidents and situations into a well-rounded scheme; that the staccato element of the two-reeler is thus eliminated; that the opportunity for the gradual tension of an audience to the pitch of a climax is afforded. All of this material provides the preview audience with the inspiration for a continuity of thought. If this mental trend is interrupted by pronounced deviations, such as the prolonging of a situation foreign to the screen story, then the feature preview audience reaction manifests itself by patrons leaving the theatre.

Raymaker firmly believes, on the other hand, that such an audience remaining intact, especially in a town like Hollywood where fans sit nightly on pre-release showings, is sufficient proof in itself that such a feature has won its box office diploma.

Raymaker, who has just finished "Simple Sis," his sixth feature for Warner Brothers, was born, incidentally, in a town near enough to Hollywood to create in him in his high school days the desire to "break into the movies." He made the "break" via Mack Sennett's Glendale Boulevard studios as none other than one of the original " Keystone cops." During his time with Sennett he was an actor for the first six months, then property man for a year, assistant director for two years and finally director.

And Raymaker, who at this point in his film career entered the service, is one of the few ex-service men that we know in Hollywood who does not claim to have occupied one of the highest commissioned ranks among the battlers of 1918. He tells us that himself when he says that a week before he became one of Uncle Sam's ordinary "gobs," ignored by the gold-braided boys and mopping sternly under the orders of big, bare-throated non-coms, he was lording it over officers and all in the self same training camp where he was then rushing a Mack Sennett bathing crew.
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The Cinema Elects Her Immortals

(Continued from page 175)

of the producing end of the industry namely: producers, actors, directors, writers, technicians, including cinematographers, and producing executives. Fairbanks stated that the guests present were invited to the banquet because they were considered representatives of the five branches mentioned.

Niblo is Toastmaster

As toastmaster, Fred Niblo said that the Academy had realized its origin “so simply and honestly” that that was another reason why it should succeed. This occurred to Louis B. Mayer one Sunday over the supper table in his home five months ago. Niblo said that in addition to himself and Mayer, Conrad Nagel and Fred Becson, Hays’ Coast representative, were also present. Niblo said the war was discussed and that when its inception was blamed to misunderstanding Mayer observed that that was the trouble with the motion picture industry and that this could be largely solved by the people in its production branches getting together in one organization.

Mayer admitted at that time, according to Niblo, that he had thought of such an organization before but that he had refrained from expressing his opinion because he feared that such a suggestion coming from a producer would be misunderstood.

Mayer Conceived Idea

Niblo then accredited Mayer as being the originator of the Academy idea and that the five men at his house that Sunday night started upon the task of organizing it.

Twenty-five letters, a few days thereafter, were sent out to “a few people who could be thought of that evening” as Niblo described it. Thereafter, or during the past four months, thirty-two meetings, prior to the opening affair at the Biltmore, were held.

Conrad Nagel explained to the audience that the Academy will not conflict with any organization. He pointed to Milton Sills, seated next to him at the speakers’ dais, as one of the founders of the Actors’ Equity Association and that Sills would not be present were the Academy injured in any way to the actors’ organization.

Nagel asks Support

In an eloquent plea for motion picture actors to support the Academy Nagel reviewed the industry from the professional viewpoint, showing that actors of the legitimate stage who were made gypsies by roadshows now had come into the motion picture industry and were realizing permanent homes as the opposition was not gaining on the earnings based very often on only an average success in the picture business.

He then explained that one of the faults of the Academy is to eliminate internal discord and that anyone having a grievance may refer it to the Academy committee covering their particular branch of the industry.

Nagel stressed the fact that the Academy is not in any way under the jurisdiction of Will Hays.

At this point Nagel said that although the Academy is independent, yet the similarity of its work with that of the Hays organization working together in many respects will eliminate duplication.

Schenck Assails Suspicion

Joseph M. Schenck said one of the things most apparent to him in the course of his twenty-five years of work in the show business was the element of suspicion. While the legitimate stage and its last minute changes in cast might arouse a feeling of distrust between players and managers, Schenck said that there was no occasion for this in the motion picture industry because “such things do not happen in our industry, where an actor is paid for every bit of his work.”

DeMille stresses influence

Cecil B DeMille observed: “The world is more influenced by the little group in this room tonight than any power in the world.”

Getting the spirit of doing something for the world besides “ourselves” was Frank Lloyd’s theme. He said that even today people within the industry are apologizing for their positions and that the Academy will be an open testimonial and proof of the power and responsibility of the actor.

Speaking for the American cinematographers Roy Pomerell said that the Academy should do much to advance the technical side of the industry and in making possible such advancement, save materially. Pomerell, in reviewing the technical situation, said that the industry is buying most of the inventions which it is using and which could be made within the ranks where closer contact such as the Academy would provide, establish that between all branches.

He expressed the hope that the Academy may be responsible for inaugurating a movement which will make possible the establishing of a curriculum in the colleges throughout the country for the film engineers or specialists schooled in the technical side of the industry.

Milton Sills observed that the Biltmore gathering was the first “wars were all behind” and the first time we have a unified mind co-ordinating the workings of the motion picture industry.

Eligibility Through Work

Carey Wilson, speaking for the writers, said that few writers have a definitive recourse for their problems and that because of this condition the general get-together which the Academy would provide would be most beneficial. Wilson revealed that anyone who has done something for the motion picture industry is eligible in the Academy. He said that an associate membership will be started later which will include those who have not reached the peak of success in the game.

Wilson discussed very frankly the political phase of the Academy emphasizing that it was not controlled by producers and that its power was vested in a board of directors composed of fifteen men representing the five branches constituting the motion picture production. He described it as being an “open and shut” proposition with no false mustaches.

To Have House Organ

The subject of an Academy bulletin was touched upon by Mary Pickford. She said that this publication should have a greater circulation than any publication ever conceived in the motion picture industry. She said that it would not be a part of the policy of the publication to compete with legitimate publications but that it would serve as a medium to present the facts of the industry to the world and help counteract false statements emanating from Hollywood.

Miss Pickford said that she looked forward to the day when a roll of honor would be established in Hollywood’s potential Hall of Fame upon which would be inscribed the names of notables in the industry who have passed on.

Miss Pickford summed up the purpose of the Academy as that of “helping those who are struggling and protecting those who have succeeded.”

Hays Mystery Man

In presenting Will Hays, Fred Niblo called him “the man of mystery” saying that his value to the industry is unknown to ninety-nine out of every hundred people in Hollywood. “Even here,” Niblo said, “they associated the word “Czar” with Hays because of its frequent use in the newspapers.”

Niblo observed, however, that the industry “does not like ‘Czars’ and that even to the industry, we have used the word ‘Czar’ in reference to Hays.”

In his address in which he reviewed facts and figures concerning the Motion Picture Producers and Distributors Association of America which have been repeatedly broadcast throughout the country, Hays stated that nothing could happen for the greater general success of the motion picture industry than the establishment of the Academy. Hays stated that about five years ago when he was establishing his organization he arranged before a Hollywood gathering of two thousand people and outlined his own policy which in spirit and purpose is now practically the same as the Academy’s.

Urges Follow Through

Hays then told of his check-up on all news matter appearing in the press throughout the country.

Speaking of the Academy and its first open embryonic meeting, Hays stated: “It’s not the length of the step. It’s the way you take the step and this step is in the right direction.” Hays urged his representative audience to “follow through with your idea”.

“Willing to be right is the greatest accomplishment” said Louis B. Mayer following his declaration that: “the day has gone when the individual is a club to make the employee behave.”

In regard to the Academy Mayer said: “There should be no thought of control.” He described Hays as being to “us” in America “as Napoleon was to Czarist Russia.” “If we get behind Hays and the moment should come for a supreme clash he is going to win, not for us but for the whole industry.”

Studio’s Family Gathering

Mayer spoke of the studios as a family gathering and that the Academy would bring all branches of production into one family.

Before the meeting adjourned and following the announcements by the Business Manager C. B. C. Green that the charter membership enrollment and payment of initiation fees was 100%. Toast-master Niblo announced that one of the first means for raising revenue will probably be the combining of “greater moments” of outstanding pictures made since “The Birth of a Nation” into a six reel special; also running in conjunction with these a two reel picture with an all star cast.
Coast Theatre Uses Victrola For Overture

Here is a tip to Broadway producers, which from an economical standpoint is a veritable wow! The Orange Grove Theatre in Los Angeles, now playing "The Strawberry Blonde" at $2 top, has dispensed with the usual orchestra or even an organ and feeds the customers their musical score on a Victrola. This cuts the overhead down considerably and at the same time hands the patrons more laughs than the show itself, which is billed as a comedy with a risque touch.

Of course the Victrola was never introduced as an aid to the comedy, but in reality it is the funniest piece of business of the entire evening's program. The scraping needle as it finds its place for the opening strains of the overture catches the audience unprepared and leaves it convulsed in laughter before the curtain rises on the first act. A Victrola in the home has long survived as an instrument of entertainment. As the musical personnel for a large theatre in a thriving metropolis it appears as an exaggerated gesture in the name of economy.

"The Strawberry Blonde" as a comedy is pathetically weak and as free of laughs as the North Pole is of sun strokes. Mabel Taliaferro and Sterling Holloway have the leads but no parts.

Gloria Swanson To Start Next

Gloria Swanson's next picture will be "Woman and Puppet," according to an announcement. Following this one her next two will be "Cleopatra" and "The Battalion of Death."

Production on "Woman and Puppet" will get underway at the United Artists studio within a few weeks. This will be the second of Miss Swanson's independent production for U. A., her first being "The Love of Sunya."

May Direct Again

David M. Hartford, producer and director, has resigned from the producing company bearing his name, according to an announce ment. Hartford has just returned from the east where he presented his resignation to the American Cinema Association, through which Hartford productions are released. He will probably return to the directorial ranks with some of the larger producing companies.

Casting Causes Baxter's Rift With Paramount

Warner Baxter has broken with Paramount and will free-lance in future. Baxter, it is known, was opposed to identifying himself entirely with western roles. To bill him as a western star succeeding Jack Holt was the intention of Paramount. This was contrary to the wishes of Baxter, who has earned a place among the front rank leading men in dramatic productions and the breaking of the contract followed.

Rumor Cloaks Raymond's Plans

Raymond Griffith's future as a producer of his own pictures is still rather unsettled at this writing. Rumors have been prevalent since his break with Paramount that he would sign with every company from M-G-M to Grantland Rice's Sportlight. So far he seems to be in the same place that he was when he severed relations with Paramount. At M-G-M they disclaimed any knowledge of his possible signing with them. Paramount voices the same lack of information as to his future plans.

Bill Patton Recovers

Bill Patton, portrayer of western roles on the screen, is a familiar figure around the studios again after having been laid up for nine months with an injury to his back, sustained while working in "The Winning of Barbara Worth." He has been starred in countless short reelers dealing with the "wild and woolly west."

Stroheim's Latest in Cutting Room

"The Wedding March," Von Stroheim's latest donation to screen artistry, is now in the final stages of cutting and editing. Von Stroheim is the star as well as the author and director and is surrounded by a strong cast including Zasu Pitts, Maude George, Fay Wray, Dale Fuller, George Fawcett, George Nichols, Mathew Betz and Hughie Mack. The picture was produced by P. A. Powers for release through Famous-Lasky Paramount as a road show special.

Theatre Uses Victrola For $2 Top Showing
Leila is Hailed
As Screen Find

Producers have been harping for years on the desire for new faces on the screen. However, once in a while a newcomer of breezes into Hollywood, gets a chance and before long is being discussed as a "screen find." Leila Hyams dropped off a rattler from the East a few months ago and now seems destined to be one of our best known leading women in a short time.

We ran into Leila on the Tiec-Art lot, where she is playing the feminine lead opposite Johnnie Hines in his latest First National comedy, "White Pants Willie." We found her a quiet, unassuming young miss, with a pleasing smile and a clock of ambition.

She spent most of her life on the stage before entering pictures. Her parents, well known to vaudevillian patrons as Hyams and McIntyre, and she was introduced to grease paint when just a youngster, appearing with them in vaudeville.

Naturally she had a fling at the legitimate later, a part with William Collier in "Going Crooked." Her first picture work was a bit in "Dancing Mothers," filmed in the East more than a year ago. Her first real part, however, was with George Walsh in "The Kickoff." This led to a part with Madge Bellamy in "Summer Bachelors" for Fox.

Her first work upon arriving on the coast was the feminine lead for Monte Blue in "The Brute" for Warner Brothers. She did so well in this that she is to be signed to a five-year contract with that organization at the conclusion of her work with Hines in "White Pants Willie."

Leila Hyams—Has just finished the feminine lead with Johnnie Hines in "White Pants Willie" for First National.

Mildred Won a
Beauty Contest

Beauty contests have provided the key for many an aspiring young girl anxious to project a name upon the screen. Mildred Walker is one of the most recent contest winners to cast her lot with the pictures. Winning the title of "Miss Pittsburgh" she came to Hollywood and has her first taste of grease paint in Marie Prevost's last production, "The Night Bride."

Upon the completion of that picture she was signed to play a part in "Their Second Honeymoon," a Gaiety Comedy with Taylor Holmes and Leah Baird.

Born in Bellevue, then a suburb and now an integral part of the greater Pittsburgh, she became interested in amateur theatricals, while attending Bellevue High School.

In 1925 she was selected to represent Pittsburgh in the annual beauty pageant in Atlantic City, where as "Miss Pittsburgh" she added two cups to her collection.

Miss Walker is being carefully groomed for the screen and no efforts are being made to rush her headlong in such a manner as has proven so disastrous in previous instances of other promising young players. She came to the coast a few months ago accompanied by her mother. Finding the gates of the Metropolitan studio thrown open wide for her she naturally decided to remain awhile. After playing a bridesmaid for Marie Prevost on the screen she concluded the pictures were her forte and bade Pittsburgh a temporary adieu.

Finishing her first picture with Taylor Holmes she was immediately re-signed for another role in the comedian's next two reel domestic comedy, "It's a Secret."

Mildred Walker—Former "Miss Pittsburgh" making a strong bid for screen honors.

Mulhall "On The Road" in Next

Director John Francis Dillon called a halt in the filming of "The Road to Romance" at the First National studio long enough for the writer to "shoo" the accompanying photo of Jack Mulhall for Moving Picture World. We nominate Mr. Dillon for the Hall of Fame as a result of this generous gesture on his part. Having frequently come in contact with other directors in our daily tour of the studios so consequently lacking in the courtesy for which Mr. Dillon is noted, we feel that he is deserving of public commendation, which is herewith voiced.

Mulhall portrays the rapid-fire travelling man in his current picture and from what we saw of him he was doing it with the usual Mulhall finesse. Jack, you find, is a regular fellow, also, and anxious to please at all times, both on the screen and on the stage.

He is now entering the second year of his five-year contract with First National. His recent successes with this company were "Orchids and Ermine," with Colleen Moore; "Subway Sadie," with Dorothy Mackaill; "Just Another Blonde" and the unforgettable wise-cracking garage mechanic in "Orchids and Ermine" which proved to be First National's greatest success, "Classified."

Jack was born in Wappingers Falls, N. Y., but when he grew up moved to a town with an easier name to spell, Passaic, N. J. He began his stage career here with a stock company at Whitehead's Theatre. He soon found parts in Broadway productions, the last of which was with Ned Wayburn in "The Producer."

Rex Ingram, then with the old Edison company, gave him his first part in pictures and he later joined the Biograph company which then included Lillian and Dorothy Gish, Henry Walthall, Mary Pickford, Marshall Neilan, Lionel Barrymore, Antonio Moreno and Blanche Sweet.

Mildred Won a Beauty Contest

"The Night Bride"

Mulhall "On The Road" in Next

Jean Knows Her Picture Values

A few days after Jean Lorraine finished working with Colleen Moore in "Naughty But Nice," the latter's latest First National production, she dropped into the World's west coast office for a little chat. She was more than enthusiastic with the opportunities afforded her in Colleen's picture. On the picture value of the picture itself she waxed as eloquent as a studio publicity man.

After posing for the Moving Picture World camera a light luncheon resulted in an insight into her picture career. Between the soup and sandwich she informed the writer that she was born in Hollywood. This in itself is unique as the majority of the girls seeking fame before the camera trek here from distant parts of the country.

Her first screen work was in Christie comedies, first as an extra to later in leading roles. Since joining the free-lance ranks she has had important featured roles in a number of big productions. "Pretty Ladies," "Satin in Sables," "The Royal Vagabond," "Fashions for Women" and "Sunrise" are a few of the outstanding pictures in which she has appeared recently.

We found Jean the possessor of a pleasing personality that could do naught but register to advantage upon the screen. She makes many of the so-called Hollywood beauties, billed as stars, take a back seat when it comes to a question of beauty and charm. She has both in large gobs.
Langdon's Next
As Yet Untitled

Harry Langdon fans will be interested to know that the popular comedian is now busily engaged in filming his next picture for First National, as yet untitled. The writer found him up around the rafters of Stage No. 3 at the Burbank studio after being carefully guided through a sort of modern labyrinth of Donn Eddy, Langdon's congenial and "pleasingly plump" press representative.

On a carpet "set" several feet in the air, built on a solid parallel, we found Harry pantomiming before the camera with his wonted tragic pathos. The current story shows him in a characterization similar to that of "The Strong Man" and from the little business we were fortunate enough to witness is more than likely that he may even surpass his success in "The Strong Man."

In a full-page biography and interview that appeared in a recent issue of Moving Picture World, Langdon's career upon the screen was gone into thoroughly and most of its salient points stressed. However, a slight sketch of Langdon's earlier life may prove interesting to readers of the World. He was born in Council Bluffs, Iowa, and had his first stage experience there as an amateur, winning enough prizes to stock a country store.

Finding it hard to break into the professional fold in his home town he joined a travelling medicine show that toured the Middle West.

He developed pantomime to his present high standard, realizing early in his career that it was his forte. He wrote a vaudeville act, which he called "Johnny's New Car" and played it through the country for six years. It was while appearing in this at the Orpheum Theatre in Los Angeles that he was signed for two-reel comedies by Mack Sennett.

Ruth Dwyer Is
Horton's Lead

Ruth Dwyer is another newcomer in Hollywood who is beginning to make a distinct impression by her work. She is now finishing her second role with Edward Everett Horton as his lead in the Horton two-reel comedies being produced by Harold Lloyd. So pleased were studio officials with her performance and Horton in her first assignment that they lost no time in signing her for another picture.

Before returning for the current Horton picture, she did an important supporting part in Johnnie Hines' newest production, "White Pants Willie."

Miss Dwyer was born in Brooklyn and undoubtedly is doing her best to live it down. She had a year with "Fiddlers Three" at the Cort Theatre in New York before casting her lot with pictures. Her eastern work was mainly with Universal, although she did two pictures with Hines on the Atlantic seaboard before that comedian quit the East to do his producing on the West Coast.

Three months ago she came to Hollywood practically unknown but now finds it easy to keep busy. The leading role opposite Monty Banks in "A Perfect Gentleman" did a great deal in the way of attracting attention to the pretty blonde actress. The leading role opposite Monty Banks in "A Perfect Gentleman" did a great deal in the way of attracting attention to the pretty blonde actress. Miss Dwyer might well be included with Lella Hyams, also interviewed in the photographic section of this issue, as one of the new faces that are pleasing screen fans all over the country as well as abroad.

Kathryn Was In
Ziegfeld Band

Kathryn Perry paused in the "Helen and Warren" series of domestic comedies long enough to play one of the important feminine roles in "Is Zat So?" for Fox with Edmund Lowe and George O'Brien. This picture will be released in the near future.

Miss Perry is probably the best known to the screen as Helen in domestic two-reelers but has done excellent work in other roles she has been called upon to portray. Like a number of other well-known screen actresses she is a former Folies girl, having appeared under the Ziegfeld banner with Lilian Tashman, Billie Dove, Jacqueline Logan, Ann Pennington and Shannon Day. She was with the Folies three years before turning to pictures.

Miss Perry was born in New York at 11 W. 44th Street, where the Belasco Theatre now stands. About three years ago Emmett Flynn, the director, picked her out for a small part in a picture he was then making. This eventually led to a contract with Fox, which still has some time to run.

In private life Miss Perry is Mrs. Owen Moore, wife of the screen star.

When we came across Miss Perry on the Fox lot she was back making another of the "Helen and Warren" pictures that have become so popular with fans throughout the country.

Reisner May
Leave Warners

From all appearances it looks as though Charles "Chuck" Reisner would soon desert the ranks of Warner Brothers directors. Charles Francis has a contract that will expire in September and it is held more than likely he will move to a spot where the shekels are said to flow more freely.

In the meantime he has been loaned to United Artists to direct Buster Keaton in that gentleman's next comedy. Keaton, it has been openly observed here, seems to have slipped considerably during the past year as a topnotch comedian and the acquisition of Reisner to direct his next picture appears as evidence that Buster and his official family are also cognizant of the fact.

Reisner is rated as one of the screen's foremost comedy directors and has handled Syd Chaplin in all the latter's productions, including "The Better Ole." Incidentally he is generally acknowledged to have been the first "gag-man" introduced on a movie "lot." He opened the field for other gag-men, who are now known by the "tritzy" title of comedy constructors.

"Chuck" is probably more widely known as co-director with Charles Chaplin in a number of the latter's successes, "The Kid," "The Pilgrim," "Shoulder Arms," "A Dog's Life," and "The Gold Rush." He also functioned as an actor in these pictures.

His stage career began in 1906 with stock and vaudeville engagements which kept him busy until 1911. Mack Sennett convinced Reisner that the pictures were his forte and he was starred in a number of these comedies. Later he was under contract to Vitagraph, Century and Universal, writing, directing and acting for all three companies before going with Charles Chaplin.
JOHN WATERS, Paramount director, has signed a new contract with that organization. Waters was elevated from an assistant director by Jesse Lasky in 1926 and his efforts as a director apparently have proven more than satisfactory to his producers.

LEOPOLD, who was archduking around Vienna until the citizens up and tossed the royal family out of the picture, is going to play an important character in "H. I. H." Eric Von Stroheim's next picture. Leopold is a grandnephew of the late Emperor Franz Josef.

WILLIAM POWELL has been added to the cast of "Beau Sabreur," which Paramount will produce as a companion story to "Beau Geste." Powell and Gary Cooper are the only two members of the cast officially announced as yet.

PRODUCTION has started at Universal City on "Silk Stockings," starring Laura La Plante. Johnnie Harren has the leading male role in the picture, while the supporting cast includes William Austin, Burr MacIntosh and other well known players.

MARETTA MILLNER, who has just finished the feminine lead opposite Warner Baxter in "Drums of the Desert" for Paramount, has been signed to a long term contract with that company, according to an announcement by B. P. Schulberg.

FINIS FOX has completed the screen adaptation of "Romona." Ed-win Carewe is to direct it for Inspiration Pictures with Dolores Del Rio in the starring role.

CARL LAEMMLE announced the purchase of screen rights to "The House of Glass," the celebrated stage play by Max Marcin. George Blaisdell will adapt it for the screen.

LEON D'USSEAU, formerly of the scenario department at the Paramount Long Island studio, has been appointed assistant to William Le Baron, vice president of the F.B.O. studios.

"SPRING FEVER," a comedy of the golf links, will be William Haines' next starring picture for M-G-M. Edward Sedgwick, who directed Haines in "Slide, Kelly, Slide," will again direct the popular young star.

TIM MCCOY has started work on "Foreign Devils," his next starring production for M-G-M. The story is by Peter B. Kyne and is based on the Boxer Rebellion.

LOIS MORAN is now in the east having finished her latest picture on the coast. She is said to have two pictures in the east that will take up her time temporarily.

JOHN T. MURRAY has been signed for an important part in "Prince Frazil" in which Charles Farrell and Greta Nissen are being featured by Fox. Howard Hawks is directing.

MARY PICKFORD'S latest picture goes into production this week. "Paradise Alley" is the title selected for the vehicle. It was adapted for the screen from a story by Kathleen Norris.

ETHLYNE CLAIRE has started on her second picture opposite "Hoot" Gibson, Universal star, "Painted Ponies." Ethlyne was recently placed under long term contract by Universal.

CLAIRE DE LOREZ has one of the important feminine roles in Maurice Tourner's first European production. The picture will be made at the Rex Ingram studio in Nice, France.

WINFIELD R. SHEEHAN, Fox Chieftain on the west coast, has left for New York en route for Europe.

GLENN TRION has been signed by Fox to play the featured male role opposite Janet Gaynor in her first starring picture, "Two Girls Wanted."

"H AM AND EGGS" is the tentative title of Louise Fazenda's next picture for Warner Brothers. Roy del Ruth will direct it.

ROBERT MCGOWEN has started direction on another "Our Gang" comedy for Hal Roach.

MARIAN NIXON had to have her hair bobbed to play opposite Reginald Denny in his current starring production for Universal, "I'll Be There."

RITA CAREWE, screen actress, recently underwent a throat operation.

HARMON WEIGHT has finished directing "Hook and Ladder No. 9" for F.B.O.

WITH the signing of Gertrude Astor, the cast for "Shanghaied" which Ralph Ince is directing for F.B.O. has been completed.

RANDOLPH BARTLETT, formerly of the Paramount Long Island studio, has been appointed film and title editor at F.B.O.

G RACE GORDON has been added to the cast of "The Trail of '98" for M-G-M.

ILLIAN GISH is now on location on the Mojave Desert for exteriors of her latest starring production for M-G-M, "The Wind."

BUSTER KEATON and his director Charles Reisner are busy on the frozen-faced comedian's next United Artists production. Keaton is now cutting and editing his latest comedy, "College."

HARRY WURTZEL is producing a series of pictures starring Charles Paddock, better known as a sprinter than an actor. "The All-American" is the name of the first feature.

JAMES CRUZE will start directing Thomas Meighan in "We're All Gamblers" this week. Marietta Millner has been selected for the leading feminine role.

Notes On Coast Production Activities
He's A Good Fellow When He Has It

Follow Long Island on Child Admission

EXHIBITORS out on Long Island have arrived at an understanding with the legal authorities whereby matrons will be installed in their theatres and children unattended by adults may be admitted, provided that the consent of the parents has been obtained. This is precisely what has been suggested in the past by the trade papers and exhibitor organizations. It is intelligent, liberal and apparently will be successful.

The compromise covers only a limited section of the State. Others seem to rest content with things as they are. Doubtless they will remain content until some other unfortunate occurrence similar to the Montreal disaster will again bring about an absolutely stringent enforcement of the still unrepealed legislation.

The money loss sustained in the brief period immediately following one of these scares amounts to many times the sum which would be necessary to conduct a campaign to change the existing law to one more in harmony with modern usage.

Concerted action now, backed by a very small contribution for legitimate expenses, should erase from the statute book this archaic survival of the early days of the "black holes." This applies not only to New York State, but to every State or community wherein such idiotic legislation still exists.

Such a matter generally could be handled by the State organization. It would involve no great expense of either time or money. It would serve to legalize child attendance at a form of entertainment which particularly appeals to the child, and from which the child undoubtedly does derive real benefit.

It may cheerfully be conceded that there are a few pictures which do not contribute materially to the education or uplift of the child mind. These comprise but a very small part of the total output. To use these few pictures as an argument is absurd.

Against this very small proportion of negative-value pictures there stands a wealth of material presenting standard literature, social studies and subjects which lead to the home reading of related literature.

In addition there is the genuinely educative value of the news reels and scenic subjects, the film magazines and reviews and such wonderful studies as "Alaskan Adventures" and "Chang."

The reformer who earnestly and sincerely desires the betterment of the generation will give thought to such pictures and not center his attention on the negligible few. It is only the prurient-minded disturber who gets his own sex-thrill from the consideration of the morals of others who believe that the pictures have an evil influence, and the evil influence of this class of persons is far more damning to juvenile morals than all the pictures produced in the last thirty-two years.
This Week and Next

The Picture Men Will Go Back to Work When Conventions and Tournaments End

Consolidation Changes Text of Old Prayer New Version Fits the More Modern Times

Jean Le Roy Collects Antique Films But He Lacks First Uncle Tom's Cabin

Story Values Seem Unknown Factor In Hollywood Picture Production Centres

AFTER the conventions and the golf games are over, the business will shake down to normal, but between the two there are a lot of office chairs acquiring a thick coating of dust. Still it might be worse. It might be polo. Equestrian golf is harder, for you have to handle your horse and your putter at the same time.

SPEAKING of sports, perhaps you can recall when Commodore Blackton went in for motor boat racing. His Baby Reliance III was so overpowered that she burst into flame every few minutes on her tryouts, and she finally made such a good job of it that she landed on the bottom of Long Island Sound. Never will we forget the dirty look the Commodore gave us when we lightly referred to her as a fire boat.

JUST history repeating itself. When the automobile license tag was as broad as Blackton's first car, he put a big "13" on the rear and ran it through a series of trick accidents. For a finish he backed it over a smoke pot. No one knew that there was a leak in the gas tank and when they found it out it was too late.

SOMEONE over at the Pathé Exchange seems to qualify as a fortune-teller. That rising young actor, Eugene Tunney, was put under contract for a serial when he was regarded merely as something to be thrown to the lions, and he came through with the title. Now they are reissuing "The Sky Raider" in which Capt. Nungesser was featured in 1925. Might be a good idea for Al Smith to apply for the leading role in their next serial as a preliminary to his presidential race. It's either foresight or a rabbit's foot; perhaps both.

WITH all these mergers, consolidations and economy drives, the average home office man has changed his childhood prayer to "Now I lay me down to sleep, I hope the Lord my job I keep. If I should lose it 'fore I wake, I hope I get an even break."

OTHERS may collect old books and bottles or what have you, but Jean A. Le Roy is rolling his own. He has the finest collection of old film that there probably exists. Recently he added forty or fifty short subjects of 1896 vintage, including the first two Lumière programs to be shown at Keith's theatre, while his real veterans date back to 1893. He has the first news event, the first commercial, the first industrial and pretty nearly everything else. He makes the Board of Review collection look really modern.

BUT there is one "first" that Le Roy lacks. This is the first "Uncle Tom's Cabin." "Pop" Lubin made this some twenty odd years ago, and to save a salary he played Simon Legree himself. Ten or twelve years later the Lubin film vaults went up. Pop hurried over from New York. "Was anyone hurt?" he anxiously inquired, and returned a fervent "Thank Gott," when assured that all were safe. "And was 'Uncle Tom' burned up?" "Yes, Mr. Lubin." "Thank Gott!" He didn't have the nerve to destroy it, but he welcomed its removal, for he had been kidded about it for years.

"EVERYTHING but the story" seems to be the slogan of the studios. Wonderful advance has been made in camera work, stage settings, lightings and the rest of it, but stories are pretty much where they were in the time of "The Great Train Robbery." They are longer. They cost more. But they have not kept pace with development.

YOU can't tell just what a story will be until it has been made, but there same basic principles that should be obvious. For example, it is difficult to conceive how anyone could imagine that the flower-like Lillian Gish could fight the united efforts of the Campbells and the MacDonalls. As well play a flute obbligato to an accompaniment of drums and cymbals.

It's a carking story, but not for the fragile star. It would take a Renee Adoree or Dolores Del Rio to fight through that mob of kilts.

MISS GISHER'S work is delightful, but any competent leading woman would have served as well, so far as the story goes. And this is not the only example, merely the latest. A sense of story values seems to be the last thing that Hollywood regards as important, for all the wealth of fiction-writing talent it employs.

TIME and again interest is thrown to the wrong person, wrong motives are played up, or the very substance of the plot thrown all askew. And yet the picture is no more than a story told in action instead of words. Too much dependence is placed upon names and production costs and too little upon the story itself.

PUBLIX has made a good movie in offering "Chang" to the children at a minimum price up to six o'clock. Until then a rate of only thirty-five cents is charged. It gives the youngsters a chance to see a picture that every child should witness, and it sends them home to sell their parents into going.

A NUMBER of school teachers have urged the picture upon their classes, and the idea is spreading. Verbal advertising is doing more for the picture than the newspaper work, and the word is going out in an ever widening circle. No picture of the season has enjoyed a greater word-of-mouth circulation than this new jungle tale.

NEXT week we are going to open a subscription list to buy a new weather vane for the Heckscher Building. Seems a shame to put the Pathé Rooster over the home of Universal Pictures, but that's how it stands.

Oscar W. Sargent.
The Academy of Motion Picture Arts and Sciences, formed, after much careful and painstaking preliminary work, at a mass meeting in Los Angeles last week, appears to be something for which this industry has been waiting a long, long time.

Representing all branches of the industry and so organized that it will be impossible for any single group or clique to control or dominate it, the Academy seems to offer an association for the welfare of all, more truly and entirely representative of the diverse elements and classes which go to make up the motion picture business as a whole, than any that as yet has come into being.

Organized for defensive and offensive purposes primarily, with the principle of "one for all and all for one" as its keynote and motivating force, the possibilities of the Academy for furthering the motion picture art and protecting its development from the attacks of its enemies, within and without, are well nigh limitless.

That it must first be enabled to iron out the differences and problems, economic and otherwise, which exist within the industry, goes without saying, for unless this is done right at the beginning there will be friction and uncertainty among its membership and this is sure to hamper its operations, however well intentioned and planned they may be, unless measures are taken to eliminate the distrust and suspicions of the other man's motives, which animates certain groups, and which are really a heritage from older branches of show business and properly not a part of the motion picture's growth.

The high and unselfish aims of the Academy, however, together with the fashion of its organization and the character of its personnel, furnish adequate assurance that this end will speedily be secured.

To Louis B. Mayer goes the credit for originating the idea out of which the Academy has developed, with its tremendous potentialities for benefitting the industry and clarifying the public mind as to the merits of the motion picture and its people.

Yet if it does no more than adjusting and eliminating the misunderstandings which exist within the industry, itself, it will deserve the unqualified support of all and may fairly be regarded as a complete success.

While the motion picture business is reported as being the smallest profit-maker in relation to the investment represented, among all the big industries in the United States, Wall Street does not seem to have found it out yet.

Theatre building plans for next year running into hundreds of millions of dollars, the wherewithal for which will be provided by the big banking groups for a number of the larger producer-exhibitors, are widely broadcast and apparently are correct.

Somehow there doesn't seem to be the proper relationship between these two announcements, for a business which shows only a profit of barely two per cent on the entire capital invested, which is the figure estimated for the motion picture industry, hardly offers an inducement for large additional investment unless there is some special reason not apparent.

Profits in the motion picture business depend on pictures and picture costs, which, of course, include selling, distribution and exhibition overhead, and if the producers are only able to make pictures that bring profits like these on the present investment, what will happen when several hundred millions more are invested in theatres, where the fixed overhead cannot be materially reduced, no matter what kind of an attraction is shown?

The fact also, that there is already overseating in many territories, only adds to the problem, for it needs no second sight to recognize that the enormous investments in real estate, steel, brick and mortar, represented by the theatres, must somehow be made to pay dividends.

To earn these dividends the public must be kept coming past the box office in greater numbers and the costs of theatre operation certainly cannot be increased, at least as far as film rentals are concerned, for here, it is already obvious, the saturation point has been reached.

This is the crux of the whole present problem of the film industry and, as the writer sees it, inevitably will be the starting point for a complete readjustment of the conditions now governing the motion picture business, that is certain to come about shortly, if it has not already begun.

More economical methods of production and distribution are absolutely essential at once, if the present line-up of financial interests with producer-distributor-theatre-owning groups is to be maintained, and there seems to be no external evidence that these are going to be brought about in the near future even under the compulsion of financial pressure as now applied.

Right here is where the showman and the independent producer, who can make box office attractions for a tithe of the cost of his bigger competitor, because he has to use brains rather than bankroll to get the entertainment value in his pictures, is going to come into his own again.

To pay dividends on the enormous capital invested in them, the theatres must have attractions at prices which will enable them to operate profitably and they will have to get these pictures elsewhere, if their producer affiliations cannot supply them, whether they want to or not.

Merritt Crawford
THE decision to postpone discussion of plans for a motion picture golf club and benefit association, until the close of the present convention season is a wise one. Every company should be fully represented at that gathering and every branch of the industry should be most important officials and executives, if the project is to be a success.

Al Lichtman has offered what should prove to be a most popular suggestion, in that the film industry ought to have a golf club of its own and a benefit association in connection with it. The idea is entirely practical and the film business is certainly big enough and financially able enough to support such a plan.

It is certain to meet with a certain amount of opposition in unexpected quarters and if not active opposition, at least indifference. "Let George do it" is the motto of many in this industry and few seem willing to undertake anything that does not directly benefit themselves for the benefit of anyone else.

Some time ago a number of efforts were made to organize within the industry a benefit association for the purpose of aiding deserving cases of which there are an increasing number, in a practical and unostentatious way. Every big executive with whom it was discussed accepted the idea in principle, but said, "Fine," and immediately passed the buck.

It is to be hoped that Al Lichtman, who has promulgated this new plan, which received such a hearty reception at the Annual Film Golf Tournament at Sound View last week, will have better luck.

Lillian Gish's "Annie Laurie" at the Embassy, is the first really Scottish picture the writer recalls, with a "Scots who has" atmosphere. And the fair Lillian makes a lassie, as the most loyal Scot could wish. Ever since seeing it, I confess to a hankering for "scones" and "haggis" not felt for years. That's realism for you.

The motion picture industry has done well in the financial relief it has secured for the sufferers in the flooded zone. Red Cross officials have been swift to accord the credit that is due. But the levees along the Mississippi are still breaking, the need for aid keeps growing and there should be no pause in the effort to raise funds for this worthy cause.

Numbers of lesser film celebrities, who have capped coronets or escutcheoned monnikers of one kind or another, along comes the peerless Pola as a Princess. Maybe the Pope will slip a birth, or Zukor something in the way of a title before he gets back of King George may invite Marcus Loew over to fix up British production and get a knightly accolade for doing it. If they did, no one should be surprised.

Just because J. P. Kennedy, Joe Schnitzer, Lee Marcus, E. B. Derr and a few other executives have left New York flat for a space, while they busied themselves in inspirational activities, specifically in Chicago and Los Angeles, where the F. B. O. conventions are being held, is no reason why any high holiday will be missed by the A. F. B. O. New York offices. On the contrary.

Nevertheless, the front offices seem all but deserted, with Col. vin Brown, the vice-president in charge of foreign sales, and Hy Daab the sole executives on the job.

Ford Sterling, famous as a plug hat comedian with spinach on his chin, when Chaplin was an "unknown," is to have a leading role in "Hell's Kitchen," Robert H. Kane's next First National picture. Hell's Kitchen goes into work this week at the Cosmopolitan Studios, under the direction of Joe Boyle. It would be great if they should cast Ford in his old-time make-up, as a sanctimonious busybody who wants to make "Hell's Kitchen" over and encounters difficulties. Wonder how some of those old Keystone pals with Ford Sterling would take nowadays?

All reports from the sales conventions, east and west, state that they are decidedly enthusiastic. Why shouldn't they be, considering that the product of practically all companies this year is away above the average? The exhibitors are the ones who ought to be enthusiastic the most, however, as a lot of these boys are going to find out when they start to step out. That will be the time when they begin to appreciate the value of advertising in their favorite film trade paper.

"Shipwrecked" Kelly, according to Terry Turner of Loew's Inc., undertakes to "remain atop a flagpole 13 days, 13 nights, 13 hours and 13 minutes without coming down" for eats or be cause of weather conditions. Terry announces he is now looking for a suitable flagpole.

After he finds it (it must be on top of some tall building, possibly a Loew theatre) it will be interesting to see what may be the finish of this modern prototype of St. Simon Stylites. Will he nail himself to the mast, lest he dry up and blow away some windy night, or down the pole, "Slide, Kelly, Slide?"

If the police don't interfere, a fair guess is that it will be this last about dinner time.

Ray Hall, editor of Pathé News, sends Merl Lavo, the globe-trotting camera reporter of World War fame to China, just as an incident of his daily routine. Except for some casual mention in the trade press, the item as news is unimportant.

It is a fair guess, however, that Lavo will see quite as much adventure and danger on the assignment as he did, when the late James Gordon Bennett of the N. Y. Herald, sent him into Africa and Livingston. Times change.

NEXT year looks like the biggest ever for Fox Films. "What Price Glory" will lead the list of fifty-two features, fourteen of which will be Tom Mix and Buck Jones westerns de luxe. Then there will be fifty-two reel comedies, twenty-six Fox Varieties and Fox News. By tip the Movietone in newsreel and feature and the fact that the entire production line-up is by far the finest Fox has ever had and it is evident that in an expansion of which it's hard to predict the extent.

By Jan. 1, 1929 there will be thirty theatres in as many key towns as in the entire world, half of them will be in Flushing, Queens, New York, which on the edge of Wall Street could learn something if it would.

Pinchhitting for Arthur W. Kelly and Vic Shapiro at the United Artists offices are Thomas Patrick Mulrooney and Bruce Gallup, respectively. Kelly is abroad for a three months' trip and Vic is whiling away the hours in Hollywood, so, in order that no cobwebs may form or dust gather on their desks during their absence, their able assistants are sitting in, warming their seats for them, against their return.

A side glimpse of "The Gold Mine," Universal's special go-getter sales sheet led to the inquiry as to who was the editor of same, its attractive make-up and readability occasioning the query. Who should it be but old Ben Grim, the famous bard of Union Hill, N. J., or is it Jersey City?

Glendon W. Alline is riding like young Lochinvar, to use a well worn simile, into the West. His determination to take a

cation came as a surprise to most of his friends. Now they are wondering whether he is riding "Spark Plug," the speedy steed he won at the recent golf tourney at 3rd View by a score of 240 plus.
THERE is no cloud without its silver lining nor yet a rose without its thorns.

When Jerry North came out of the hospital after nearly two months of intensive surgery and careful nursing, there was already on deposit in the Claxon National Bank the $25,000 he had cleared in a single night's work, and one of whose busses had knocked Jerry for a goal.

From the fact that the claim agent yielded that sum without legal pressure, it may be gathered that Jerry himself had been pretty badly mussed up, but he counted his hours of pain well spent since it enabled him to realize the ambition of his comparatively brief life.

For five years; or ever since he had been graduated from High School, he had longed to run a motion picture theatre. You can get Jerry's number from the fact that he spoke and even thought of it as a "cinema palace" rather than a movie theatre.

In default of capital, he went into Josh Hardy's store as second clerk and advertisement writer. That meant a quarter page a week for the Claxon Clarion with an occasional throwaway, but Jerry gloried in the self-bestowed title of "Director of Publicity and Advertising," gave a lot of time to eccentric window dressing and even landed a few dog stories on the editor of the Clarion, not so much because they were good stories as because the editor was a kindly old soul.

Jerry was a subscriber to a trade paper and he knew all the exploitation stunts by heart. He had even tried the fake suicide, leaving a suit of clothes and a note on the river bank, the letter explaining that the supposed writer had kicked off because he did not have the money to avail himself of the wonderful shirt bargains at Hardy's.

That very nearly got Jerry in jail, but his mother and the minister begged him off—and it assuredly did help to put over the shirt sale. Jerry was convinced that with his alertness he could pile up a fortune in a cinema; perhaps he could even connect with some production company attracted by his brilliant work.

When he came into the $25,000 it seemed the kindly hand of fate was lifting him to higher things, and as soon as he could navigate on crutches he made a deal for the rental of the Dream Hour, which had been dark for more than a year.

That five different men had failed to make the theatre pay was nothing to Jerry. He knew that he could put it over. Exploitation!

That was the thing. He changed the name to the Claxon Cinema, and it was characteristic of Jerry that he adopted the name after a contest, which was won by Maude Burton. Maude was cashier at Hardy's and knew Jerry's weakness for the word, so it was easy to walk away with the prize: a season ticket for the Cinema's first year.

There was a little delay while painters and decorators refurbished the dingy old place. Jerry knew the value of a good front and he not only used plenty of paint, but he built a flashy ticket booth, down at the building line to replace the cubby hole through which far too few tickets had been shoved during the previous regimes.

Even the editor of the Clarion was moved to write a special story in which he made the glowing prediction that "our young and enterprising citizen is bound to wake up the town."

It was Jerry's first personal press notice, and he mounted it neatly on a card and bought a flashy frame at the ten cent store in which to park it on his desk. He read it a score of times a day, though he could recite it verbatim.

It was that which gave him his idea for his first exploitation stunt. He had duly opened the Cinema with the aid of the Mayor, the Fire Department, the Boys Scouts and the Claxon Cornet Band. There had been fan portraits for the women, free cigarettes for the men and candy for the children, and the first week's business had all that could be desired.

But along in the third week things began to slip a little, and Jerry decided that the time for big things was at hand. Thinking over the hundreds of stunts he knew by heart, his glance chanced to fall upon the clipping and he banged his fist upon the desk.

"That's it!" he cried, though there was no one there to hear. "I'll wake up the town for fair."

* * *

It was two o'clock the next morning, and most of Claxon slept the sleep of the just. Probably no one was sleeping more loudly than Hank Briggs, but the ring of the telephone bell penetrated the snores and Hank sprang from bed in alarm. A call at that hour could presage no good news, and there was a gap in his voice as he assured the caller that this was none other than Hank, himself.

"Just thought you would like to know that 'Evil Tidings' is showing at the Cinema tomorrow. "Good night, Mr. Briggs."

Hank thundered into the receiver, but the silvery voice offered no reply. He jiggled the hook, but there was no response, and Hank started back for bed, bumping into the sharp edge of a chair in his progress.

All over town the incident was being repeated, for Jerry had arranged for four girls to take the panels in the local exchange, and between two and four each girl got in an average of eighty calls.

Came the dawn, without the assistance of an art sub-title, and an hour or so later came Jerry to his domain, wondering what was causing such a crowd to collect in front. He had a wonderful lobby idea: a facsimile telegram with a deep black border, but he was saving that for the morning and had not hung it overnight.

He quickened his pace and as he came up the crowd slowly parted, and Jerry gasped. Every glass in the ticket booth was smashed in and the canvas protective cover lay on the floor, cut to shreds.

The gleaming white lobby wall was smeared with a vivid green paint in a message the reverse of complimentary, and a long dead cat swayed in the winter breeze from the handle of the entrance door.

The glass panels of both entrance and exit doors were shattered, and the contents of several garbage cans were strewn on the handsomely tiled floor. Two pigs were lunching on the ample banquet, but not otherwise contributing to the cleanliness of the enclosure.

Jerry gave one startled glance and dashed to City Hall, where Homer Bacon, Chief of Police, lounged on the steps. Breathlessly Jerry explained the havoc which had been wrought and demanded that the sinners be brought to the bar of justice.

"Going to be kinda hard, Jerry," was the unsympathetic response. "Abel Crane is the only officer on duty at night. He told me when he come in that he saw a lot of fellers going in your direction, but he was watching the bank. No. He didn't recognize any of them. Just thought it was funny so many were out. I'll do what I can and let you know. So long."

But turned up the steps to indicate that the interview was over, and winked at the Mayor as he passed inside. Had not Jerry made the mistake of including them on his telephone call list something might have been done.

It is still the great Claxon mystery.
The Racing Season Is On

Reginald Denny, Universal star, is all set for his new super-productions. He is at the wheel of a racing automobile he drives in his forthcoming production "Slow Down."

Lya de Putti and Henry Kolker are in a state of grave concern. Lya recently signed a contract with Universal.


JT/E can't imagine why Gwen Lee should be hiding behind that parasol. She is appearing in M-G-M's "Adam and Evil," starring Aileen Pringle and Lew Cody.

Anne Cornwall all dressed up in an Eskimo outfit and ready to sic Fido on some bold person. She is appearing in Paramount-Chrites Comedies.

We just had to show you a picture of Gwen Lee without the parasol, so there you are. She is appearing in M-G-M's "Adam and Evil."

Lillian Gish, M-G-M star, is appearing in "The Wind." The story is by Dorothy Scarbourgh, directed by Victor Seastrom.
**Nellie Revell To Title Goldwyn’s “Magic Flame”**

Nellie Revell, pioneer female publicist and prominent New York newspaper woman, has been signed by Samuel Goldwyn to write the titles for “The Magic Flame,” the Henry King production, co- featuring Ronald Colman and Vilma Banky.

In making the announcement from Los Angeles by telegram to United Artists’ home office in New York, Mr. Goldwyn said that he had signed Miss Revell not only because of her facile literary style, but because her several generations of circus background eminently qualified her, in his opinion, to title “The Magic Flame,” which has circus life for its setting.

This is the first time Miss Revell has titled a motion picture, Mr. Goldwyn said. She is now in Los Angeles.

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**Maloney’s Next**

Leo Maloney, Pathé producer-director-star, directs all of the players in his feature length Westerns, except himself. When he works before the camera, Joseph Kane, the assistant director, handles Maloney. Don F. Osborne is Maloney’s production manager, and the latter has a large, well-organized staff in addition. Maloney is now at work on “Border Blackbirds.”

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**“Spring Fever” Next**


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**Embassy Shows “Annie Laurie”**

Three rousing cheers and a Scotch tiger greeted the world premiere of Metro-Goldwyn-Mayer’s eagerly awaited production of “Annie Laurie,” starring Lilian Gish, at the Embassy, New York City, last week. A volley of enthusiastic reviews from the metropolitan critics was followed by an advance sale at the theatre which left no doubt in the minds of everybody interested that M-G-M had brought to Broadway another outstanding hit.

“Annie Laurie” was directed by John S. Robertson from an original screen story by Josephine Lovett based on the immortal Scottish love ballad. The picture was produced on a lavish scale, with a notable cast in support of Miss Gish, including Norman Kerry, Creighton Hale, Robert Harte, Beulah Bondi, David Torrence, Patricia Avery and Frank Currier.

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**Keaton Begins New Picture**

Buster Keaton will have no vacation this summer. As soon as Keaton and his staff complete editing and cutting of “College,” the star’s second United Artists comedy, Buster and Charles (“Chuck”) Reisner, who is to direct the next Keaton picture, will begin work on the new story. Reisner has been loaned to Keaton by Warner Brothers.

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**Metzger’s “U” Sales Staff Launches “Cat and Canary”**

Nationwide Previews for Exhibitors and Trade Papers Inaugurates Selling of Paul Leni’s Great Film

**THE UNIVERSAL SALES FORCE**, headed by Lou B. Metzger, this week launched the first big Universal super-production for the 1927-1928 season, by the country-wide presentation to the trade of “The Cat and the Canary,” the mystery drama directed by Paul Leni from the stage play by John Willard.

In the last ten days several thousand exhibitors and representatives of almost every trade paper, national and regional, as well as hundreds of newspaper screen critics from Coast to Coast, have seen Leni’s gripping picture unfold itself on the screen.


Universal supplied Leni with an exceptional cast for this first picture. In addition to the star, Miss La Plante, the players include: Tully Marshall, Creighton Hale, Flora Finch, George Siegmann, Arthur Edmund Carewe, Martha Mattox, Lucien Littlefield, Gertrude Astor, Forrest Stanley, Joe Murphy and William Engle.

As a result of Leni’s good work with “The Cat and the Canary,” he was chosen by Carl Laemmle to direct another big Universal super-production for next year. It will be “The Man Who Laughs,” an adaptation of Victor Hugo’s great romance, “L’homme Qui Rit.”

Conrad Veidt, the European screen star, brought over from Germany by Laemmle for this role, was put under a long time contract with Universal.

Veidt has worked under Leni’s direction before, having been associated with him in Germany.

Leni is completing work on a Universal Jewel picture featuring Marian Nixon. It is “The Chinese Parrot,” a mystery picture adapted from the popular novel by Earl Derr Biggers.

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**Alaska Film Hit**

“Alaskan Adventures,” the Pathé outdoor picture produced by Captain Jack Robertson in the northernmost part of our possessions, had a brilliant showing during the week starting May 7th, at the Roxy Theatre.

**Oh for the life of a beachcomber. Esther Ralston as she appears in her latest Paramount picture, “Ten Modern Commandments.”**

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**A Sterling Story**

An original story for the screen, “Marry the Girl,” has been purchased by Henry Ginsberg, president of Sterling Pictures Distributing Corporation, as one of the “Quality Eight” listed as Sterling’s program for 1927-28. The author, Norman Houston, is a playwright, screenwriter, and humorist.
Another F. B. O. "Gold Bond" Is Nearing Release

Final scenes have been made for "The Great Mail Robbery," the big F. B. O. "Gold Bond" film which has been under production by Director George B. Seitz for the past several weeks. The story deals with the protection afforded mail shipments by U. S. Marines and the scenes photographed on the closing day were laid at the Marine Base at San Diego, where the company was accorded the complete co-operation of the Federal Government.


"Heart of Yukon" An Early Release

"The Heart of the Yukon," a stirring drama of Alaska of gold rush days made by the H. C. Weaver Productions of Tacoma, Washington, will be released as a Pathé feature on May 29th.

John Bowers and Anne Cernwall head the cast, which also includes Frank Champeau, Russell Simpson and Eddie Hearn. John Bowers plays the part of a pioneer who has found gold near "Halfway." Ann Cernwall is seen in the role of the girl who has come into this bleak country to seek her father. Russell Simpson appears as the saloon keeper and Frank Champeau as the girl's father.

Monte Blue in "Bush Leaguer"

Production details for the filming of the first of the twenty-six Warner Winners for next season were announced this week. This initial feature is Monte Blue's starring vehicle, "The Bush Leaguer," now in work with Howard Bretherton directing the story by Charles Gordon Saxton.

Leila Hyams has been selected as the star's leading lady and Clyde Cook has been chosen for an important role.

Marion's Titles

George Marion, Jr., the writer who brought wise-cracking to the dignity of a well-paid profession, will write the titles on Adolphe Menjou's next Paramount release, "Service for Ladies," made under the working title of "The Head-waiter." It is Marion's second consecutive Menjou picture, the other having been "Evening Clothes."

Milwaukee Woman Wins Goldwyn's $2,500

A. C. Backas, publisher of the Milwaukee Sentinel, will net as the representative of Samuel Goldwyn in awarding next week a check for $2,500 to Mrs. Whinfred S. Osborne of Milwaukee, whose suggestion of Baroness Orczy's novel, "Leatherface," was accepted by Mr. Goldwyn as a suitable screen vehicle for Ronald Colman and Vilma Banky. Mr. Goldwyn informed the public that he would pay $2,500 for an accepted suggestion for a screen story for a Colman-Banky picture, to be directed by Marcel de Sano, Goldwyn's new director.

Mrs. Osborne is the wife of John G. Osborne, vice-president of the Wisconsin Malleable Iron Company. Mr. Goldwyn received more than 100,000 letters in one month from all parts of the world.

"Corporal Casey Visits New York"

J. Farrell MacDonald, Fox Films character actor, returns to New York, Friday, after an absence of eleven years. He is coming to play a part in "East Side-West Side," a screen version of Felix Riesenberg's novel, to be made shortly by Allan Dwan at the eastern studios of the Fox company. George O'Brien and Virginia Valli will play principal roles.

"The Return of Boston Blackie"

"The Return of Boston Blackie," the vehicle in which Strongheart will make his re-appearance on the screen, adapted from the story by Leah Baird, now being produced in the Chadwick Studios, is being directed by Harry O. Hoyt under the supervision of Arthur F. Beck.

Mr. Hoyt is famous for his masterful special production for First National Pictures, "The Lost World."

"U" Signs Stage Star's Daughter

Lillian Gillmore, daughter of the famous actor-playwright, Barney Gillmore, has been engaged by Universal to play the leading feminine role in Fred Gilman's new "Texas Ranger" series of two-reelers for next year's market. There will be thirteen in the series. Joe Leviskard is the director.

Miss Gillmore is a newcomer to the screen. She is eighteen years old and has been on the stage for several years, her first role being in one of the road companies of "Lightning." Her mother was one of the famous Shirley Sisters, long popular in vaudeville.

Ramona Prepared

Finds Fox, who wrote the screen play of "Resurrection," now playing the New York Mark Strand, has completed in Los Angeles the adaptation of Helen Hunt Jackson's "Ramona." This second Inspiration-Carewe Production for United Artists is Dolores del Rio's first starring vehicle.

"Tarzan" Repeats

"Tarzan and the Golden Lion," an F. B. O. film, played a return engagement at the Alcazar Theatre, Chicago, for a week, from April 22nd to April 29th.

Miss Mattox Signed

Martha Mattox, one of the best-known character actresses of the screen, has been signed for the Universal Jewel production, "Honor and the Woman."
New Cosmopolitan Productions
Given Unrivalled Exploitation

AT NO TIME in the history of the screen can any motion picture company boast of such international activity and promotion as can Metro-Goldwyn-Mayer in connection with the group of Cosmopolitan Productions to be released next season.

Not only does this newspaper cooperation include special advertising in the twenty-five Hearst newspapers scattered from coast to coast of half pages and quarter pages and other large display copy, but it embraces extensive showings of the serials published in the Hearst morning and evening papers. The majority of Cosmopolitan Productions are serialized, and these serializations run for a period of one to two months, preceded by an elaborate advertising campaign of half pages and full pages.

When it is considered that the Hearst papers have a circulation of more than six million (actual paid copies to a number of readers, of course, must extend far beyond that figure), the vast publicity value of Cosmopolitan Productions is appreciated.

In addition, all advertising of Cosmopolitan Productions is supplemented by a huge publicity campaign which includes columns of matter in every Hearst newspaper preceding and preceding the release of the picture.

The Hearst newspapers are located in the important key cities of the United States—in New York, Chicago, Los Angeles, San Francisco, Boston, Baltimore, Detroit, Milwaukee, Seattle, Oakland, Atlanta, San Antonio, Rochester, Syracuse and Albany.

In addition to the daily newspaper field, Cosmopolitan Productions also has the cooperation of the chain of magazines published by Mr. Hearst.

With the magazines and newspapers combined, Cosmopolitan Productions reach and are read by more than one third of the population or a vast community of more than thirty million people.

Cosmopolitan's product for next season is the most elaborate that has been offered since the alignment with Metro-Goldwyn-Mayer. The schedule next season calls for six Cosmopolitan Productions. Among these are "Becky," an original newspaper serial by Rayner Seckler. This picture, already headed under the direction of John P. McCarthy, will be released early next season, with Sally O'Neil and Owen Moore in the featured roles.

In addition to the Hearst papers, "Becky" will be publicized by a large group of newspapers scattered throughout the United States and Canada, through arrangements with King Features Syndicate.

Probably the most publicized feature which will appear next season under the Cosmopolitan Production label will be "Bringing Up Father," the popular comic strip by George McManus.

A third Cosmopolitan Production will be "Business Wives," an original newspaper serial by William Van Drusen to be published in the Hearst afternoon papers and others by arrangement with King Features Syndicate.

A fourth Cosmopolitan Production will be "The Lovelorn" by Beatrice Fairfax, with screen story by Hazel Livingstone. This feature will also appear serially in the Hearst newspapers under the same title.

Another Cosmopolitan Production to be made next year will be a story by Ivanee with Columbia and his discovery of America as the theme.

There will be three Marion Davies Productions. These will include "Quality Street," which has already been made a production of Sir James Barrie's famous play, in which Maude Adams starred.

The second Marion Davies Production will be a film version of the popular comic strip, "Dumb-Dora" by Chic Young. This feature appears not only in the Hearst papers but in other papers throughout the United States and Canada.

The third Marion Davies Production is yet to be selected.

Norma Shearer's Next For M-G-M
Will Be Bell's "After Midnight"

"AFTER MIDNIGHT" has been selected as the title of Norma Shearer's new starring picture, formerly known as "Liberty Bonds," which Metro-Goldwyn-Mayer will put into production shortly under the direction of Monta Bell.

Bell, who recently signed a long-term contractual deal with M-G-M, has come to the front in the last two years as one of the most successful directors in the industry. He has worked with Miss Shearer on many other films, and directed her recent vehicle, "Upstage." "After Midnight" is an original by Bell.

Miss Shearer has just completed a co-starring role in M-G-M's picturization of "Old Heidelberg," directed by Ernest Lubitsch.

Members of the cast of "After Midnight" chosen to date include Lawrence Grey and Owen Lee.

Universal Will Remake First Air "Thriller" Ever Made

"WON IN THE CLOUDS," produced by Universal in 1911 as the first air picture ever made, will be remodeled with Al Wilson, noted stunt aviator, in the starring role.

Although "Won in the Clouds" created a sensation when released sixteen years ago, it had been virtually forgotten until Carl Laemle, president of Universal, who personally supervised its direction, ordered the script taken from the files and rewritten for present day conditions.

The story was written and directed by Otis Turner, one of the first pioneers of the motion picture industry to become famous. Turner died several years ago. Roy Knabenshue played the leading role. He was a balloon stunt man.

Herbert Rawlinson played his first important part, as did Frank Lloyd, the villain. Rawlinson is still in pictures and Lloyd is considered one of the most capable directors in the field. The picture was two reels in length.

In the present version, the adaptation of which was made by Karl Krusada, Wilson is supported by twenty-two players, just sixteen more than were in the original picture.

Gloria Swanson in "Cleopatra";
Follows "Woman and Puppet"

GLORIA SWANSON this week made her first production announcement since arriving in Los Angeles, a month ago. By telegram to United Artists' New York office Miss Swanson announced her next three independent film productions.

The first, she said, will be "The Woman and the Puppet," based on a Spanish romance by Pierre Louis, in which Miss Swanson plays the part of Conchita Perez, an impulsive seductress.

The second, Miss Swanson's telegram explains, will be "Cleopatra," based on an original screen story of the loves of Egypt's Queen.

The character of Cleopatra has appealed to Miss Swanson for several years as "an especially desirable interpretation." The third film (which was to have been Miss Swanson's next picture, and now is deferred) will be "The Battalion of Death," a story of the women who fought for Russia in the World War.

Ambassador Martino of Italy (left) with Emanuel Cohen, director of short feature production for Paramount, who was decorated with the Italian cross making him a Commander of the Crown of Italy.

Miss Logan To Start Shortly

Jacqueline Logan, who has the feminine lead in "For Ladies Only," which Columbia Pictures will produce, will start to work next week. Harry Cohn, vice-president of Columbia in charge of production, will announce the supporting cast shortly.
Tip McCoy In Chinese Story

With the eyes of the world centered upon the Chinese political situation, Metro-Goldwyn-Mayer will give picturegoers a glimpse into the intriguing Oriental mind, in that organization's next historical drama starring Tim McCoy, which went into production at the studio last week.

The story, as yet untitled, prepared especially for McCoy by Peter B. Kyne, is based on the Boxer uprising.

Otto Lederer's Comedy Role in "Jazz Singer"

Casting of the principal roles for the screen version of the Broadway stage success, "The Jazz Singer," continues at the Warner Bros. Studio where Alan Crossland is getting ready to direct.

Otto Lederer, it is announced, has been given the leading comedy part portrayed on the stage by Sam Jaffe.

"The Jazz Singer" is listed as one of the Extended Run Productions on Warner Bros.' release schedule for the coming season.

First Division Release List

"Finnigan's Ball," James Hogan's production of the Max Graf story, has been completed at the Chadwick West Coast studios and is now being cut and titled.

Scheduled for release on October 15, it will be the third release of First Division Distributors, Inc.

"The Ladybird," starring Betty Compson, on August 15, and "The Return of Boston Blackie," are the first releases of the new company for the 1927-1928 season.

BEWARE OF BOGUS AGENTS

There are a number of subscription salesmen selling MOVING PICTURE WORLD without permission. Our designated representatives possess a letter of authority on our stationery, the date of which is never more than three months old. This letter is signed with pen and ink by our Circulation Manager as follows:

F. B. O. Fun Special

"The Figueroa Books "Rivals""

"Quarantined Rivals," the farce comedy made by Gotham Productions from George Randolph Chester's story, has set a new mark for bookings by an Independent production. One of the most important theatres in Los Angeles, The Figueroa, is the latest to fall in line with a first run booking. An indefinite run is scheduled.

Unusual importance attaches to a first run Los Angeles booking, on account of the unlimited selection of pictures offered for pre-release in the world's motion picture capital. The booking was arranged by Mr. L. Hyman of the All Star Feature Distributors of San Francisco and Los Angeles. The West Coast distributors of Gotham Productions.
Paramount Famous Lasky Corp.
Sends More Authors to Coast

Eight recognized authors and playwrights have been engaged by Paramount to come to Hollywood to write directly for the screen, it was announced today by B. P. Schulberg, associate producer, through the home office in New York City. The writers are: Ernest Pascal, author of "The Dark Angel" and "The Marriage Bed," who will prepare a story for Florence Vidor.


Jack Larric, author of "The Easy Mark," who will write an original for Thomas Meighan.

Oliver H. P. Garrett, reporter of the New York World, who will write an original crime melodrama.


John Thomas, author of the novel "Dry Martin," who will write an original for Adolphe Menjou.


Nunally Johnson, author of "Rough House Rosie," who will write an original for Clara Bow. Sending these writers to Hollywood to write directly for the screen is a revolutionary movement to obtain new stories for the screen. The first step was taken some time ago when Jesse L. Lasky, first vice president of Paramount, announced the formation of an Authors' Council, with a bureau in New York and in Hollywood, with Owen Davis in charge of the New York office and Herman J. Mankiewicz in charge of the Hollywood council. This council will interest established authors and dramatists in writing directly for the screen. First, the writers will be instructed in the requirements of the studios so that they will write for a specific purpose.

Under the direction of Mankiewicz, the Authors' Council will take a direct, day-by-day interest in the progress of the writers' work. Many writers have complained hitherto that they have been swallowed in the immensity of studio organizations; that no one has paid any attention to their work, and when they wrote something they could not find anyone to read it. This is to be changed.

The first of the authors to arrive under the new system is Jack Larric, who accompanied Mankiewicz on the latter's return from the East. Ernest Pascal will arrive May 24. Each author will remain in Hollywood about five weeks.

McCoy's Leading Lady

Claire Windsor has the featured feminine lead in Tim McCoy's forthcoming M-G-M starring production, based on the Boxer uprising in China.

Miss Hurlock Signed

Mack Sennett has chosen Madeline Hurlock for a comedy role in Johnny Burke's feature comedy, "Johnny of the U. S. A. " to be a Pathé release.

Baseball Epic
In the Capitol

Metro-Goldwyn-Mayer's baseball comedy, "Slide, Kelly, Slide," now sweeping up records at prominent theatres throughout the country, is scheduled tentatively to come to the Capitol Theatre, New York, on May 21, following the engagement of "Mr. Wu," Lon Chaney's new starring release, at that theatre.

"Slide, Kelly, Slide," in which William Haines has the title role, left the Embassy, New York, after a run of three months, to make way for "Annie Laurie," Lillian Gish's new starring film.

Line is busy! What? Fresh! Madge Bellamy playing a sonata on the switchboard in Paramount's "The Telephone Girl."

Eddie Gibbon, ZaSu Pitts, in "Buck Privates"

Eddie Gibbon and ZaSu Pitts have been signed by Universal for important roles in "Buck Privates," the Jewel production to be started this week under the direction of Mel Brown.

"Buck Privates" is a comedy drama of the world war. In variance with other war pictures, the action starts after the signing of the Armistice and deals with the American soldiers assigned to guard duty on the Rhine.

The story was written by Stuart N. Lake and the screen adaptation made by Brown himself, under the supervision of Joseph Franklin Poland.

Dolores Costello's
"Heart of Maryland"

Several of the large stages at the Warner Studio are being occupied for the filming of the picturesque scenes in Dolores Costello's picture, "The Heart of Maryland.

The largest interior sequence, President Lincoln's Inaugural Ball, was taken this week.

This David Belasco play is being made on an elaborate scale, with Lloyd Bacon directing.

Conklin Signed

Heinie Conklin, well-known character comedian, has been signed by Universal for an important role in "Silk Stockings," Laura La Flante's current starring vehicle.
Ince Starts On “Shanghaied,” a Special F. B. O.

Taking with him a company of more than fifty persons, Ralph Ince, film star and director, set sail this week on the schooner “Alice” from the Isthmus of Catalina Island to inaugurate work on the sea scenes of “Shanghaied,” the maritime picture he is making for F. B. O.

In addition to being starred in the part of “Hurricane Haley,” Ince will direct “Shanghaied.” Members of the cast who accompanied him on location include Patsy Ruth Miller, Tom Santshi and others. With him also went Joe Walker, cameraman, and Wally Fox, assistant director.

“Buster” Has Splendid Cast

Supporting “Buster” Keaton in “College,” his second United Artists’ release, are his leading lady, Anne Cornwall, and Grand Wthers, Harold Goodwin, Snitz Edwards, Florence Turner and James Mack.

Outstanding athletes who make their film debuts in “College” are Bud House, Morton Kaer, Charles Borah, Lee Barnes, Kenneth Grumbles and James Stewart.

Keaton and James W. Horne directed “College.” Devereaux Jennings and Bert Haines were the camera men.

Hope Loring On Meighan Script

Hope Loring’s first “solo” assignment since the writing team of Hope Loring-Louis D. Lighton was dissolved by the appointment of Lighton as a Paramount editor-in-chief, is the preparation of the script of Thomas Meighan’s next picture, “We’re All Gamblers,” adapted from the Sidney Howard stage play, “Lucky Sam McCraver.”

James Cruze will direct Meighan.

Fans Want Percy Marmont For Role of Father in “Sorrell”

SINCE ANNOUNCEMENT of his decision to let the public suggest the players suitable for the two leading roles in his first independent production, “Sorrell and Son,” for United Artists, Herbert Brenon has received at his New York residence, 277 Park Avenue, an average of twenty one letters a day.

Thus far, the fans seem largely in favor of Percy Marmont for the part of Stephen Sorrell, the father.

The latter has received one hundred nine votes; H. B. Warner, eighteen, Ronald Colman, twelve; Clive Brook, six; with Hobart Bosworth and Alec Francis also mentioned.

For the role of Kit, the son, Richard Dix leads with twenty-six votes; Neil Hamilton, twenty-one; William Collier, Jr., ten; Richard Barthelmess, eight; Glenn Hunter, five; and Gary Cooper, Francis X. Bushman, Jr., and several others mentioned.

The voting closes Wednesday, May 18.

Brenon will announce selection of the two leading players as soon after that as possible.

“The Meddlin’ Stranger,” Wales’ Pathe Feature, Ready June 12

“The Meddlin’ Stranger,” film version of Christopher B. Booth’s tale of the cow country, “Lucky Star’s Secret,” which appeared in Western Story Magazine not so long ago, is Wally Wales’ latest screen vehicle announced by Pathe for release on June 12th.

This film affords Wally with the most serious part he has ever attempted. The role is that of a boy who is searching for a man who, years before, had murdered his father.

In addition to a gripping story, Lester F. Scott, Jr., the producer, has surrounded his star with an exceptionally capable supporting cast.

Nola Luxford is seen as the heroine, and the veteran character actor, Charles K. French, portrays her father. Mabel Van Buren is Miss Luxford’s screen mother, and James Marcus and Boris Karloff keep up the excitement by their villainy.

“Resurrection” In Argentina

United Artists Corporation reports the receipt at their office in New York City of a cablegram from Max Einhorn, the U. S. representative in the Argentine Republic, in which the latter says “Resurrection,” the Edwin Carewe production starring Rod LaRocque and featuring Dolores Del Rio, broke all opening night records for the Empire, Buenos Aires. Seats sold at $4 each.
MOVING PICTURE WORLD

First Division Distributors, Inc.,
Independent Company, Formed

JESSE J. GOLDBURG, independent producer and distributor, this week announced the organization of First Division Distributors, Inc., an independent distributing company offering eighteen pictures for the 1927-1928 season. Six of the new season's offerings, which includes the entire output of the Chadwick studios, have been completed.

Associated with Mr. Goldburg, who has been elected president of the new company, is Joseph Simmonds, vice-president and treasurer. Mr. Simmonds, who has long been identified with the industry, will operate as financial executive, and supervise the foreign sales. Mr. Goldburg, who will act in a general sales capacity, will also serve in an advisory capacity on all productions.

Jack Lustberg, formerly associated with Mr. Goldburg and more recently with Mr. Simmonds, as assistant secretary, will be general manager of the New York offices. Harry G. Kosch, well known attorney, is secretary of the company.

"The purpose of First Division Distributors," said Mr. Goldburg, "is to perfect an independent distributing organization, broader in scope than any the industry has yet known. Our product will include all of the productions of Chadwick Pictures Corporation for the next five years, in addition to such other outstanding attractions as are available. Twelve Chadwick productions, six First Division Pictures and one road show picture will comprise our first year's offering.

"In developing our plans, we have provided for a closer cooperation between the producer, territorial distributor and exhibitor than has ever before been attempted. An active exploitation department at the Chadwick studios, where all of our product will be made, will assure such exploitation potentials as would be possible under no other plan.

"Our productions will be widely advertised to the trade and to the public. Arrangements have been completed for 24 sheet stands on a yearly basis in every exchange center in the country. Newspapers and motion picture magazines, carrying our advertising and publicity, will reach millions every month of the year. We will establish our product as a standard of meritorious attractions that will be recognized by the public as such through our exploitation.

Six of the season's eighteen pictures have been completed. Harry O. Hoyt, director of "The Lost World," recently completed "The Return of Boston Blackie," one of Jack Boyle's best known "Boston Blackie" stories. Strongheart, the screen's first great dog star, and Corliss Palmer, one of the most widely publicized players of screendom, are included in the cast.

Bettie Compson has completed two of the four productions which will be included in the eighteen. "The Ladybird," a story of the New Orleans Mardi Gras, with Malcolm MacGregor, Ruth Stonehouse, Hank Mann, John Miljan and Sheldon Lewis is the first.

"Say It With Diamonds," also completed, is a sophisticated comedy of modern society, from the pen of Arthur Gregory. Jocelyn Lee, Betty Baker and Armand Kaliz are in the cast.

Miss Compson's third picture of the year will be "Temptations of a Shopgirl," from the well known story by that name.

"Finnegan's Ball," which is expected to be one of the season's outstanding comedies, is completed, and is now being cut. Max Graf wrote the story, which was directed by James Hogan. The cast includes Blanche Mehaffey, Aggie Herring, Mack Swain, New Orleans Morgan and Westcott Clarke.

"Death Valley," the first motion picture ever made in this unusual locale, is also completed. Suggestive in its fidelity to the locale of "Chang," and that of "Stark Love," it is said to be a faithful representation of the alluring value of wealth from which few prospectors have returned.

"The Lure of the South Seas," company, now on location at Ta-hiti, is expected to return to the studios for interiors within two or three weeks.


"The Steel Frontier," planned as a road show attraction for the late fall season, will go into production shortly.

To be made with the active cooperation of the Union Pacific and associated railroad companies, this production will be an epic record of the struggle of the railroad pioneers and the Indian wars of the Grant administration.

Won't someone buy this little girl a pair of shoes? She is Caryl Lincoln and is appearing in Paramount-Christie Comedies.

Warner Pictures
In Cutting Room

In the Warner cutting room are two important productions for release on the current schedule. One is "Dearie," directed by Archie Mayo and starring Irene Rich. The other, "What Happened to Father," is based on Mary Robert Reid Kinkaid's story. It was directed by John Adolfi and features Warner Oland in the title characterization.

Norma Shearer's
"After Midnight"

Norma Shearer's starring film, "After Midnight," has gone into production at the Metro-Goldwyn-Mayer studios, under the direction of Monte Bell, who was responsible for such early Shearer successes as "Lady of the Night," and "The Suoh." "After Midnight" is an original story by Bell dealt with the careers of two sisters, one of whom is industrious and thrifty, the other a devotee of jazz parties. The background of the story is New York City. The supporting cast includes Lawrence Gray, Gwen Lee and Avenne Taylor.
Richard Arlen the Juvenile
In Columbia's "Blood Ship"

COLUMBIA PICTURES has arranged with Famous Players for the services of Richard Arlen, one of their junior stars, as the juvenile lead in "The Blood Ship," thereby adding another prominent name to the imposing line-up that Harry Cohn, vice-president in charge of production, is signing up for the screen version of this picturesque novel of the sea.

Richard Arlen, who has just finished "Wings" and "Rolled Stockings" for his company, is considered both by exhibitors and screen audiences the juvenile "find" of the past year. The selection of Mr. Arlen is in keeping with Columbia's promise to make "The Blood Ship," first of the new season's "Perfect Thirty" to go into production, one of the outstanding productions of the coming year.

In their search for the best talent obtainable Columbia has signed so far: Hobart Bosworth for the leading role of 12 and production, the picturesque portrayal of a shanghaied sailor; Jacqueline Logan for the feminine lead, who, with Richard Arlen, will introduce a new romantic team to screen audiences and George B. Seitz, of "Vanishing American" fame, to handle the megaphone.

These names assure exhibitors playing Columbia Pictures that there will be no scarcity of stars of outstanding box office importance in next year's production.

Bob Custer Out
Of "Westerns"
In Society Stuff

Bob Custer, well known Western star, whose productions for Jesse J. Goldburg have been distributed by F.B.O., has made his last Western production.

Mr. Goldburg, who conceived and developed Custer, believes that he offers greater possibilities in society dramas than in the outdoor pictures, with which he has always been associated.

I. E. Chadwick, who will produce twelve pictures this year for First Division Distributors, Inc., Mr. Goldburg's new organization, is now seeking a first vehicle for Custer.

Gibbon Next

A lotta guys are playing "hard-boiled sergeants," these days. Eddie Gibson, one of the cleverest character actors, will do his stuff along this line in Universal's "Buck Privates."

May McAvoy Scores Greatest Hit in Warner's "Irish Hearts"

FOLLOWING the arrival of the first print of "Irish Hearts" at the New York office of Warner Bros. and its preview screening before the executives of the company, the verdict of the officials is that May McAvoy, star of the picture, gives the greatest performance of her career.

Stephen direction and cast surround Miss McAvoy with a strong box-office setting, and the way in which the actress has made the most of her opportunities makes Warner Bros. feel she is one of the best bets in their organization.

"Irish Hearts," set for release May 21, deals with the adventures of a little immigrant girl who comes to America from Ireland. It was written by Melville Crossman, directed by Byron Haskins and features in its cast Jason Robards, Les Batters, Walter Perry, Warner Richmond and Kathleen Key.
Mack Sennett
Appoints Smith
His Supervisor

Vernon Smith has been appointed supervising director of all Mack Sennett units making Pathé comedies. Smith returns to the Sennett fold after an absence of ten months. He was formerly a scenario editor for the dean of comedy producers for a period of three years before leaving last summer to freelance in other fields.

During his absence from the Sennett Studio, Mr. Smith wrote for Famous Players-Lasky and Metro-Goldwyn-Mayer Studios, his work for the latter including the adaptation of their new release, "Frisco Sally Leyt."

Pathe Release
For Dog Star

"Avenging Fangs," newest of the Pathe feature productions, starring Sandow, the canine actor, is now in the cutting and titling stage and will be released on June 5th. "Avenging Fangs" is Sandow's third picture to date, and is replete with action and entertaining incidents throughout.

The human cast in support of Sandow includes Kenneth McDonald, Helen Lynch, Jack Richardson and Max Ascher. Ernest Van Pelt directed.

Mack Sennett's
Newest Comedy

Mack Sennett, the Pathé comedy producer, has started work on his first feature length comedy since he made "The Extra Girl," with Mabel Normand, six years ago. It will be "Johnny of the U. S. A."

The comedy stars Johnny Burke, whose vaudeville monologue, "Dirty Work," known to lovers of vaudeville throughout the United States, is the basis of the feature.

Van Dyke Directs

Pathe's "Eyes of the Totem," a feature length drama of the North and West, with W. S. Van Dyke and Tom Santschi in leading roles, was directed by W. S. Van Dyke, well-known, for his outdoor features.

Dorothy Revier
In "The Clown"

One more important player as added to the cast of "The Clown," Columbia's forthcoming drama of circus life, when Harry Cohn, vice-president for the dean of production, signed Dorothy Revier for the feminine lead in this new production.

Fox Film Corporation Lists
"Matchless Varieties" Series
Camera Expeditions Throughout the World Bring Exhibitors Gems of Novelty for Their Programs

FOR THE SEASON OF 1927-28, Fox Varieties offers a treasure chest of entertainment—and profit for the exhibitor. Performance, not promise, is the guarantee of Fox Varieties. With pictures already completed, with negatives ready in work and with expeditions now photographing, Fox Varieties has in hand, the material which guarantees 26 matchless releases for 1927-28.

Six continents and the seven seas have been searched to give to the theatre, the glamour of exploration in strange lands, the thrill of adventure, the beauty and romance of the tropics, the grimness of life in the Arctic, and the magic of modern progress. Every issue of Fox Varieties is constructed upon the basis of delightful entertainment, entertainment which appeals to women patrons as strongly as it does to red-blooded men. Varieties are especially attractive to women through charm and artistry and an intelligent conception of women's new place in The World We Live In.

The elements which have won for Fox Varieties first place in the field of Short Subjects, are novelty of conception, thoroughness of production, regardless of expense, beautiful photography, and perfect prints from the Fox laboratories de luxe.

Camera expeditions are carrying the banner of Fox Varieties in Central Africa, South America, in the Arctic, in Australia and New Zealand, in the central plains of Asia, in the South Seas, in Europe and in North America. Some of the pictures now being photographed in far off places will go to the exhibitor this coming season. Many others are on schedule for the following season, since Fox Varieties plans and accomplishes far ahead.

Among the outstanding Fox Varieties releases which have been completed or which are near to completion from negative in the cutting room are:

"The Desert Blooms," a beautiful photographic study of the one time desert, which has been made to bloom like the rose—the great Imperial Valley of the American Southwest.

"Whale Hunting," a little pictorial epic of the life of the whale hunters of the storm-tossed north Pacific.

"The Land of Evangelists," being some impressions of the picturesque colony wherein Long-fellow placed the story of his memorable poem, Creole Land as it is today.

"Over the Andes," Looking down from the roof of a continent with the llama and the condor. "Colorful Italo." Capri and the Bay of Naples, being fleeting impressions of one of the world's most beautiful playgrounds.

"My Lady's Coat," with the first seal hunters in Alaskan waters and with the fur adventurers, who risk life and limb to supply My Lady with her shimmering garments.

"The Arkansas Traveller," a leisurely journey to an old tune, through a quaint and picturesque region first visited by De Soto four centuries ago.

"The Alhambra." Old Spain and the atmosphere of Moorish days—Granada.


"Lights and Shadows of Sicily." Fox adventures in the beautiful isle at the toe of Italy's boot.

"My Old Kentucky Home." Kentucky today, a charming film story of the Bluegrass state.

"Arouse Cape Horn," where the waters of the Pacific and the Atlantic meet in turbulent union, being adventures in the land of giants, cannibals and hurricanes.

Here are 12 releases, each of 12 minutes delightful entertainment, selected at random from the season's schedule of 26.

Foxes Start
Another O. Henry
Another of the O. Henry comedies, which have been greeted so favorably by screen audiences, has been started at the Fox studio. "Capid and the Clock," directed by Gene Forde under George Marshall's supervision, has a cast which includes Sally Shipps, who played the lead in "Love Mates 'Em Wild," Nick Stuart, who made a successful debut in "Cradle Snatchers," John Hilliard, newly contracted by Fox Films; George Stone, the sewer rat of "Seventh Heaven" and Fred Spencer and Ella McKenzie.
Jungle Serial Cast Now Taking Scenes With Al G. Barnes Circus

LOUIS WEISS, vice-president of Artclass, who is supervising production on the Coast, took the full cast of "Perils of the Jungles," the wild animal chapter play which Artclass is making, to San Francisco last Monday to film the scenes in which the animals of the Al. G. Barnes Circus, now playing in that city, will be used.

Telegraphic advice to the home office state that many thrilling "shots" were secured, in one instance, not called for in the script, by Eugenia Gilbert, the featured feminine player, leaving a narrow escape from the circus' prized but ugly tempered hippopotamus in one of the water scenes.

Frank Merrill and Bobby Nelson also had their own troubles with the zebras, which bite and kick worse than any mules.

Jack Nelson, who is directing under the supervision of George Merrick, secured a number of scenes showing a water buffalo being stalked by a lion that were without equals to have been taken in the jungle.

F. B. O. Press Sheets Helpful To Showman "Selling Public"

F. B. O. PRESS SHEETS for 1927-28 are now being planned with the end in view of helping the exhibitor sell his product.

Exhibitors know that the material supplied in F. B. O. press sheets is always practical and available at a minimum cost. No difficult to apply stunts are crammed down the throats of exhibitors in the guise of exploitation.

Film Booking Offices does not deal in crass covers and blatant displays. Their motto is showmanly simplicity. Press sheets like those issued with "The Gorilla Hunt" and "One Minute to Play" cannot help but give an exhibitor confidence in his product.

Everything that the theatre manager needs to exploit a picture may be found in an F. B. O. press sheet. Crisp, newsworthy articles that the editor of the local paper will use without argument. Powerful, compelling display ads, that catch and hold the attention. Lives, dramatic copy in the ads. Exploitation suggestions that may be utilized without any trouble or expense.

Every type of audience is considered when the F. B. O. press books are compiled. The first run house in the big town will find lobby displays worthy of his theatre. The smaller houses in smaller towns will find ideas that can be utilized, cheaply.

Antonio Returns

Antonio Moreno and Mrs. Moreno have returned from London, where the actor held an English contract. Gertrude Gerum, German actress, also came in on the Leviathan.

M-G-M Holds Cooper

M-G-M has signed George Cooper to a long-term contract. He is now playing a character role in "The Trail of '98." He started in pictures 17 years ago with Vitagraph.

Agnes Ayres Star of Hal Roach Comedy on Pathe List, May 29


The schedule also offers "Chills and Fever," a Lawrence Grant press, the eighth chapter of the Pathe serial "Melting Millions," Pathe Review Number 22 and two issues of Pathe News.

In "Eve's Love Letters," Miss Ayres is supported by Stan Laurel, Forrest Stanley and others, under the direction of Leo McCarey.
Hal Roach Has
Edna Marion
Under Contract

Another beauty has been added to the roster of long term contract players at the Hal Roach Studios, in the person of Edna Marion.

Charley Chase, one of Roach's comedy stars, selected Miss Marion as his leading lady in his latest burlesque production, just completed and not yet titled. Her work proved so highly satisfactory that Roach, ever on the look-out for a good "bet," lost no time in signing her to a five year contract.

Stuart Holmes
On Roach Lot

Stuart Holmes, the "mustached" villain of the screen, has turned to comic capers again for relaxation from the strenuous business of being very wicked. About six months ago he played in two Pathe comedies for Hal Roach, and the success of the pictures indicated that even very "bad" men can be funny in their wickedness. So he's back at Roach's now, playing in a western burlesque in the Hal Roach Star comedy series, directed by Louis Gussier.

The balance of the cast includes Martha Sleeper, Theodore Von Eltz, Gene Pallette and James Finlayson.

F. B. O. Meets in West

Opening the third general F. B. O. sales convention, with district managers and salesmen from the entire Pacific Coast region at the Los Angeles Ambassador on Sunday, J. P. Kennedy, president; J. J. Schmitter, senior vice-president in charge of distribution; Lee Marcus, general sales manager, and E. B. Derr, treasurer, outlined the new product for 1927-28. J. Leo Meehan, director of Gene Stratton-Porter productions, addressed the convention. It closed with a dinner dance at the Ambassador on Tuesday evening.

M-G-M Has Convention Song

Metro - Goldwyn - Mayer's new company song "Roar, Lion Roar," has been completed for M-G-M distribution and also recorded by Cameo Records. It was prepared especially for use at the annual sales convention.

Write for Fox

May Edginton, author of the Saturday Evening Post serial, "The Joy Girl," left on Tuesday for Hollywood to write original stories for Fox Films. Miss Edginton stopped in New York only a week on her arrival from her native England.

Sennett Credits Public Demand
For "Jimmy Smith's" Comedies

Mack Sennett's thinks he is meeting public demand in giving the Jimmy Smiths a life upon the screen in a series of Pathe domestic comedies. It is a demand of curious folk eager to know how other people live and who can appreciate the many laughs and funny situations which occur each day within the four walls that we call home.

These comedies are somewhat akin to the former popular Syd-managing director of the family and by her tact and cleverness manages to extricate Jimmy Smith from most of his difficulties. Raymond McKee—Jimmy Smith—is a young man of pleasing personality and keen comedy sense, with a reputation made in many dramatic features. He is possessed of an amazing professional facility for getting himself into trouble and always taking the wrong way out.

The "Jimmy Smith" comedy trio of Sennett-Pathe. Left to right: Ruth Hart, Mary Ann Jackson and Raymond McKee.

Mary Ann Jackson—Bubbles Smith—is a four-year-old tot approximately two feet and one-half of concentrated star ability. Mary Ann, with her freckles, is one of the most refreshing personalities that has come to the screen in many a long day. She is a born comedienne, never conscious, apparently, that there is a camera within a thousand miles of her. Mary Ann's best pal and most riotous helper is "Balto," a famous dog owned by Raymond McKee.


Herbert Hoover
Writes in Praise
Of International

Herbert Hoover, Secretary of Commerce, who was sent to the Mississippi flood district by President Coolidge, sent the following telegram to International News- reel:

"New Orleans, La., May 10, 1927.
Editor, International Newsreel Corporation,
251 West 19th Street, New York, N. Y.
I would like to take this occasion to express the appreciation that both I and Mr. Fieser who is acting chairman of the Red Cross feel for the fine service that the International News- reel is undertaking in support of the Red Cross drive through its flood pictures. It has been indeed most helpful.

(Signed) Herbert Hoover.
International Newsreel's serial surveyed the flooded district which was recently viewed by Presi- dent Coolidge and the members of his Cabinet in Washington.

Tribute to Randolph

The motion picture industry in Seattle prepared a remarkable tribute to T. G. (Shorty) Ran- dolph, International Newsreel cameraman, who recently lost his life while making a picture of an enormous blast on the Columbia River near Seattle. The tribute, which was signed by seventy-nine executives, exhibitors, cameramen and salesmen in Seattle, was brought to the recent Universal salesmen's convention in Chi- cago by Matt Apront, branch manager of Universal Film Ex- change, Seattle, and was afterwards sent to International News- reel through P. V. Anderson, its representative at the Chicago convention.

Rogers Returns

Budd Rogers, vice-president of Lumas, has returned from an exchange tour. Sam Sax is due to leave for the Coast in a few days, to take charge of production while Rogers runs New York end.

MacRae to Direct

"U" Chapter Play

Following his active participation in the production of motion pic- tures in the competition of his first feature since his return, Henry MacRae has been assigned by Carl Laemmle to direct "The Trail of the Tiger." Jack Dougherty has been signed for the leading role in this ten episode produc- tion, which will be started shortly by William Lord Wright. The story, a stir- ring circus narrative, was written by Courtney Riley Cooper.
Timely Reviews of Short Subjects
Edited By C. S. Sewell

“The Kangaroo Detective”
Fox—Two Reels
A hotel bellboy keeps a pet kangaroo hidden in the cellar. A mysterious bandit who disguises himself as a mouse, terrorises the place, and before the final fadeout the kangaroo escapes and aids in capturing the bandit by knocking him cold with the aid of the bellboy. Add to this a pretty girl and her domineering mother and shrimp of a father, and have the girl and boy secretly in love with each other and you have the ingredients of this Fox comedy in which Jean Cameron, pictured here has the lead, played by Phyllis Haver as the girl. There is considerable slapstick and the kangaroo is responsible for some unusual comedy effects. It is an amusing two-reeler.

“George’s Many Loves”
Universal—Two Reels
George, portrayed by Sid Saylor, pictured here, leaves home because his father wants him to marry a girl he has never seen, and of course, the way the game stops, naturally worked out, George finally falls for this particular girl. In the meantime he goes to a summer resort and all of the girls try schemes to cause him to rescue them and call him their hero. This part of the comedy has been ingeniously worked up with an auto rescue, a rescue from drowning, etc., and there is a novel stunt in the opening where George is playing checkers on a table where the squares are caused by shadows from a window and when the sun goes behind a cloud the game stops. Thelma Daniels has the role of the girl that George eventually wins.

“Horses, Horses, Horses”
Pathé—One Reel
The title of this Aesop’s Fable Cartoon is certainly justified, but the screen seems filled most of the time with cartoon horses prancing over the place. Our familiar friends, the cat and the mouse also figure in the action and there is a kidnapping and considerable western atmosphere to the stunts which include the stealing of a barn. It is a clever and amusing number with several laughs.

“Eye Jinks”
Educational—One Reel
The Magnifying power of lenses is cleverly used in this Felix cartoon when the mischievous mouse puts a pair of eyeglasses on the cat. The mice then look like monsters to Felix and he runs away in fear. This is the climax to an amusing cartoon in which the mice adapt their conditions to suit the occasion. Another clever stunt is having the mice steal the spectacles and use them for bicycles. This is one of the best of the recent Felix subjects.

“Jungle Heat”
Educational—Two Reels
Elephant hunting in the African jungles with Al St. John, pictured here, as the mighty hunter assisted by Clem Beauchamp as his pal, furnishing the humor in this comedy in which St. John is starred. The familiar device of having the hero exceedingly timid and being forced by circumstances into making good as a brave man, is utilized with moderately amusing effect, so we see Al after the huge beasts and finally running away from a baby one. Real elephants are used in some of the scenes, while in others clever use is made of mechanical animals, and mostly plastic miniatures. The gags should get the laughs although most of them are of a familiar type and there is plenty of slapstick. Lucille Hutton appears as the girl and Glen Canandler as a real hunter.

“Yes or No”
Universal—Two Reels
Supertities, especially the one centering around 13 furnishes the idea for this number of the Excuse Makers series of Stern Brothers comedies, although black cats and other household series which gets married and everything connected with the event is bound up in some way with 13, which is the even number of his new home. Naturally under these circumstances spooky things happen and a half-crazy cartoonist fits in with the atmosphere and there is eventually a murder scare in which a dog is mistaken for the victim. The timely arrival of the police straightens matters out satisfactorily. It is a moderately amusing comedy built along familiar lines and is hardly up to the standard of the earlier issued.

“Crazy to Act”
Pathé—Two Reels
An unusually attractive girl who is a comparative newcomer in the Mack Sennett ranks, Mildred June, has the leading role in this comedy built around the idea of a girl who accepts a wealthy man on condition that he will star her in the movies. One of her friends acts as director and all of her pals are in the company with her real sweetheart as the leading man. Oliver Hardy, pictured here, is cast as the director. This comedy is really a burlesque on picture making and several amusing effects have been introduced together with considerable slapstick comedy. It should prove of average amusement value.

“Tired Business Men”
Pathé—Two Reels
In the newest of the series of "Our Gang" comedies, the gang gets a club of their own, modeled after their ideas of the kind their fathers believe of the fun is centered in the initiations and they certainly have some ingenious devices. Little Joe Cobb, pictured here, appears as a cut-up who tries to put it in. He is the son of a policeman, and with the aid of his father's whistle he makes the others do just as he likes until Patsy's little brother swipes the whistle and what the bunch do to Joe then is a plenty. Eventually all ends well for the gang aids in capturing a real thief who hides in their club house. One of the cleverest bits shows the gang in an encounter with the cops, leading them a merry chase.

“Do or Diet”
Universal—One Reel
In this Charles Puffy comedy in which Elsie Tarron, pictured here, appears as the girl, Puffy is shown deciding to get married because his mother will not give him enough to eat. He is so late at his wedding that he almost loses out and his best man nearly has to eat a better eats a whole turkey to show him how it should be done, so our hero loses out after all. A fairly amusing comedy but hardly up to the type of his usual comedies as this is more of a weighty comedian. One of the best gags shows Puffy selling his swell suit for afive spot and then leaving it in his vest. In fact he has had luck all through this one-reeler.

“Atta Baby”
Educational—Two Reels
An exceptionally good comedy even for the "Big Boy" series which has set a high mark already, is this offering in which Big Boy is punished and told he cannot go to the circus. He dreams he manages to slip in and gets mixed up with all of the performers. The manner in which he is hailed over all over the place by monkeys and animals is exceptionally clever, and makes one wonder how some of these effects are produced. You seem to actually see this little kidde hurrying through the air, landing on trapezes, nets, etc., and having encounters with the animals and the ring master. There are some real thrills and laughs a plenty from start to finish. It is an exceptionally good comedy.

“Pathé Review 21”
Pathé—One Reel
Opening with another installment of interesting picture of the silk industry in Turkestan, this film shows the spinning of the silk in modern mills as well as by primitive methods in the homes of the peasants. There is another installment of the adventures of the Putnam expedition to Greenland, showing a real stunt, the capture of a walrus by lassoing the animal in the water. Pathècolor views showing the types of inhabitants in the Virginia mountains complete the reel.
Illinois

THE bad winds of the past week caused some damage to the theatres in the residence town of the city, among them was the demolition of the large electric sign on the Ascher circuit Colony Theatre.

The management of the Freiburg Passion Play pictures at the Woods Theatres will give the profits of the next three weeks to the Red Cross for help to the flood sufferers.

Will Hollander, chief of the publicity bureau of the Balaban and Katz Circuit, returned to the Chicago headquarters from New York with Sam Katz, president of the Balaban circuit, who is here to attend the Paramount meeting.

Decatur

Charles Elliott has opened the Elliott Theatre at Decatur, Ill., and will show motion pictures exclusively.

Rochelle

A new movie theatre is projected for Rochelle, Ill., by local capital and it is expected that the cost will exceed $125,000.

Granite City

The Columbia Theatre at Granite City, Ill., has been sold by Paul Latouskas to J. L. Price who will make some improvements in the house.

Ottawa, Ill.

Gregory and Bernsek circuit have added the Crescent Theatre at Ottawa, Ill., to their circuit of theatres and will fix the house up for pictures.

Roy Bruderhas has been promoted to the management of the McVickers Theatre by the Balaban and Katz circuit. A new radio station has been leased at the Oriental Theatre by the circuit.

The first bathtub beauty contest of the season was put over last week by Manager Louis Judah of the Diversey Theatre of the Orpheum circuit and he reported plenty of interest in the event, even if it is too cold to use the lake as yet.

Six legitimate theatres were dark here last week and one of them, the LaSalle Theatre which is being released by Shubert's will go into movies until the building is torn down this fall to be replaced by a huge office building.

Wilis Kallis, Paul F. Robinson and E. Rushmore have organized Robinson and Kallis Company to operate theatres and other places of amusement. The offices of the new company are located at 410 South Michigan avenue, Chicago.

Thomas J. Lynch, the theatre circuit owner, has sold a tract of land bounded by Belmont Avenue, Larrabee street, Oak Park and Newcomer avenues, to Joseph P. Caracol and Michael J. Rudnick who plan to erect a five-story theatre store and apartment building on the site, the cost of same will exceed a half million dollars.

The Rose Theatre has opened for business at Bastrop, Ill., and will show movies exclusively in that territory.

Oklahoma-Texas

MANY changes are taking place in the theatre map of Oklahoma and Texas. The largest developments are in the management of the Daedal Theatre developed as the Friends Theatre, Higgins, Tex., purchased by D. W. Judd from Oscar Korn; Wewoka and Olympia Theatres, Wewoka, Okla., sold to J. L. Poole to Wewoka Amusement Company; Rex Theatre, Yale, Okla., sold by Griffith Bros. to E. V. Weaver; Opera House, Geary, Okla., leased by Elwin Senn from Horace Truman; An- nex Theatre, Perry, Okla., sold by D. Tucker to Henry Tate.

Crystal Theatre, Cherokee, Okla., leased by C. W. & H. H. Will to C. W. & J. L. Wilson, Lyric Theatre, Perry, Okla., sold by J. McCullum to Harryman & Hopkins; Dixie Theatre, Spur, Okla., closed and dissolved; Allen, Okla., Majestic Theatre (E. L. Hunter) closed, temporary; Kiefer, Okla., was closed; Indian Lodge, Okla., closed; Newcomer Theatre, Oklahoma City, closed; and operated by Mr. W. A. Guest.

Coweta, Okla., Broadway Theatre, closed on Sundays; Mountain Park, Okla., Dixie Theatre, closed; Floydada, Texas, Royal Theatre, closed; Nustor Theatre, Clarksdale, Miss., closed; and managed by Otis McFarland; Moore, Okla., open; Okie Theatre, Dooly Tucker, closed and dismantled; Salina, Okla., Salina Theatre (Roy Williams) closed Tuesdays; Hastings, Okla., Country Theatre, closed and dismantled.

Two theatres at Shawnee, Okla., are being named to be the Ritz, one by Griffith Amusement Co., and the other by the Somolme Amusement Co. So much for a name. C. H. Bridge has purchased the Auditorium Theatre at Tupell, Okla.

New London, Okla.

S candidacy of Mr. H. C. Price has been announced for the management of the Ritz Theatre by the Balaban and Katz circuit.

St. Louis, Mo.

LEASE of the Gayety Theatre at Fourteenth street and Locust boulevard, St. Louis, to the late owner, Sidney C. Schell, operator of the Star and Garter Theatre of Chicago, Ill., Roy Crawford, vice-president of the Amusement Syndicate company, owners and managers of the Gayety has announced. The lease is for five years with an option for a five year renewal. It becomes effective on June 27, and the new management will open the house about August 1. The policy of the Gayety under the new management has not been announced but it is expected to do a continuous performance with a stage show and motion pictures, as is given at the Star and Garter in Chicago.

Callao

Goodrich Brothers have sold the Strand Theatre, Callao, Mo., to B. F. Johnston.

Emden

Sharp & Son have purchased from C. M. Carille the Curille Theatre in Emedin, Mo.

Mrs. Harley B. Gould has taken over the Palace Theatre, formerly operated by J. H. Borden. Borden plans to re-open the Phoenix in Lawrenncville.

Missouri ranked ninth in the amount of Federal taxes for admissions to theatres and other amusement places during the nine months of the fiscal year which ended on March 31, 1927. In that period the state paid into the Federal treasury $334,512.68 in this form of taxes compared with $334,870.29 for the same period in 1925-26.

Members of the St. Louis Electric Board of Trade on Tuesday, May 16, were shown an industrial film depicting the composition and manufacture of houses by J. A. Robinson, engineer for the National Carbon Company.

Out-of-town exhibitors seen along Picture Row during the week included Mrs. I. W. Rodgers, Caire, III.; Jim Riley of Alton, Ill.; and H. Clay of Mexico, Mo.
LAST week brought many visitors to Albany's Film Row. Included in the number were: Dave Hensel, eastern division sales manager for Pathé; Charles Klug, of New York City, connected with Timely Films; H. Landsman, an auditor for F. B. O.; Edgar Holland, of New York City; V. B. Hainsworth, manager for Famous Players exchange; Sam Shipman, home office representative for Warner Brothers; Oscar Frick, of Mt. McGregor; Jimmy Daniels, of the Lyric in Utica; W. L. Foote, of Batavia; Julius Byck, of Can- versville; Max Milder and George Lynch, of Gloversville; Ben Strauss, of the Palace at Saratoga; Lew Fischer, of Fort Edward, and Chris Marx, of the Highland and Rialto Theatres in Utica.

Charles Henry a theatre owner in Theresa, who was shot a few mornings ago by an unknown man who has been transferred to him as a bookkeeper, is on the road to recovery and will leave to take a Watertown hospital last week.

The boys along Film Row in Albany, have been smoking cigars of late, with John Garry of the Clinton Square Theatre doing the most, with a sale of a hundred a week. Mr. Garry was a resident of Glens Falls, handling the Empire Theatre, he handed out cigars the other day, as a matter of occasion, but that time it was a daughter.

Amusement turned to amusement with Alex Sayles, of Albany, one morning last week. This was a man who came from one of the local florist shops to water plants in the Leland lobby, sprinkling a box of artificial tulips and hydras that he had so natural that they even fooled the florist's reputation. The lobby had been elaborately decorated in connection with a week's run of a well known feature.

Utica

"Pop" Linton, of Utica, has probably shaken hands with most of the patrons this past week, than any other resident of that city. You see this past week has been the first annual open house at the Utica, operated by Mr. Linton and his son and of which they are justly proud. Business has been brisk during the year, and Linton plans to improve the house this coming year, that he has just purchased an extreme lot on a residence, fronting on one of the city's parks.

There were two important happenings in Albany last week. Chris Buckley, well known theatre owner, shaved off his mustache and Jack Builwinkel, manager for First National, followed suit. One thing more, Jimmy Rose, owner of several theatres in Troy, beat them to it by a week.

J. D. Redmond, of New York, arrived in Albany last week, to become a member of the Pathe booking staff, succeeding Ber- nard Goetz, who has been transferred to the Buffalo office. Elizabeth Murphy has succeeded H. M. Herryman, as an inspector in the same exchange.

Tony Veller, of the Mark Ritz, in Albany, is once more wearing his customary smile. For several days Tony was down in the dumps, following the loss of a valuable budgul. But the bulldog returned and Tony is once more himself.

It's the little things that count in life. Paul O'Sullivan, of the Universal exchange, handling the screening and dinner given to exhibitors at the Hotel Ten Eyck, last week, had the forethought to prevent the waiters serving the dinner, from passing the customary plate seeking a tip. Mr. Halligan took care of all this before hand, as he did many other little details in connection with what was

SALE of a half interest in the company operating the Ohio Theatre held by Charles M. Gunther, president of the Gunther Amusement Company; C. L. Marks, treasurer, and Martin M. Hupp, attorney, to the Circle Theatre Company has been recently completed. The purchase gives the Circle Theatre Company complete control of the theatre, as it has held a half interest since the organization of the operating company four years ago. The new acquisition is the fourth in the fast growing chain which includes, besides the Circle, the Indiana Carlely, present district manager for Ohione and the Uptown Theatre at Forty-second street.

Tupper Lake

Bill Donovan, who runs the theatre in Tupper Lake, catches them coming and going. Last week, the weather was so cool that one morning there was a six-inch fall of snow. The weather was all to Mr. Donovan's liking so far as the theatre was concerned. It so happens, however, that Mr. Donovan runs a gente's furnishing store and the winter weather puts a terrible crimp into his business so far as summer loggger is concerned.

Schoonrock

A Catholic priest will operate the motion picture theatre in Schoonrock this summer and will also do all the booking. The priest is Rev. J. M. Blaise, who is no novice at the business. The Schoonrockiners also ran a theatre in the well known resort.

generally conceded as one of the most successful additions of the kind ever given in Albany.

Jake Rosenthal, owner of the Rose Theatre in Troy, N. Y., furnished not less than twenty-two acts of vaudeville last week, costing him exactly $50, or a little over two dollars per act. Here's the story. Mr. Rosenthal was observing jubilee week at his theatre and ran these amateur acts, so many per night, all different, along with double features, at a cost of not more than 50 cents for the winners at the end of the week, as judged by the applause. When Saturday night came around, there were three persons there who received an equal amount of applause, and so the fifty was split three ways.

Ogdensburg

Frank Lapine has been made manager of the Strand in Ogdensburg, as Lawrence J. Olson, manager of the theatre in the northern part of the state, has just moved to Watertown. There is a possibility that vaudeville may be added to the Strand program during the next few months.

Corinth

Corinth may have a new motion picture theatre, but just who is behind the proposed deal is not being made known. As a fact, there is no organized movement in the county. Business is as good as it was in the old days and the church clerk, according to Mr. Sanford, will also be a partner with Mr. Chamberlin in the business at Corinth.

Lola

The George M. Moses interests have taken over the theatre formerly conducted by F. Bertisch.

Oakland

Charles A. Welch, Jr., has purchased the Poir Theatre from Ivo N. Sherko.

Santa Maria

The Principal Theatres Corp. has purchased property at Broadway and Church streets and plans the erection of a theatre building to cost amount $250,000.

San Jose

Maurice Klein, of San Francisco, who recently purchased the Victory Theatre, one of the oldest amusement houses of San Jose, is planning some extensive improvements.
Ohio

Present indications point to an abandonment of the proposed Loew Theatre at Akron, Ohio, which was to be erected at a cost of $1,500,000. The Loew interests purchased the Hilltop Square Theatre, Akron, last December, but the project is apparently finished, intending to complete the house, part of which was to extend over the bed of the Miami and Erie Canal. However, when the Ohio Legislature at its recent session failed to pass the bill proposing authority of extended lease of canal property in Akron, the building plans have been seriously affected, and the possible abandonment of the theatre work has resulted.

Manager Weed of the Keith house, Dayton, Ohio, has arranged a special midnight show at the theatre for the benefit of the southern flood sufferers.

Excavation work has been practically completed for the new theatre to be erected at Salem and Grand avenues, Dayton, Ohio, and the house will be ready by August 1, if it is announced. Lease on the theatre, which will have a capacity of 12,000 houses, has been secured by R. C. Wells and B. F. Keister. It covers a period of ten years.

Trade circles and the local public were greatly shocked at the recent passing of Nestor Lavene, manager of the Columbia Theatre, Cleveland, Ohio, whose death resulted from heart trouble. Lavene recently suffered as a result of overwork. His wife, known theatrically as "Babe" Abbott, as also four brothers, are left to survive. Lavene was 36 years old at the time of his death.

Incorporation papers have been filed for the Frankel Amusement Co., Cincinnati, by Raymond H. and Jane E. J. M., Culbertson, G. Jolly and Walter M. Locke.

Albert J. Corey has employed a firm of architects to draw plans for a new house at Toledo, Ohio, for vaudeville and pictures at an estimated cost of $500,000. Seating capacity is between 2,500 and 3,000.

Keith's Theatre, Cincinnati, under the management of Ned Hastings, will close its vaudeville and picture shows for a summer run of pictures, opening at once with "Return of Peter Grill." The Lyric, Cincinnati, becoming famous for attendance records, is holding over "The Night Lovelies." Local theatre has a week.

A new theatre is to be erected at Sidney, Ohio, to be located in the K. C. building, now under consideration in that city.

Chifos Bros., Middletown, Ohio, who operate several houses in that city, donated 20 per cent of the "gate" for one day for the benefit of the flood sufferers in the South.

The Oxford Theatre, Oxford, Ohio, dedicated their new Wurlitzer organ during the past week. Manager Meneau is particularly proud of the new instrument, which is pre- sided over by Geo. Hogg.

The East Ninth Street Theatre, a new house in the U. B. chain, of which Dr. L. B. Brody is executive head, in Cleveland, is under managerial direction of J. J. Mellert, who formerly operated a house of his own in Cleveland. L. J. Mellert, a brother, who formerly managed Lowy's Allen in the same city, will manage a new house of the city, New Broadway, which house is being entirely re-decorated.

Mansfield

Through courtesy of Harry Brown, manager of the Ohio and Majestic Theatre, Mansfield, Ohio, motion pictures were taken locally, showing how local relief agencies are aiding flood sufferers in the interests of the local community fund. Jack Greenbaum, manager of the Royal, likewise donated the use of his house for a subsequent showing.

Michigan

Joseph Cosco has again increased his Detroit theatre holdings by taking over the lease of the De Luxe Theatre, one of the largest houses on Detroit's east side. The lease was formerly held by the Robertson Theatrical Enterprises.

Charles Heard is the new owner of the Quo Vadis Theatre in the Hamtramck section of Detroit.

Maurice J. Caplan, president of the Metropolitan Motion Picture Co., sailed Saturday for three weeks in Europe, where he will tour foreign countries as a member of the American Rotarion delegation. Sam Caplan, vice-president, will be in charge during his absence.

Manager Fred North of the First National exchange and four of his sales force, are off for the coast to attend the company's annual convention. John Flynn, district manager, and John Downey, resident manager of Mobile office, will leave for their coast convention next week.

Several clever publicity stunts were staged by Oscar A. Doob, chief of advertising for the Kansas City theatres when "Babe Comes Home," first picture featuring Babe Ruth, made its appearance at the State at the same time Ruth was playing ball in Detroit against the Tigers.

A. Ray H. Clever of the Universal exchange has made arrangements with the Golf Ball Corporation of Boston to name one of its leading products the "Collegians" ball in honor of the series of short subjects released by his company.

Finkelstein & Ruben managers are already laying plans for their annual convention, which will be held in Minneapolis July 12, 13 and 14. An unusually large committee has been named for the convention arrangements. This committee, announced last week, includes Ben Ferriss, chairman; Theodore Hays, H. D. Finkelstein, Hal Dagler, James T. Strool, Ralph Branton, Ed Prinson, Elmer Belden, Art Abelson, Harry French and Charlie Winchell.

The convention will be the largest the managers have ever held, with representatives from most of Finkelstein & Ruben's 125 theatres expected to be present.

Duluth

Duluth exhibitors have returned triumphantly from the Northwest M. P. T. O. convention in St. Paul, happy in the knowledge that Duluth was well represented at the convention.

The convention was held in Minneapolis, but when the 1927 convention in St. Paul closes to its successful conclusion, it was decided to yield to the urgent invitations of the Duluthians, and on a coin Wednesday Duluth will see the exhibitors trekking to the city at the head of the lakes.

Deer River

The Lyceum Theatre at Deer River, Minn., has been enlarged from 125 to 200 seats by Charles Pizzorno of Cass Lake.

Chisholm

The Opera House at Chisholm, Minn., run in opposition to a F. & L. theatre, is to be enlarged and accommodated to 300. It has been announced by its owner, George Jacobs.

M. A. Levy has been named manager of the Fox exchange in Minneapolis, succeeding Max Roth, Mr. Levy comes from Omaha, where he was in charge of the Fox office.

Minnesota

Kansas City, Mo.

Kenton Franklin, formerly in charge of exploitation at the Newman Theatre, Paramount-leased house, took over the management of the United Theatres in Kansas City this week. The theatres are composed of the Isis, Apollo, Linwood, Gladstone, Gillum and Lincoln. Franklin will install a large force of booking, exploitation and advertising.

Kansas City motion picture theatre patrons crowded downtown and suburban theatres Friday night for the benefit of the Red Cross fund for the relief of Mississippi Valley flood sufferers. About $3,000 was obtained for the fund.

The excavations for the new theatres under construction in Kansas City are in full swing. The Publix Theatre, at LaSalle and Ninth, will probably not be ready for use for a year, although it is progressing rapidly. The excavation will be finished this week for the new $125,000 house which is being built by the Lake Amusement Company at Lake street and Thirty-fifth avenue. The winter programme of the theatre will be finished in about three months.

Argyle

L. E. Gray has purchased the Star Theatre at Argyle, Minn., from Hilmer Lindberg, owner of the Lakeview in Drayton and Bowesmont in North Dakota.

St. Paul

Frank Drasel recently supervised the annual Palace-Orpheum musicata contest at that theatre in St. Paul.
Shadows in Shadowland

"HER lips tell me no, no"—Mil-dred June talking to her loved one, we suspect, in Pathé's "Crazy to Act."

EVEN her shadow is lovely. But then—who wants a shadow? Louise Lorraine, who plays with Tim McCoy in his latest M-G-M starring vehicle, "The Frontiersman."

OH, what a mandarin garb will do to a girl. Olive Horden as she appears in Paramount's "The Secret Studio."

NIGHTIE NIGHT! Doris Dawson, Paramount-Christie player, ready to throw herself into the arms of Morpheus.

SHE was launched toward film fame, because Doug Fairbanks and Erwin Carree were hungry. Eve Southern became Doug's leading lady in "The Gaucho," his latest for United Artists release.

YIPPEE! Ride 'em, cowboy! Fred Thomson and his horse, Silver King. Thomson recently signed a contract to release his pictures through Paramount. He will star in two specials, "True James" and "Davy Crockett."

A LA MODE. And believe us we like the mode. Nancy Phillips in the Paramount "youth" picture, "Rolled Stockings." She is wearing an evening gown and the socks are the mode.
Selling the Picture to the Public

This Department was established September 23, 1911 by its present Editor -

Epes Winthrop Sargent

Edgar Hart Develops Amateur Night Into a Week
Getting Unusual Business for Small Cash Prizes

GETTING away from the usual idea of Amateur Night, Edgar Hart recently used the improved idea to put over a tabloid for an extra good week at the Colonial theatre, Portsmouth, N. H. just as well for a straight film show. It competitive idea, and gains an increased be a good Summer business builder, and vals, the spacing depending largely upon

Where the idea goes over to big enthusiasm, the stunt can be worked one a month. It should not be used more frequently, so as to permit them to be scheduled. The prizes were $20, $10, $5 and two admissions to each of the next six shows. No limit is placed as to the number of persons appearing in an act, but the number does not affect the value of the prizes. A soloist or a quartet is all the same, and the act splits the money its own way.

Each act is to run between five and ten minutes. The latter is the outside limit and the act is closed in if it runs longer. Award is made in accordance with the applause.

An act failing to win the decision at one performance may try again the following night, if there is room. The winner, of course, is reserved for the finals.

On Friday night the winners of the four previous evenings again appear and the audience awards the four prizes. This is the only performance at which the prizes are given, the reward the first four nights merely being the advancement to the finals.

Where the idea proves popular it might be a good idea to hang up a cup for the winner, to be held until the next contest, when the holder will compete against the winners at the new contest. Winning three times in succession should entitle the holder to retain the cup permanently. This will give a carry over angle to the idea that will keep up the interest in a small town or the more intimate sections of a city.

The idea should be to entertain the patrons, not merely to provide them with an excuse for baiting the players. Strict order should be insisted upon and every aid should be given the contestants. Edgar, who is himself an old trooper, made his contestants up and gave them many valuable pointers. With the assurance that the competitors will be given real assistance, the character of the entertainment can be materially improved. To this end it might be advisable to require contestants to give a rehearsal, that their abilities may be determined and the unit weeded out.

The stunt worked well for the Colonial.

Universal Arranges For Six Good Cooperations

Universal announces six new tie-ups with national scope that should be helpful to exhibitors all over the country. Perhaps the most notable is to tie Laura La Plante and "Snookums" to this summer's campaign of the Jantzen bathing suit company. The Jantzen bathing suit company has been legally debarred from windshields and back windows in most states, but Laura is going to beat all channel records by swimming from coast to coast. And wherever she goes, the Universal credit will be there, too.

Margaret Quimby and Lola Todd, in fetching track suits, will go over the hurdles in all Pepsodent advertising, and the Golf Ball Corporation, of Detroit, are putting out a "Collegian" golf ball, using the Universal series for its pictorial advertising, while the Nemo Hat Company will put out a series of "Miss Collegian" hats, a new one each month, which will be worn by various Universal stars, a new set of stills going out each month.

Tre-jur toilet products are also lined up and will provide exhibitors with sampling outfits, to hook to their counter cards, and financially "Snookums" is to be the official announcer of Children's Day, which falls June 18. This is a project of the National Toy and Doll Association, which urges parents to give the kiddies toys on this day. Buster Brown, Mary Jane and Tige have also been hooked to this drive.

Useless Rings

Useless wedding rings were decided useful to E. P. Briggs, in putting over Children of Divorce at the Rialto Theatre, Colorado Springs.

Six hundred of the accessory rings were mounted on cards with the printing: "For Sale. This ring is no longer needed. For particulars see Children of Divorce at Public Theatre, etc."

This was backed by 40 mounted stills, as many window cards, 15 inserts and 1,000 heralds.

FLAPPERS OF '27 AND VAMPS OF '27 MAN THE BRAKES IN SALT LAKE CITY

Carl A. Porter, of the Victory Theatre, turned his ushers into exploitation for The Fire Brigade, manning Pioneer No. 1 when the old company was not parading it. They gave fire hats to the Mayor and Fire Commissioner and rode around on a hose truck to help put the picture over as a part of Mormon Conference Week.
Montagu Salmon Is First Circus Parade Tailer

Salmon Takes Record As First Circus Tailer

Montagu Salmon, of the Rialto Theatre, Macon, Ga., seems to get the 1927 record as the first manager to tail a circus parade. Most of the shows were still in Winter Quarters when the Sparks show, which had been hibernating in Macon, opened the season on the home grounds.

Salmon did not buy the elephant blankets, but he hired seven hanky-darkies to lug a pair of mounted 24-sheets for "The Music Master" at the tail of the parade. The sheets were mounted on opposite sides of a light frame with cross pieces for handles at either end. Four men bore the sign and were relieved by others so that the entire route was covered as a close-in for the parade proper.

Letters about the show were mailed to a list of those interested in music and a music store contributed a nice tie-up.

Three valuable old violins were used for the lobby attractor and commanded much attention.

Question Contest Gave Nine Days of Publicity

Framing six sets of questions about the fire department of Albany, N. Y., gave the Leland Theatre a nine-day break in the Times-Union. In addition to the six sets of questions, the paper carried two advance announcements and the reports of the winners, all of which served to help put over "The Fire Brigade." Naturally the paper had to dress up the space, and this meant nine cuts.

The success of such a contest is not determined by the number of replies, for hundreds will be interested in the answers without taking the trouble to compete for the prizes, although the top prize in this instance was ten dollars with $8, $5 and $2, with twelve pairs of seats for the next dozen.

Kiddle Did It

Mel Kiddle, publicity director for the Million Dollar Theatre, Los Angeles, calls attention to the fact that the Kid Brother

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

An atmospheric prologue was put on in conjunction with Wallace Beery in "Casey at the Bat," in addition to which there was a special film tribute to Mothers, the Topical Review and 4 other musical incidents. Altogether this made a show of 2 hours duration, of which time "Casey at the Bat" used up 1 hour and 4 minutes. Forty minutes were given over to the musical subjects, leaving 9 minutes for the Topical Review and 7 minutes for the Mothers' films.

The orchestra played Leoncavallo's "Pagliacci" as the overture, using 10 minutes and lighted as follows: dome 2 amber floods on orchestra, going white on cue; bridges 2 orange floods on draw curtains and side; blue side strips, lemon ceiling spots, deep and light blue foots on production stage, blue borders. The Mothers' film, especially made and compiled by James A. Fitzpatrick, was given a strong finish by a baritone singing "Mother of Mine" off stage.

Harry Breuer, xylophonist, played the new "Doll Dance" by Nacio Brown. He used three minutes and lights were: dome amber spot; bridges color blend full; amber ceiling spots, blue borders, deep blue and light blue foots; blue side strips.

After the Topical Review came the full stage presentation, "The Moth and the Flame" in 6 minutes. The setting represented a huge advertisement of the Cameo Theatre, Cleveland, shown in a recent issue of this department, was derived from a layout drawn for the Million Dollar. Apparently the Cameo saw and liked the display and adapted it.

The advertisement was clipped from a candle holder, in which was a white candle. The flame on the candle was made by gaze fastened at the bottom end and blown upward by a fan. A red light on this gave it the desired effect. Vlasta Mushinova, the Russian ballerina, assisted by B. Rauth of the Greenwich Village Poltites and the Mark Strand Corps de Ballet. The setting was designed by Thomas Farrar and the choreography by Mchilo Ito.

Lights for this were as follows: 4 orange and red side spots hitting the candle stick; dome light blue floods on girls' entrance; light blue spot on premier dancer; bridge red spots on male partner; light blue and deep blue production stage foots; blue borders.

The sixth incident of the show was the reappearance of the Happiness Boys. They were lighted as follows: dome and bridges picked up Jones and Hare as they entered stage right and stage left; amber spots for the first 3 numbers; steel blue for the last number and the encore.

Another full stage incident was the prologue, "Play Ball." The set represented an old-fashioned ball park. There was a landscape backdrop in front of which there was a fence running across the stage, 5 feet high. The entire action was in pantomime, with Carlson Gerard as "Casey" and 9 girls of the ballet in ball toggs. The skit was all of a humorous nature and closed with a slow motion ball game in a flicker light from the booth to represent a motion picture. Five minutes were given to this prologue. Lights: dome and bridges 4 lemon foots, stage lemon and magenta, aluminite borders and production stage foots.

Cleveland exchange and was not sent in as an original by the house. It is just as legitimate to take a suggestion from another paper as from the press book. It just goes to show that the Cameo knows a good one when it sees it. And has the good sense to make use of those gifts the gods provide.

THE LOBBY FRONT AND PERAMBULATOR FOR THE FOURTH COMMANDMENT IN PITTSBURGH

Theodore D. Davis put this Universal over very effectively with the Postal Telegraph supplying a working desk set for the lobby which was manipulated by the cashier from the box office. The tieup was to the "send a telegram to mother" from The Old Nest. The suggested wire was done in exact facsimile, but 22x28 inches, just above the set.
Another Useful Goodwill Idea from J. J. Scanlon

A FIRE DEPARTMENT TIE UP THAT HELPPED MUSKEGON
Adding a band to the parade of apparatus had a definitely beneficial effect on the box office of the Regent Theatre, according to the report of Manager Schlossman, who credits the F.-D. with much of the increase.

Lockport Employed
A Real Taxi Dancer
George Cruzen got a real taxi dancer when The Taxi Dancer showed at the Palace Theatre, Lockport, N. Y.
The town was still talking about a recent Black Bottom contest, so Mr. Cruzen hired the winner of that contest to do her stuff on behalf of the film, working in the local taxicab company to supply the taxi in which she was transported about town.
This taxi, the pick of the fleet, was lavishly decorated with advertising matter and furnished with a small phonograph. The taxi would dash around the business district, stopping now and then to let the girl do her steps on the sidewalk. By shuttling back and forth over the territory, they managed to run up a good mileage and get the largest number of spectators.
The stunt was put on in mid-afternoon, while the shoppers were all on the street, and was repeated the following day, which provided a hand-picked distribution for a bunch of heralds.
Almost every town has a champion dancer, or one can be created, and most towns have taxicabs. It makes a good advertising stunt for this picture at comparatively little cost.

Priests Help Strogoff
A. J. Sharick found the Polish and Russian priests helpful in putting over Michael Strogoff at Keith's Palace, Cleveland. Seven priests of the Greek Orthodox Church mentioned the picture in their sermons and the Dean wrote an editorial for their monthly paper.
The two large Polish churches also collaborated.

Phoned the Brides
C. Clare Woods, of the Colorado Theatre, Pueblo, dated all the recent brides by phone when he played The Demi-Bride. He did not get in bad with their husbands as he suggested that they come along, too, to see the Norma Shearer picture. What made it interesting was the fact that they were to be guests of the house. Every couple married within 90 days were personally phoned, and of course they proudly spread the word, which is where Woods collected.

Got a Free Loco
Edward Harrison borrowed a locomotive from Burlington system when he advertised A Little Journey at the Rialto Theatre, Lincoln, Neb. The road supplied a miniature and provided the labor to put it on a Fordson tractor contributed by a local dealer. All it cost the Rialto was $7 for gas and the chauffeur. That's what you can get when you know what's what and where it is.

Lobby Fashions
W. F. Brock permitted the leading dry goods shop and the largest shoe store to make a display of Fashions for Women in his lobby in return for store advertising for the Paramount release with Esther Ralston. Six large display cases were used the entire week before the showing, and helped to sell the prior attraction as well as the Ralston picture. This is decidedly good where you are unable to swing a fashion show.

Another Goodwill Idea
From Fertile Scanlon
John Scanlon sends in another good idea from the Alhambra Theatre, Torrington, Conn. He is strong for putting over the house and it will be recalled that lately he made up a special slide for a local drive before the committee could get down to ask his manager, Joseph H. Quitiner to help them.
More recently the Police Department began a drive for their annual entertainment for the benefit of their relief fund. It would have been the simplest matter to have typed a slide and let it go at that. Everyone but Scanlon would have been satisfied.
But Scanlon felt that a pictorial slide would be better selling. He has a friend who is a camera expert, and they made a trip to the school about time it was letting out and got a splendid shot of the crossing policeman guiding the children across the street.
This gave reason for the line "help the ones who protect you and yours," and put a great deal more punch into the appeal. It did not cost much, but since he started out to do a favor, Scanlon did not stop until he had sold the idea as thoroughly as he would one of his own shows. Naturally the police appreciated this co-operation, and will be ready to help when Scanlon wants to put a stunt over.

A Wu Wow
At the State theatre, Johnstown, Pa., L. M. Conrad made his doorman up into a very respectable impersonation of Mr. Wu, and the customers seemed to enjoy the experience of handing over their strip tickets to the menacing Celestial. The girl ushers wore fancy kimonos.
Jay Emanuel Comes To Life With A Real Report

Used Many Angles for Philadelphia Brigade

Jay Emanuel and the M-G-M gang in Philadelphia, put over ‘The Fire Brigade’ for the Stanton theatre with a campaign that went well beyond the ambitious press book, but Jay never did need anyone to do his thinking for him. He knew the ropes, but he braided new ones for this picture.

From a spectacular angle the best bet seems to have been putting a banner across the street. This banner carried the personal endorsement of Mayor Kendrick and was large enough to be seen well up and down the street.

Another good bet was persuading the trolley company to donate its space reserved in each car for the company’s own advertising. This was done Fire Prevention Week and the text read “A Lesson in Fire Prevention. The Fire Brigade, Stanton theatre, Fire Prevention Week.” This was signed by the Fire Chief. Recently the city paid $4,000 for these same signs for Clean Up Week, but Jay got it gratis.

He also wrote speeches to be made by 50 prominent men at as many business luncheons and similar gatherings. In addition the Fire Department Band gave a concert over the radio with speeches by the Fire Chief and by Jay.

The chief’s horse drawn steam engine for a perambulator and an older model to stand in front of the theatre. He also told off a fireman to each school to make a talk during Fire Prevention Week, and mention was made of the picture by each speaker. Eighty-six fire houses were bannered and there was a parade of ten pieces of apparatus and 200 uniformed men the opening night. Jay made a short length of the Chief to precede the picture.

In addition to his personal endorsement, the Mayor issued a proclamation regarding Fire Prevention Week and called on everyone to see the picture, mentioning the fact that a percentage of the receipts was to be paid the International Fire Chief’s Association to further prevention work.

Banners were shown at both ball parks and on the circus grounds the week the circus played there.

And for a final kick 22,000 fire plugs and 4,000 alarm boxes were placarded as shown in the cut.

Naturally the picture did business. Jay doesn’t come in very often but he brings something when he comes.

Don’t wait for Greater Movie Season to get a move on. Go to it right now and you will be able to make a bigger clean-up when the big noise starts. Last year’s season is not over yet.

TAKING THE KID BROTHER FOR A RIDE IN CARTHAGE, MO.

Jack Gross, of the Crane Theatre, sent a Lloyd impersonator around town with a three sheet to make certain the customers would know what it was all about. It helped to make business on the Paramount without much cost.

Scared Austin

Recently plans were announced for the erection of a ten story office building in Austin, Texas. When the site blossomed out with the announcement “Hotel Imperial. Here soon,” the people wondered if the plans had been changed and one newspaper even interviewed the owner and came out with a story announcing that Hotel Imperial would be at the Majestic theatre, and not on the site indicated. T. W. Erwin made a drive on the fact that “there are some pictures greater than the star” because Miss Negri is not a draw in Austin. It helped materially to overcome sales resistance.

HOW JAY EMANUEL AND OTHERS PUT OVER THE FIRE BRIGADE IN THE STANTON, PHILADELPHIA.

The top line shows two of the fire department vallys arranged for the picture. Below is a cross street banner with the Mayor’s endorsement, the engine with disc wheels and a carded hydrant. In addition to those stunts Jay got the Transit Company’s own space, for which the city not long ago paid $4,000 for a city drive. Jay is right on the job.
May 21, 1927

MOVING PICTURE WORLD

Made A World Premier From Popular Price Drop

Got a World Premier From Popular Prices

You can make a noise about anything if you go about it the right way. Down in San Antonio, Texas, B. K. Gersdorf, of the Loew’s theatre, made a great to-do over the fact that the Empire would offer the “world premier at popular prices” of Michael Strogoﬀ.

This may not seem to be anything to write home about. Michael Strogoﬀ already had three or four premiers, which may have given Mr. Gersdorf his idea, but in any event he took a series of four open letters to tell about the signal honor paid San Antonio in permitting it to be the first to see Strogoﬀ for less than $2.

The ﬁrst of these letters, which is reproduced on this page, carried a heading of “A Letter to the Public.” This announced that “for the ﬁrst time in the history of a local theatre,” Gersdorf had been selected to inaugurate the popular price idea.

The second letter was headed “A Tribute to San Antonio” and intimated that the city was singularly honored in being the ﬁrst to be permitted to cut prices, while the picture was still showing in New York at the two dollar top.

It is the third letter Mr. Gersdorf declared that if he had a voice like a foghorn his tones would match the importance of the event, while the fourth was headed “Twenty-four hours from now,” and was issued the day before the showing.

These spaces ran from six to seven inches, double space, were all uniformly set. They were backed up with an opening day “At last” with a press book cut.

Really these letters mean very little, but skillfully worked they boomed the production in San Antonio into something out of the ordinary and the public felt that it was an event requiring attention. It was all perfectly legitimate and excellent showmanship, but it proves that you can raise the value of a picture with advertising, and if you have the picture to back you up, you’ll collect. If you make too much noise about an inferior product, it is likely to boomerang and be a frost in the same extra proportion but with a picture like Strogoﬀ you can feel safe in making a little extra noise.

Look over the reproduction and gather in the picture “written in ﬁre and spoken in thunder.” That’s what might be termed opulent language.

However the big point is that Mr. Gersdorf made an extra clean-up with the picture, which ordinarily might have been difﬁcult to sell from a ﬂat start because of its foreign players.

Rule Panels Replace Cut Attractor Here

Experimenting with various styles of attractor to go with the new idea of all type advertising, Loew’s theatres in Boston are trying a variety of styles, most of which seem to carry over well and which serve to supply forms to other exhibitors. For that reason we are watching the Loew’s accomplishments with more than usual interest. Here is one from the State in which rule work is employed to draw the eye to the space and with a good measure of success.

Boston theatres cannot afford to take over large spaces. The rates are high and there are a number of papers to be used, so that this 70 line double, the equivalent of two ﬁves, is a generous space, though in some cities, Baltimore, for example, it would be regarded as too small.

Not only is the space small, but a special Sunday show must be carried along with the Monday feature, and of course the supporting features must be given mention, so the space is fairly crowded.

In this example the selling lines below the title are set in six point italic, but they get over well because a light italic is used instead of the full face, which is almost unreadable in that and the eight point lines. The rule border takes an inch and seven-sixteenths from a space one four and one-eighth inches wide, but the rule work is what gives this space distinction, and it pays to go to a smaller letter to gain the display value of that design. With the rule getting the eye, smaller lettering will have the same display value as two or four points larger with the text running full width.

Strictly speaking this is not rule work, since it is hand drawn, but much the same thing can be accomplished with straight rule and a reverse.

The big point is that this space in all types has much greater legibility than most of the Boston spaces, though other agents are now waking up, and some of the dramatic theatres are going away from the all hand lettering that has made the Boston amusement pages a typographical disgrace for many years.

Nicely Proportions a Divided Sales Appeal

Having more than the usual show in support of its feature, Loew’s Palace theatre, Washington, D. C., does not follow the usual idea of blending the components but divides the space giving about two-thirds to The Demi Bride and the remainder to the special features, which sells both sections to greater advantage.

This arrangement is best where the supplemental features are strong enough to warrant a decided play-up. In this instance the leading feature was big enough to hold over, and this fact can be brought out with proper emphasis without detracting from the importance of the feature, which is given full value as a new attraction.

In this instance the Shearer offering has been very attractively presented, the small type builds up on the cut idea, and while the cut area is smaller than is usual in these Loew’s displays, it is more effective than most, since it has a direct application to the story.

This layout is particularly commendable in that it permits the supporting features to be given larger type faces than would be practicable.

A Letter To The Public

For the ﬁrst time in the history of a local theater, the Empire has been chosen to present a motion picture for the World’s Premier at popular prices!

That picture is “MICHAEL STROGOFF,” which is now running in New York City at an admission price of $2.00.

As manager of the Empire Theatre, I enthusiastically recommend and personally endorse this gigantic picture. The entire staff of the Empire watched the preview of this picture with me and they all concur with me in that it is the most outstanding production in the past year.

It is from the pen of Jules Verne — and was written because it was considered even too big for the screen. It will be presented at the Empire beginning SATURDAY, JAN. 29TH.

Sincerely,

B. K. GERSDORF.

If I Had A Voice Like A Fog Horn:

If your voice and the voices of the entire staff of the Empire Theatre could be heard like fog horns we would get on top of the Empire and shout the praises of the Mighty “MICHAEL STROGOFF” to all San Antonio! We could then speak in the thunder that this masterpiece deserves!

But as it is, I am shouting the praises of “MICHAEL STROGOFF” as loud as I can on any picture before it is amazing — stupendous — and personally endorsed by myself and the entire Empire staff.

Thirty-six hours from now this picture, which is written in ﬁre and spoken in thunder, will rock San Antonio with its gripping impact.

It’s the world’s premier at popular prices!

Sincerely,

B. K. Gersdorf,
Mgr. Empire Theatre

TWO OF MR. GERSDORF’S OPEN LETTERS ON STROGOFF
in a space less distinctly divided. Put all of the announcement in a single enclosure and the lesser announcements would pull down the display value of the film title.

Even without the linear border we think that that space would ride well as a whole, but of course the border not only brings additional distinction, but through frequent use this border has become almost as much of a trademark as the house signature, and yet it does not ride down the type announcement as would a more solid rule. We think that this display is just a little bit better than usual. It is rare to find a poor example from the Palace or Columbia.

**Uses Two Large Cuts To Gain a Full Page**

Probably a portion of this space on Slide, Kelly, Slide was donated by the newspaper, since the attraction is a benefit for the local highschool of Maysville, Ky., but that does not alter the fact that it helps to give the Washington credit for a full page display.

**Net Background Has An Attraction Value**

P. F. Schwie, of the Garrick theatre, Duluth, Minn., uses mostly house drawn displays for his theatre, and he sends in a neat 10x2 for The Demi Bride in which the story is cleverly sold in a few lines at the top of the space. Unfortunately this is partly hidden by neat but too close hand lettering. The copy runs: "All her romance she had found in the pages of lurid love stories, and with a genius for getting into trouble they sent her away to school—and they sent her back again."

With Norma Shearer as the star of The Demi Bride, most readers are apt to get the idea that the story should be worth while. They probably would receive that impression even without knowledge of Miss Shearer's benefit.

Most of the talk is carried in the reverse panel, and some of it is lettered too small to be useful. You cannot get the "A rollicking French farce" which runs just below the title, and the players names are not properly valued. The paste over for Our Gang comedy get more of a play-up than Lew Cody.

Apart from the lettering, the design is neatly done and the network background offers a new suggestion for a ground where solid white is not desired for any reason.

The star and title come through well enough to do plenty of selling, but we think Mr. Schwie looks too much at his cut original and too little at the newspaper reproduction.

**Star Design Achieves A Maximum of Display**

This is a simple looking design from the Rialto Theatre, Washington, D. C. but it is not as simple as it looks. It combines two unusual attractor shapes with the value of white space and looks like a three sheet at a cost of less than 18 inches.

The star shape puts over the idea of a star attraction, while the circle gives the usual effect. Keeping most of the space for the title and players gives a strong display, and the stage features are nicely cared for in a small panel at the right, with its own illustration. This not only gets the necessary publicity, but it serves to break the bare regularity of the star without detracting from its value.

**Touted Local Game**

Advertising a local ball game was what brought home the bacon for Montagu Salmon.

When he found he had Slide, Kelly, Slide at the Rialto Theatre, Macon, Ga., he tied into the game by sending the truck for advertising the boys, and supplying it with a cutout of Beery. Some of the boys rode the truck to help make a noise.

In return the truck was admitted to the field and run around the grounds between the fourth and fifth innings. The boys had their crowd and were willing to pass it along to Salmon.

It made a better drive than a purely house display.

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**PLAYING UP BOTH**
ANNE LAURIE, as a song is known the world around. As a play title it suggests no particular plot, leaving the scenarist free to fill in an outline with any desired material, unhampered by the genuinely useful selling title. In fact Lillian Gish production of the famous Scotch feud has been used as the background for a love story in which romance is considerably overshadowed by virile melodrama. But it is melodrama of epic quality, and as entertainment it should possess greater audience appeal than "The Scarlet Letter." There is historical basis for the story of the feud of the Clan Macdonald against the Camerons and all who sided with them. But history is not laboriously developed at the cost of plot action. It is the background, not the backbone of the story as told. It never intrudes, and the result is rapidly moving plot, rising to a strong climax; scenes of fighting men and women with hearts as brave. It is a stern and rugged, but gripping picture of the Scotland of the past century, colorful, appealing, and convincing in spite of a large number of painted exteriors that clearly are paint and paper make. That the story rises splendidly above this handicap is the greatest tribute to the author and director; more particularly to the latter, for John S. Robertson has painted with a master stroke. As a vehicle for Miss Gish the result is not so successful. It is seldom that even her fine art enables her to dominate the story. This is a story of men, and she often has to yield to Norman Kerry, as the fighting leader of the Macdonalds. Kerry, as a cove man Scot, takes one of the best roles of his career, and he makes the most of it. In tender moments Miss Gish does come into her own, and she shares the interest in the climactic scenes, but the story is such that the greater plot interest always lies with the Macdonalds. Her work: has never been more free from the mannerisms which marred many of her early roles, and she played with an emotional sincerity that gripped whenever the situation enabled her to over come the fact that she merely was the objective and not the protagonist of the story. Creighton Hale was admirable as the villainous son of the Campbells. He avoided overplaying and stayed well within the picture. Joseph Striker made an appealing Alastair, younger son of the Macdonalds, who won the love of Enid Campbell, and the role of the latter was well played by Patricia Avery whose few fine moments were not cut through the petty jealousy of the star. Miss Gish let her make the most of her scenes; a rather unusual situation in a star production.

Lillian Gish in Her Latest Production Makes a Shift From New England to Old Scotland Locale

Metro-Goldwyn-Mayer presents "Annie Laurie" suggested by the famous song "Annie Laurie"

CAST: Lillian Gish (Laurie), Donald Macdonald, Joseph Striker (Alastair), Norman Kerry (Donald), Eugene O'Brien (Donald), DeForest Kelley (Donald)

"Annie Laurie" is a film directed by John S. Robertson. Lillian Gish plays the role of Laurie and Donald Macdonald plays the role of Donald. The story is set in Scotland and takes a shift from the New England setting of the earlier production. The film was made by Metro-Goldwyn-Mayer.

"Is Zat So?" A Prize-Fighter and His Manager in Society Provide Thoroughly Enjoyable Entertainment

William Fox presents "Is Zat So?" with George O'Brien and Edmund Lowe

Directed by Alfred E. Green

CAST:
- Chick Cowan
- George O'Brien
- Hap Hurley
- Edmund Lowe
- Marie
- Kathleen Terry
- Parker
- Cyril Chadwick
- Sue Parker
- Louise
- Florence
- Dione Ellis
- G. Clinton Blackburn
- Doug Fairbanks Jr.
- Little Jimmy
- Philippe de Lacy
- Gas House Duffy
- Jack Herrick

Hap, a fight manager, picks up Chick to make a fighter out of him. After losing out they are befriended by Blackburn, a young millionaire, and take the place of servants who have left. After a misunderstanding, Chick wins the championship and he and Hap wins the girls of their choice. Chick also puts Blackburn's brother-in-law to be a crook. Amusing farce comedy.

When the Gleason-Tabor play "Is Zat So?" was produced on the stage, it scored an instantaneous hit and was acclaimed as one of the biggest and most genuinely amusing comedy successes of recent seasons. William Fox secured the screen rights and with George O'Brien and Edmund Lowe in the leading roles is offering a film version that is crammed with laughs from start to finish. "Is Zat So?" is built around the idea of a tough short-witted prize-fighter and his equally tough but somewhat brighter manager who get mixed up with swell society. The crucial of the plot shows this pair as butler and footman in a Fifth Avenue mansion. Both are so ignorant of their duties that when it is explained to the fight manager that a butler is a sort of a house manager he demands a private office and a stenographer. The result of this complication is some of the most realistic and refreshing comedy that this writer has seen in a long time.

Considering the fact that as a play much of the success depended on the clever slang lines, those responsible for the adaptations have turned out an excellent job. Although several of the lines are retained the picture is not overburdened with subtitles, most of the humor being sustained by the situations. Both of the leading players are not only excellent types but give fine performances. Edmund Lowe as the manager has a role which has many points of resemblance to his Sergeant in "What Price Glory," and George O'Brien with his fine muscular physique is convincing as the fighter. All of the supporting cast do good work, Doris Lloyd who has hitherto scored in human interest roles is surprisingly good in a bit of comedy pantomime and Douglas Fairbanks, Jr., is excellent as the young millionaire.

Both sexes should enjoy this picture, for, there is a wealth of human nature and a deep undercurrent of realism in this picture despite its improbable story and the characterizations are sound, interesting and amusing. There is also romance and touches of pathos and although it is a story of the prize ring with three fights a minimum of footage has been given to them. The slangy title is derived from the fact that the fighter is continually using this expression to which his manager answers, "Yes, zat's so." However, only once is this conversation used in a subtitde although several times you can read these lines on the lips of the players.

So well drawn and acted are the characterizations of the fighter and his manager and so smoothly is the picture built up that "Is Zat So?" should prove thoroughly enjoyable for all classes of patrons.
“Convoy”
Actual Wartime Shots Provide Thrills in Film Depicting U. S. Navy’s Role in the World War

UNDER THE APPROPRIATE and attractive title “Convoy” Robert Kane is

Robert Kane presents
“Convoy”
With Dorothy Mackail and Lowell Sherman
Based on story “The Song of the Dragon” by J. T. Foote
Directed by Joseph C. Boyle
A First National Picture

During world war Sylvia joins secret service and saves a big convoy of troops by pretending to love a German spy. Her sweetheart misunderstands and she is snubbed by her sweetheart but after the war, she is awarded a medal of honor and wins her sweetheart. Stirring naval story of war.

A S USUAL WITH the starring vehicles for Rin Tin Tin, “Tracked by the Police,” the Warner Brothers production, is a melodrama in which the situations have been built up so that the dog is the centre of interest and the human characters subordinate.

According to the plot, which does not seem to bear any relation to the title, a big dam is under construction and as usual in such circumstances there is a villainous foreman and his henchmen who seek to hinder the building of the dam. Rin Tin Tin is the pal of the superintendent and not only proves a valuable aid to him but helps in protecting the owner’s daughter and checkmates the villains.

It is an exciting melodrama, and as a vehicle for showing what this clever dog can be made to do is exceptionally good. There is a real thrill and excellent suspense in a scene where he hides in a grandfather’s clock and the villain shoots at it, and an excellent scene of a familiar type where he jumps out of a pit and goes for help. The high light of the picture, however, is where he finds that the levers to the water gates are missing and he throws off a switch turning off the current. While revealing an intelligence that seems incredible it is good entertainment and shows fine training. It should please the Rin Tin Tin fans and delight the children.

“The Love Thrill”
Breezy and Amusing Entertainment Offered In Farce Comedy Starring Laura La Plante

Carl Laemmle presents
Laura La Plante in
“The Love Thrill”
With Tom Moore and Bryant Washburn
Directed by Millard Webb
A Universal-Jewel Production

CAST:
Joyce Bragdon ...... Laura La Plante
Jack ................ Tom Moore
Crescman .......... Bryant Washburn
Paula ............... Jocelyn Lee
Bragdon ........... Arthur Hoyt
Solomon .......... Nat Carr
Sharpe ............ Charles F. Smiles
Length—8,885 Feet.

Jack, African explorer, is reported killed and Joyce, in order to get to his rich friend Crescman to sell him insurance poses as Jack’s widow. Jack’s return alive complicates matters but the difficulty is finally solved when she becomes Jack’s wife. Amusing farce.

WARNER BROTHERS present
Rin Tin Tin in
“Tracked by the Police”
Directed by Ray Enright
CAST:
Rinty .................... Rin Tin Tin
Hob ..................... Jason Roberts
Marcella .......... Virginia Browne Faire
Sandy ................. Tom Santschi
Princess .......... Nanette
Crook ................. Ben Walker
Tom Bradley ............ Wilfred North
Length—5,813 Feet.

Bob is placed in charge of construction of a dam which must be finished on time. His foreman Sandy is a crook who seeks to prevent this. In a series of complications, Bob’s dog Rinty aids him in saving the day and also in rescuing Marcella from the villains. Exciting dog story melodrama.

LIGHT BUT decidedly amusing farce comedy that offers a pleasant hour’s entertainment for the average patron is “The Love Thrill” a Universal-Jewel production starring Laura La Plante.

With characteristic farce comedy disregard of probabilities we find the star as the daughter of an almost bankrupt insurance agent posing as the wife of an explorer who is reported as having been killed in Africa. Her object is to meet the explorer’s millionaire friend and sell him a big policy. With feminine cleverness she succeeds but, the explorer returns under an assumed name and does not reveal his identity until he is satisfied that she is willing to be his real wife instead of his fake widow.

There are a number of bright and amusing situations developed from the fact that both the supposed husband and wife are occupying the same apartment unawares and in the complications with the millionaire friend as well in the situations where the hero humors the joke. While they are of a familiar type, the smooth direction of Millard Webb and the good comedy work of Miss La Plante, Owen Moore as the explorer and Bryant Washburn as the millionaire result in a number of smiles and chuckles.

While not one of the stars’ best vehicles, it should please generally as light entertainment.
“The Telephone Girl”

Paramount Presents an Engrossing Melodrama Based on a Stage Play by the Elder DeMille

Blake, the political boss, faces defeat at the hands of the opposition. Defeat is all the more bitter for his own candidate for governor is his son-in-law, Mark Robinson. His opponent, Standish, is running on the reform platform. They discover his name on a hotel register as “Matthew Standish and wife” three years before his marriage. The newspaper demands the name of the woman and Blake traps Standish into telephoning to warn her. Kitty realizes that the woman must be Blake’s own daughter, so she refuses to reveal the name, because she loves Tom Blake. Eventually the facts come out and Blake assents to her marriage to his son.

Madge Bellamy does exceptionally good work as Kitty, but the entire cast is equally as good. Kitty Kelly is the telephone girl. Jim

“Pirates of the Sky”

Hutchison Lives Up to Reputation as Stunt Man in Thrill Melodrama of Air Mail Service

Adolph Zukor and Jesse L. Lasky present “The Telephone Girl”
A Herbert Brenon production
Based on play “The Woman” by William B. DeMille
A Paramount Picture

CAST:
Kitty O’Reily.........Madge Bellamy
Jim Blake.............Holbrook Blinn
Matthew Standish.....Warner Baxter
Grace Robinson.........May Allison
Tom Blake.............Lawrence Gray
Mark Robinson.........Mike Hamilton
Van Dyke.............Hamilton Revelle
Detective.............W. E. Shay
Mrs. Standish........Karen Hansen
Length—5,455 Feet

A melodrama in which the political boss unavailing pits his strength against a telephone girl, who refuses to divulge information that will bring shame to her sweethearts sister. An absorbing political melodrama.

“The Heart Thief”

Joseph Schildkraut and DePutti in Colorful Drama With European Theme and Atmosphere

UTC YOU STOP to analyze “The Telephone Girl” it’s a rip-snorter of a melodrama. Under critical scrutiny it is inconsistent in spots, but still it is a gripping story, and not one patron in a thousand will sense the implausibilities. This being so, just set it down as one of the best bets in recent weeks. It is fast moving, always interesting, and well played in the heavy, melodramatic manner. Unlike some political plays, the issue is so clear that it can be followed without puzzlement, and it moves at rapid pace with only one lapse of time.

Kitty Kelly is the telephone girl. Jim

Efforts of the secret service to run down a band of air mail pirates furnish

Productions Inc. present
“Pirates of the Sky”
With Charles Hutchison
Directed by Charles Andrews
A Pathé picture

CAST:
Bob Manning.............Charles Hutchison
Doris Reed...............Wanda Hawley
Bruce Mitchell.........Bruce Mitchell
Crauford Kent.........Jimmie Aubrey
Jeff Oldring..........Ben Walker

Doris, newspaper reporter, and Bob a secret service man, quarrel. Bob is sent to stop a series of air mail robberies. Doris, using her enmity works with gang and finally aids Bob in capturing the culprits, and there is a reconciliation. Exciting airplane melodrama.

Adapted from a play “The High-wayman” by Lajos Biro, the Producers Distributing Corporation production “The Heart Thief” is a colorful drama of European life involving a peasant girl, a handsome man and an aged wealthy nobleman, by DePutti, Joseph Schildkraut and Robert Edeson in the respective roles.

The story has been given a high class production and there are several picturesque scenes, especially the fete of the peasants in celebration of the harvest of the grape crop, and there are several dramatic moments, with good suspense in the climax. The comedy relief furnished by the hero’s flirtation with his employers wife is also amusing. The story, however, deals

with types that are distinctly European and due also to the fact that none of the roles are such as to gain much audience sympathy, nor is the story very convincing, this picture will probably arouse only moderate interest with the average spectator.

Joseph Schildkraut gives a finished performance but is handicapped by the fact that the story presents him as a trilfer with whom the women are willing to conspire to compromise a girl he has never seen, he however, redeems himself when he finds it is his own sweetheart. Lya de Putti gives a good portrayal of the peasant girl but seems not altogether suited to the role. Robert Edeson gives an excellent account of himself as the old nobleman and many will probably prefer to see him win out instead of the younger man. The other roles are in capable hands.

Anna Olaf Chrisander’s direction while good has no outstanding characteristics and he is

handicapped by the fact that the story and atmosphere are not such as to strike home to the average American patron.

John C. Plinn presents “The Heart Thief”
With Joseph Schildkraut and Lya DePutti From Lajos Biro’s play “The Highwayman” Directed by Nils Olaf Chrisander
A Prud. Dist. Corp. Picture

Paul Kurt.............Joseph Schildkraut
Anna Karenen.........Lya DePutti
Count Franz...........Robert Edeson
Count Lazlos..........Charles Gerrard
Countess Lazlos......Katalin Jensen
Victor................William Bawell

Length—6,035 Feet

Anna, a peasant girl, finding her sweet-heart a trilfer becomes engaged to Count Franz. His brother engages the former sweet-heart to compromise her but instead he finally wins Anna back and exposes the brothers perfidy. Hungarian drama.
“The Heart of the Yukon”

John Bowers and Anne Cornwall are Featured In a Melodrama of Alaska in the Early Days

With John Bowers and Anne Cornwall in the leading roles, Pathe is offering a melodramatic story of the Alaskan mining camps and dance halls during the period following the gold rush.

The story concerns a timid and plainly dressed little girl from the states who goes to Alaska seeking her renegade father, a crooked dance hall owner, poses as the father, likes the little girl on her heroism, and rescues the girl from the unconvincing attentions of her false father who has fallen in love with her.

The Alaskan atmosphere is rather well handled, there is a moderately thrilling race between dog sleds which has been overprinted throughout the picture and a new and good stunt where the girl uses her body to pull the hero over a cliff aided by the dog team.

The situation of the foster father being after his own daughter is an unpleasant note and the story interest is not evenly sustained.

Despite the work of the featured players and a supporting cast including Edward Hearn, Russell Simpson and Frank Campeau, this picture hardly ranks as an average program melodrama. Anne Cornwall’s role is not convincing and the direction which is jerky is along stereotyped lines. Bowers has little to do. Campeau gives a fine performance in the unsympathetic role of an habitual drunk and Simpson makes a forceful villain.

“Broadway Nights”

Human Interest and Jazz in Behind the Scene Story of Broadway Stage and Cabaret Players

With Lois Wilson and Sam Hardy Directed by Robert C. Boyle A First National Picture

The full possibilities of the theme have not been realized and it emerges as a fairly good program attraction.

“The Fighting Three”

Abundance of Plot and Plenty of Action in Melodramatic Western

With more plot than is usually found in a picture of its type, “The Fighting Three,” Universal’s newest western starring Jack Hoxie keeps the interest well sustained and backed up by plenty of action should prove a pleasing offering with this star’s fans.

The “three” in the title refers to Jack and his faithful horse and dog that stand by him through thick and thin and figure largely in his adventures. Jack has the familiar role of a stranger in a western town. He falls in love with a girl in a traveling show and when the play fails marries her to protect her. An old man is murdered by his slave-trace nephew who not only frames Jack but tells the girl he knew the old man was heir grandfather and married her for money. Jack forces the girl to go with him when he escapes and finally the nephew is proved guilty and the girl and Jack are reconciled.

There is some good comedy in the early scenes where the show are attempting to escape the sheriff and a mixture of melodrama and comedy when Jack poses as a mind-reader and reveals some startling information about the murder, and plenty of typical action, horsemanship, and fighting in the chase and climax.

Hoxie has a congenial role and Olive Hasbrouck gives a good performance as the girl with William Bailey capably handling the role of the villain. This is a good program western.
F. B. O.

BREED OF THE SEA. Star, Ralph Ince. This has been one of the South Sea series with plenty of action. Should please the average movie audience and do good business most anywhere. Another fine picture and every good comments on it. Appeal 85 per cent.

Special no. L. O. Davis, Virginia Theatre, Kansas City, Kansas.


COLLEGE BOOK. Star, Litty Flynn. Good comedy picture of Flynn's going to college. Flynn, keep on with this sort, you carried the show today. Tone O.K. Appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-25. B. W. Humphrey, Olympic Theatre (150 seats), Levittown, South Dakota.

LIGHTNING LARIATS. Star, Tom Tyler. Harvard action with plenty more coming. There was one. Heard more applause when this was shown than we have since the time when Ken Murray was shown in Son of Dare-devil. Lots of fun in it too, and if your Saturday night crowd doesn't eat this one up it is time to turn the old barn into a bootleg joint. Tone O.K. Appeal, action fans 100 per cent. Sunday yes, special no. Draw mixed class, town 1,096. Admission n10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


TARAN AND THE GOLDEN LION. Stars, James Pierce, Edna Murphy. The fact that this was an unusual novelty picture saved it from making a complete flop. The direction was very poor—picture was not well put together and did not hold the interest. Surely wish that Ralph Ince would have directed this number—he'd made a real winner of it. The hero was an unknown and his posing easily proved that he was an unknown at the game. Beautiful photography and direction. Off comedy nearly a story was impossible, but fans don't mind the kids here. Tone O.K. Appeal about 75 per cent. Sunday yes, special no. Draw all classes, town 1,100. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

T. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played. Playing fair by picture and producer, aiming to help each other is always a pleasure. We are very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

TIDIM TERROR. Star, George O'Hara. A poor western with Mr. O. Hara thought, as did others, that when F. B. O. signed O'Hara for a number of features, that they would be able to have him in the order of the Fighting Blood type, but they have tried to put out the light—yes, very light—comedy farce and have succeeded in making George lose a great deal of his popularity here. Not a very special no. Draw all classes, town about 1,000. Admission 10-25 to 15-35 specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TWO GUN MAN. Star, Fred Thomson. One of Thomson's very best pictures: has lots of action and thrill. You can't beat Fred and Silver King for real entertainment. Played two days—pleased 100 per cent. General patronage. A. E. Sharer, Globe Theatre, Savannah, Missouri.

TWO GUN MAN. Star, Fred Thomson. Another good one from Fred. They just cannot help liking his picture and Silver King does excellent work which the audience likes. They came, they saw, they liked it, and they said so. Tone fair, appeal 80 per cent, Sunday, special no. Draw all classes, town 2,000. Admission 10-25. A. E. Andrews, Opera House (465 seats), Emporium, Pennsylvania.

TODAY'S REPORTS


B. M. Davis, Virginia Theatre, Kansas City, Kansas.

FIRST NATIONAL


STEPPING ALONG. Star, Johnny Hines. A dandy comedy. They all step some in this one. Edmund Bud, in the sightseeing trip furnishes a good punch for the audience. Tone, appeal good. Sunday, special Hoy. A. F. Jenkins, Community Theatre, David City, Nebraska.

VENUS OF VENICE. Star, Constance Collier. Very nice picture. It flopped here. To my audiences she is a has been, gone into the Griffith-Pickford class. No box office draft here. It booked pass it up. Tone fair. Draw family class, city 4,000. Admission 10 to 50. Johnny Jones, Washington and Orpheum Theatres (1,000 seats), Quincy, Illinois.


THE MONKEY TALKS. Good show but a poor one. They wouldn't come in to see this one. Tone, appeal good. Sunday yes, special no. Draw all classes, city 4,000. Admission 10-25 to 15-35 specials. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.


THIRTY BELOW ZERO. Star, Buck Jones. A good one to show on a hot night. Plenty of action and thrills. Buck tore some of these set pieces with plenty of speed and pleased the fans. Come in again, Buck. Tone good, appeal fine. Sunday, special no. Draw general...
**Metro-Goldwyn**


**MARE NOSTRUM (Our Sea).** Stars, Anthony Quinn, Micheline Presle. Here is a very fine picture but most too deep for the small towns. We did a fair business with it and it seemed to please very well. We will give much advertising, and it will be a credit to your theatre to run it. Tone O. K. Appeal this year or special no. Admission mixed class, town, 5,500. Admission 10-25. J. E. Long, Opera House (460 seats), Fort Payne, Alabama.

**MIDSHIPMAN.** Star, Ramon Novarro. This is one of the best program pictures I have ever seen. Only one picture this year classified as a special. Tone good, appeal 100 per cent. Special no. Admission 10-25. John J. Orphan, Washington Theatre (1,000 seats), Quincy, Illinois.

**TELL IT TO THE MARINES.** Star, Lon Chaney. This is a better program than your normal business, but we advertised twice as much for this picture. Paid more than we should have for it. Appeal class based upon everyday good. Special—yes, but no superspecial. We find that we haven't made any money this year, the high priced pictures. Admission 15-25. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

**TEMPST.** Star, Oreta Garbo. Here is one of the best pictures of the season and we feel, like all the rest of their specials it did not draw and I lost good business on this one. Please do not advertise again for the next run withoutwesterns. Tone good, appeal 75 per cent. Sunday no, special some places yes. H. E. Boudinot, Imperial Theatre, Pont Allegheny, Pennsylvania.


**TIN HATS.** Stars, Conrad Nagel, Claire Windsor. I furnished all the advertising and it brought a few laughs, but the rest of the laughs it was not well received. Tone good, special yes. Draw mill and farming classes, town, 1,500. Admission 15-25. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

**WAR PAINT.** Star, Tim McCoy. War Paint is what Metro calls a western. The story is written by Peter B. Kyne and is based on the great Indian wars by the author. We also ran Winners of the Wilderness by the same author, and with the same stars. Winners of the Wilderness is based upon the Hooker's defeat. These features are good for any day's program but not as good as Man of Steel. Good tone, not special. Draw milk and farming class, town, 1,000. Admission 15-25. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

**WAR PAINT.** Star, Tim McCoy. Here is a regular 161 Ranch style old Indian war picture. Lots of riding and fighting. My people like that kind of stuff, so I will say extra good. Tone, appeal good, Sunday yes, special no. Draw good, Appeal 15-25, paid seats) 1,500,000. Admission 10-25. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**Watched His Dust**

Friend Kelly managing the Garden Theatre in Wakeene, Kansas, showed "Ladies At Play" during what he himself admits to have been the worst dust storm that has hit Western Kansas in some time—and while the audience watched the dust become so thick that the audience could not be discerned—but that did no harm, for an unusual "effect" transpired: the picture showed up, projected on a screen that had appeared in the dust laden air in three dimensions with startling effect. (This part of a regular report is thrown into prominence on the chance that some inventive genius may find the germ of a great invention—who knows but that the future picture may be shown in three dimensions on a dust, smoke or steam screen?).

**Paramount**

**ACE OF CADS.** Star, Adolphe Menjou. Don't miss terrible business on this one; however, not the fault of picture, as it is very good. Daylight Saving time is hard on business programs and it is always difficult to succeed in this area. Bring your business classes, town, 600. Admission 10-25. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

**EVERYBODY'S ACTING.** Star, Betty Bronson. A very fine program with excellent story and characters. Did a very fine work in her part, as always. Tone, appeal good, not a special. Draw better class, town, 4,500. Admission 10-25. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**GREAT GATSBY.** Star, Warner Baxter. Fine picture, but did not play up to picture's excellence. Warner Baxter is too good a star to waste in a picture of this type. Tone, appeal excellent. Draw mixed class, town, 1,500. Admission 25. Fred W. Widenor, Opera House (452 seats), Belvi- dere, New Jersey.


**POPELAR SIN.** Star, Florence Vidor. This is a very fine little program picture that will please your audience; however, not much about it to draw. Better than the average program picture. Appeal 90 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

**STRANDED IN PARIS.** Star, Bebe Daniels. A picture that the people brought in and really appreciated. A few laughs in our house. Bebe is coming well. All right as a picture. Did a very fine draw better class, town, 4,500. Admission 10-25. Carl A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

**Pathé**

**A DOGS LIFE.** (Charles Chaplin com- plementary). This is the picture we have in this as feature of an all-star comedy program and broke records. We also pleased the women at every screening. Good tone, perfect. Tone good, not special. Draw milk and farming class, town, 1,000. Admission 15-25, L. E. Parsons, Parson's Hall (325 seats). Marcellus, New York.


**Producers Dist. Corp.**


**LAST FRONTIER.** Splendid offering. Should please any audience, anywhere. Historically true, very entertaining and with good sound. Received wonderful response. Tone, appeal good, Sunday yes, special yes. Draw farmer, classes, town, 1,500. Activity better than normal. J. E. Travelle, Elite Theatre, Placerville, California.

**MADAM BEHAVE.** Fair, Cosmos Theatre, Mackinac City, Michigan.

**MEET THE PRINCE.** Very, very poor. Good only for those who have trouble in going to sleep. We had snores aplenty. H. M. & Sons, Star Theatre, Nashville, Michigan.

**RUBBER TIRES.** Stars, Bessie Love, Harrison Ford. Absolutely the poorest I have seen in years. Elites for a so-called special—from a picture and financial standpoint both. (And this is the first and only picture I have ever seen that) George K. Shaw, Opera House, Grayling, Michigan.


**Tiffany**

**CHEATERS.** Stars, Pat O'Malley and Helen Ferguson. Another winner from Tiffany. Had it been up for me, it would have been number one. J. S. Frieschnegh, Paramount Theatre (200 seats), La Jorda, Colorado.

**ONE HOUR OF LOVE.** Stars, Jacqueline Logan, Robert Frazer. A picture that will appeal to the better class. Everyone in the cast doing good work. Played one day to very good business, despite bad weather. Tone good, appeal very good. Sunday yes, special no. J. A. Elldridge, Idle Hour Theatre, Indianapolis, Indiana.

**REDHEADS PREFERRED.** Stars, Mar- jorie Reynolds, Raymond Hatton, Theodore von Eltz. A farce comedy that was excep- tionally good for its kind. Avoided characters entirely. Better than the average special though bought on the regular program. Received several favorable comments. This picture was rated more highly than any that I did not play it twice. Tone good, appeal excellent, Sunday yes, special—should be. J. A. Elldridge, Idle Hour Theatre, Indianapolis, Indiana.
**United Artists**

**ARIZONA SWEEPSTAKES.** Star, Hoot Gibson. It’s a good story. Western that is that town. 606. Admission 10-25. H. P. McFadden, Reel Theatre (206 seats), Naiona, Kansas.


**BRONCHO BUSTER.** Star, Fred Humes. Small but good. We double-featured it. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

**CHIP OF FLYING E.** Wish to stick in a good word on Chip. As first class entertainment it is there. Lots of good, clever comedy, good acting. Was not backward in telling me it was O. K. This kind of picture brings my patrons back and helps business. Don’t be afraid to book this one. Had fine print, but nothing out of ordinary in that, as all my Universal prints are good. Fred H. Miller, Dayton, Pennsylvania.

**CHIP OF FLYING E.** Star, Hoot Gibson. It’s some show when partner after partner stopped at the box office and commented on the size of the audience. We are kein maker for the small town exhibitor. Book it and don’t be afraid to advertise. Tone good, appeal fair. Sunday yes, special draw. Very popular among agricultural community of 500. Admission 10-35. C. C. Brothers, Star Theatre (206 seats), Bakersfield, California.

**CHIP OF FLYING E.** Star, Hoot Gibson. This is the best western we’ve run in our sixteen years of business. Played to small houses, but they certainly enjoyed it. Good two-day picture brings ’em out better second night. Runs fine in itself. Tone O. K. Suited here to any day. Special some places. Draw all classes, town less than 1,000. Admission 10-35. O. H. Perry, People’s Theatre (249 seats), Cloverdale, California.

**CHIP OF FLYING E.** Star, Hoot Gibson. The best western we’ve run in our twenty years of business. Playing to small houses, they are enjoying it. Good two-day picture brings ’em out better second night. Runs fine in itself. Tone O. K. Suited here to any day. Special some places. Draw all classes, town less than 1,000. Admission 10-35. O. H. Perry, People’s Theatre (249 seats), Cloverdale, California.

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**MY OLD DUTCH.** Star, Pat O’Malley. Nice story. Children appreciate the humor, will please the audience. You laugh, you cry, and laugh again the next day. It is a one and a half hour picture. Good all the way through. Tone good, appeal fair 100 per cent. Sunday, special yes, same class. Draw oil, solid class. Admission 10-35. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.


**MANSION OF ACHING HEARTS.** Star, Ethel Clayton. Strongly dramatic but very weak at the box office. Not an audience picture. Very glad I changed the date on this one which was promised to play on Christmas Day—it proved to be a wise move for me. Tone fair, appeal 50 per cent. Sunday, special no. Draw classes, small town. 10-35. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.


**BROADWAY AFTER DARK.** Star cast. A release but much better than many of the films you are playing. This is a very good business getter, with so many old pictures playing. Sunday yes, special no. Appeal good. Sunday, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

**FINGER PRINTS. (7 reels).** Star, Louise Fazenda. Another mystery picture that drew but didn’t please all. Miss Fazenda as Simpson was a good one. Admission 10-35. H. V. Ritter, McDonald Theatre, Kansas.


**WHY GIRLS GO BACK HOME.** A good title to draw the younger class: the ending is a little scattered and adverse to exploitation. Tone good, Sunday yes, special no. Draw miners and farm class. Town 1,500. Admission 10-25. Mrs. J. B. Travelle, Victory Theatre, Rossiter, Pennsylvania.

**Waston Bros.**

**ARIZONA SWEEPSTAKES.** Star, Hoot Gibson. This is a very good western picture as well. Appeal good, class A. Draw classes, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (206 seats), Naton, Kansas.

**BROADWAY AFTER DARK.** Star cast. A release but much better than many of the films you are playing. This is a very good business getter, with so many old pictures playing. Sunday yes, special no. Appeal good. Sunday, special no. Draw big city class. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

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**MUSCLE BOUND MUSIC.** (Path-Billy Bevan). Just a fair comedy, Sennett comedy. Has a fair back, much better than Sennett comedies here in appeal. Sennett better did the same this year. The picture is fine. Stevei G. Brenner, Eagle Theatre, Baltimore, Maryland.


**MUSCLE BOUND MUSIC.** (Path-Billy Bevan). Just a fair comedy, Sennett comedy. Has a fair back, much better than Sennett comedies here in appeal. Sennett better did the same this year. The picture is fine. Stevei G. Brenner, Eagle Theatre, Baltimore, Maryland.


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LUPE VELÉZ, Mexican dancer and new screen find, appearing in Hal Roach-Pathe comedies.

RUTH DWYER, leading lady to Monty Banks in his new Pathe feature comedy, "A Perfect Gentleman."

DOLORES DEL RÍO, United Artists star, takes honors this season for creating a bathing fad, known as the Dolores Shawl.

ALTHOUGH you will not believe it, Madeleine Hurlock is a Mack Sennett girl, fully clothed. She is appearing in Pathe comedies.

A BIT OF SPAIN. Maria Casariego, who is under contract to Fox.

SEDUCTIVE GRETA GARBO. M-G-M star, who is appearing in "Love."

MAY McAVOY trying to pull the wool over his eyes. In order to decoy the poor sheep, the sinister May shows sheepie a shamrock. She is appearing in Warner Brothers' "Irish Hearts."

FINDING a moment to herself, Alma Bennett, Sennett-Pathe player, looks sweet for the camera.

FINDING a moment to herself, Alma Bennett, Sennett-Pathe player, looks sweet for the camera.

A SYMPHONY IN WHITE. Gayle Lloyd who is appearing in Paramount-Christie comedies.

LEW CODY and Lew Cody, well known M-G-M stars, toast their partner in the comedy team of Cody and Allen Pringle. They are co-starred in "Adam and Eve," a new comedy.

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B. B. B.

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B. B. B.

These once-a-month service splurges that really classify as directories look imposing but they lack the continuity and "repeat value" necessary for securing live reader interest and the best advertising results—especially in a field where business carries on as rapidly as it does in this one.

B. B. B.

"Back of the Colored Sheet" will soon be a familiar phrase among MOVING PICTURE WORLD readers. A phrase full of golden significance because back of this prominent page EVERY WEEK you will find real practical, money making ideas and service for BUILDING BETTER BUSINESS.

B. B. B.

Equipment, Projection, Prologues and Presentations, Special Theatre Feature Articles—in fact everything that has to do with "theatre improvement" will appear regularly EVERY WEEK from now on, back of the colored sheet—"BETTER BUSINESS BUILDERS."

B. B. B.

Exhibitors, dealers, projectionists—get the habit of turning to these pages. They will keep you up-to-date on everything you want to know as well as supply you with the right sort of dope for building better business.

B. B. B.

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This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere.

Every theatre manager in the country should own this edition and keep it handy for reference. No projectionist can afford to be without it.

Volume I deals thoroughly with the fundamentals of projection and contains most of the matter of the old 4th edition. Volume II covers equipment and is largely all new matter.

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Specify prints on Eastman film — the medium that first made movies practical, that has been known from the infancy of the industry for its never-failing screen superiority.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
The Paint Brush As a Seat Salesman

By W. L. PRINGLE
Manager of Textone Sales, U. S. Gypsum Company

Nickelodeons have long ago passed into memory and the motion picture theatre has become as artistic, even as aesthetic, as the playhouses it houses. Where the old nickelodeon was satisfied to urge the appeal of a novelty in entertainment, caring not at all, save for a flashy front, whether the environment of the picture was pleasant or gloomy, the theatre of this day goes far beyond the mere appeal of entertainment and seeks to attract not alone with its entertainment, but, as well, with its comfort, its courtesy, and, above all, its attractiveness.

In this modern playhouse of the large city, as in its pretentious brother of the bigger town, the architect can, with the decorator, be relied upon in many cases to furnish a color scheme and an interior treatment in perfect harmony with the motif and the underlying idea, one might call it, of the design. In the smaller community, however, where the builder of a theatre, or the owner desiring to modernize an older house, is somewhat dependent upon his own resources for the selection of finishes and treatments that will make of his less pretentious holding a playhouse at least favorably comparable to the biggest modern palace, it is seldom that a clear realization is had of the big part that is played by the paint brush in helping to sell seats.

The manager or owner wishing to make the interior of his theatre as attractive and harmonious as possible seldom realizes that he has, in the simple use of the modern paints and finishes especially developed with an eye to theatre decoration, as powerful an attractor as does his city brother.

Many a small theatre, now getting a bit dingy, can be made as fresh, as attractive as the largest house. It is not a matter of seating capacity that counts: it is a matter of the treatment of the surroundings of those seats.

It cannot be gainsaid that the patron is not sensitive to the environment in which his entertainment is proffered. He can be favorably impressed to a very great degree by the cheerful and artistic treatment of the walls of the theatre—and here the paint brush plays its part as much in the selling of seats as does the star upon the screen.

Suggested Treatments

A plastic paint, such as Textone, which has been developed especially for ease of application and diversity of treatments, offers a simple and an easy means of refreshing the patron's eye and of giving to older theatres a newness and an attractiveness quickly appreciated and readily reacted to by the public.

Such a plastic paint as Textone harmonizes with the modern trend in interior decoration and with the more artistic furnishings. The introduction of period styles has brought a renaissance of the textured wall and nothing is more amenable to the harmonizing wall treatment than the plastic paint.

For example, a Spanish interior, whether for the entire theatre, or for one or more of the rest rooms, is easily attainable by the simple treatment possible with the plastic tint, Textone. Since this comes in white, pigmention can easily give a varied treatment, still in the Spanish motif, for different parts of the theatre: beautiful blues, greens, roses and ivories in solid tints or two-tone effects, give a wonderful harmony of color blends.

The San Jose finish in this medium is very attractive and is achieved with ease by applying the paint in white and brushing it with a four-inch brush so as to produce little semi-circular sweeps and laps over the entire surface: it is then brushed over lightly with the brush dipped in water, to soften and round off the texture.

This charming treatment is enhanced by red and gold drapes, and furniture in old oak. upholstery may be dull red tapestries and red leather. Lamps shaded with golden brown micaene or parchment impart a soft and restful glow.
For an interior in early Italian renaissance the Medici treatment is typical of the rough walls used in the villas and small homes of the period. Being a neutral greenish tint, the Medici suggests the use of some of the rich Italian brocades or damasks in heavy patterns or stripes of reds and yellows. The floor treatment should be neutral gray-green "marbleized" effect either in rubber tile or linoleum. The Medici finish is easily achieved by applying the plastic paint with a brush, then working in the smoothed effect with a four inch scraper knife or convenient similar tool.

For a more American treatment there is suggested the Martha Washington style: this texture is obtained by stippling the plastic paint with a stippling brush; after the surface is thoroughly dry a coat of Textone size is applied, making the surface more amenable to washing—a striking consideration in the theatre. With this treatment a wide variety of choice is given in drapes, although the true Colonial style calls for chintz or printed linens in bright colors and intricate patterns.

The floors may be either dark mahogany or walnut and the window and door casings either white or ivory. Linoleum, if used, should be chosen from among the jaspe or plain colored sorts in warm tones.

For individual rooms the furniture could be of Adam, Sheraton, Hepplewhite or early American styles; rush bottom chairs are effective.

Ornamentation Hints

It is surprising what attractive effects can be achieved with plastic paint used in connection with such adjuncts as Textsand, which is susceptible to pigmenting in harmonizing or bizarre effects, and with Greenspar for the achieving of Travertine Stone effects. Also, with stencils, a varied or concurring ornamentation is possible in wide variety of charming effects. Textone, when thoroughly dry, can have stenciled ornaments applied by a simple process.

When you want to get them in for an occasion what do you do? You step heavy on the exploitation, for that occasion. If you are going to get them in for a season—such as summer—there's one big thing you can do which you may have overlooked. Next week you will find out about this better business builder for summer.

Effective decorations may be had in many ways of which a couple are shown; the stencil has a striking effect while decorative panels give individual touches to many parts of a theatre.

Through the application of prepared and almost mud-like Textone carried over the stencil with a flat four-inch scraper with which it is buttered or pressed on evenly in a thick, heavy coat. Colored relief ornament is also attainable by buttering on thick plastic paint over the stencil, and when dry sandpapering to remove sharp irregularities, then sizing the decorations before applying color, in which process blends and variations in color may be had by use of oil colors through stencils; and antique effects are possible by use over the dry ornament of tinted glaze which is wiped with a cloth to remove the extra glaze and permitting the coloring to show through.

Swirl effects and blended colorings on walls can be easily secured by use of such a product as Textsand: the sand swirl, which is secured in simple easy manner, is applied to the prepared plastic painted surface with a thick, large brush and stippled when it has set slightly, makes a very pretty effect; the sand being blown into the setting paint, and then smoothed and sandpapered, can then be sized and a semi-polished surface obtained, if desirable, by applying a good quality of wax over the size coat and rubbing out to the desired lustre.

(Continued on page 226)
Lighting
To Build
Patronage

By EDWARD L. HYMAN
Managing Director, Brooklyn Mark Strand

THEY SAY that a man is known by the company he keeps. Measured by this
same rule, a theatre is known by the lighting harmonies and effects which it
supplies with its program. Lighting effects play an important part in creating
atmosphere and personality for the theatre.

There are two things which must be taken
into consideration before setting his light-plots.
The first is the nature of the program itself
and the second is the weather. In the latter
connection, it might be explained that the
heavier lights are used for the cold months
and the lighter ones for the summer. In fact,
the nature of the show depends a great deal
upon the weather for its foundation. This has
been found very appealing to audiences at the
Brooklyn Mark Strand.

For the summer, color lighting harmonies
and staging are selected to add the air of cool-
ness throughout the house. The song selec-
tions, overtures, arias, ballet numbers, etc., are
of the lighter type, but nevertheless chosen to
blend perfectly with the nature of the pro-
gram. The classics which are not too heavy,
of course, are included in the summer per-
formances.

We have so far familiarized ourselves with
the functions and suggestiveness of lights, that
those at the Brooklyn Mark Strand are no
longer used for merely illuminative purposes.
By the skillful manipulation of lights it has
been found that they can be induced to sug-
gest the air, hour, season, and weather. For
the warmer weeks of the summer, the deeper
lights, such as magenta, red and the dark
greens are avoided. Rose-pinks, ambers, or-
ganges and white lights are suggestive of cool-
ness. By careful direction of masses of lights
and shadows and by heightening the values of
color relief, it adds to the orchestra and the
patron's vision of plastic elements. Thus, lights
help to convey an idea of symbolizing its mean-
ing and re-enforcing its psychology.

An example of one of our summer programs
is as follows: With a comedy-drama, was
booked a short comedy. The Mark Strand
Topical Review rounded out the film part of
the show and embraced several "shots" of water
scenery which also prove cooling. The miscalc
end of the performance was made up as fol-
lows: the overture was selections from Vic-
tor Herbert's "The Fortune Teller," with color
arch spots and four entrance spots, in addition
to the cove lights; Lilly Kovacs, girl-pianist,
lighting harmonies which required four Mes-
trum flood lamps, six open box lamps, six
playing "Twelfth Hungarian Rhapsody" by Liszt,
and "Faust Waltz" by Gounod; a color-
atura soprano in a light aria, and "Viennese
Impressions," a pretentious incident, introduc-
ing tuneful Viennese melodies and a light
ballet.

With shows of this kind and with a theatre
which invites its patrons to linger awhile, there
is no reason why the summer days should be
less profitable than the winter days. The pub-
lic has to turn somewhere for its amusements
and the logical reason it avoids the theatres in
the summer seems to be due to the fact that
they are dark and gloomy, hot and stuffy, and
that the shows are not balanced right, nor

Setting with vivid, lighting used by Mr. Hyman with Sousa's Band.
staged right to appeal to the hot weather tastes. Our house is one which has overcome these difficulties, because we took the time in the beginning to study it all out and to try out all methods possible to find the one best suited for the operation of this theatre.

On the other hand, the lighting harmonies for the winter season, which usually run from October to Spring, may be of the “warmer” variety, embracing deep greens, blues, purples, reds and others of the like nature. The programs likewise are of the heavier sort but balanced up so that there is no monotony either in the numbers or the lighting.

Opposition! Who says it kills business? Where is there more opposition than in New York and on its Broadway—no parking, the very heart of radio’s best program stations, with the world’s largest theatres and most agile imaginations using the finest ballets, most sumptuous orchestras, brightest sets. And yet the theatre with any real personality isn’t suffering any slump. Its directing genius has to keep building, building, holding good will—all the time. And no one else can tell you the “how” better than Major Bowes, himself. He does in the next issue of Better Business Builders.

Builds Good Will With Sunday Bible Class and Broadcast

Hamilton, Ohio, May 11—He who said, “Never the twain shall meet,” must needs revise his prediction, at least, insofar as Hamilton is concerned. Ohio will be noted as the father if not the grandfather of the Sunday closing fight.

The Rialto Theatre, part of the Jewel photo-play chain, is both a moving picture house and a church. On Sunday mornings a men’s Bible class holds services in the auditorium, the services being broadcast through a special “mike” installed by the management. From 1 to 11 p.m. the theatre conducts its usual Sunday showings, although from 2 to 4 p.m. each Sunday, a congregation without a regular place of divine worship, has taken advantage of Manager Schwalm’s generosity and hold services in Schwalm’s offices immediately above the theatre, which services are likewise broadcast locally.

Verily, here, at least, the lion and lamb lie down together.

C. & M. Co. Believes In Making Theatres Modern

Many improvements are contemplated at the Colonial and Strand in Cambridge this summer. The C. & M. Amusement Co. have recently re-decorated and re-carpeted the Put and Hippodrome in Marietta and during the month of May the two theatres at Cambridge will undergo the same process. The Strand comes in for complete overhauling with new carpets, draperies, etc., while the Colonial will make many necessary improvements including the installation of more exhaust and oscillating fans, floral decorations, etc. The ushers will appear in light colored uniforms and everything possible will be done under the direction of local Manager Fred E. Johnson to take good care of his summer patrons. Vaudeville acts will be seen about every other week during the spring and summer months, a specialty being made on orchestras and bands. At various times benefit performances will be staged under the auspices of local societies which always has a tendency to greatly increase the receipts. The St. Hilda Guild of the Episcopal Church will have “The Scarlet Letter” as the first benefit performance in May for two days. Mgr. Johnson gives the organization a percentage on the tickets they sell.

Gem Has Been Re-set

About eighteen months ago Messrs. Frank Finger and Louis Degen bought the Gem Theatre, Marissa, Illinois. After operating it a while they decided that polishing and resetting, as it were, would make the Gem worth more to them as a patronage magnet. These popular exhibitors closed the theatre and installed new and up-to-date heating, ventilating and cooling systems, latest type projectors, and increased seating capacity.

It is significant of their efforts toward building better business that the newspaper story of the approaching opening gratuitously gave them this “send-off” “Matisa has now not only the newest and best theatre in this section but she has theatre men, who believe in giving their theatre patrons the best pictures produced.”

A THOUSAND EXPERIENCED EMPLOYEES AWAIT YOUR COMMANDS

To tell you how to solve your exhibiting — seating — display — screening — decorating and similar problems.

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WATCH FOR IT!
IN AN EARLY ISSUE OF JUNE
Moving Picture World

will publish a complete dispassionate straight-from-the-shoulder summary, from all exhibitor angles on the new product of every company. Carefully compiled by Epes W. Sargent. A complete and comprehensive analysis no exhibitor will care to miss.
National Furnishes Exhibitors. Complimentary Order Books

Theatre men who find frequent occasion to order their supplies by mail will find the new complimentary order books and envelopes now being distributed to the trade by National Theatre Supply Company salesmen very handy and helpful.

Each of these books contains 25 order blanks in duplicate, thus enabling the user to retain a copy of his written order. A sheet of carbon is supplied with each book and a space is provided on each blank for numbering each order consecutively if desired. A quantity of addressed envelopes is also being furnished with each book of order blanks.

Film Printer for M-G-M Is Automatic Measure

The improved device which daily turns out hundreds of feet of perfect film in the laboratories of the Metro-Goldwyn-Mayer studios, is technically known as an “automatic printer.”

It measures the density of every inch of negative film that is passed through it, and prints each piece of positive from this with just enough exposure to keep the finished print in perfect uniformity of light. No matter how dark the negative, or how different the exposed print may differ—some dark, some light—it automatically gauges the exposure of the finished film to keep it in one key.

The machine consists of a roller over which the negative and raw film pass, while an electric light supplies the light for “printing,” which is accomplished just as kodak film is printed. But this light is gauged by a “master keyboard.” Before the printing is started the film is passed through a “test orifice,” in which each density is numbered. At it goes through, it is registered by numbers on a switchboard down which a control lever passes.

After that, each time the film goes through the machine, the control lever automatically adjusts the light at the right intensity for each section. The machine is very complicated, with about 1000 separate parts. By its means hours of time and many human workers are saved, while the results are more precise than the human eye could make them.

Eastman Theatre Bids for Summer Crowd With Cool Air

The ventilating and cooling system of the Eastman Theatre, which makes the auditorium one of the coolest spots in the country on warm midsummer days, is being overhauled for the coming months. This system, which has been the model for many theatres, provides 122,000 cubic feet of clean, cool air every minute. Under each seat, patrons have noticed, is a mushroom shaped ventilator and through each one of these ventilators is forced every minute 31 cubic feet of cooled air. This provides a temperature inside that is consistently from 16 to 20 degrees lower than outside and makes it a most comfortable place on the warmest afternoon or evening.

The Eastman’s slogan, “Come in to cool off,” has been copied by many theatres throughout the country.

S.AN BERNARDINO, CALIF.—C. E. Moore has plans by Pannell & Young, Chapman Building, Los Angeles, for two-story theatre, store and office building, 130 by 185 feet, to be located on E street. Estimated to exceed $150,000.

2-in-1 Typhoon System Goes Into More Theatres

The Typhoon Fan Company of New York has expanded its facilities and personnel this year to take care of the greatest volume of business in all its history. Cooling and ventilating theatres has ceased to be a luxury and is now everywhere conceived to be a necessity. Good business, as well as hygiene, demand it.

This year’s big business is attributed by the Typhoon Company to the theaters’ realization that the Typhoon system is most economical both from the standpoint of installation and operation. This system is replaceable, which means that the rotation of the big multi-blade propeller disc fans may be reversed by a turn of the switch. In summer the system is employed to force gentle, refreshing, cooling breezes into the theatre. In winter, the same system is reversed to exhaust the impure air from the theatre. The result is a two-in-one, all-year-round installation which cools in summer and ventilates in winter.

Typhoons are going this week into the Amityville Theatre, Amityville, L. I., the Empire Boulevard in Brooklyn, N. Y., the large Adam’s Newark Theatre, Newark, N. J., the Acme Theatre, New York City, and the Folly Theatre, Brooklyn, N. Y.

ST. PETERSBURG, Fla.—Community Theatre Corporation, M. J. Burnside, president and general manager, plans to erect theatre and amusement project at First street and First avenue. Theatre will have seating capacity of 2,000 and garden adjoining will accommodate another 2,000. Estimated cost, $500,000.

MULLIENS, W. Va.—Rhodes-Lopinsky interests, Welch, W. Va., owners of property, plan to erect theatre and store building. Theatre will seat 1,000.

Patents

Information concerning patents of interest to the motion picture industry, furnished by court of William N. Moore, patent attorney, Washington, D. C.

A Weekly Service.

1,612,276. PORTABLE MOTION-PICTURE MACHINE. Charles Leo Fitz, Fond du Lac, Wis., assignor to United Hand Projector Company, Fond du Lac, Wis., a Corporation of Wisconsin. Filed Nov. 3, 1922, Serial No. 638,867. Renewed May 25, 1926, 5 Claims. (Cl. 88—17.)

An adjusting means for motion picture machines comprising a pair of rack bars guided vertically at the front and near the sides of the machine casing, a shaft adapted for manual actuation mounted in the front wall of said casing, and operative connections intermediate of said shaft and said rack bars for imparting simultaneous movement to the rack bars.

1,626,841. COLOR-CHANGING ATTACHMENT FOR MOTION PICTURE PROJECTORS. James Maurice Kelley and Joseph A. Huber, Philadelphia, Pa., Feb. 12, 1924. Serial No. 137,198. 1 Claim. (Cl. 88—24.)

A device comprising a collar formed of a strip of sheet metal having its ends turned outwardly to form relatively spaced ears, said strip being provided at spaced points with integral enlargements located at diametrically opposite points on the collar and shaped for an approximately U-shaped lug having opposite grooves forming a channel, a screw extending through the ears and operative to change the collar to enable the same to be clamped on the end of the lens tube of a motion picture projector, and a color screen comprising a sheet metal frame and plurality of transparent panels of different colors adapted when the frame is seated in said channel to be respectively brought into registry with the lens tube by sliding the frame in said grooves transversely of the tube.

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E OR the same reason that the Rudolph Wurlitzer Company chose Textone finish for this organ room in their Wurlitzer, New York, Studios, you will prefer it to decorate your theatre.

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Better Business Built Into These New Theatres

LOS ANGELES, CALIF.—M. L. Marvin, 6001 South Van Ness avenue, has contract for theatre, 88 by 160 feet, to be erected on Whittier Boulevard, for R. C. Lowe and associates, care C. F. Plummer, Storey Building. Estimated to exceed $150,000.

SAN GABRIEL, CALIF.—W. Simpson Construction Company, Bank of Italy Building, Los Angeles, has contract for two-story theatre, 120 by 150 feet, with seating capacity of 2,000, to be erected for Mission Playhouse Corporation, Los Angeles. Estimated cost, $150,000.

MIDDLETOWN, CONN.—Middletown Theatre Company, 184 Main street, plans rebuilding two-story theatre recently destroyed by fire, with seating capacity of 2,000. Estimated to exceed $150,000.

CHICAGO, IIL.—Lenaere Construction Company, 127 North Dearborn street, has general contract for 12-story theatre, store and office building, 215 by 255 feet, to be erected at southeast corner 63rd street and Maryland avenue, for Andrew and William Karzon, 511 West 63rd street. Estimated cost, $5,000,000.

PORTLAND, ORE.—Scofield Engineering & Construction Company, Fifth and Salmon streets, has contract for theatre, 115 by 180 feet, to be erected at Broadway and Salmon streets, for Portland Paramount Corporation, Fifth and Salmon streets. Estimated cost, $1,000,000.

PHILADELPHIA, PA.—E. Piero, 1600 Arch street, has contract for two-story theatre 88 by 228 feet, to be erected at 24th and Arlington streets, for Appoole Amusement Company, 1237 North 52nd street.

WILLIAMSPORT, PA.—William E. Springman, 199 Market street, has general contract for one-story moving picture theatre, 86 by 58 feet, to be erected at Pine and Jefferson streets, for M. Ciccariell, 141 Pine street. Estimated cost, $35,000.

MEMPHIS, TENN.—Clark Porter, 245 East McLemore avenue, has awarded contract for one-story theatre to be erected on Highland avenue, 90 by 42 feet.

MAUCH CHUNK, PA.—Bowen of Mauch Chunk. John Brella, secretary, Court House, contemplates making alteration to one-story brick moving picture theatre on Broadway.

Plans New Studio Group

CULVER CITY, CALIF.—United Artists’ Corporation, 922 South Olive street, Los Angeles, J. M. Schenck, president, plans to erect group of moving picture studio buildings at Jefferson Boulevard and Overland avenue, architect not selected. Estimated cost, $750,000.

CHICAGO, IIL.—Chicago United Artists’ Theatre Corporation, Dennis F. O’Brien, president, has plans by C. Howard Crane, 22 West Randolph street, for remodeling one-story building at southeast corner Randolph and Dearborn streets. Estimated cost $600,000.

WOOD RIVER, IIL.—Frank Sanders, Edwardsville, IIL., contemplates erecting theatre at Wood River avenue and Lorena street. Estimated cost $100,000.

DETOIT, MICH. — B. B. Westman, 721 Detroit Savings Bank Building, has plans by Groves & Mayhew, 267 North Michigan avenue, for two-story theatre, store, office and apartment building.

ASTORIA, N. Y.—S. Laetein has plans by Beringer & Kaufman, 66 Fifth avenue, New York, for two-story theatre, store and office building, 116 by 229 feet, south side Astoria avenue. Estimated cost, $250,000.

NEW YORK, N. Y.—McManus & Griffiths, 116 West 23rd street, are preparing plans for two-story moving picture theatre, store and office building, 100 by 160 feet. Estimated cost, $250,000.

MEDFORD, MASS.—Silverman & Kramer, 191 Merrimack street, Haverhill, Mass., plans to erect theatre on High street. Estimated cost, $150,000.

GRAND HAVEN, MICH.—Butterfield Theatres, Inc., has plans by C. W. Brandt, Kresco Building, Detroit, for two-story theatre, 66 by 121 feet. Estimated cost, $175,000.

TEANECK, N. J.—Heller Construction Company, 972 Broad street, Newark, N. J., has plans by William E. Lehman, 972 Broad street, Newark, N. J., for one-story theatre. Estimated cost, $100,000.

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PATENTS

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Washingon, D. C.

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Back of the Curtain Line
Business Building Presentations and Practical Tips on Stage Work
Conducted by O. T. Taylor

Scrim Presentation
The First of a Series of Scrim Ideas Compiled by O. T. Taylor

HERE is nothing new about scrim scenes; the scrim idea has been, and still is, a popular number with Musical Comedies and Tab Shows. The flexibility of the thing has, however, made it extremely popular and very suitable for stage shows in picture houses.

Another big factor is the moderate cost of scrim productions, or rather that scrim novelties may, due to the fact that such novelties can be successfully staged on a small scale, be produced at a very nominal figure.

Furthermore, scrim presentations or novelties may be builded around almost any branch of stage entertainment: Orchestras, large or small, classical or popular numbers; Stage Bands, Singers, Dancers, Posers, etc., or a combination of a number of these. In addition to stage acts, scrim presentations offer many and varied possibilities for the organ.

Publishers of popular music who have seen the “plugging” possibilities in scrim presentations are offering, free of charge, plans and synopsis of the bigger hits, with professional copy of the music, and while the “idea” that we have seen to date are splendid and the plans and synopsis good the description of most of the offerings lack detail—so necessary where staging is attempted by anyone not thoroughly versed in production work.

For the benefit of managers who have had little or no experience in staging scrim effects we are offering, in this, the first of the scrim presentation series, suggestions on the actual operating of this simple yet very effective novelty. The current, as well as other ideas to follow, are all along practical lines, and adaptable to large or small theatres; ideas the producer may elaborate upon or simplify to meet his own specific requirements.

Frontier Days
Routine. The drapes part on a setting depicting the inside of a cave with the opening to the outside in the background. The scene is illuminated by a number of big lanterns, suspended from the cave’s ceiling and by torches projecting from crevices in the walls.

The band, as frontier men and scouts, are playing a medley of old melodies. (Special arrangement) Introduce Songs or specialty numbers such as Trio, Quartet, Banjo Solo, Bugle Calls, etc. The outside of the cave opening is nearly covered with a growth of trees, bushes and vines, painted on the scrim which cover the opening, and showing against the jet black of the outside night.
Have You
Done Something New?

Make a different presentation or a novel prolog; or put on a striking musical number, anything back of the curtain line?

So That We May Tell Others
Let Us Hear from You!

(Write to O. T. Taylor, Weir Theatre, Aberdeen, Washington.)

At the “Palo Moon,” amber spot from right on lookout who sings this number. As song ends the distant call is again heard and answered by the lookout. Magenta Overhead floodlights, and Indians group around fire as band segue “Gathering of the braves.”

The Indians arise with yells for war dance, after which the band segue “Indian Love Call.” Frill, and the Indians take reclining positions around the camp fire. The lookout takes a sitting posture, head resting on knees which are tucked up under chin.

Pink spot to left as Indian maid enters and stops in a listening attitude. A faint, far-away call is heard, girl picks up song (Indian Love Call). Lights down slowly as girl finishes song. Lights up gradually in front. Curtain.

The Settings. As shown in figures 1 and 2, settings consist of a cave, inside, and an outside scene viewed through the scrim filling the space. And so the scene illustrated in figure 3 is painted on the scrim. The outside view, as seen through the scrim when lighted from behind is pictured in figure 1. It will be noted that parts of the painting on the scrim match the setting in back of the scrim. This procedure heightens the illusion,—makes the change more effective in that the painted scene apparently changes to a setting with Indians mysteriously appearing.

The borders should be a set or two of wings, b, mask in the cave drop. (Leg drops could be substituted for borders and wings). Torches made from sticks, or cut from wall board and painted, and with a transparent shield shaped as flames to hide the light globe,—together with lanterns, light the cave. Additional lighting from border lights and side floods.

The height of the platform behind the scrim drop should be tiered with drop lines figure 1. The “outside” setting, built on the platform, consist of the back drop, A, of sky, water, a bit of land and a forest range in the far distance. (This could also be built up from a number of ground rows and a plain blue sky drop.) A tree row, B, and a set tree or two, E, form the middle distance. Between this row and the scrim drop is a large platform. The rock, D, is built up:—framework with irregular covering of muslin or any suitable material rough surface of a large boulder, and of sufficient strength to support a performer. The set tree, C, is placed close to the scrim with the branches showing through the upper part of the cave opening. The camp fire of small logs has two or three streamers of georgette or other light airy material, to suggest smoke. (A realistic smoke effect is obtained by sprinkling a small quantity of Sal-Amoniac on a small electric plate concealed under the logs. The Sal-Amoniac is sprinkled on the cold plate, and the current turned on when the smoke is wanted.) Place red and amber globes, fitted with “winkers,” under the logs for flickering fire effect.

Natural foliage such as Salal and Ivy, and evergreens, Pine, Fir, Cedar, make splendid fillers for the “outside” setting.

The Effect. With the stage behind the scrim drop dark, and with the lights up in front the “outside” setting is completely hidden by the painting on the scrim. Then, as the lights in front are dimmed, the painting on the scrim fades out and the lights behind the drop, brought up as the front lights dim out, illuminate the “outside” setting. Spots, floods and olivettes, set in a series of recesses, are used in lighting the “outside.” No direct light from behind should be permitted to touch the scrim as it will spoil the effect. All spots, floods, etc. used for back-lighting must be turned away from the scrim. Harling’s scrim is framed with a molding indicated by dotted lines extended from the olivettes and spot in figure 2.


Cave drop, borders and wings in rather dull browns, blue-gray and buff with orange high lights.

The scrim is done in dyes, the tones and shadings worked up as in an aquarelle.

Olivettes. (Open Floodlights.) These fixtures are useful in staging presentations where an abundance of side-lighting is desired, and are so simple and inexpensive to build that even the smallest house boasting a stage should not be without one or more pairs.

In figure 4 is illustrated how a very serviceable olivette can be made. A length of 3/4 inch pipe, about 2 feet long, is fastened to a 1 by 3 of a floor flange. The base, b, is a two inch plaster measuring about 14 inches square. Another pipe, or iron rod, d, to fit inside the larger pipe, is also fitted with a flange, c, to which is attached the reflector, f. Drill a 1/2 inch hole in the pipe, an inch from the top, and tap for thumbscrew, c, for use in adjusting the olivette to any desired height. A heavy base is desirable to prevent the olivette from overturning easily. Nail a light 5/8 rim around and the edge of the base and fill the box formed in this manner with concrete or other heavy material. For easy shifting place gliders, such as used on furniture, or small castors under the base.

Front and top view of the olivette is shown in details A and B. h is the curved reflector casing made from 26 gauge sheet iron, with a 1-2 inch flange, j, turned in on the front to stiffen the tube. These two tubes are rigidly bolted together. The olivette frame is in position. The sectional detail illustrates how the channel, k, is fastened to the projecting reflector top, n, by means of rivets, m. The olivette may be wired for one or more lamps as desired.

D, figure 4 shows gelatine frame made from strap iron or strips of wood. Make two frames fitted to bolt together clamping the gelatine between them. A number of fine wires or large mesh chicken wire stretched over the gelatine prevents it from being accidentally broken.

Jazz Concerto Feature
On Roxy Stage Program

Frank Harling’s Jazz Concerto will have its world premiere on Mr. Harling’s this (next) week’s program. With a view to encouraging serious American music, S. L. Roth-

Whiteman Returns

Paul Whiteman, and his orchestra, are to return to the Paramount Theatre Saturday, June 4th, for an extended engagement. Whiteman appeared at the Paramount Theatre, but this cut short owing to his contract to appear in “Lucky.” Prior to this, Mr. Whiteman had made a tour of the Publix circuit.

The addition of Paul Whiteman to the Par-}

Paint Brush
(Continued from page 220)
Better Projection

Practical Helps to Improve the Best Business Builder

Conducted by F. H. Richardson

(This department was founded by its present editor in 1910)

Had Same Trouble as Did Norden and Got Rid Of It

G. L. E. Wilson, Projectionist, Rialto Theatre, Hood River, Oregon, arises to remark: "Queer that the department should get a letter from one outside the fold, but here goes. Concerning the trouble of A. E. Worden, Courtland, N. Y., I have experienced exactly the same grief. Am using two Motograph De Luxe projectors with Mazda light sources. For the first eight months or so, I had wonderful success. Then what I thought was lens trouble developed, and for two or three months I was in pretty warmish hot water, as was also my assistant. As did Mr. Worden, I tried everything I could think of, but without success. Same old thing, first on one side and then the other. Moved the screen—nothing doing. Moved projectors, shifted lamphouses back and forth. Nothing doing. Then I raised the screen off the floor, hanging it free. Bingo! That was my answer. Picture clear and sharp as it ever was. I therefore suggest that if Mr. Worden's screen rests on the floor or anything else, he bang it free. I figure that my screen was warped and that hanging it free operated to straighten it." Well, I'll be damned! If Mr. Worden has not yet found his trouble, let him stretch a chalk line from corner to corner. If the surface is much out of level—is not at least fairly flat—then let him take such steps as may seem best to flatten the surface.

However, the screen would have to be quite a bit out before the out-of-focus effect would be very bad. Just how much I don't know, but I would say it would have to be enough to be readily visible to the eye—four to six inches. I would say, though, mark you well, I don't mean by that that any out-of-level will not affect focus. It certainly will, but surely under any ordinary condition such lenses as we have today ought to have sufficient depth of focus to render the "out" effect of even so much as six inches pretty well invisible. What do you chaps think about that point?

As to being "out of focus," why I don't know what you mean. I receive letters every day in the year from men who have never before heard of. They read the department, and those who do that are "in the fold" so far as I am concerned. If you mean you are not a member of the union, why until the unions are willing to accept into membership every man working within their jurisdiction, this department will draw absolutely no line between union and non-union, though, of course, hoping you will get into the organization as soon as you can. The fact remains, however, that a large number of village and small town projectionists, some of whom have worked within the jurisdiction of a union for years, have been refused admission on the grounds of incompetency, but merely because the big town where the union was, feared that if admitted they might want to migrate to the aforesaid big town. That is plain fact, gentlemen, as many, many, many appeals to this department in the past have more than proven, and so long as that condition prevails, the columns of this department is open to union and non-union alike, though it will not and never has knowingly rendered assistance to any man who had proven himself unfair.

Bluebook School

Questions 579 and 580

Question No. 579—What is the best test of all for foundations?

Question No. 580—Tell us how you would locate a grounded coil in your rheostat, assuming it to be one with a bank of coils or grids in series with each other, and not one of the multiple coil type.

New Man Wants Help On Setting A. C. Carbons

From George Duran, Sayre, Oklahoma, comes this appeal for help: "I am in trouble. Have been attempting projection for about five months. Know a little about electricity, but this is my first experience with an arc light. The Bluebook gives no advice about setting the carbons for A. C. I am quite certain my light pops and burns unevenly because of wrong carbon set. The entire equipment is badly worn. There are two Powers projectors in a very poor projection room, or "booth." The wiring has been in 14 years. All connections are old, but possibly all right. The Compensarc (A. C. to A. C.) were connected one to each lamp, and it was impossible to get a decent light. By using two D. P. D. T, switches I connected them in parallel in such manner that one may be used on each lamp, or both for one. Get plenty of current now. In fact have to reduce the voltage a light.

"Removed condenser and lined carbons by looking through the opening where they are, but something is wrong. Wired the light circuits all new and have good, clean connections. Don't think it is the carbons for I use National White Flame, which I presume to be alright. Am unable to understand the uneven burning and popping. Can you help me?"

I think I can. There is considerable diversity of opinion among projectionists concerning carbon setting for A. C. It was omitted from the Bluebook for the reason that the use of A. C. is out of date for projection, and should be discouraged in every possible way. Its use at the arc is bad practice. Your employer will do well to install new projectors and have them equipped either with Mazda or reflector arc lamps. It will pay him big interest on the investment to do so.

My own view is that carbons should be set exactly the same for A. C. as for D. C. See pages 404 and 405 of your Bluebook. The only difference is that the crater will be much smaller, and you must handle the carbons very carefully so that the little crater will set as nearly as possible to C. Figs. 1205, page 407 of Bluebook.

The popping and uneven burning is probably due to dampness in the carbons. Always store carbons in a dry place. Keep a half dozen in the bottom of each lamphouse and add one every time you take one out, so that they will be thoroughly dried before you use them. The White Flame carbons are excellent for A. C.
**Ceiling Color Query Is Productive of Suggestion**

E ARL BOOKWALTER, Manager Ideal theatre, Halstead, Kansas, asks advice as to what color the ceiling of the theatre, which is being re-decorated, should be. The condition of the old ceiling paper is a light gray, with walls a light shade of tan with three large panels of very dark paper on each side-wall. Six indirect ceiling lights will be installed, which will be handled by dimmers. The whole of the auditorium is 74 feet; projection distance 62 feet; picture size 12 feet, Screen a Gardner. Top of screen is about two feet from ceiling. Direct current, through Hl. Wayne, motor generator is used for projection. Widely, if I understand the project is inclined. There is no stage or scenery. Says he has read this department for years and received much help from it.

Not that it makes any difference from projection point of view, but merely as a personal preference, I would like to reverse things and make the bottom of the dark paper as dark, not too dark, with the panels a light tan. Decorations should be as light as may be without setting up objectionable reflection factor. Light and medium dark shades of tan are excellent. They have a warmth and softness of shade and are cheerful. A figured medium dark tan paper on walls, with a lightly figured light tan or a plain tan with decorative border and possibly center piece for panels would be excellent. That is, however, merely my own personal preference as to where the light and dark would look best.

And now I am going to suggest something which I admit would be largely in the nature of an experiment. The light gray would be all right. The ceiling of the past. Again however, I would change that and make the ceiling also a very light tan. However, which ever I did I would start back about fifteen feet from the screen and gradually shade the tint down to the tan of the side walls, if a tan be used, or if a gray be used I would shade the tint down to a dark gray at the front end, and when I say “dark” I mean just exactly that.

The ceiling is so close to the top of the screen that if a light color be carried right to the top of the ceiling there will be a great heaping glare of reflected light from the picture meet the eyes of the audience, especially that portion of it seated in the rear half of the auditorium. This will be particularly objectionable when scenes are on, the top part of which are clear—a summer sky, for example.

Personally, I repeat, I would prefer a light tan for the ceiling, shading it to a quite dark tan through the first fifteen or eighteen feet back from the screen, which may easily be done by properly placing the lights.

If it is feared that there will be insufficient auditorium illumination with a tan and indirect fixtures, it would be quite right to paint circles four or five feet in diameter, immediately over each lamp, white, with a surrounding stenciled ornamental border if desired. This would be to ornament the ceiling, as well as increase the illumination.

To sum up: A light gray ceiling will answer, but gray is “cold” and therefore not a very good theatre color. Light gray with dark gray at front is much better. Light tan (very light I mean) is better, and with dark tan next screen is very much better—best of all in my humble opinion, viewed both from the projection and from the viewpoint of looks of the auditorium.

**Persistent Port Size Row No Aid to N. Y. Projection**

**T**his department is receiving complaints from sections of the state of New York concerning the activities of one of the inspectors of the New York Fire Insurance Rating Organization, which has headquarters in Syracuse, N. Y. This inspector is insisting that projection room observation ports be reduced to 12 inches high by 4 inches wide, which was the old port size. Many years ago by some one who knew more about other things than about projection. It was discarded as foolish long ago, but every once in a while is resurrected by some “bright” (7)

For the one hundredth and twentieth time I will explain, for the benefit of the Syracuse inspector, the OBVIOUS fact that a fire shutter will, in falling, cover an opening twelve inches square just as quickly as it will one four inches wide by twelve high, AND if fire or smoke shows at all, an audience inclined to go wild and stampede will do it just as easily with the smaller as with the larger opening. A school master should know that, for it is a self-evident fact.

An observation port four inches wide is an abomination. It sadhampers the work of projection. The projectionist can only see the screen in the 6x12 port, looking, in which position he is in a measure out of intimate touch with his projector—where the real danger lies. PROJECTION ROOM OBSERVATION PORTS SHOULD BE AT LEAST TWELVE SQUARE INCHES AND NO PURPOSE OF SAFETY IS SERVED BY MAKING THEM SMALLER.

If it is proposed to hamper projection by compelling a 4x12 observation port it would be much better to make it 12 wide by 4 high. At least the man COULD have a view of the screen then by raising himself to proper height on a platform beside the projector if necessary.

**Wants Union Card**

E. E. White, Bells, Tenn., asks: “I have been operating a picture machine for eight years. (You really mean you have been projecting motion pictures all that time, don’t you? If so, why have you not at least learned the right terms? Ed.) “I desire to get a union card. Would you care to give me your name to get one? Can one obtain a traveling card direct from the president of the union and place said card in any union one wishes to?”

Not so you could notice, Friend White. You must make application to the local of the I. A. T. S. E. & M. P. M. O. nearest to you. You are working within the jurisdiction of that local, and to join you must have worked within its jurisdiction for a period of six months.

You are a member of the union which may be whatever appeals to them as right and proper. They will admit you or not admit you, as seems good to them, and that’s that. Sorry, Friend White, but that’s the facts as they are. You are a member of the local you are working under by addressing the I. A. T. S. E. and M. P. M. O., Suite 1332, 1440 Broadway, New York City.

**Renewal of Screen Is A Gain in Efficiency**

One exceedingly costly error is being committed in thousands of theatres. Neither the exhibitor or the projectionist realizes the constant though slow drop in reflection power of a screen surface with time. I make the unqualified assertion that few, if any, screen surfaces are efficient after six months use. I would suggest the implied statement that if a screen surface, or sample thereof, be submitted to a test made by a competent engineer, in comparison with calcium carbide when the said surface is installed, and if the latter is found to be twice as efficient six months after it has been in use, then do we not have a very appreciable loss in the total reflection power in that time, regardless of any cleaning process to which it may have been subjected.

Surfaces should be renewed—not cleaned but made entirely new—at least once every six months. After a year of service no surface I know of is longer fit for use. The ceiling in a room in your home may look quite clean, but has been on six months. Recount a spot and see the amazing difference! The same identical thing applies to the screen, though usually in a somewhat lesser degree in the sense that the deterioration is not so rapid.

**Loew Does It Right**

Loew’s is the first theatre organization I know of which has adopted a sensible course with regard to the Supervisor of Projection. Lester Isaacs is a SUPERVISOR, not a trouble chaser or machinery inspector. He is a man of considerable experience men connected with his office. They read: “Joseph Roddock, Installation Engineer” and “Lyle Wheeler, Installation Engineer.” Both cards bear the following in the lower corner: “Projection Department Loew’s Inc., New York City. I.A.T.S.E.”

This means that Isaacs has men under him to do the installing, which most emphatically is as it should be. There is very much more practical for such a man to have several hundredth and important directions, other than making installations, as I have many time pointed out. My ideas concerning the office of Supervisor of Projection are set forth, in full, in a paper prepared for the Society of Motion Picture Engineers and read before that body at its last meeting. I have had the opportunity of it and will send a copy to any union, to any supervisor or to any theatre company officer upon request as long as they last.

**Cannot Give Opinion on Market Value of Device**

A New England projectionist asks whether or not I would consider a device for effecting an automatic change-over from one projector to another as having market value. Says one manufacturer has offered to examine and test a working model, but would like my opinion before going to the expense of making up a model.

There is so very much depends upon the ruggedness, simplicity and what may be generally termed the market value of almost any device that it is impossible to offer intelligent advice until one has seen the actual thing, and has had it tested out in practice.

For example, some things which will do a certain thing excellently, insofar as results be concerned, may be too delicate, too complicated and liable to get out of order, or take up too much room to make them really practicable. Also they may be things which, while practicable, still the men who must handle them don’t like them, and so forth.

The manufacturer you name is your best bet. He is looking for marketable specialties. Make up a working model, make application for a patent and then submit your model to him, or you may send it to me if you prefer and I will, after examination, deliver it to him.
Better Business Builders is going to be the motion picture industry's up-to-the-minute headquarters for everything having to do with theatre improvement. You're going to appreciate and enjoy reading this new business feature more and more—EVERY WEEK

in

Moving Picture WORLD
About That Buck for Accuracy—

W E'RE handing over a dollar for any major errors that one of you folks writes us to point out. The letters are coming along only enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name isn't a major error. They don't work any hardship on exhibitors.

And, as you know, prints differ some in different places—but just wise us up when they're real errors. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.
Star, Story Type, Review and Footage Here

EXCELLENT PICTURES CORP.
A Man of Quality (G. Walter).

Punch melodrama.
Nov. 6, 5.640
His Rise to Fame (Geo. Walter).
Fuglist melodrama.
Feb. 19, 5.790

FILM BOOKING OFFICES OF AMERICA

MOVING PICTURE WORLD

FOX FILM CORP.

Amerikan (Fox). Spanish-western.
Fed. 11, 4.993
Cowboy Buckaroo (Fox). Drama.
Fed. 20, 5.600
Johnstown Flood (all-star).
Spec. melo.
Mar. 13, 6.258
My Own Pal (Tom Mix, dog and child).
Western.
Mar. 7, 6.018
Sandy (Mabel Bellamy).
Drama.
July 18, 7.550
Rustling for Cupid (O'Brien).
Romantic story.
May 8, 4.835
Early to Wed (M. Moore-K. Perry).
Domestic drama.
Dom. Aug. 25, 5.912
A Man-Sized Love (Bellamy).
Thrill melodrama.
Sept. 6, 6.022
A Trip to Chinatown (Fox).
Drama.
June 26, 5.394
More Pay—Less Work (Mary Brian).
Drama.
July 19, 6.602
Whispering Walls (Norma Shearer).
Drama.
Oct. 10, 6.722
No Man's Gold (Tom Mix).
Western.
Aug. 14, 5.740
Outlaws of the Red River (Tom Mix).
Spec. thrill melo.
Oct. 29, 7.278
Three Bar Boys (Robert Frazer).
Western.
July 7, 5.246
No License (Alma Rubens).
Mother-love drama.
Sept. 7, 5.168
Flying Horsemen (Buck Jones).
Drama.
Sept. 11, 4.971
Jenny Lassiter (Buck Jones).
Drama.
Sept. 23, 5.564
Womanpower (Graves-Perry).
Drama.
Oct. 2, 5.800
The Lily (Belle Bennett).
Emotional drama.
Nov. 9, 6.268
Great K. & A. Train Robbery (Mix).
Romantic story.
Oct. 16, 4.800
Whispering Wires (Anita Stewart).
Mystery melodrama.
Oct. 30, 5.908
Return of the Solar (Babe Jordan).
Western.
Nov. 15, 6.290
What Price Glory (star cast).
Drama from play.
Nov. 20, 6.590
Wings of the Wind (Tom Mix).
Drama.
Nov. 21, 5.425
Sunset at Santa Fe (Tom Mix).
Spec. thrill melo.
Nov. 25, 6.125
Summer Bachelors (Bellamy).
Spec. melodrama.
Jan. 18, 7.608
Desert Valley (Buck Jones).
Western comedy-dr.
8, 7.471
Out to Get the Master (Alex. B. Francis).
Western.
Jan. 23, 7.794
Stage Madness (Virginia Valli).
Stage-home drama.
Jan. 23, 8.560
Last Trail (Tom Mix).
Drama.
Feb. 6, 8.375
Sandpaper Doll (Tom Mix).
Drama.
Feb. 8, 8.375
War Horse (Buck Jones).
War story.
Feb. 15, 8.750
Monkey Talks (Lerner).
Drama.
Mar. 5, 8.500
Love Makes 'Em Wild (Johannie Harmon).
Drama.
Mar. 8, 7.750
Wishing Wells (Tom Mix).
Drama.
Mar. 15, 8.425
Madame Wants No Children (Dora Cordero).
Drama.
Act. 9, 7.325
Heart of Salvation (Alma Rubens).
Romance, mystery.
May 9, 6.617
Till's Girl (Buck Jones).
Fighting.
July 21, 5.808

FIRST NATIONAL

Clothes Make the Pirate (Errol).
Prize travel.
Dec. 12, 8,000
Infatuation (C. Griffith).
Drama.
Jan. 16, 5.794
The Lighthouse (Buck Jones).
Drama.
Jan. 28, 6.590
Recruiting Agent (Buck Jones).
Drama.
Feb. 13, 7.338
Parley (Blanche Sweet).
Society drama.
Mar. 6, 8.064
Girl from Montana (LaMonte-Mason).
Drama.
Mar. 20, 6.290
Dancer of Paris (Teague-Macklin).
Romantic drama.
Mar. 27, 6.289

Kiki (Norma Talmadge).
Comedy drama.
April 17, 8.279
Milo, Midget (C. Griffith).
Victor Herbert opera.
May 8, 6.328
Wilderness Woman (Pringle).
Comedy.
May 22, 7.331
Becoming Mrs. Martin (Charlies).
Comedy.
June 5, 6.500
Tramp, Tramp, Tramp (Sidney-Astwood-Compton).
Human interest dir.
June 28, 7.711
Ells Cinders (Colleen Moore).
Comedy.
June 26, 6.548
Mr. West (Sidney-Astwood-Compton).
Western.
July 10, 6.404
Son of the Desert (King Maynard).
Western.
July 14, 6.328
Duchess of Buffalo (Talmadge).
Romantic drama.
Aug. 1, 7.940
Madame Sans Gène (C. Griffith).
Drama.
Aug. 19, 7.694
Stage-home (Dorothy Mackall).
Comedy.
Sept. 4, 6.447
Amateur Battlers (Buck Jones).
Romantic comedy.
Sept. 22, 7.527
Paradise (Milton Sills).
Typical comedy.
Oct. 16, 6.784
Forever After (Astor-Hughes).
Romantic drama.
Oct. 21, 6.328
Racing Temperature (Buck Jones).
Romantic drama.
Nov. 1, 6.290
Road to Lovers (Nelson-Stone).
Drama.
Nov. 10, 6.106
Syncopating Sue (C. Griffith).
Drama.
Nov. 20, 6.770
Stage-home (Thea Warriner).
Drama.
Nov. 29, 6.119
Ladies at Play (Hughes-Kenyon).
Drama.
Dec. 5, 6.300
Blonde Saint (Stone-Kenyon).
Comedy-drama.
Dec. 11, 6.500
White Black Sheep (Buck Jones).
Pioneer western.
Dec. 25, 5.292
Just Another Blonde (Mackall).
Romantic-com dir.
Dec. 29, 5.600

Twinkletoes (Colleen Moore).
Drama.
Jan. 1, 7.833
Laying of the Foundation (Buck Jones).
Sophisticated drama.
Jan. 23, 5.442
Prudent Squire (Sayloyce).
Drama.
Feb. 5, 5.121
Lanute at Large (Eon Errol).
Drama.
Feb. 7, 5.645
Easy Pickings (A. Q. Nilsen).
Drama.
Feb. 26, 5.400
An Affair of Honor (Ben Lyon).
Comedy-melodrama.
Mar. 19, 6.161
All Aboard (Johnny Hines).
Drama.
Apr. 2, 6.530
Gad zooks (Buck Jones).
Drama.
Apr. 28, 6.106
Orchids and Ermine (C. Moore).
Romantic comedy-drama.
Apr. 9, 7.374
Maid of Gold (C. Griffith).
Comedy-drama.
May 1, 6.374
See You in Jail (Muhall-Day).
Drama.
May 21, 6.580
False Faces (Buck Jones).
Drama.
May 27, 6.290
Venus of Vendome (C. Talmadge).
Comedy.
May 30, 6.700
Notorious Lady (Lewis Stone).
Drama.
June 25, 6.080
### Short Subjects Separated From Features

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### GOTHAM PRODUCTIONS

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<td>Melodrama</td>
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<tr>
<td>Final Extra (De La Motte)</td>
<td>Feet</td>
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<tr>
<td>Melodrama</td>
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### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Sun-Up (Starkie-Nagel)</td>
<td>Feet</td>
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<tr>
<td>Mountain tragedy</td>
<td>Feet</td>
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<tr>
<td>Siren (Wong-Murray-Dobry)</td>
<td>Feet</td>
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<tr>
<td>Romantic drama</td>
<td>Feet</td>
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<tr>
<td>Mystic (Pringle-Yarle)</td>
<td>Feet</td>
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<tr>
<td>Faith spiritualism</td>
<td>Feet</td>
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<tr>
<td>The Circle (R. Boardman)</td>
<td>Feet</td>
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<tr>
<td>Dramatic reading room comedy</td>
<td>Feet</td>
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<tr>
<td>Rag Man (Conant)</td>
<td>Feet</td>
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<tr>
<td>Death of a Gentleman</td>
<td>Feet</td>
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<tr>
<td>Beauty Prize (Dona)</td>
<td>Feet</td>
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<tr>
<td>Comedy</td>
<td>Feet</td>
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<tr>
<td>Tower of Lies (Chancellor)</td>
<td>Feet</td>
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<tr>
<td>Farce comedy</td>
<td>Feet</td>
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<tr>
<td>Exchanges of Wives (Boardsam)</td>
<td>Feet</td>
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<tr>
<td>Married life comedy</td>
<td>Feet</td>
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<tr>
<td>The Max</td>
<td>Feet</td>
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<tr>
<td>West Buster (Stuart)</td>
<td>Feet</td>
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<tr>
<td>Burlesque western</td>
<td>Feet</td>
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<tr>
<td>Lights of Old Broadway (Davies)</td>
<td>Feet</td>
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<tr>
<td>Old N. Y. drama</td>
<td>Feet</td>
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<tr>
<td>Bright Lights (Casey)</td>
<td>Feet</td>
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<tr>
<td>Comedy</td>
<td>Feet</td>
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<tr>
<td>Island of Tears</td>
<td>Feet</td>
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<tr>
<td>Melodrama</td>
<td>Feet</td>
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<tr>
<td>Masked Bride (MacMurray)</td>
<td>Feet</td>
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<tr>
<td>Paris underworld</td>
<td>Feet</td>
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<tr>
<td>Sally and Mary (Star cast)</td>
<td>Feet</td>
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<tr>
<td>Farce comedy</td>
<td>Feet</td>
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<tr>
<td>Time, the Comedian (Budach-Cody)</td>
<td>Feet</td>
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<tr>
<td>Unique drama</td>
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### PARAMOUNT

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Enchanted Hill (Holt)</td>
<td>Feet</td>
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<tr>
<td>Western</td>
<td>Feet</td>
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<tr>
<td>Womanhandled (Richard Dix)</td>
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<tr>
<td>Western Satire</td>
<td>Feet</td>
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<tr>
<td>Hail to Up (R. Griffith)</td>
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<tr>
<td>Farce-comedy</td>
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<tr>
<td>American Venus (Balston-Lewis)</td>
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<td>Comedy</td>
<td>Feet</td>
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<tr>
<td>Back to New York (Nagel)</td>
<td>Feet</td>
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<tr>
<td>Romance</td>
<td>Feet</td>
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<tr>
<td>My Man (Dane-Arthur)</td>
<td>Feet</td>
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<tr>
<td>Romantic comedy</td>
<td>Feet</td>
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<tr>
<td>That's My Baby (Dubois-MacLean)</td>
<td>Feet</td>
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<tr>
<td>Farce-comedy</td>
<td>Feet</td>
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<tr>
<td>The Runaway (Clara Bow)</td>
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<td>Farce-comedy</td>
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<tr>
<td>Aloma of the South Seas (Curtis)</td>
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<td>Farce-comedy</td>
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<tr>
<td>Raising the Wind (Raymond Griffith)</td>
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<td>Comedy</td>
<td>Feet</td>
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<tr>
<td>Say It Again (Dix)</td>
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<td>Comedy</td>
<td>Feet</td>
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<tr>
<td>Good and Naughty (Polo Negri)</td>
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<td>Farce</td>
<td>Feet</td>
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<tr>
<td>Palm Beach Girl (Bebe Daniels)</td>
<td>Feet</td>
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<td>Romantic comedy</td>
<td>Feet</td>
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<tr>
<td>Variety (Emil Janings)</td>
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<td>Farce</td>
<td>Feet</td>
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<tr>
<td>Born to the West (Jack Holt)</td>
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<tr>
<td>Farce-comedy</td>
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<td>It's the Old Army Game</td>
<td>Feet</td>
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<tr>
<td>Western</td>
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<td>Mantrap (Tore-Howell)</td>
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<td>Farce</td>
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<td>Padlock (Lois Moran)</td>
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<td>Comedy</td>
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<td>The Show-Off (Ford Sterling)</td>
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<td>Farce comedy</td>
<td>Feet</td>
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<td>Diamonde (Bergman)</td>
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<td>Comedy</td>
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<td>Campus Flirt (Bebe Daniels)</td>
<td>Feet</td>
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<td>Farce comedy</td>
<td>Feet</td>
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<td>That's My Life</td>
<td>Feet</td>
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<td>Feet</td>
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<tr>
<td>You'd Be Surprised (G. Griffith)</td>
<td>Feet</td>
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<tr>
<td>Satirical comedy</td>
<td>Feet</td>
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<tr>
<td>Kid Boots (Edgar Canary)</td>
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<tr>
<td>Farce comedy</td>
<td>Feet</td>
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<tr>
<td>Son of a Gun (D. W. Griffith)</td>
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<td>Farce</td>
<td>Feet</td>
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<tr>
<td>Don't Give Up the Ship</td>
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<tr>
<td>Romance</td>
<td>Feet</td>
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<tr>
<td>A Dry-Knife Slide (Haines-O'Neill)</td>
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<tr>
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<tr>
<td>Quarterback (Richard Dix)</td>
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<tr>
<td>Football comedy-drama</td>
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### SHORT SUBJECTS

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<thead>
<tr>
<th>Kind of Picture</th>
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<tr>
<td>We're in the Navy Now (Beer-Hatto)</td>
<td>Feet</td>
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<tr>
<td>Sequence</td>
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<tr>
<td>We're in the Navy Now (Beer-Hatto)</td>
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<tr>
<td>Sequence</td>
<td>Feet</td>
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<tr>
<td>The Potters (W. C. Fields)</td>
<td>Feet</td>
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<tr>
<td>Farce comedy</td>
<td>Feet</td>
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<tr>
<td>The Potters (W. C. Fields)</td>
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<tr>
<td>Farce comedy</td>
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<td>Kid Brother (Harold Lloyd)</td>
<td>Feet</td>
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<tr>
<td>Typical comedy</td>
<td>Feet</td>
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<td>The Smiling (Dix)</td>
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<td>Comedy</td>
<td>Feet</td>
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<td>Let It Rain (Douglas MacLean)</td>
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<td>Comedy</td>
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<tr>
<td>Mountain Maniacs</td>
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<td>Farce</td>
<td>Feet</td>
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<tr>
<td>Rough Riders (Feature Cast)</td>
<td>Feet</td>
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<tr>
<td>Western comedy</td>
<td>Feet</td>
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<tr>
<td>Star Love</td>
<td>Feet</td>
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<td>Romance</td>
<td>Feet</td>
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<tr>
<td>Twin Brothers (Shearer)</td>
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<td>Farce comedy</td>
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<td>Fashions for Women (E. Ralston)</td>
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<td>Comedy</td>
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<td>Casey at the Bat (W. Beery)</td>
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<td>Knockout Reilly (Richard Dix)</td>
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<td>Farce</td>
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<td>Children of Divorce (How-Beine)</td>
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<td>Special Delivery (Kidd-Cantor)</td>
<td>Feet</td>
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<tr>
<td>Farce</td>
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</tbody>
</table>

### HISTORICAL EVENTS

- **May 21, 1927**: The opening of the Cannes Film Festival.
- **May 24, 1927**: The release of the film "The Magician" in the United States.
- **May 25, 1927**: The premiere of "The Front Page" in New York City.
- **May 26, 1927**: The conclusion of the 6th Annual Academy Awards.

### MOVING PICTURE WORLD

- **May 21, 1927**: "How to Get Your Name in Lights" by W. R. Ince is discussed.
- **May 22, 1927**: "The Great Gatsby" is reviewed.
- **May 24, 1927**: "The Front Page" is featured in a special ad campaign.
- **May 25, 1927**: "The Front Page" is reviewed again.
- **May 26, 1927**: "The Magician" is reviewed.
- **May 27, 1927**: "The Front Page" is promoted with a "Get Your Name in Lights" campaign.

### MOVING PICTURE WORLD

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- **May 22, 1927**: "The Great Gatsby" is reviewed.
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PATHÉ

Features Kind of Picture Review Feet

The High Hand (Leo Maloney) Comedy Western Sept. 11, 5,679
Our Woman (Harry Roach) Comedy Sept. 11, 5,679
Outlaw Explo (Leo Maloney) Action western Nov. 4, 5,459

PREFERRED PICTURES

Romance of a Million Dollars Melodrama Aug. 7, 5,300
Dog of Days (Race Car) Drama Sept. 18, 5,978
Shameful Behavior (Edith Roberts) Romantic com. Dec. 25, 5,218
His New Wife (Alice Day) Comedy Drama Nov. 29, 5,249

PRODUCERS DISTRIBUTING CORP.

Private Affairs (Laurel-Hardy) Drama Sept. 8, 6,143
Hell’s Highroad (Leatrice Joy) Love drama Sept. 12, 6,904
Seven Days (Little Rich) Comedy feature Sept. 12, 6,904
Copacabana (Mosty Handel) com-drama Off the Highway (W. V. Morgan) Drama Dec. 3, 7,641

RAYART

Midnight Limited (star cast) Melodrama Dec. 5, 5,255
Call of the Kiandes (Gaza-Dewna) Melodrama Aug. 5, 5,030
Morgan of the Mounted (Howe) Western Sept. 4, 5,300

RED SEAL

Reelview (Scenes in Turkey) Magazine April 19, 859
Song of the Old Black Joe Song June 17, 1,000
Tou-Tou (Ro-Ko) Ko-Ko film Sept. 17, 1,000
Those (All) Review Issue 8 Week 17, 300
Yip Yip (Ko-Ko) Ko-Ko film Sept. 17, 1,000
Rubber Tires (Ford-Lone) Auto Sept. 23, 695
Night Bride (Marie Prevost) Comedy Movie Dec. 5, 5,255
POWER'S NEW and IMPROVED HIGH INTENSITY LAMP AND LAMPHOUSE

Improved lamphouse is much larger and with newly designed wide doors the lamp can be easily cleaned or removed. All adjustments or replacements made without difficulty and better operating conditions secured. Lamp has entirely new positive carbon feeding assembly and greatly improved rear positive carriage bearing. Other important improvements insure correct alignment—reduce wear—make manipulation and control easier and eliminate many defects heretofore found in high intensity lamps.

The new lamphouse has been designed with ample allowance for the heavy duty the lamp is called upon to perform and proper ventilation has received full consideration. The lamphouse is 26” long by 26” high by 15” wide over-all and the design of the upper section will be found to greatly facilitate rapid removal of gases and vapors from the burning arc. A 6” stove pipe vent has been provided in the top for connection to a standard 6” vent flue to the outer air. Extra large doors of double thickness, ventilated between the surfaces, when opened leave the lamp entirely accessible, ready for removal or cleaning. A heavy wire mesh inserted in the base of the lamphouse affords a ready and continuous flow of cool air circulating at all times through the lamphouse. This serves to keep the apparatus cool and after operation for half an hour the appearance of the positive carbon will remain unchanged.

International Projector Corporation
90 GOLD STREET
NEW YORK, N. Y.
Mack Sennett presents
Harry Langdon
*In His First Flame*

In
the
New York
Strand
and

Over
the big
K-A
Circuit

The snappiest, most delectable feast of comedy you'd want to see. You know what Langdon can do for you at the box office. May days mean gay days when you can give them entertainment as good as this.
Study This Line-up—

Compare it with any product ever offered to you at any time!

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR (Bonaparte)

The Big Parade of Stars

—and these specials all ready for booking:

IN OLD KENTUCKY
THE CROWD—King Vidor
THE COSSACKS—John Gilbert
ROSE-MARIE

and many more

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly 50 a year.
ALL OVER AMERICA—

exhibitors are flocking to M-G-M to celebrate “The Year of The Big Parade and Ben-Hur”

THE news is sweeping across America
M-G-M’s Big Parade of Stars is revealed
THEY talk the language of the box-office
HAPPY days to M-G-M showmen in ’27-’28
IT’S the Year of
THE Big Parade and Ben-Hur

The Lion Roars and the Whole Industry Listens

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
(Bonaparte)

These Specials all ready for bookings:
IN OLD KENTUCKY
THE CROWD
—King Vidor
THE COSSACKS
—John Gilbert
ROSE-MARIE
—and more
On the Crest of the Paramount Wave of 1926-7 Knockouts

starting with “Aloma,” “Padlocked,” “Mantrap,” “Variety,” “Tin Gods” right through “Quarterback,” “Campus Flirt,” “We’re in the Navy Now” and on to “It,” “Children of Divorce,” “Senorita,” “Rough House Rosie” and other Big Ones between now and August

now comes

PARAMOUNT

100% PROGRAM

for 1927-8

Features—Paramount News—Short Features—The Whole Show!

100% SHOWMEN ARE SIGNING!

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
“Closed Gates”

Booked for a solid week in the mammoth first-run New York Hippodrome, and packing 'em in! Sterling’s answer to discriminating exhibitors—a picture selected purely on merit!

And still coming strong! Booked for the entire New York Loew picture circuit! First-run in the Newark Theatre, Newark, N. J.!

Trade Paper Reviews Say:

M. P. WORLD:—A succession of gripping sure-fire scenes ... stirring emotional drama ... a good box-office attraction.

M. P. NEWS:—Interesting story well done ... dramatic situations reach considerable height ... good bet for any house.

FILM DAILY:—Forceful dramatic climax ... suspense makes for good audience appeal.

Sterling In 1927-28

Offers exhibitors and distributors throughout the world a line-up of quality and not quantity pictures. Closed Gates points the way! Anita Loos, Cosmo Hamilton, Norman Houston—big names, big casts, the best of production values!

Distributed the World Over By
STERLING PICTURES DIST. CORP
1650 Broadway New York City
HENRY GINSBERG, Pres.
Backstage

by SARAH V. MASON

with
WILLIAM COLLIER, JR.
BARBARA BEDFORD
ALBERTA VAUGHN
EILEEN PERCY
SHIRLEY O'HARA
GAYNE WHITMAN
JOCelyn LEE
GUINN WILLIAMS
JIMMY HARRISON
BROOKS BENEDICT

Directed by
PHIL STONE

One of the 20 Gems from Tiffany

TIFFANY PRODUCTIONS, INC.
1540 BROADWAY
NEW YORK CITY

Exchanges Everywhere
Let go my leg!

**story:** Jim Jones was doing a great business—one day he read a promise of gold and glory—Jim Jones believed and bought. Today his theatre is closed. Jack Brown, his competitor, passed up the promise and bought on facts! Today Jack Brown rides a snappy Rolls and buys his wife orchids every morning.

**moral:** When they promise, they're pulling your leg—when they give you FACTS, they insure your bankroll.

and only

**FIRST NATIONAL'S SHOWMAN'S GROUP!**

gives you product

NAMED and KNOWN

58 Pictures, Titled, Cast and Set
Pathe News

First on the scene—

LINDBERGH'S ARRIVAL IN PARIS

and the historic scenes of the greatest reception ever accorded any American were rushed by automobile and airplane to the fast liner Majestic which docked in New York at 11:57 A. M., Tuesday, May 31st.

BUT—

at 10:07—two hours before the ship docked, the first prints of these scenes were on their way by messenger to the great Broadway theatres—and shortly afterwards speeding airplanes were carrying others to every city in the country.

The climax of the greatest race in filmdom to get News Pictures on the screen

with

Pathé News victorious as usual
Another Chain-Em-Out, Pull-In-The Dough Patheserial to make the happy exhibitors who play Patheserials even happier.

The production policy that was responsible for the phenomenal successes, "Into the Net," "The Green Archer," "Snowed In" and "House Without a Key,"—the best in stories, production and casts, has created this
one, a live one with all the earmarks of a big winner.

Look at the cast,—Cullen Landis, Eugenia Gilbert, J. Barney Sherry, Thomas Holding, to say nothing of a dozen others whose names count. Have several chapters screened; notice the mystery, the suspense, the action, the sets! Then get set for the business it will surely bring!
Lindbergh did a great thing for America when he flew the ocean and Fox News did a great thing for exhibitors when it devoted the entire footage of Issue No. 71—one full reel—to the most complete pictorial account of Lindbergh's arrival and reception in Paris—and delivered to them by plane and train the biggest box-office news subject in newsreel history!
Eastman Wins Over Trade Commission In Laboratory Case

Paramount Victory Now Expected—Cases Like

The case of the Federal Trade Commission against George Eastman, the Allied Laboratories, Jules E. Brutlaut and others, charging combination in restraint of trade, has resulted in a victory for the defendant.

The Supreme Court of the United States has ruled that the Federal Trade Commission "had no authority to require that the company divest itself of the ownership of the laboratories which it had acquired prior to action by the commission."

One important paragraph read: "If the ownership or maintenance of these laboratories has produced any unlawful status, the remedy must be administered by the courts in appropriate proceedings therein instituted."

The opinion, handed down by Justice Sanford, sustains the decree of the Circuit Court of Appeals, Justices Stone and Brandeis differed from the findings of their colleagues.

This decision is expected by close observers to exert an important influence on the government's case against Paramount, charging restraint of trade, since the charges against Eastman are held analogous with those against Paramount.

Eastman, it is charged, went too far in acquiring laboratories in competition with opponents; Paramount, it is charged, went too far in acquiring theatres in competition with exhibitors.

Exhibitor Convention Slated to Re-elect R. F. Woodhull President

Relatively Quiet Meeting Forecast This Year as Usual Pre-Convention Charges Are Unheard

By Sumner Smith

THOUSANDS of exhibitor feet, a few of them stepping out bravely in patent leathers and many of them treading lightly because of corns that have been stepped on, are pointed toward Columbus, Ohio, where the national convention of the M. P. T. O. A. gets under way on June 7.

Nobody knows exactly what will happen at the convention, except that R. F. ("Pete") Woodhull is expected to be re-elected president. There have been plenty of predictions smoked out of exhibitor officials and out of heads hard up for news stories, but little seems to be certain except the fact that everybody is.

Chain theatre acquisitions, distributor mergers and the Will Hays attitude on several problems, particularly that of the uniform contract, seem destined to come up.

Abraham Fabian Dies

Abraham M. Fabian, 31, son of Jacob Fabian, First National official and New Jersey circuit magnate, was found dead on Wednesday in the family summer home in Norwood avenue, Elberon, N. J. The young man, who has been associated with his father in business, last October suffered a nervous breakdown. A nurse had attended him since. He had a wide circle of friends in motion pictures and will be missed.

Thaw Completes Two Comedies; Begins Plans for Big Feature

Harry Thaw's motion picture activities, which have received so little notice in the press since Moving Picture World first announced that he had become a producer, are progressing at the old Pathe studio, 134th street and Park avenue, New York.

Two-reel comedies are complete and it is planned now to make a feature length picture with a well-known Broadway cast. Charles Davenport, who directed the last of the two-reelers, will handle the megaphone on the feature and will do the casting.

London Cable

(From London Bureau of Moving Picture World, June 1)

The Commons committee has speeded up the passage of the film bill and purposes terminating it despite the amendments before Parliament rises. The amendment providing for free alterations by a censors was defeated. The amendment compiles all copies of films to bear the name of the person registering. Bundy's $500,000 public issue has been over-subscribed.
A Deft Supervisor

Fred Wehrenberg of St. Louis, Mo., was unanimously re-elected president of the Missouri, Eastern Missouri and Southern Illinois at the annual convention. The other officers elected were: Vice-presidents, J. W. Rodgers, Cairo, Ill., and Poplar Bluff, Mo.; W. W. Watts, Springfield, Ill.; John F. Rees, Wellsville, Mo.; T. E. Yemm, Duquoin, Ill., and J. C. Hewitt, Robinson, Ill.; Secretary-Treasurer, C. H. Hefi, St. Louis, Mo.; treasurer, Oscar Lehr, St. Louis; sergeant-at-arms, Green M. Luttrell, Jacksonville, Ill.

Executive committee: Joseph Mogler, St. Louis; J. C. Hewitt, Robinson, Ill.; W. W. Watts, Springfield, Ill.; Charles Goldman, St. Louis; Maury Steil, St. Louis; W. O. Reeves, St. Louis; T. E. Yemm, Duquoin, Ill.; L. A. Bernstein, Springfield, Ill.; I. W. Rodger, St. Louis, Ill.; and Poplar Bluff, Mo.; T. M. James, St. Louis, Mo.; Miss Mable R. Miller, Madison, Ill., and Miss Hall, Duplo, Ill. The president, treasurer and secretary are also members of the executive committee.

New Move in Selznick Case

Justice Mitchell L. Erlanger of the New York Supreme Court, has petitioned by Walter J. York Hayman, William C. J. Dodd and Ralph B. Itelson for an order precluding Arthur V. Dalsell, trustees in bankruptcy of the Selznick Distributing Corp., from submitting or introducing any evidence or exhibits on the trial of which the trustee has brought against them.

New Blue Nose Drive

The Kansas City, Kas., Ministerial Alliance has reopened its new motion picture building, after a short sabbatical. It has been in full operation for a month, when a resolution was adopted last week, pleading with Arthur J. Melott, Wyandotte County attorney, to enforce the statute of mulct law, which it was alleged, was being violated. Kansas City, Kas., with a population of about 150,000, is one of the few large towns in the country not having a motion picture establishment being picture theatre. Due to the fact that only the Kaw River separates the town from Kansas City, Mo.

Turtles Plan a Monopoly

The Turkish Minister of Education, according to reports in Europe, has under consideration a plan to institute a cinema and film monopoly in Turkey for which he has already received the assent of the Turkish Cabinet Council. It has not been decided whether this monopoly will be controlled by the Ministry itself or by an institution or a private company.

New Franchise Holders

Recently signed Gotham franchise holders are Security Pictures Co. of Ohio, for Ohio and Kentucky; Favorite Film Co. for Michigan; Consolidated Films, Inc. for New England; Columbia Exchanges, Inc., for Washington, Oregon, Idaho, Montana, Wyoming and Alaska.

"Lindy" Cold to Offer

To Star in a Paramount

Capt. Charles Lindbergh in London stated positively that he would not be willing to do anything theatrical, though offers continue to beset him. Adolph Zukor raised Paramount's initial bid to $30,000 for the film, to be called "Wings," if it is sold. Alexander Pantages has offered $10,000 a day for 365 days. Florenz Ziegfeld is mentioned as making an offer of $10,000 a week for 30 weeks.

Seek Scalper Control

Theatre managers and owners of Chicago Loop theatres are appearing before the City Council committee in an effort to draft a new ordinance on ticket scalping. Alderman Arvey said that the managers and exhibitors were now united on the subject of ticket scalping and would lend their aid to any fair ordinance enacted that would benefit the public.

36 From UFA

UFA announces that its production program covering under the old management comprises 36 films for the renting season of 1927-28. About 18 films are already finished.

Hawkes Seriously Ill

Wells Hawkes, new handling circuits publicity but well known in motion picture circles, is seriously ill. He is in the Polyclinic Hospital suffering from a stroke of apoplexy.

John W. Considine, Jr., 29-year-old manager of Joseph M. Schenck units, supervised production on "Two Arabian Knights."

"Snookums" and Klaxons Draw Razor J. Y. Crow

"Snookums" McGee, Universal's diminutive star, breezed into New York on Wednesday afternoon on the crest of a wave of publicity which has marked his tour from the beginning and which reached a high point with his visit to President Coolidge recently.

Arriving in the Grand Central Station, "Snookums" was greeted by a barrage of reporters and cameramen, after which he led a cortège of automobiles bearing heralds of his arrival up Broadway and through the theatrical district. The judicious use of klaxons on the part of the chauffeurs brought a record crowd, which he waved and threw kisses to before his return to the Roosevelt Hotel.

"U" Exchange Managers Win a Trip to Europe

Two Universal exchange managers have won a trip to Europe with Carl Laemmle by their exchange work during the two-week period ending May 7, it is announced by Lou B. Metzger, general sales manager. They are W. J. Heiman of the Salt Lake City exchange, and Morris Joseph of the New Haven exchange. They are the winners in the western and eastern divisions of the Universal sales force, respectively.

Competition in the Southern Division was so keen that two exchanges, Charlotte and Oklahoma City, ended in a dead heat. As a result, E. F. Dardine and W. P. Moran, the respective managers, will split the cash value of a European trip.

Wagner Wins From Earl

A legal action which has been closely followed by the industry in New York State because of the prominence of the parties, resulted in a victory for Robert Wagner, former manager of the Gateway Theatre in Little Falls. At Utica, Wagner was granted a $5,000 verdict in favor of Mr. Wagner, was denied by Justice E. N. Smith of the Supreme Court. The amount had been awarded to Mr. Wagner in his action against Robert Earl of Herkimer for his commission in bringing about the sale of the Liberty Theatre in Herkimer to the Schine brothers.

Ask Summary Judgment

Application has been made to Justice H. B. McCall, Circuit Judge of the New York Supreme Court for summary judgment against the Film Developing Corp. for $7,011, in favor of the Bay State Film Sales Co., Inc.
Insurance Jumps Up
According to word from the eastern headquarters of the insurance companies, the rates for burglary insurance will be advanced about 50 per cent. in the Chicago territory and 15 per cent. in the Detroit territory.

There seems to have been more stealing of theatre box-office receipts since the first of the year than in any similar period in the theatre history of Chicago.

Graphic Establishes
Run-of-Paper Rates
Announcement has been made that the New York Graphic, an evening paper having the third largest circulation of the newspapers publishing in the metropolitan area, has established the run-of-paper rate on motion picture advertising.

The Graphic is the third New York daily to give motion picture interests the benefit of the commercial rate. Following the campaign waged by Haff-Metzger, which handles the theatre and national advertising for Paramount, the Telegram and Staats-Zeitung announced a reduction from the usually high rate charged on amusement advertising.

Cooney's Get Large Loan
It is reported that the Cooney Brothers circuit of Chicago is placing a large loan on their various theatre properties through New York houses and that the new Avalon Theatre of that circuit is expected to be ready for opening within the next thirty days at the latest. C. C. Hood has been made production manager of the National Theatres Circuit and Mrs. W. Flaven, publicity manager.

Golf Tournament Date Set
The Keith-Albee-Orpheum Golf Club Tournament will be held on June 7 and 8 at the Westchester Biltmore Country Club.

Warns Exhibitors
Independent Theatres, Inc., of Chattanooga, Tenn., warns exhibitors that a certain R. P. Gardner sold ads for the American Theatre program, offered prizes for misspelled words without authorization and then disappeared. He is described as 5'6" feet tall, blonde or reddish straight hair, 25 years old, ruddy complexion, upper front teeth protruding, and a yellowish red mustache. With him was a young woman he introduced as his wife. They traveled in a dark red Ford sedan.

Raymond Peck Dies
After Long Illness
At Ottawa Hospital
Canadian Studio Director Succumbs to Meningitis

After an illness of three weeks, following the death of his mother at Chatham, Ontario, Raymond S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa since 1920, passed away at the Ottawa Civic Hospital on May 27 from meningitis, literally mourned by thousands of friends and business associates throughout Canada, the United States and Great Britain.

In his untimely death, the Canadian Government has lost one of its most valued officials, as he had brought the official film bureau to a high state of efficiency and had secured world-wide distribution of Canadian Government releases, known as the "Seeing Canada" series.

Mr. Peck, who is survived by two brothers residing in Chatham, suffered intense pain for one week and was unconscious for nine days. Specialists of Ottawa and New York who attended him held out little hope for his recovery from the start of his illness.

Goodman Convalescent
 Abe Goodman, assistant to Joe Fine, advertising manager of Fox Films, is rallying splendidly after an operation for appendicitis at Dr. Farr's Sanitarium in Hoboken last week. Abe's many friends in the industry are pulling for his quick return to health and hope to welcome him back to his desk shortly.

Plans More Epics

James Cruze Joins P.D.C.-Pathe Unit; Walter Woods Also
Chicago Meeting Hears of New Production Plans

Cecil B. DeMille at the joint convention of the P. D. C-Pathe mid-western sales forces at the Hotel Stevens, Chicago, Saturday night, May 29, announced the association of James Cruze with the company as one of its producers.

Cruze will establish himself as a producer at the Metropolitan Studios, Hollywood, and will personally direct two of the road shows under the P. D. C-Pathe program, "The Pioneer Woman" and "The Army Nurse." These pictures will be epic in quality, produced on a most elaborate scale.

In addition, Cruze will supervise three of the regular releases, "My Friend from India," the stage farce, "The Skyscraper" starring William Boyd, a romance of the modern skyscraper by Dudley Murphy; "The Night Flyer," a smash drama of the railroad from the story by Frank Spearman, "Held for Orders."

An important feature in connection with the signing of James Cruze was the announcement by DeMille that Walter Woods, who has been associated with Cruze in all of his big successes, had been signed as a production supervisor.

The meeting at Chicago was addressed by J. Murdock Cruze, who will be president of the new merged company; Elmer Pearson, Phil Reisman and John C. Flinn, who acted as chairman.

Gilda To Goldwyn
Gilda Gray and her husband and manager, Gil Boag, leave for the coast this week to begin work for Samuel Goldwyn under her new contract. Her first picture will be "The Devil Dancers," a story with its principal setting in an African monastery, written especially for her by Harry Harvey.

Murdoch Due West
Great curiosity is shown on all sides for the reason which is expected to send John J. Murdoch, president of P. D. C., to the West Coast when the Chicago sessions of P. D. C. end this week. The reason is humbling. It seems on which the name of First National may be more than occasionally heard. Will a P. D. C. merger come off this year? Ask John J. Murdoch.
A Wireless Greeting

The convention of Warner Bros., sales organization in Great Britain was opened May 20 in London by a six-minute address by H. M. Warner, president of the company, who sat at his desk in New York and spoke to the assembly in England through the medium of the wireless telephone. Amplifiers in the hall made the executive's words audible to all present.

French Film News

A meeting of the Cinema Commission, recently formed by Mr. Herriot, Minister of Public Instruction and Beaux Arts, will be held soon to discuss the general situation and the proposed means for the protection of the French producing industry, states a report from Vice Consul H. L. Smith, Paris, made public by the Department of Commerce.

The members of the Commission are as follows:

Representing the French Syndicate of Motion Pictures Industries: Jean Sapene, Louis Aubert, Charles Delac, Charles Pathe, Leon Gaumont, Charles Jourjon, Jules Demaria.

Representing the authors: Pierre Benoit, Charles Burguet, Henry Dupuy-Mazuel and Henry Rousell.

Representing the exhibitors: Leon Bregillon.

Representing the artists: Jean Toulout.

Representing the cinematographic press: J. L. Crozé.

In addition to the above named delegates, representatives from the various Ministries of the Government will attend the meetings of the Commission.

Paramount Studio Club
To Weld All Employes

One of the first clubs in the world to begin existence with a full treasury was launched this week by the 1,800 employees of the Paramount studio. The club has no name, but it has a substantial check presented by the Paramount organization to insure an active career.

Its purpose, as outlined by Dr. Emanuel Stern, medical director, is to promote a complete cooperative spirit among all studio employees.

L. H. Buell, head of the purchasing department, was named temporary chairman. The club will work toward closer relationship between officials of the studio and its workers.

37,842 Warner Playdates

The sales staff of Warner Bros. achieved the business total of 37,842 playdates during May as its contribution toward making a success of Sam E. Morris Month. The greater part of the bookings were for "A Million Bid," starring Dolores Costello; "Irish Hearts," starring May McAvoy; "The Climbers," starring Irene Rich, and "Tracked by the Police," starring Rin-Tin-Tin.

Fox Denies Huron House

Fox Films, through James R. Grainger, general sales manager, denies reports it will build a theatre in Huron, Mich. The report stirred up a rumpus, because exhibitors feared it would mean new state taxation.

O'Brien Succeeds Shreck

Jay Schreck has resigned from the Paramount publicity department to return to the editorial staff of the Exhibitors' Herald in Chicago, and Dick O'Brien, who is well known in the trade, has been named to succeed him.

COMING AND GOING

Pathé executives at the Chicago convention this week included Elmer Pearson, vice-president and general manager; J. E. Storey, assistant general manager in charge of short subject production; Harry Scott, general sales manager; W. C. Smith, comptroller; W. A. V. Mack, director of exploitation and publicity; Charles Herschel, eastern division sales manager; Pat Campbell, southern division sales manager; Fred C. Aiken, midwestern division sales manager; Stanley Jacques, central division sales manager; R. S. Ballantyne, western division sales manager, and E. A. Eschmann, feature sales manager.

Adolph Zukor returned to the United States on the Majestic Monday. On the same boat was Lois Moran, film star. Zukor confessed disappointment at not getting Lindbergh's signature to a movie contract. He thought the aviator would make another Wallace Reid.

L. Auerbach, of the Export & Import Company, spent the week end in Atlantic City. Many other film executives spent the holiday on the boardwalk.

Sam E. Rork, producer, and his daughter Anne arrived in New York this week to discuss future production with First National.

J. I. Schnitzer, senior vice-president of F.B.O., was back in New York early this week, returning from the Los Angeles convention. Lee Marcus, general sales manager, followed a day later. Mr. Schnitzer stopped off in St. Louis, Louisville, Indianapolis and Chicago.

Joseph P. Kennedy, president of F.B.O., returned from the West Coast Thursday.

"Snookums," the Stern Brothers' tiny star, arrived Wednesday.

Nat Levine is back from the West.

Albert Ray is en route to the West to begin "Publicity Madness," by Anita Loos.

Carl Weeks, Columbia's contact man with exhibitors, has left to tour the South, Middle West and North West.

Major Edward Bowes, managing director of the Capitol, will sail Saturday for Europe. He expects to be gone about six weeks.

Jesse Lasky is due in New York the end of this week. Walter Wanger is with him.

T. Hayes Hunter, former director, is coming east from Hollywood.

Mrs. Paul Leni, wife of the Universal director, sailed for Europe several days ago on the S.S. Albert Ballin for Germany. She will spend eight weeks with her mother in Berlin before returning to America.

Vocalfilm Signs Two

Vocalfilm has signed Cecolini, tenor of the Chicago Grand Opera Co. and Victor artist, and Yasha Bunchuk, solo 'cellist of the New York Chamber Musical Society and the Capitol Theatre, to exclusive contracts. They will be at the Longacre Theatre, leased for a term beginning June 24.

OF INCREASING IMPORTANCE

In an Early Issue of June

MOVING PICTURE WORLD

Will publish a complete, dispassionate, straight-from-the-shouldersummary from all exhibitor angles on the new product of every company for the coming season.

This editorial feature will be carefully compiled by Epes W. Sargent. Coming from so nationally recognized an authority on picture values and exploitation, every exhibitor will find this issue of the WORLD of utmost importance. Complete in one issue.

WATCH FOR IT

A Similar Editorial Feature Will Appear in

CINE-MUNDIAL

Prepared by F. J. Ariza, where it will be read and quoted by the press from one end of Latin-America to the other—wherever Spanish is spoken.

THESE TWO LONG ESTABLISHED CHALMERS PUBLICATIONS SERVE MORE THAN HALF OF THE WORLD'S FILM AMUSEMENT MARKET.
Ohio Theatre Fight

The Stanley Co. of American and Universal Chain Theatres are seen combating each other in the Cleveland territory as the result of recent reports from Cleveland and Cincinnati. Exhibitors in the Cleveland neighborhood says that "We, through the Sehine Enterprises, have made offers for their houses. Cincinnati reports Stanley making an offer for three houses owned by Dan Conway, president of the Bridge National Bank of Portsmouth, Ohio.

Roscoe Arbuckle in a Broadway Revival

Roscoe (Fatty) Arbuckle will have the featured role in "Baby Mine," a revival of Margaret Mayo's old farce hit, at the Chanin Theatre next Thursday. He was released from his vaudeville dates on the Pantages circuit, where he has been playing for the past two months, in order to fill this engagement.

Arbuckle is now under the management of Abe Carlos, who plans to make a feature picture with the famous film comedian abroad before the end of the year. His appearance in a Broadway stage offering is regarded as forecasting his early return to the screen here, depending, of course, upon the reception which he receives.

O'Reilly with "U"

While no announcement has been made, it is understood that Charley O'Reilly, until recently president of the T. O. C. C. and prominent among New York exhibitors, is expected to go with Universal, to assist Dan Michalove, general manager of the "U" Chain Theatres, in an advisory and executive capacity. O'Reilly is buying O'Reilly's theatres.

Onie District Supervisor

Bill Onie now is district supervisor for Standard. His territory takes in Cleveland, Detroit, Pittsburgh, and Cincinnati. Nat Lefley, who had Onie's old job as Cleveland manager and Bill Flemion, Detroit salesman, goes to Cincinnati.

"Miracle" Suit Delayed

Ligation over "The Miracle," in which M-G-M and First National are involved, has been indefinitely postponed after set for argument. This is the second time it has happened. Settlement of the suit is expected.

Sweifel Dies in Ohio

"Slick" Sweifel, a Fomery, Ohio, exhibitor, died this week of heart disease.

Will Hays Praises Film Trade Board Secretarial Work

First Annual Convention Held At French Lick

"Congratulations for the many constructive things done by them in the past" were telegraphed by Will H. Hays to the first annual convention of the Film Board of Trade secretaries this week at French Lick, Ind.

"Tell them for me," Mr. Hays said in his wire to C. C. Pettijohn, president of the board, "that the service they can render personally is to stand steadfastly at all times for fair play and for absolute honesty in all Arbitration Board hearings."

J. D. Abramson was secretary of the convention. Miss St. Louis won the golf tournament, with Miss Buffalo runner-up. Pettijohn discussed the Arbitration Board, and the Indian reservation.

Remains With Fox

James R. Grainger will continue with Fox Film Corp. as general sales manager. William Fox has confirmed the signing of a contract whereby Grainger's services are extended for five years from March 30, 1928. The claim is made he will get the highest salary ever paid a film sales executive.

Color Pictures to Show Famous Sporting Events

Colorart Pictures of Boston has signed with Tiffany for 24 short subjects during 1927-28. Hope Hampton will be featured in several of these. Included in the list will be the six outstanding sporting events of the year, each in one reel of color and each with a story woven around it. The first will be "No Women Allowed," showing the famous Detroit golf tournament from which the feminine sex is excluded. This time a woman will be "allowed." Hagen, Sarazen and other stars will be shown competing. Hal Hall will direct. Another sports subject will be the International Horse Club races in Boston. A western studio will be established, Curtis F. Nagel, president, said.

De Mille Leads in Race with M-G-M Over West Point

Betting Now Favors Him For the Privilege

Announcements by Metro-Goldwyn-Mayer and the DeMille boys that each would make a West Point film, has resulted in keen competition between the two with the probabilities that the latter will gain the coveted permission from the War Department.

Douglas Doty, of the DeMille scenario staff, who recently came to New York from Hollywood, has been spending most of his time recently at the United States Military Academy at West Point gathering material for the picture, which is to be entitled "West Point." With him has been Schuyler Grey, who has produced several army films, and who is personally acquainted with many of the high army officials, both as an authority on military procedure and as a reserve officer of the aviation service.

The difficulties which M-G-M has encountered in obtaining permission to produce a West Point feature, are said to be chiefly due to the criticism of many army officers of "Rookies," a recent M-G-M release, whose story was built around the adventures of a youngster at a military training camp. It was held by many army officials, that this picture, a broad farce comedy, held the army up to ridiculous ridicule, and served as a true picture of army life or methods. This may have something to do with the War Department's delay in okaying another feature by M-G-M, showing the life at West Point.

DeMille plans to star William Boyd in "West Point," it is said, while Donald Crisp will direct.

The Millenium

"Potemkin," the Russian feature of a battleship mutiny directed by Eisenstein, has been running over a month in Buenos Aires, twice a day, at $4 a seat in a house seating about 1,000. This report comes to me from Petrieva Weid, friend from a friend recently returned from the South American city. That would mean a month's gross of $288,000. Each ticket costs $4 and each seat has been filled at every performance. Buenos Aires is known as an excellent show town.
Paramount News Staff
Meeting in New York

Members of Paramount News' American staff arrived in New York Tuesday, for a four-day convention at the Roosevelt Hotel. This will be the first national convention of cameramen in the history of the news reel, according to Emanuel Cohen, editor of Paramount News and director of short feature production.

Following Mr. Cohen's opening address, Mr. J. Richards will discuss "Feature Stories," S. H. Macek, "Covering News Stories"; W. C. Park, "Reel Make-up," and Stephen T. Early, "Contracts and the Associated Press."

Addresses scheduled for Friday are: L. S. Diamond, "Organization"; Stanley B. Waite, "Distribution of Paramount News"; Miles E. Gibbons, "Local and Foreign Editions"; David Sussman, "The Laboratory"; Fred Waller, "Lenses and Filters," and Eugene LaRoche, "Cameras."

Bruno-Blythe Firm
Represent Lindbergh

The firm of H. A. Bruno, R. R. Blythe & Associates, with offices at 220 West 42nd street, New York City, is representing Captain Charles Lindbergh together with Harry H. Knight, one of the principal St. Louis backers of Captain Lindbergh's New York-Paris flight. An enormous pile of mail matter of all descriptions is piling up in their offices waiting the arrival of the world famous flyer to whom it is directed. Besides representing Captain Lindbergh they have the account of the Ryan Company, which built the "Spirit of St. Louis."

"$1,000,000 Mystery"
Next Rayart Feature

Rayart will make a feature-length production of the "Million Dollar Mystery," produced by Thanhouser some twelve years ago in 21 episodes, from the story by Harold MacGrath. James Kirkwood and Lila Lee will play the roles originally played by Jimmie Cruse and Flo LaBudie.

No director has as yet been selected for the new version of this famous chapter play, which made fortunes for those who were originally connected with it, but Tren Carr will act as supervisor of production.

W. Ray Johnston, president of Rayart, who was associated with the Thanhouser studio, at the time the "Million Dollar Mystery" was made, is now engaged in selecting the rest of the cast. The feature edition will be made in six reels.

Vilma Banky and Colman
Will Be Starred Alone

Vilma Banky and Ronald Colman, whose next picture, "Leatherface," directed by Marcel de Sano from Baronen de'Orsay's novel of that name, goes into production shortly, will in future be starred in separate productions. This decision was recently made by Samuel Goldwyn, who is now seeing vehicles suitable for each of the stars. It is probable that "Leatherface," their present production and the last in which they will be co-starred, will be renamed.

Makes New York Scenic

Robert Flaherty, producer of "Nanook of the North," it has been learned, now is making a two-reel picture of New York City for the Pictorial Clubs of America. It will have a dramatic story and be a departure in treatment from the usual type of story scenic. Out of the way spots will be shown. Releasing arrangements are not known. Pathe may handle them.

A "Poetic" Film Company

There has been formed in Berlin recently a new company named "Poetic-Film Gesellschaft," with a capital of 100,000 marks. The managing director is Elisabeth Bergner, who produced "Der Geiger in Florenz" and "Liebe!" and the scenic director, Czinner, is now acting as commercial director of this new company.

Many Berlin Unemployed

Berlin exhibitors are concerned over the slow decrease in the unemployment figure. In other years, with the summer's approach, unemployment decreased rapidly. This year, however, there seems to be a dead stop in this respect. Berlin counts at present 226,000 unemployed, a record figure for this time of the year.

First National May
Tie-In With Phonofilm

The recent addition to the advisory board of the De Forest Phonofilms of J. A. (Pat) Powers and Harry E. Aikens has led to much speculation. Several conferences between Powers and John J. McGuirk, president of First National and the Stanley-Fabian Theatres, late this week, led to the report that definite commitments had been made between the two groups, under the terms of which the Phonofilm system would be installed in many of the houses under President McGuirk's direction between now and Sept. 1.

Because nearly a score of the larger Stanley houses have already installed or contracted for Vitaphone, it is believed that any new arrangements will apply only to the smaller houses and others not so committed.

Miss Livingstone Hostess

Mabel Livingstone, publicity director for Inspiration Pictures, will entertain a group of women press representatives on Friday evening at the Strand, where "Resurrection" is on a three week's run. Among them will be Carolyn Darling and Merle Schuster of United Artists, Betty Shannon and Gertrude Smith of Pathe, Virginia Morris and Eve Bernstein of Warners, Eileen Brennan, publicity director of the Roxy; Martha Wilcenski and Bessie Mack of the Capitol, Paula Gould of F. B. O., Beth O'Shea of Fox, Hortense Shorr of Columbia, Sarah Seigel of Paramount, Stella Shepherd of First National and Jeanette Sauer.

Gest Seeks Principals

Morris Gest, who will release through United Artists, is reported conferring with George Arliss and Fedor Chaliapin for principal roles in "The Darling of the Gods." Arliss played "Kuroki" in the celebrated Belasco stage version.

Wood hull Slated
(Continued from page 323)

is no indication that he will start anything.

The chances are that the New York delegation this year will be smaller than heretofore, despite the agreeable "fare-and-a-half" rate. New Yorkers, it is said, are less optimistic than their comrades in other parts of the country—more willing to resign themselves to the inevitability of wars, floods, earthquakes, epidemics, and the harshness of movie mergers. They are nearest to the fire and are studying philosophy.

In the old days when Sydney S. Cohen was at the helm, or giving orders, the men like his forefingers, an unexciting exhibitor convention was an impossibility. "Joe" Seider, too, believed that the megaphone never was made for a particular man, and his earnest enthusiasm kept things moving.

This year it looks as though the convention will be more prolific of smoke than fire—unless somebody starts something. Grave issues undoubtedly will be considered, but most of the work will go on behind the scenes and not on the convention floor. Decorum will rule, ex-exhibitors making a leaf out of the Hays book on movie etiquette.

Here is the entertainment calendar:

Handicap golf tournament, 8:30 a.m., June 6, Elks' Country Club Entries due evening of June 5. Send $10 to P. J. Wood, 39 West Broad street, Columbus. Many prizes.

Complimentary tickets to all Columbus theatres, summer parks and American League baseball games.

Auto tours of the city.

A banquet (to be broadcast) at which the speakers will be Edgar A. Guest, poet; Governor Victor Dominick, "Gus"; H. M. Warner, C. C. Pettitjohn and Harry Reichenbach. Reichenbach will be toastmaster.

Fifty exhibitors of all kinds of accessories. Over 4,000 square feet of floor space in the Neil House convention headquarters, will be devoted to various interesting displays.

Ohio has done a lot of work to make the convention a success.

"Beau Geste" Remains

"Beau Geste" will remain at the Rialto for some weeks yet, maintaining its present policy of continuous shows and popular prices. Emil Jannings' first American-made film, "The Way of All Flesh," probably will succeed it.

Chuck to Direct Buster

Charles F. ("Chuck") Reiner has formally signed a contract with Joseph M. Schenck to direct Buster Keaton's third United Artists picture, story and title of which are as yet unselected.
Hasty Adjustments in Wake of McCormick's F-N Resignation

After months of uncertainty about his medium of distribution for 1927-28 product Mack Sennett has aligned himself with Producers Distributing Corporation, Pathe, Keith-Albee, Orpheum, B. S. Moss and Proctor circuits. That these merged interests, which convene in Hollywood for the first time within the week, will lean upon Sennett as one of their main sources for short comedy material, is also gathered. The convention lasts for a period of four days and will mark the end of the many big sales gatherings held here during the past month.

Cecil B. DeMille, we gather, will make one road show special during the year. At the present writing we learn that no story is yet being considered and that at all events production will not be started until next Fall. His "King of Kings," now running at the Chinese Theatre, will cause great satisfaction in Culver City if it draws in Hollywood for the next six months, we are told.

One to Finish Warner Program

One more picture remains to be completed on the Warner Brothers 1926-27 program, "The Heart of Maryland," now in production. This stars Dolores Costello under the direction of Lloyd Bacon with Jason Robards, Warner Richmond, Helene Costello, Myrna Loy and other well-known players in the cast.

The first picture scheduled on the 1927-28 program will be "The Bush Leaguer," starring Monte Blue. The three latest pictures completed were, "Dearie" with Irene Rich; "Simple Sir," with Louise Fazenda and Clyde Cook; and "What Happened to Father?" Warner Oland's first featured part under his new contract.

Hollywood Solves Studio Visitor Problem

The Hollywood Chamber of Commerce has inaugurated a new feature for satisfying visitors to Hollywood unable to gain entrance to the various studios and witness the making of motion pictures. A projection room has been installed in the chamber's building, where a film made through the cooperation of various Hollywood studios shows each step taken in the production of a screen drama. The film is exhibited free of charge the first four days of each week.

Raoul Walsh to Direct Gloria

Raoul Walsh has been loaned to United Artists by Fox to direct Gloria Swanson in "Miss Sadie Thompson," according to an announcement here. Sadie Thompson was one of the most sought after roles in Hollywood, being a character adapted from a book by that name and prepared for the stage by John Colton under the title, "Rain."

W. B. Warner to Play "Sorrell"

The cast for "Sorrell and Son," to be directed by Herbert Brenon for United Artists, has been practically completed with the signing of H. B. Warner, Alice Joyce, Mickey McBain, Anna Q. Nilsson, Carmel Myers, Louis Wolheim, Norman Trevor, Paul McAllister and Mary Nolan have been assigned the other important roles in the screen play.

Al Rockett Appointed Production Manager; Marin Business Manager Pro Tem—Rowland Heading for N. Y.

CONFERENCES lasting until midnight and writers being assigned rush work are some of the things which have happened in Burbank during the first few days after John McCormick declared as final his resignation as general manager of west coast production for First National.

A few hours before this writing, Richard Rowland, accompanied by Watterson B. Rothacker, Jesse Smith, Ned Depinet and Sam Rork left hurriedly for New York. Before leaving, Rowland issued an official statement in which he announced the appointment of Al Rockett as production manager and Ned Martin, Rowland's first assistant at the home office, as temporary business manager.

As told at length in a wire story published exclusively in the last issue of Moving Picture World, McCormick resigned because of the creation of a new office at the studio which would make him accountable to its incumbent. The World, at that time, said that Watterson B. Rothacker is slated for the job. In the statement Rowland says that he will make official announcement in this respect shortly after his arrival in Manhattan. Rowland is also credited in the publicity department story with declaring that no changes in the studio personnel are "contemplated."

One of the first moves made by Al Rockett since moving into the quarters which McCormick abruptly abandoned this week was to make his brother, Ray Rockett, head of "The Patent Leather Kid" producing unit which the new production manager directed. At the same time Henry Hobart, who was the production manager for "The Poor Nut," steps into Ray Rockett's shoes, thus becoming responsible for "The Crystal Cup" unit.

Early next week the movement inaugurated during the McCormick regime to give ten college students opportunities for stellar honors will be considered by the new administration. At this time we are told that there is little doubt that McCormick's plans for the ten boys selected by the press and First National salesmen as the best prospects in the numerous screen tests which were flashed on the Ambassador Theatre screen will be carried through. Originally, it was made known that the winners would be brought out here with expenses defrayed and with an income of about fifty dollars per week until their status as actors was established. At this writing it was said that the winners, who are among 14,000 students representing colleges throughout the country who are said to have turned out for these screen tests, will doubtless arrive here some time in June. The winners and their colleges are:

John Westwood, of Princeton, from New York City.

Richard Miles Glendenin, University of California, from Piedmont, Calif.

Leland S. Wilcox, University of Michigan, from Columbia City, Indiana.

John Van Cleve Morris, Purdy, from Shelbyville, Indiana.

(Continued on next page)
Hays’ West Coast Office Frowns On Projection Room Showings

What was described to us as the “enormous amount of showings in private Hollywood homes” resulting in what was also said to be “countless damaged prints,” are credited by a well-informed source as being chiefly responsible for one of two resolutions which, at first reading, ostensibly bar miscellaneous projection of early prints.

The second of this pair now on record in the headquarters of the Association of Motion Picture Producers, the western wing of the Hays’ Organization, voices objection to projection room views by reviewers on the ground that “members of the association have continually been advised that the projection room showings have been prejudicial to the understanding and appreciation of the product to such an extent as to seriously endanger their interests.

So far as the second resolution is concerned, we were further given to understand that in execution it may be “very elastic” or, in other words, that it is something for the record and remains optional with the producer. We were told that “the trade will be protected.”

Rift in Harlan Prevost Family

This week’s surprise in the film colony came in the announcement that Marie Prevost and her husband, Kenneth Harlan, had agreed to disagree and were maintaining separate establishments. Herefore they have been regarded as the ideal film couple, apparently making a success of matrimony.

Miss Prevost, now quartered at the Ambassador Hotel, admitted the rift in the lute, but refused to qualify the rumor that a divorce was in the offing. Harlan, who has just finished a picture with Lya De Putti at Universal, could not be located for a statement.

Barbara Bedford Opposite Chaney

If we could but attempt the style that some of our feminist contemporaries affect around here we would Scrawl thus about the following:

“That luscious little blonde morsel, Barbara Bedford, was truly her radiant self when we encountered her on the lot Chaney set this week.”

But, that being the case but not our “style,” we can only say that Miss Bedford did tell us that as the Countess or Chaney’s leading lady in his current vehicle, “The Terror,” she feels that she has her best role.

Grauman Offers $25,000 For Non-Stop Trans-Pacific Flight

William Wrigley, the chewing gum magnate, started something for our “master showman” to aim at when he put up a $25,000 prize for the first person to swim the Catalina Channel. Mr. Wrigley reaped millions of dollars in free publicity from the venture, which came cheap at $25,000. Sid Grauman, having taken Wrigley’s lead, now steps forth with an offer of $30,000 for the first flyer to pilot his plane in a non-stop flight from Los Angeles to Tokyo, Japan.

Jolson to Get Title Role in “Jazz Singer”

From what we can gather, Warners will have expended around $500,000 by the time the “Jazz Singer” and its Vitaphone accompaniment come out of the cutting room. Instead of George Jessel, who created the title role during the run of the stage play in Manhattan, it is Al Jolson who will be starred.

A little story reaching us about the switch in stars recites that Jessel agreed to play the title role in the picture for the round numbers of $100,000. After his trunks had arrived at the Santa Fe station and this actor was introduced to the Vitaphone annex to the regular Warner studio we hear that for “vitaphoning” he must also receive something like a second one hundred “thous.”

About this time, however, it is decided that they could get that internationally known crooner of black babbles to do the two jobs for just a couple of hundred thousand.

On checking up all of this at the Warner studio we learned that “something like that” did happen. We gathered the additional information, however, that such happening has not caused any friction as is proven, it was pointed out to us by the fact that Jessel will talk but not be heard in a picture about to get underway, tentatively titled “The Broadway Kid.”

“The Aftermath” Causes Walkout In Coast House

A few nights after its local opening but a comparative handful of people in attendance, the copious Forum Theatre, witnessed the German picture, “The Aftermath.” As this National Film A. G. production progressed the substance of comments by fans, who were taxed from 75 cents to $1.65, was that the picture was a hodgepodge of rambling incidents held together by the antiquated method of telling.

Before the completion of the show, which, including the presentation and musical score, is one of the poorest in quality and entertainment the Forum has staged in a long time, over a hundred people walked out.

Dancers, several of whom wore tights a couple of sizes beyond their own proportions, provided by their dancing before an obviously cheap drop the presentation material—T. W.

Replaces Jessell As Jazz Singer
Five and Ten
Set Erected
For Pickford

The largest replica of a five and ten cent store ever erected in Hollywood, and with things just as one would find them in a Woolworth establishment, furnishes Mary Pickford with the set which will dominate the atmosphere of her next United Artists release.

Prior to starting work this week Miss Pickford went "atmosphere hunting" in Woolworth's Los Angeles' emporium. Her exploring extended over five weeks during which time she spent many actual hours in the store, first as a customer and then as one of the girls shoveling candy and tinsel behind the counters.

Her representative tells us that on one of these visits Miss Pickford punched the clock, tied up bundles all morning and was getting along famously until the middle of that particular afternoon when her identity became known by a score of local cameramen and reporters swooping down upon the store. And this matter of identification was not a publicity gag, we are assured. It was atmosphere of the store for atmosphere in the picture—nothing more.

While making one of her "shopping" tours in Woolworth's after having parked her Rolls Royce far enough away so that she could just as easily have been seen alighting from one of the numerous flivvers in front of the emporium, Miss Pickford, it was verbally relayed to us, broke her string of pearls. The necklace in its shattered state represented an investment of approximately $200-000. All but $200 worth of the pearls were recovered, so that it cost Miss Pickford this much materially for her course in Woolworth's.

Academy Makes First Move to Include Movies in Curriculum

As one of the first constructive moves in pursuance of the policy outlined at its first public event the Academy of Motion Picture Arts and Sciences through its Committee on College Affairs has so interested Professor Klein Smid, president of the University of Southern California, that, according to word reaching the World, he is now contemplating the introduction of several special courses. These have to do with technical and literary studies as they apply to those two phases of the film industry, we hear.

Frank Woods, secretary of the academy, also informs us that since the enrollment of 250 charter members at the Biltmore banquet recently ten new members have been secured. Woods reiterated that only those who have actually achieved some distinction in the industry are eligible for membership.


Embryo Stars Try Their Luck

Bob Beretta, live-wire manager of the Rialto Theatre in South Pasadena, has just brought to a successful close an impersonation contest staged weekly over a period of a month. The impersonations were by amateurs with various well-known picture stars as their models.

Local interest in the event was satisfyingly evidenced by the box office returns on the four nights in which the trials and finals were staged.

Junior Coghlan To Become Star

Junior Coghlan's sterling work in various DeMille and Metropolitain Pictures has brought him the reward his talent warrants. He is to become a star in his own right with the filming of "Gallagher," a story by Richard Harding Davis. This goes into production shortly at the DeMille plant in Culver City.

Young Coghlan is but ten years of age and has been featured in a number of recent pictures including "The Yankee Clipper."

Laemmle Makes
$700,000 Bid For Lindbergh

Verification was forthcoming at Universal City on the published offer of Carl Laemmle, president of the Universal Pictures Corporation, to Capt. Charles A. Lindbergh to appear in a series of pictures at a salary of $700,000 for twelve months work.

The offer was made Lindbergh in Paris through James V. Bryan, managing director of the European Motion Picture Corporation, Ltd., in behalf of Laemmle.

What appears on the surface as merely a publicity gesture out here on the coast is the purported offer of $10,000 a day for 365 days to appear over the Pantages circuit. This would mean a salary of $700,000, which would prove at an item on a payroll when coupled with the expenses of the remainder of a vaudeville bill.

They would have to run about twelve shows a day at Pantages' Los Angeles theatre to pay Lindbergh alone, where the average admission is something like fifty cents a head. The financial defect of meeting such an offer, it would seem, would hardly make up the monetary loss in advertising for any theatrical organization.

Christie Adds Six to Schedule

The Christie Film Company will add six two reelers to this year's schedule. This is six more under their new affiliation with Paramount than were made under the old releasing outlet.

Of the thirty-six pictures, Bill Dooley, Bobby Vernon and Jimmie Adams will star in eight each with Jack Duffy, Neal Burns and Ann Cornwall splitting the remaining twelve between them.

Harold Beaudine, William Watson, Robert Kerr and Arvid Gillstrom will direct.

Moving Picture World's West Coast staff photographer greeted incoming conventionees with more than a hand-shake as the above photos prove. The World's Grafex caught these First Nationalites just after they had stepped of their special train at the Santa Fe station.

The Academy Approaches The University
GLORIA SWANSON—Preparing to start her next production for United Artists.

Gloria to Play
Sadie Thompson

In the news columns of this issue of The Moving Picture World is the announcement that Gloria Swanson will portray the very desirable role of Sadie Thompson, when that colorful character that clicked so tremendously on the stage in “Rain,” is brought to the screen. Gloria should make Sadie as vivid a screen character as Jeanne Eagels did a stage figure.

Miss Swanson is now comfortably ensconced in her new headquarters at the United Artists’ studio and ready to start work on her next production. Her last picture, “The Loves of Sunya,” made in New York under the direction of Albert Parker, is now being shown on the Coast.

Few personalities have forged from obscurity to the pinnacle of public adoration in the spectacular manner that Gloria did in a few short years. She started her upward trend in pictures, as so many other international favorites did, at the Mack Sennett studio as a bathing girl. She was listed on the Sennett payroll at the time Charlie Chaplin, Ford Sterling, Charlie Murray, Marie Prevost, Phyllis Haver and other present day stars were appearing in the Keystone Comedies.

Through Cecil B. DeMille, Gloria received her first opportunity, according to accepted tradition. DeMille, then with Famous Players, is said to have noticed her in a small comedy “bit” in a picture being exhibited at a small suburban town.

Fox is Finis
In Name Only

For a long time we have been hearing that the writer is now coming into his own so far as the picture industry is concerned. After taking a look at the sacrificially correct Finis Fox we are sure that this is not an amiss. Mr. Fox, we found, beaming prosperity and exuding the opulence of a country banker.

He has just finished the screen play for “Ramona,” Edwin Carewe’s forthcoming Inspiration Picture for United Artists release. This will provide Dolores Del Rio with her initial starring vehicle. Fox was cause to feel satisfied with the reception of his recent effort, “Resurrection,” now making a tremendous hit throughout the country. The screen play for this production came from the pen—or typewriter—of Finis.

During his screen writing career, Fox has written for practically every prominent star in the business. He started his career as a reporter on the Daily Oklahoma, but soon turned to pictures as more lucrative employment. At an early age he probably realized that there were few court battles over the dissecting of an ex-reporter’s estate, newspapermen as a general rule being underpaid if not undernourished.

His first motion picture story was for the old Metro Company and had an inspiring title, “The Jury of Fate.” June Mathis did the script for the screen and Tod Browning directed it.

After putting this one over he settled down to the grind and spent all his waking hours conceiving plots that might be sufficiently attractive to coax a check from un-emotional producers. “Ramona” goes into production sometime in June, according to present plans.

Virginia Lee
Comes of Age

It is surprising how these screen youngsters grow. A few years ago we were watching the two Corbin girls, Virginia Lee and Jane doing kid parts with their hair down their respective backs. A few days ago we ran across Virginia on the First National lot at Burbank and found her quite a young lady, blase, worldly and grown up.

Last March, John McCormick, First National head, decided Miss Corbin had done sufficiently well to merit a long term contract. So she affixed her signature to the dotted line and joined First National’s family of stock players.

Virginia had an early start in pictures, making her debut in front of a camera at three years of age in “Jack and the Beanstalk” for Fox. After spending several years on various lots, she and her sister went into vaudeville over the Keith-Oppenheim circuit. Vaudeville engagements took up about three years and then she returned to pictures with King Vidor in “Wine of Youth.”

On the heels of this she did a few pictures for Paramount. The lead opposite Ben Lyon in “The Perfect Sap” and with Doris Kenyon in “Ladies at Play” resulted in the proffer of the First National contract.

At present she is awaiting her first assignment under her new contract.

Zasu Pitts In
“Buck Private”

A fortunate “break” started Zasu Pitts on her screen career and Lady Luck seems to have stuck pretty close to the popular comedienne ever since. Her first part in a picture, following her arrival here from Santa Cruz, was with Mary Pickford in “The Little Princess.” This part gave her entrance to other studios and she soon found herself a busy young actress. She has a distinctive personality that made her a favorite on the screen almost overnight.

Some time she hopes to take a flying visit at the legitimate stage if she ever finds herself free long enough between pictures. Although she is not under contract to a particular studio she finds her services constantly in demand.

At present she is sharing honors with Eddie Gribbon in “The Buck Private,” which Mel Brown is directing for Universal. This story is laid in Germany during the days the American doughboys were lilitled in the ex-Kaiser’s domain following the signing of the Armistice.

It was mainly through the interest of Mickey Neilan that Miss Pitts was cast in the Pickford picture.

Before signing for her present part in the Universal production, she spent about nine months with Eric Von Stroheim in the making of his latest spectacle, “The Wedding March.”

Miss Pitts has the gift of pantomime and the subtle touch of humorous artistry that should make her a screen star in her own right.
Fatigue Doesn’t Bother Reggie

Reginald Denny is getting little rest between pictures right at this time. He just recently finished in “I’ll Be There,” for Universal and now he is getting ready to start in another comedy, “Now I’ll Tell One.”

Fred Newmeyer has been signed to direct Denny in his next and the pair make an ideal comedy combination. Newmeyer is rated as one of the industry’s leading comedy directors.

Denny first made his bid for screen fame in “The Leather Pusher Series,” adapted from the magazine stories of H. C. Witwer. Like a discharge of T. N. T., he went over with a “bang,” and was soon ranked as one of the favored on the screen.

His selection for the part of the gentlemanly pupilist in the Witwer stories came through the interest of Carl Laemmle. Laemmle, in seeking an actor that possessed the qualifications for the role finally hit upon Denny, who, besides being experienced on the stage had been a heavyweight champion of the Royal Flying Corps during the war. The publicity he gathered by his activity with the padded gloves first attracted Laemmle’s attention.

So successful was the boxing series that Denny was cast again in a series of stories built around the Northwestern Mounted Police. From these he went into feature length comedies, which he has been turning out ever since to the enrichment of the Laemmle coffers.

Denny rates as the biggest box-office bet among Universal players.

Johnny Harron Lead for Laura

John Harron, who recently finished the male lead with Laura La Plante in “A Pair of Silk Stockings” for Universal, has had an interesting career in pictures. He is a brother of Bobbie Harron, D. W. Griffith’s discovery, who died a few years ago.

Friends of Johnnie are hopeful that he may duplicate the success of his more famous brother, and, he looks well to do it judging by the reception his efforts are receiving from the public at large.

His first screen part came in 1920 with May Pickford. Miss Pickford, with her usual gesture of selecting practically an unknown to appear opposite her, chose Harron, who at that time had done little, if anything, to attract attention.

With the “break” afforded him in the Pickford screen play, “Through the Back Door,” Harron began to progress gradually. Warner Brothers placed him under contract some time later and he remained with that organization for about fifteen months.

With the concluding of his contract with Warners he entered the free lance field and has appeared opposite, and in the same cast, with a number of the screen’s most prominent women stars.

Harron’s part with Laura La Plante provides him with excellent opportunities and he is not slow to avail himself of the same.

Born in New York, Harron received his early education there and then went west. He is a graduate of Santa Clara University.

Don Alvarado In “Breakfast”

After three years in pictures, Don Alvarado finds himself in the enviable role of a young man with a long term contract with United Artists and the male role opposite Constance Talmadge in her current picture, tentatively titled “Breakfast.”

Alvarado started in the game as an “extra,” devoid of stage training and boasting only a desire to make good on the screen. He faced the usual problems that beset the unknown player anxious to rise in the profession.

By constantly keeping his nose to the grindstone he began to advance gradually from mob scenes to “bits” and later to more important parts. Warner Brothers, seeing possibilities in him, signed him to a contract that survived a year.

Fox about then decided he was lead material and signed him for three pictures. So impressive was his work in the last of these “Car- men,” which has not been released as yet, that he was signed to a long-term contract by United Artists to appear in feature productions.

In “The Monkey Talks” for Fox, Alvarado received creditable mention from the reviewers throughout the country, “Carmen,” which follows “The Seventh Heaven” at the Carthay Circle Theatre, should establish him as one of the popular favorites of the screen.

Eddie Gribbon Hard-boiled Egg

Eddie Gribbon, cast as the hard-boiled sergeant in Universal’s current production, “The Back Private,” exemplifies the role in every sense of the word. We ran into Eddie out on the “U” lot bundled up in a heavy army overcoat and sweltering under the glaring rays of the sun, which attendant sunshine, by the way, is becoming all too rare in a balmy southern California. Of late a fur coat is a practical investment on the west coast.

His present role is one for which he is admirably fitted and Director Melville Brown is to be congratulated on his selection of Gribbon for the part. Because of his huge stature he provides just the menace necessary to make life unpleasant for Malcolm McGregor, cast as the poor private.

Gribbon, before moving over to the Universal lot for this picture, just finished what he considers one of the finest roles of his career in “The Callahans and the Kellys” for Metro-Goldwyn-Mayer. It is freely predicted here that as Jimmy Callahan he will, to use the vernacular of backstage, “knock ’em out of their seats” when the picture is released.

A pleasing voice and a chance with a quartette in vaudeville started Gribbon on his stage career. This lead to Sennett comedies. He did these for five years before the war and after a term in the navy he returned to the Sennett Studio for a short time. Later he joined the free lance ranks and has kept busy ever since.
AGNES O’MALEY, for the past three years director of publicity for the Mack Sennett studios, resigned her position, effective on June 1, and will devote all her time to writing original stories and continuities for the screen. Miss O’Malley has been engaged in publicity enterprises for the past five years, with the exception of six months spent in New York as assistant editor of a well-known fan magazine.

KATHERINE HILLIKER and H. H. Caldwell have been signed on long term contracts as production editors at the Fox studio, according to an announcement.

DAVE BUTLER is forsaking the ranks of the screen actors for the time being at least and will try his hand at directing. He has just been signed by Fox to direct a picture tentatively titled, “Atlantic City.” Butler’s excellent work in “The Seventh Heaven” resulted in this contract.

MARY BRIAN is to play the feminine lead opposite Richard Dix in “Shanghai Bound.” This announcement comes as follow up to a previous bit of information to the effect that Paramount had re-signed her to a new long term contract. This is her third picture opposite Dix.

CLARA BOW will start soon in “Hula,” her next starring picture for Paramount. Adolphe Menjou is now well into his work in “Service For Ladies” and Gary Cooper has commenced actual production on “Nevada.”

KEN MAYNARD, First National’s western star, has left for location at Lodge Grass, Montana. “Captain of the Strong” is the tentative title of the story.

GARRET FORT, screen writer, has been signed to a contract by Warner Brothers.

JOHN BARRYMORE’S next picture for United Artists will be “Tempest,” an original story by Fred de Crecac.

JACK ACROYD and John Miljan have been added to the cast of “The Outpost,” starring Irene Rich.

ERNEST PASCAL, well-known novelist, recently signed by Paramount, arrived in Hollywood this week.

VILMA BANKY is to be starred next in “Chains” by Samuel Goldwyn. The story was written especially for Miss Banky by Frances Marion.

RENAUD HOFFMAN, who produced “The Unknown Soldier,” which established box office records, has been signed by Cecil B. DeMille to direct “A Harp in Hock,” co-featuring Rudolph Schildkraut and Junior Coghlan.

MARCELINE DAY gets the feminine lead opposite Ramon Novarro in his next starring picture for M-G-M, “Romance.” John S. Robertson will direct from a screen adaptation by Josephine Lovett from the Joseph Conrad novel.

MAY EDGINTON, noted English novelist and short story writer, arrived in Hollywood this week prepared to start immediately on an original story for William Fox. Miss Edginton was brought from England with all expenses defrayed and a guarantee of $20,000 for the turning out of one story from her facile pen.

WALTER CAMP, JR., president of Inspiration Pictures, Inc., and J. Boyce Smith, vice-president, arrive in Hollywood this week. This will be Camp’s first visit here in several years and it is believed he will have a number of important announcements to make relative to Inspiration’s plans for the coming year.

CORNINE GRIFFITH plans on starting production on her first United Artists’ production next week. “The Garden of Eden” is the title of the screen story and the cast includes Douglas Fairbanks, Jr., Emily Fitzroy, Andre Beranger, David Torrence and Edward Martin.

According to announcement here, Charlie Murray is to be starred by First National after being co-featured with George Sidney in two more productions. “The Life of Riley” will be the next picture with the two comedians.

IT IS RUMORED here that Edmund Gouling will succeed Dimitri Buchowetzki as director of “Anna Karenina,” which stars Greta Garbo and has been halted in production several times since the opening shots were filmed.

THE title of Monty Banks’ next feature length comedy now in production for Pathé has been changed from “An Ace in the Hole” to “The Flying Fool.”

FLORENCE VIDOR has sailed for a month’s rest in Hawaii, following the completion of her latest starring picture for Paramount, “The World at Her Feet.”

LOUISE FAZENDA and Clyde Cook will next be co-featured in “A Sailor’s Sweetheart” by Warner Brothers.

LOIS MEREDITH is listed among the recent arrivals in Hollywood.

DANNY O’SHEA’S contract with F. B. O. expires in June and he will then join the ranks of free lance players.

WILLIAM COLLIER, JR., has been signed for a featured role in Irene Rich’s next starring production for Warner Brothers, “The Outpost.”

WILLIAM WYLER has signed a new long-term contract to direct for Universal.

RICHARD TUCKER has an important role in “The Bush Leaguer,” Monty Blue’s next starring picture for Warners.

ESTHER RALSTON is going east for a short vacation before starting on her next Paramount story.

TOM MIX’S next vehicle for Fox will be “The Scourge of Little C.” Lew Seiler will direct.

Air-mailograms From The Coast

June 4, 1927

MOVING PICTURE WORLD HOLLYWOOD OFFICE
Golf and the Greater Game

NEXT week the exhibitors will assemble in convention at Columbus, but before they sit in conference they will indulge in a golf tournament. Two or three weeks ago the New York film offices were deserted while the big and little bosses pushed the gutta percha pills around the Long Island links in a struggle for a series of trophies of relatively small intrinsic value but which mean much to their possessors.

Quite in line with the present trend, E. F. Albee has donated a cup representing the film championship, which is to be defended by the holders against any properly qualified challenger.

To the outsider it might seem to be a question whether golf is an adjunct to the film business or the film business a sideline to golf. It may possibly seem to him that far too much stress is laid upon the ancient and honorable Scottish pastime.

Al Lichtman has made the suggestion that the industry form its own golf and country club with a benevolent fund as a side issue. The matter is held over pending the conclusion of the infinity of sales conventions, but it may one day become a reality.

A more distant proposal to form within the industry a relief organization died a-borning. As an adjunct to the projected golf club it seems to enjoy a more favorable prospect.

It is evident that golf is exerting a marked influence on the picture industry, and this influence is not lightly to be decried. Take the projected game of next week, for example. It is something more than a golf tournament.

Exhibitors from all parts of the country will assemble at Columbus for deliberative purposes. If they came into the convention hall fresh from the trains, travel weary and comparative strangers to each other, the first day would be wasted in a general strangeness.

If, instead, they spend their first day on the links, in the informal atmosphere of the outdoor sport, they will accomplish through the more intimate contacts a greater degree of familiarity with each other than would be possible from a week in the convention hall. They will come to their formal deliberations freshened in mind and body from a day of outdoor sport, better equipped to take up the more serious work of legislation.

Who shall say that under these circumstances the golf tournament is a disturbing foreign element? It may well happen that the tournament, developed into an annual event, will prove to be of greater practical value than the convention itself.

It certainly can do no harm. It may accomplish a greater good than is realized in breaking the ice of formality and sending the delegates into the convention hall more nearly of one mind and one purpose. It assuredly is an interesting experiment.
This Week and Next

Publix Chex is Wholesale Adaptation Of Idea Brought to Light by M. P. W.
One News Beat That Shattered Records; Bowery Beat Broadway by Five Hours
Sunday Sermons on Vitaphone Records May be One Development of the Talkies
Atlantic City Transfers MacDonald to Stellar Honors on Old Ironsides Signs

EVER since Moving Picture World gave publicity to the story of a mid-Western exhibitor, who offered gift books of theatre tickets for Christmas sale, we have been interested in pushing the ticket book idea, particularly around the holidays, because it was advantageous to both buyer and seller. Running true to form, it was Moving Picture World which first gave publicity to this idea.

THIS week the coupon book idea reaches a climax in the issuance of Publix Chex Books, good for admission to any Publix house the country over. Most purchasers will use their books at one or two houses, but there is something imposing in the thought that the book is as good in San Francisco and Los Angeles as it is in the home town. There is a sort of “The World is mine feeling” that will particularly appeal to the man who seldom goes outside the city limits.

THE books are issued in denominations of $10 for $9, $5 for $4.50 and $2.50 for $2.25, suited all purists, and with a country-wide launching of the idea, it should bring a five or six figure sum into the Publix treasury within the first month.

TICKET books encourage theatre attendance. The holder is far more apt to spend his coupons than the equivalent in cash. He will show off before his friends, and when the book is gone he’ll buy another. It is a fine idea for Publix and a convenience to the public.

Of course every news reel was the “first” to show the Lindbergh European films this week. This is written before the returns are all in, but it is not necessary to wait. Every last one was a “first.” As a matter of fact all hit pretty close together 999 times out of the thousand.

But one “beat” still stands out in memory. During the war a Jersey Central pier, loaded with munitions cars, let go, and all night long New York listened to the bursting shells and the rupture of half a million dollars’ worth of plate glass windows. Just about the time the news photographers were getting a chance to shoot through the morning haze, the old London Theatre, on the Bowery, came out with a special film of the explosion.

The beat Pathe by five hours and probably no one realized that the film was merely the fireworks battle from Lubin’s “The Night Attack” provided with a new title. It looked even better than the actual shots, and it cleaned a pot of money before the real negatives ever came from the tanks.

TALKING pictures come into the limelight from a new angle next week when the Garden Theatre, Jamestown, N. Y., will offer the first religious service to be recorded by the conversational cinema. Vitaphone has recorded the pulpit remarks of two local ministers on the Centenary of the town, and will supply this for local showing. The picture, naturally, will not be a rental proposition, but Vitaphone has placed the subject at the disposal of the Centenary Committee for gratis showing where they desire.

IT is a graceful gesture on the part of Vitaphone, but it opens the gate to a new line of endeavor. Twenty minute sermons by prominent divines for use on Sunday programs are by no means beyond the possibilities, and such a brief interlude on Sunday programs might help much where there is some undercurrent of opposition to Sunday pictures. The idea certainly is worthy of consideration.

FOLLOWING “What Price Glory” with “Seventh Heaven,” Fox Films come prominently to the fore on Broadway. “The Iron Horse” was a tremendous popular and financial success, but it was frank melodrama; a style of production familiar to the Fox program. “The Seventh Heaven” is far more ambitious, artistically, and that Fox should have scored so strongly is evidence that Tom Mix is not the only breadwinner in Foxville.

DOWN on the Boardwalk at Atlantic City last Sunday there were two signs announcing “Old Ironsides.” One blatantly proclaimed “J. Farrell MacDonald and Wallace Beery” while the other gave Esther Ralston for a running mate. Of course the manager had Charles Farrell and not Farrell MacDonald in mind, but it was an amazing waste of paint. More than one wise fan got a good giggle out of the managerial stupidity.

JOHN F. BARRY has gone down to New Orleans to hold a Summer School for the Saenger managers. He was looking forward to the visit for last year he had a wonderful session and he will have pretty nearly the same men this time. Last year the class worked until twelve and one o’clock in the morning doing their “homework” and turned up fresh and ready for the morning session.

LAST time he went down we offered condolences at having to face the fierce sub-tropical heat, and he wrote back that when he read the item he had just had to close the window because the breeze was blowing his papers all over the room.

THIS year we refuse to condole with him, though New Orleans without the Ramos Gin Fizzes must be pretty much like a hamless Hamlet.

HE was standing just east of where a huge marquee sign over the Sam Harris proclaimed “Seventh Heaven. A Motion Picture.” “Why so disconsolate?” inquired a friend. “I was trying to get into Heaven, and couldn’t. Ain’t that Hell!”
by the way

Stage Being Set For Investing Public To Become Real Owners of Film Industry

Millions Needed for Rapidly Expanding Theatre Development and Operating Costs

Profits Probably Will be Great But Who Will Get Them Not Entirely Clear

Dr. A. H. Giannini Urges Importance Of “Sound Financing” at This Time

A Thought For Independent Showmen

THE stage seems to be getting set for the Great American Public, who now only know the motion picture business from their seats in the theatre, or who have invested more or less cautiously in the motion picture stocks already listed, to dig down into their socks as never before and become the real owners of an industry, whose growth has amazed all beholders.

HARDLY a day passes but some new statistical article appears, signed as often as not by a more or less eminent financial authority, setting forth in attractive fashion the fundamentals of the film industry, the newly stabilized conditions under which it is operating, its marvellous growth, the considerable profits which have been made and are being made, the elimination of waste and the co-ordination of effort, made possible by the giant mergers which have come about during recent months, all evidently ammunition in the great campaign that is apparently going forward to float new stock issues, compared to which all those that have been brought out in the past will be insignificant.

MILLIONS and more millions must be had for the rapidly expanding theatre interests of the great producing-distributing companies, enormous investments in brick, steel, mortar and real estate and all that goes to make up the component parts of the modern motion picture theatre.

STILL more millions must be found also to produce, distribute and present the entertainment which must be had in consistent quality and supply, if the immense investments represented by the theatres are to pay dividends.

SHOULD the quality of the product of any company, no matter how financially powerful, for any great length of time fail to measure up to the public’s requirements in this respect, disaster will be swift and inevitable, for theatre losses, if many times repeated, will run to weekly figures that would bankrupt the United States Mint.

UNLIKE any other great industry, the success of the movies depends in the last analysis upon the creative element, which cannot be standardized, rather than upon all the other elements put together, although the others for a time may serve as make-shifts and function sufficiently well to compensate in part for what may be lacking in this respect.

ANOTHER fact to be considered, which may or may not have been commented upon, is that the prosperity of the motion picture industry is directly proportioned upon the general prosperity of the country at large, and no margin of profit, which the writer, has seen published for any company, is sufficiently great to absorb the losses in the event of any serious business depression or to meet an acute theatre condition, such as arose a few years ago in the “flu” epidemic, when people stayed away from all public gatherings because of their fear of infection.

RECENT figures from the Department of Internal Revenue, Washington, D. C., disclose that admission tax collections for the nine months ending last March, show a falling off of over $5,000,000, as compared with the corresponding period a year ago, the exact figures being $13,352,570, as against $18,452,568.

THERE may be nothing significant in these facts and figures, as affecting the industry as a whole, any more than the knowledge that conditions in the Southwest, due to the flood and other causes, at this time are causing very great losses to the theatres in that section, yet they all may have a bearing on future developments in this business.

MILLIONS will doubtless be made in the tremendous expansion plans now under way, but whether the motion picture industry will profit or the public, or those who are interested in bringing the two together, or all three, is not yet entirely clear.

IN a recent article in Film Daily, headed “Sound Financing,” Dr. A. H. Giannini, president of the Bowery and East River National Bank and perhaps the most eminent banking authority today on motion picture financing, said:

“It is important that new flotations (in the motion picture field) . . . shall be based upon the intrinsic values of the properties involved. . . . Present profits do not always insure the dividends of the future. Care must be evidenced so that earnings now in the ascendency do not resolve themselves into a fanciful illusion, one, two or three years hence.”

IT is merely this: Once the Great American public is the owner as well as the patron of the motion picture industry, it will have to get back to the fundamentals, which call for the operation of each theatre in a fashion that will make it sufficient unto itself on strictly competitive lines, with the corollary that each theatre, no matter what its affiliations may have been or may be, will be in the market only for productions, which will enable it to show a profit.

THE buyer and seller of any product, pictures or anything else, may be the same person just as long as the margin of profit is sufficiently large for both the manufacturer and retailer and not a single moment longer, for when competitive conditions become really acute, as they are already in this industry, the time must come when the interests of the manufacturer or the retailer inevitably will have to be slighted, and when, it will no longer be possible for one individual or company to act for both.

Merritt Crain

June 4, 1927
CAPTAIN CHARLES A. LINDBERGH, latest of American immortals, although at first reported indifferent to the dazzling offers made him to appear before a motion picture camera in a feature picture, now makes it plain that he has no wish to deny himself to the millions, who want to see him upon the screen. Quite properly the world's most popular and most modest hero does not wish to see himself exploited in a purely commercial film. As he, himself, expressed it, he is "no actor."

But a picture which would foster the progress of aviation, the cause of which lies closest to his heart, for which he has dedicated his life, is something entirely different.

"Any serious proposition that seems to promise progress to aviation," he has said, "he will be ready to consider on its merits, while no freak offers will be entertained."

Surely, this condition will offer no difficulties to any of the leading producers and perhaps already this peerless young flyer has found a producer, who will make a motion picture of the kind on which he and the Lindbergh's heart is set—an epic of aviation. In any event it is now practically certain, that the young hero, who conquered the Atlantic, alone and unaided, will shortly make his professional screen debut.

Meanwhile, all the world of motion picture-goers must content itself with the splendid new films of his epochal flight.

"Is there any significance in the fact that "Lucky" Lindbergh's initials spell, "Cal"? A few days hence, the other "Cal," also a national celebrity and favorite, will pin upon this young birdman, with due ceremony, the coveted Distinguished Flying Cross, of which only eight have thus far been awarded to the elite of America's eagles.

To the world he is a mystical meaning in names, the initials of Captain Lindbergh and his alliterative nickname, may well appear to be synonymous.

Warren Nolan, who writes the news about United Artists, when he is not taking some newspaper film critic out to lunch, is now disclosed in a new capacity. Many of his friends will be surprised to know that Warren is an authority on the Life and Deeds of Jesse James. Moreover, with Owen P. White of Collier's, he is collaborating on a biographical study of the oft maligned and much misunderstood Missouri banker and big business man, which will be published this winter.

This department is indebted for this information to a letter that Warren recently wrote H. P. Wood in the New York World, and which gave the whole thing away. As a matter of fact the true story of Jesse James ought to make mighty good reading during the long evenings when the daylight saving days are over.

"Hell's Kitchen," the latest Robert H. Kantra production to be made at the Cosmopolitan studios for First National release, has nothing to do with the devil's dietary, according to Forrest Halsey. It refers instead to a well-known cultural centre in a section of New York, where two cops used to go on patrol in.

News that Whitman Bennett is writing a book, "The Executive History of the American Film Industry," which will ignore the artistic development of the motion picture and deal solely with the business side, is interesting to many.

There are a number of prominent film executives, who Whitman has no particularly good reason to regard affectionately, and it is entirely possible that some stories may be told, which have never yet been put in cold type for the author has been in a peculiarly advantageous position in times past to get much information not readily available to the common run of folk.

Whatever has Herb Cruikshank of the Morning Telegraph done to Frank Vreeland of the Evening Telegraph? The question is suggested by a recent article in Vreeland's column, entitled "Lindy's Lover's Leap," or how "it should have been done for the movies."

The article isn't at all funny, though Vreeland whose breakfast may have leaned heavily upon him that day, probably thought it was. To the casual reader, however, most of it seemed designed mainly to vent some private bile on the offensive Herbert Cruikshank, who somehow must have incurred the august displeasure of the Telegraph film editor, for it called him various kinds of a "monkey," "marmoset," "Simian," etc., and implied a lot of other things even less complimentary in tone.

Roy Howard ought to have the serious minded Vreeland's head examined, for next time his vapid fancy may impel him to tackle some one less good natured than Cruikshank, with results that might be disastrous to the Evening Telegraph's bank roll. There are limits even to editorial persiflage, when over-indulged.

COURAGEOUS sign of the screen's future promise which, perhaps, can be found in this day of intense commercialism.

In bringing out Miss Gaynor, William Fox and his able production chief, Winfield R. Sheehan, have done well for themselves and their company, but even better for the motion picture industry.

Dave Bader, chief assessor of the Universal Pictures Corporation, has to get a brand new introduction to his family nowadays, each time he lands in New York or at least, so he says. On the other hand he is getting to know every Pullman porter by his first name between here and the Mississippi Valley.

Dave's last trip covered about 5,000 miles in two weeks and took in the south, middle and southwest, without once registering at a hotel.

Edgar Wallace, manager of the Colony, where Warner Bros. is presenting Syd Chaplin in "The Missing Link," now qualifies as a zoologist and an authority on evolution, as well as a showman of parts. His realistic window display of a live chimpanzee and of various small monkeys keeps the sidewalk across from the Hofbrau so packed that the police are kept busy from noon to night.
JANUARY HOLMES was a firm believer in good-will. His midweek matinee business was light, and if the schools wanted to hold commencement exercises or the Boosters called a mass meeting, the doors of the Bijou were swung invitingly open. It might make a few dollars difference in the immediate receipts, but January figured that the money more than came back to him in the week that followed. Everyone rooter for the Bijou, and it didn't seem to matter much what the show was, though he was careful to get the best he could afford. It was not just the loan of the house. If the Ladies Aid of the Baptist Church planned a pic social, January would shoot his perambulator around town with "Go to the Pic Social at the Baptist Church and then come to the last showing of Wings of the Wild. Don't miss either. He was just as quick to aid the other denominations, and returning the compliment, the ministers made frequent pulpit announcement of some story with a good moral lesson.

In short, whatever January wanted from the town he got and what the town wanted from him it also received. Unionville was one place in the state where there was no opposition. Even the occasional medicine show played to such poor business that it never came back.

When the Women's Independent Political League of Clarion County decided to hold its annual convention in Unionville, it was only natural that January should assent to the request of the local committee that they meet in the Bijou. "It don't seem just right to hold it in one of the churches," explained Mrs. Simms, the chairwoman, "and the school is still in session."

"The more the merrier," agreed January heartily. "I've had everything but a county convention. It will sort of round up the results."

"It's only three days," assured Mrs. Simms, "and 5 o'clock tea will be served by the local club each afternoon, so the meetings will be over by that time."

"Which will give me plenty of time to clean up for the 7 o'clock show," completed January. "I'm glad of that, for I've got a big feature for the last day."

"Oh, the last day is negligible," explained Mrs. Simms. "Just a little cleaning up and the election. Generally they are through by noon on the last day."

Heartened by the assurance, January bowed her out and made his way to the rear of the stage where he kept his signwriting outfit, and that evening the lobby sported a sign in red on yellow announcing no matinees for Tuesday, Wednesday and Thursday of the following week.

Monday night January got out the bunting and pennants that he used for gala occasions, and retouched the crepe paper "Welcome" that had greeted almost every civic body in that section.

The house front looked like a country fair on Tuesday morning, and the crowds streaming into the theatre completed the resemblance. The Bijou was a 700-seat house, and it played to standing room.

Half the delegates came to see the show that evening, and January played to the best Tuesday night business in the history of the house. He beat that record on Wednesday, and he was looking forward to a banner crowd for Thursday's show. He was paying $75 above the average for the special, and he wanted a packed house.

January had rather enjoyed the meetings, and had dropped in now and then the first two days. He had not realized that women in politics were inclined to be a bit jeppery, and he had hugely enjoyed the occasional tilts when some purely partisan suggestion had been advanced by some over-zealous Republican or Democrat. In a hazy sort of way January caught the idea that while the League was nominally independent, the Republicans and Democrats were pulling wires to throw the influence of the league to their own side.

"That's exactly the trouble," assented Mrs. Simms with a smile as they stopped to chat with January. "This year there seems to be a new element trying to get control. Up to now we have been strictly independent, but it looks as though the old line parties were trying to get us. Election promises to be spirited, for we true independents must prevent the presidency from going to anyone too Democratic or Republican. I think, Mr. Holmes, that this election is going to be really interesting, and not the perfunctory affair it usually is."

She passed inside, still smiling, and January decided that he would let that new sign wait until tomorrow while he slipped in to enjoy the fun.

Slipping in seemed to be something different when he presented himself at the door as he came back from dinner. His way was barred by a husky six-foot woman, large of frame and square of jaw.

"You can't go in there. It's election."

"I know," but I'm the manager. This is my theatre," explained January. "I just want to drop in and watch the fun."

"There is nothing funny about it," came the tart reply, "and I don't care who you are. No one goes in without a membership card. That's my orders."

January, who was only five feet four, surveyed her ample proportions and backed away. "I just thought I would drop in," he explained lamely.

"Think of something else," she commanded tersely, and January ducked into his office.

Several times he came into the lobby, but always the strongarm lady was on guard, and from the sounds within January gathered that the election was, as Mrs. Simms had prophesied, exciting.

It seemed to be getting more exciting, and by 4 o'clock January was worried. Mrs. Simms, her hat rakishly cocked over one eye, slipped into his office about five. "I'm afraid we'll be a little late tonight," she said apologetically. "You see the by-laws require a majority vote. They are about evenly divided between Republicans, Democrats and Independents. It's a sort of deadlock. But we'll be through pretty soon now."

Events proved that she was an optimist. Six o'clock came, and then seven. So did the night audience. Still the grim-faced sentinel held the fort, but now she was inside with the door locked. January's arguments had annoyed without impressing her, and she had dug in.

January called on the town marshal to evict his no longer welcome guests, but the marshal was up for re-election and flatly declined. Jack Prout's suggestion that they shake a cage of mice over the transom was held to be impractical. By eight the crowd was drifting away, only the curious remaining to see the outcome.

At half past twelve the meeting broke. It was no longer a League. It was three. And January Holmes, surveying the fourteen broken seats, three broken chairs and a piano scratched where its top had been used for a rostrum decided that good-will in future would stop just short of politics—women politicians, at any rate.
VITAPHONE MOVES WESTWARD

The growing demand for Vitaphone presentations has overcrowded the New York Studio activities at the Manhattan Opera House to such an extent that Warner Brothers have gone ahead with studio construction in California.

Probably the most noteworthy achievement ever presented to the world of entertainment is the work of bringing to the West Coast movie colony the first Vitaphone Studio. Quietly, and unobtrusively, without hubub, or other ceremony, the studio is being completed. It will not be long before its massive structure rises up to offer a new type of production activity in the West.

Several hundred craftsmen are putting the finishing touches on two stages built especially for use in making Vitaphone presentations. These stages are vastly different from the ordinary studio stage in that they are absolutely sound-proof. Once inside the stage, with the doors shut, a great war could take place outside and the inside would be as quiet as a tomb. The walls and floors have been lined with a celu-texture which keeps out all extraneous sound, and deadens the inside. All doors are felt-lined and tightly fitted.

The stages are of considerable size, over seventy-five feet wide by a hundred feet long. On one side of the stage, fifteen feet above the floor, is a glass enclosed booth, doubly sound-proof, where an operator watches the action on the stage, and regulates the volume of sound so that it reaches the recording machines at a tone exactly in accordance with the purposes of the recorders. There will be four stages of this type in the studio; these are now under construction.

So sensitive are the microphones which lead to the recording machines that the ticking of a watch could be heard. The camera shooting the action of the Vitaphone offering is enclosed in a sound-proof, movable booth, for the clicking of the camera motor would be enough to register on the Vitaphone as a tremendous racket.

Because of the necessity of absolute quietude, it has been necessary to re-organize the entire lighting system of photography. The lights previously used for motion pictures were carbon lamps and arc-lights, motor driven. The carbon spluttered and the motors whined; noises that would immediately be recorded in opposition to singing or music if these lights were used in a Vitaphone Studio.

In order to overcome this difficulty, Chief Engineer Frank L. Murphy of Warner Brothers has installed an entirely new lighting system, most of which he has ingeniously originated. The new system is incandescent: globes being used instead of carbons. In order to use the noiseless globes, Murphy has to have special reflectors built to strengthen their candle-power. These reflectors are built exactly in the manner of diamond's facets, or perfect mirrors. As shown in the pictures, these lights will hang from the beams at the top of the studio.

Because of the new lighting system it was necessary to use a new type of photographic film, for the incandescent light brings out colors of the spectrum, incomparably under the carbon lighting. In the Vitaphone Studios, therefore, all photography will be done with panchromatic film, a type of negative vastly more sensitive than that previously used.

As shown in one of the pictures herewith, the glass and celutex booth in which the tone controls of the Vitaphone recording machines are regulated, is seen. From here the volume of the music can be regulated so that when it reaches the recording machines it is exactly at the tone needed. From here also extends a telephone system to the floor of the stage by which performers can be advised as to the degree of perfection with which

(Continued on page 378)
Have You Your Bathing Furs?

STOP your bre-nat! Warner Oland gets rough in "A Million Bid." Warner Bros. picture. Dolores Costello has a good aim on Warner's wop though and will undoubtedly triumph.

TRY and find the ugly duckling. That is the object of Barbara Worth as she tosses a few granules to the baddies. She is a Universal player.

"THE" bells are ringing for me and my gal—Barbara Kent, Universal featured player, plays a bride in "The Small Bachelor."

A BLOND Valkyrie! Laura La Plante, Universal star, lets loose with her terrifying manhandling technique—a schip, two dimples and the smile that forms the coup de grace. However, we envy the victim.

HOLLYWOOD's ten o'clock girl. Lois Moran, one of the screen's favorite gettresses, who is co-starred with Norman Kerry in the Universal-Jewel production, "The Irresistible Lover." William Beaudine directed.

WE would like to see Joan Crawford swimming with that muff in her hand. She recently finished an important role in MGM's "The Unknown," and is now playing the feminine lead in John Gilbert's latest starring vehicle, "Twelve Miles Out."
Look Out for the Water

Fate are not at all interested in what the wild waves are saying but
in Jacqueline Gaden, M-G-M featured player who was caught sunning
herself at Ocean Park, Calif.

SABOTS' everything. Janet Gaynor dressed in the picturesque
garb of the French peasantry. She
is appearing in Fox's 'Seventh Heaven.'

IF Neptune is looking for his
daughter, here she is. Ethlyne Clair, Universal featured player,
wearing a gown of seaweed and
shielding herself from the sun.

ALICE TERRY—now in northern
Africa where her husband,
Rex Ingram, is making 'The Garden
of Allah,' in which she is starred,
for Metro-Goldwyn.

ELEANOR BOARDMAN has the
feminine lead opposite James Murray, King Vidor's new find, in
'The Crowd,' which is an original
by Vidor for M-G-M.

YOU'LL never get a brass ring, that way, dearie. Louise Lorraine, M-G-M feature player, dons her riding boots and goes for a carousel
ride. She is appearing in 'The Frontiersman,' in which Tim McCoy
is starred.

PEACOCK splendor. Patsy Ruth Miller, Universal player, wear-
ing a startling headdress. She will
next be seen in 'Hot Heels,' in
which she will be featured.

APHRODITE in modern dress. Edna Connery, Fox player, pauses
a moment for the still photographer
during sequences of 'A Roamin
Gladiator,' Fox animal comedy.

QABOTS' everything. Janet Gaynor dressed in the picturesque
garb of the French peasantry. She
is appearing in Fox's 'Seventh Heaven.'
Sixty-four of Coming Year's Thirty-six, As Announced Now in Production; Some Being Cut; Others Are Ready

THE STUDIOS of the Universal Pictures Corporation in California are among the most active on the Coast in their preparation of the many specials and features announced for the coming season. Forty-six of the sixty-six pictures are now in production, in preparation and in the cutting room.


Within a week the following pictures will go into production: "Buck Privates," with Lya de Putti; "Counsel for the Defense" by Henry King with Dodge and Anna Q. Nilson; "Arm of the Law" under the direction of Emory Johnson; "Viennese Lovers," with Mary Philbin and Jean Hersholt.

Twelve pictures are in production including "The Best Policy," with Reginald Denny; "He Knew Women," with Ivan Mosjukin; "The Big Gun," by Richard Barry, a special production starring George Lewis; "Lion and the Lamb," by Peter B. Kyne for Hoot Gibson; "Heaven Forbid," for Reginald Denny; "The Tidy Toecrusher" by Peter B. Kyne for Hoot Gibson; "A Man's Past," for Conrad Veidt; "The Man Who Laughs," for Paul Leni's direction with Conrad Veidt; "Finders Keepers" by Mary Roberts Rinehart with Laura LaPlante. The following continuities are in preparation but not yet assigned including "In the American," "The Door Girl," and "Stop That Man."


A scene from "Buster's Frame Up," the unusual two-reel comedy chosen as the first comedy to be shown at the new Roxy Theatre in New York. It was made by Stern Brothers for Universal release.

A new series of "The Collegeians" is being made ready for production. There will be ten two-reel pictures in this, the second series, and George Lewis will be featured under the supervision of Carl Laemmle, Jr.

Charles Puffy is making a series of two-reel pictures written for him by Octavus Roy Cohen. "Oswald, the lucky Rabbit" is the title of a series of animated cartoons.

Joe Murphy has commenced a new edition of the ever popular "Andy Gump" comedies. The Stern Brothers are making four series of comedies based on the cartoons of Rube Goldberg. George McManns, Pop Mondam and R. F. Outcault.

"Snookums," the baby star, has proved a big attraction in "The Newyeds and Their Baby" series.
Movietone News

Roxy Crowd Stands to Cheer Lindbergh

When they saw and heard Lindbergh's take-off from Roosevelt Field on his successful New York-Paris flight as re-acted on Movietone by the audience of more than 6,000 persons in the Roxy Theatre were and cheered Saturday evening, May 21.

In its main news story of Lindbergh's triumphal flight, The New York Sunday Times said:

"The second evening performance at Roxy's Theatre last night evoked a demonstration during the showing of pictures of Lindbergh. By a recording device, the roar of Lindbergh's plane was heard as pictures of the ship leaving the ground were shown.

"The film and sound of the motor, together with the cheers of watchers in Roosevelt Field observing the plane ascent made a powerful pull on the imagination of the audience, and more than 6,000 persons arose and cheered, drowning out the noise of the recording machine."

On Monday night, May 23, Roxy radioed his show as usual, via WJZ and associated stations, when the Fox News Movietone proved the hit of the broadcasting.

"Boston Blackie" Not Dog Picture

First Division Distributors, Inc., wishes to correct the misconception in the trade that "The Return of Boston Blackie," in which Strongheart, the screen's outstanding canine star, plays an important part, is a "dog picture."

"The Return of Boston Blackie" is one of the series of well-known, society crook stories by Jack Boyle, which have appeared in the Cosmopolitan Magazine.

Raymond Gleen plays the title role.

The supporting cast includes Corliss Palmer, Coit Albertson, William Woodworth, Florence Mix, J. P. Lockney, Violet Palmer and Rosenmay Cooper.

Raymond Keane in "Viennese Lovers"

Raymond Keane, popular juvenile actor and featured Universal player, has been signed to play a featured role in "Viennese Lovers," scheduled to be one of Universal's biggest releases for the coming season. Mary Philbin and Jean Hersholt are to be co-starred in "Viennese Lovers," which will be directed by F. Harmon Weight.

Singer in Films

Jess Devorska, Russian opera singer, who deserted the High C's for the seas of comedy, is appearing concurrently in several Hall Roach-Pathe films.

Columbia Adds To Studio Space

In line with a policy of expansion for the 1927-28 season, Columbia Pictures Corporation announces through Harry Cohn, vice-president in charge of production, the purchase of the Horsely studio located at 1439 Beechwood Drive, Hollywood.

The transaction involves extensive grounds, a two-story cement and frame structure with eight offices, a large stage downstairs and dressing rooms and other quarters above. Various production equipment was also included in the deal.

The property adjoins the Columbia studio on Gower Street. The stage capacity of the company is virtually doubled with this addition and gives Columbia one of the largest plants in the center of Hollywood.

Columbia Speeds "The Blood Ship"

A wire received from Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that work of "The Blood Ship," the company's first special for the new season, has been going on for weeks under the direction of George B. Sotz.

Most of the scenes of this vivid tale of the sea, which features Hobart Bosworth, Jacqueline Logan and Richard Arlen, take place on board a clipper of olden times. The S.S. Bohemia, the largest three-mast sailing vessel on the Pacific Coast was chartered for three scenes and rechristened "The Golden Bough." It has been making trips to Catalina and San Clemente Islands for location work.

Many Applicants

Four hundred and eighty-nine applications are on file in the Mack Sennett offices from hopefuls who are prepared to succeed George F. Cannons, who officially photographs the Mack Sennett bathing beauties.
Irene Rich's Next Is "The Outpost"

Initial plans for another big production on Warner Bros. schedule for next year are taking shape in the preparation of Irene Rich's first starring picture on the coming season's line-up, "The Outpost" from the story by Mark Canfield. Anthony Coldeway is now writing the scenario which will be ready for the cameras shortly. Michael Curtiz has been awarded the assignment of director for this picture. He is now selecting players for the cast and has already chosen William Russell as Miss Rich's leading man.

Loew Theatres Have Signed Up "Closed Gates"

Beginning its release career with a week's run at the New York Hippodrome, "Closed Gates," fifteenth picture on the Sterling Pictures' 1926-27 schedule, has secured a number of bookings throughout the Greater City, and out of town, which, it is claimed by Henry Ginsberg, president of Sterling, points a moral for Sterling's progress during the coming year.

"Closed Gates" has been sold, for example, to the Loew houses in New York. An excellent deal has been made whereby the film secures a first-run showing in the Newark Theatre, in that city.

Fox's "Carmen" Launches 1927-28 Program; First of Giant Specials

Ray Walsh's screen version of Carmen, with Victor McLaglen as the bull fighter and Dolores Del Rio in the title role, will be released by Fox Films on August 14, first of twelve giant specials, it was announced this week by James R. Grainger, general sales manager.

This place of honor, leading off the new season's schedule, was given to "Carmen" because it is considered one of the strongest pictures on the Fox list. The appeal of the Prosper Merimee story has been enhanced by giving it an exceptional cast, a rich investiture and a box-office director. After completing What Price Glory, Director Walsh's first step in preparing for the filming of Carmen was to secure the services of his "Glory" stars, Miss Del Rio and Mr. McLaglen, for the new picture. Old Spain had been invaded for costumes. Spanish artists and architects aided in reproducing the authentic atmosphere of Seville.

Miss Del Rio's Spanish heritage and temperament enabled her to give a most artistic portrayal of the fiery Carmen. With the same skill shown in his interpretation of Captain Flagg in What Price Glory, McLaglen played the role of Escamilo, the rugged bull fighter, with convincing realism. The part of Don Jose was assigned to John Alvarado, himself a Spaniard. Nancy Nash, Mathilde Comont, Fred Kohler, Carmen Costello and Jack Bastian have other important roles.

Fred Thomson In "Arizona Nights"

Final scenes of Arizona Nights, adapted from the story by Stewart Edward White and starring Fred Thomson have been filmed at the F. B. O. studios under the direction of Lloyd Ingraham.

"Silver King," Thomson's renowned horse, takes an important part in the picture. Other members of the cast include J. P. McGowan, William Courtright, Lottie Williams, William McCormick and Dan Peterson.

Roosevelt Release

Buddy Roosevelt, Pathe's rapidly advancing young Western star, rides and shoots his way through five reels of gripping drama interlarded with sparkling bits of comedy in "Code of the Cow Country," release of June 19th.

Ray Returns

Albert Ray, Fox director, returned to Hollywood on Wednesday last from New York, to direct Edmund Lowe in "Publicity Madness," which was Anita Loos' funny story, "His Picture in the Paper."

Myrna Loy Cast

Myrna Loy has been added to the cast of Warner Bros.' production of "The Heart of Maryland," starring Dolores Costello. Miss Loy will enact the role of a mute girl.

Hellum Signed

Bjaume Hellum, noted Norwegian comedian, has been signed by Mack Sennett for his Pathé comedies.

Oland's Role In "The Jazz Singer"

Another important character part has been given to Warner Oland by the announcement from Warner Bros. that the actor has been selected to play an important role in "The Jazz Singer," adapted by Al Cohn from the Broadway stage success.

Oland has just finished the title role in "What Happened to Father."
Brandt, of Columbia, Addresses Exhibitor's League of Baltimore

I N RESPONSE to an invitation from the Exhibitors’ League of Baltimore, Joe Brandt, president of Columbia Pictures, made a special trip to the “Monument City” to act in the dual capacity of guest of honor and principal speaker at a special luncheon meeting of the League held Thursday, May 26, at the Southern Hotel. The occasion was in the nature of an informal get-together of the Baltimore theatre owners to discuss next season’s plans.

O. D. Weems, Columbia representative in the Baltimore territory, introduced his chief, Mr. Brandt, discussing production and selling problems in their relationship to the exhibitor and the box-office, emphasized that Columbia’s greatly enlarged studio facilities and ample finances assure his organization every possible advantage in the struggle for box-office supremacy.

He pointed out that there is monoply of brains in the production end of the industry, and that the tendency of the unthinking to belittle the ability of the so-called “independent” is not predicated upon a full knowledge of the history of the industry.

Mr. Brandt brought to the attention of the exhibitors present that the leading editors of the trade press count Columbia with the “nationals,” and are unanimous in their opinions of the excellent box-office quality of Columbia pictures.

Recounting the many box-office successes that his organization has achieved, Mr. Brandt referred to the “Lone Wolf Returns,” “Sweet Rosie O’Grady,” and several others.

Mr. Brandt developed the interest of the exhibitors in the forthcoming stars for Columbia productions, Harry Cohn, production executive on the West Coast, believes in “big” names only insofar as they can with fidelity interpret the role for which they are cast.

“It is for that reason,” stated Mr. Brandt, “that we have been successful in securing casts that have been acceptable to the public and that have brought the desired box-office returns.”

Mr. Brandt summarized Columbia’s next year’s product, going over the line-up briefly and dwelling on the high lights, such as authors, stars and supporting players.

“There is a type of exhibitor,” Mr. Brandt said, “who feels he is protecting his investment by playing certain product year in and year out to the exclusion of other phases, regardless to the actual facts. To such exhibitors I always put this question: Why do you buy and pay for fire insurance, liability insurance, and all the other various forms of insurance, when you have no definite assurance that your house will not burn down or your employees meet with accident, or any of the other things happen that you have so carefully safe-guarded yourself against?”

“Irrevocably,” said Mr. Brandt, “the answer I get is: ‘I buy insurance for the insurance company.’ That’s where Columbia comes in,” Mr. Brandt said. “Columbia pictures are the greatest possible protection to every exhibitor in the country. Regardless of the very many other actual considerations that exist for the inclusion of Columbia pictures on an exhibitors’ program, there is one reason that every exhibitor should keep uppermost, and that is, it is good business judgment to book Columbias and in that way have some measure of protection against pictures made by other companies that do not come up to the exhibitor’s necessary box-office standard.”

Mr. Brandt promised the exhibitors that Columbia was going to leave no stone unturned to make the very best pictures brains, money and enthusiasm could make, and emphasized that with their cooperation Columbia and the exhibitors would wind up the coming season with honor, prestige and profit.

May Hogan Dies
Miss May Hogan, the oldest woman in point of service in the film business in the Albany section of New York State, and who has been connected with the Educational exchange in Albany for several years, died at the Cohoes Hospital from appendicitis. Her death came as a distinct shock to Film Row.

Noah Returns
Noah—Noah Young has returned to his favorite studio, the Hal Roach lot, and will be seen in forthcoming two-reel mirth films.

Ruth Taylor in Role in Denny Picture at “U”
Ruth Taylor, featured screen actress, has been signed for a part in “Out All Night,” Reginald Denny’s current starring vehicle for Universal.

“Out All Night,” a screen version of Gladys Lehman’s short story, “All at Sea,” is being directed by William A. Seiter.

The supporting cast includes Marian Nixon, Ben Hendricks, Jr., Wheeler Oakman, Marta Beswick, Dorothy Earl and Alfred Allen.

The production formerly known as “I’ll Be There.”

Flagg’s Choice
Mary Mabery, newest addition to Mack Sennett’s beauty parade, has been selected by James Montgomery Flagg as his choice of a girl whose looks are to depict in his artistic way. Yes! Permission has been granted!

Serial Unit Busy
The Eastern Patheserial unit making “Still Face” is on location at Wyckoff, New Jersey.

Buys Ranch
Allene Ray bought a ranch while on location for the Patheserial “The Hawk of the Hills.”

F. B. O. Wants Original Story

One of the reasons why Cali- fornia is called “the garden spot of the world.” Barbara Kent, Universal player, sun dodging.

Ideas From College Students

REALIZING the genuine interest manifested by college students in all phases of the motion picture industry, Joseph P. Kennedy, president of F. B. O., has devised a plan whereby these students may find an outlet for their creative talents.

The scenario department of F. B. O. has opened its doors wide to the colleges of this country, with the hope and desire that the students will supply new and live ideas and original stories for motion picture production.

The first step taken by the company to put the idea into effect was an invitation to the students of Photoplay Composition in the Extension School of Columbia University to be its guests at a preview showing of “Splitting the Breeze,” a Tom Tyler film. Since then, the F. B. O. scenario department has been flooded with manuscripts for the Western star. These stories are now being read, and an announcement concerning the purchase of one or more will be made shortly.

Mrs. Frances Taylor Patterson, in charge of Photoplay Composition in the Extension School of Columbia, was one of the guests at the screening.

In commenting on the new policy, Mr. Kennedy said:

“What the picture industry needs at this particular time is the infusion of fresh blood, and this can be supplied by the colleges of America.

“Young men and young women who have taken a course in scenario writing naturally acquire a very important advantage over those who have become associated with the industry without such technical training, because these men and women will, at the outset, know what it is all about, whereas the ground has been new and difficult to those who have entered the field by way of other quite unrelated activity.

“Young, fresh, vigorous ideas combined with the academic college training these youngsters are receiving will give the industry the impetus it needs at its very foundation—originality in story construction.”
Paul Leni Sells Art Collection

Mrs. Paul Leni, wife of the Universal director, who made "The Cat and the Canary," sailed for Europe several days ago on the S.S. Albert Ballin for Germany. She will spend eight weeks with her mother in Berlin before returning to America.

Mrs. Leni, who is well known throughout Europe as Lore Sello, noted dancer, will open the Leni house in Berlin during her stay abroad. It is expected she will complete the work of disposing of the widely known Leni art collection.

Dolores Costello in East For Opening of "Old San Francisco"

DOLORES COSTELLO, Warner Bros.' star, will arrive in New York shortly for her first visit East since she entered screen work. Accompanied by her mother, and her sister, Helen, also a Warner player, she will make the trip in time to be present at the first Broadway showing of her new special production, "Old San Francisco," scheduled to open at the Warner Theatre on June 21. It is two years since Dolores Costello has been in New York. At that time she was signed by the Warner Bros., when she was appearing on the stage. Shortly after her arrival in Hollywood she was selected by John Barrymore as his leading lady for "The Sea Beast," in which she scored an immediate triumph. This was followed by other successful pictures, including the latest Barrymore vehicle, "When a Man Loves," which established Dolores Costello as one of the screen's outstanding actresses.

During the coming year she will be starred by Warner Bros. exclusively in Extended Run Productions. Before starting for New York she will have completed her role in "The Heart of Maryland," an adaptation of the David Belasco stage success.

Fox Film Signs Lois Moran As Star, Sheehan Announces

WINFIELD R. SHEEHAN, vice president of Fox Films, now in New York, announces the addition of Lois Moran to the constantly growing list of stars who will be presented to the public by that company next season. Miss Moran has been signed to a long term contract to appear exclusively in Fox pictures.

With the signing of Miss Moran, Fox Films has under contract nine of the most beautiful and gifted cinema satellites who will grace the screens of Broadway (including the Roxy) and the world at large in 1928. The others are Olive Borden, Sally Phipps, Janet Gaynor, Madge Bellamy, Marjorie Beebe, Mary Duncan, Virginia Valli and Greta Nissen.

Lois Moran will begin work on her first picture of the season at Fox Films West Coast Studios about July 15, according to Mr. Sheehan's announcement. It will be under the direction of Dr. Ludwig Berger, the European director, whose picture, "The Waltz Dream," captured this country last season.

The picture will be "I Don't Want to Marry," an adaptation of "Ich Heirate Nicht," a Hungarian stage success by Bela Szentes.

Percy Marmont in New York Confers With Sax on Pictures

PERCY MARMTONT arrived in New York this week from the West, en route to England. Prior to sailing for a visit to his native land, several days in conference with Sam Sax who hopes to feature Marmont in two Gotham Productions to be started immediately after the star's vacation in Europe.


These vehicles are considered ideally suited to the personality of Marmont, although the characters are of entirely different types. Marmont will take both stories with him to Europe and study the characterizations while abroad.

There is also a possibility that Marmont may make one or two pictures in England, as he is a great favorite in the United Kingdom.

Aids Sufferers

Back Jones, Fox Western star, on location in Bishop, Cal., this week, appeared in person at two benefit performances under the auspices of the American Legion to help the Mississippi River flood sufferers. Jones' whole company helped out!

Screen Debut

Tony Hughes, clever stock juvenile, makes his screen debut in Pathé's "Crimson Flash."

Baird Forms Company

Baird Television Development Co., Ltd., with a capital of $500,000, has been formed in England.

Laemmle Is Host

Carl Laemmle entertained the German ambassador, Baron von Malzahn at Beverly Hills last week

"Secret Studio" On Completed List

Victor Schertzinger has finished "The Secret Studio" for Fox Films.

Olive Borden has the featured role, with support from Walter Metcalfe, Margaret Livingston, Clifford Holland, Joseph Cawthorn, musical comedy star, and Ben Baird, former Beau Brumwell of the vaudeville stage.

"The Secret Studio" is based on the newspaper serial story by Hazel Livingston, New York's Latin Quarter, Greenwich Village, is the locale.

Lois Moran, who has been signed to a long term contract to appear exclusively in Fox Pictures.
W. A. Steffes Takes Columbia Contract

Negotiations for the distribution of Columbia's "Perfect Thirty" in the Minneapolis territory during the 1927-28 season were consummated when W. A. Steffes, president of the M. P. T. O. of the Northwest, signed a contract with Joe Brandt for the Columbia franchise in his district.

This arrangement provides for the "Perfect Thirty" an efficient distribution channel in Minnesota, North and South Dakota and the Upper Peninsula of Michigan.

Kerry Opposite Greta Garbo In M-G-M's "Love"

Norman Kerry will have the male lead in "Love," Greta Garbo's initial starring film for M-G-M, now in production.

"Love," based on Tolsi's famous novel, "Anna Karenina," is being produced on an elaborate scale at the M-G-M studios.

Another "Beau"

Noah Berry, whose characterization of Sergeant Lejean in "Beau Geste" was acclaimed as one of the greatest portrayals of the screen, has been assigned to play one of the outstanding roles in the Paramount special, "Beau Sabreur."

Mae Busch Comedy

"Love 'Em and Weep," the story of a gold digger who digs wisely and well, is a Pathé comedy offering Mae Busch, with Stan Laurel and Jimmy Finlayson in the supporting cast.

Wally's Lead

Nola Luxford is Wally Wales' latest leading lady in "The Meddlin' Stranger."

Paramount Re-signs Principal Players for 1927-28 Productions

DOTTED lines were kept busy at the Paramount studio during the past few days with the result that 18 players from ingeneous leads to comedians have their minds at rest and their work cut out for them.

In the list of renewals are six graduates of Paramount's school, proving beyond doubt that the venture was a success and that it had value to the corporation that sponsored it as well as to the boys and girls who attended it.

The graduates who have re-signed are: Ivy Harris, Thelma Todd, Charles Rogers, Jack Luden, Walter Goss and Josephine Dunn.

Del Ruth Signed

Monty Banks has signed Hampton Del Ruth to direct him in Pathé feature comedies.

Dix's Picture

"Manpower," has been definitely selected as the title of Richard Dix's next Paramount picture.

Jed Buell Praises Warner's "Dearie"

That Irene Rich's new starring vehicle, "Dearie," is one of the greatest box-office pictures yet offered by Warner Bros., is the advanced tip given by Jed Buell, manager of the Westlake Theatre, Los Angeles.

Following a special preview of the feature at this home which is part of the West Coast Theatres circuit, Mr. Buell wired H. M. Warner in New York his enthusiastic endorsement.

"Old Ironsides" Wins Australia; A Cable Report

"Old Ironsides," the Paramount roadshow now in the midst of a prosperous engagement at the Criterion Theatre, had its premiere presentation outside the United States and Canada at the Prince Edward Theatre in Sydney, Australia, May 20.

Cables report that the Paramount picture was received with tremendous enthusiasm and that it appears set for a run of many weeks at this Sydney theatre.

This was the first time that an Australian audience had seen the magnascope in action and the first flash of the greatly enlarged screen was followed by great applause.

Mix Picks 'Em

Tom Mix, Fox Western star, always picks beautiful locations for his pictures. For his current working vehicle, "Tumbling River," he has chosen charming spots near Prescott, Arizona.

Henley to Direct

Hobart Henley has been signed to direct Corinne Griffith's first United Artists' Picture, "The Garden of Eden."

Interest In Nungesser's Flight Creates Demand For "Sky Raider"

PUBLIC DEMAND created by the exceptional interest in Captain Nungesser's trans-Atlantic flight has forced Pathé to place additional prints of "The Sky Raider," his Pathé feature, in all of its exchanges.

In the New York territory, Manager Raynor reports over one hundred day's bookings. Throughout the country the demand for playdates on this feature is very great.

W. A. V. Mack, director of exploitation and publicity of Pathé, reports unprecedented demands from the press associations, feature syndicates and news photo companies for information and scene photos from the aviator hero's feature picture.

Arrangements were effected whereby Gilber E. Cable, who produced this film, and who accompanied the Captain in flights throughout the country, when personal appearances and demonstration flights were made, has re-counted his experiences for the Associated Press, and is also writing an experience story for the Graphic Syndicate, amply illustrated with stills from the film.

The United Press also carried a story about the revival of a picture in the New York Times, Daily Mirror and other metropolitan papers have given considerable pictorial space to these pictures.
Five F. B. O. Features, In Hands Of Editors, for Early Release

WITH FIVE FEATURE pictures now in the cutting rooms, F. O. B. studios announce they would soon have ready for release several special films to set new high standards of quality in the history of their development. Included in the five are "The Great Mail Robbery," "Judgment of the Hills," "The Gingham Girl," "Clancy's Kosher Wedding" and "Not for Publication."

"The Great Mail Robbery" is based on a story of the United States Marines and features Theodore von Eltz, Lee Shumway and Jennie Morgan. George B. Seitz directed.

Leo Meehan's "Judgment of the Hills," featuring Virginia Valli, Orville Caldwell and Frankie Darro, is a drama of the Kentucky hills.

Lois Wilson scored a hit in "The Gingham Girl," a comedy-drama directed by David Kirkland. George K. Arthur also appears in this production.

"Clancy's Kosher Wedding" is an Irish-Jewish comedy featuring George Sidney, supported by Will Armstrong, Sharon Lynn and Rex Lease. A. E. Gilstrom directed.

Ralph Ince appears in the dual role of star and director in his latest production, "Not for Publication."

"The Rough Riders" Added To Famous' 1927-28 Release List

ONE OF PARAMOUNT'S greatest roadshows, "The Rough Riders," has been added to the 100 per cent program for general release during 1927-28, according to an announcement made by Sidney R. Kent at the close of the New York sessions of the annual international convention.

This places two roadshow attractions on the general release schedule, "Beau Geste" having been announced previously.

"The addition of 'The Rough Riders' to our new program," said Mr. Kent, "will give exhibitors an opportunity to cash in immediately on the immense popularity of this smashing hit.

"Paramount, in its 100 per cent program, is giving exhibitors money pictures."

Lorraine Eason, F. B. O. player, has introduced a new vogue in play togs in the screen colony.

Warners Will Vitaphone The "Jazz Singer"

THE WARNER BROS. STUDIO in Hollywood is active, with shooting under way on three of the company's programs for the coming season and on one of the coaching pictures for this year.

Interest centres on the Extended Run Production, "The Jazz Singer," which Alan Crosland is directing from Al Cohn's script based on the stage success by Samson Raphaelson. This picture is the first to be filmed with Vitaphone sound incorporated in its dramatic action.

Two stages have been completed at the new Vitaphone studio on the Coast for sequences in which the sound device is to be used. Besides Mr. Jolson's songs, there will be several numbers by Joseph Rosenblatt, internationally famous cantor.

Opposite Jolson is May McAvoy, with another important role filled by Warner Oland and the main comedy character played by Otto Lederer.

Two other Warner releases for next year are Monte Blue's new story, "The Bush Leaguer," and Irene Rich's next production temporarily titled, "The Outpost."

Lloyd Bacon is completing Dolores Costello's next, "The Heart of Maryland."
He Stoops To Conquer

ONE of the native women in the cast of Rex Ingram's "The Garden of Allah," the Metro-Goldwyn picture which he is producing in his studio in Nice, France.

Gwen Lee, M-G-M player, enrobed in a Spanish costume which she wears in the picturization of "Adam and Eve." The picture is directed by Robert E. Leonard.

Ralph Forbes and Dolores Del Rio in a scene from M-G-M's epic of the north country, "The Trail of '98," which is being directed by Clarence Brown.

When Archduke Leopold of Austria visited Universal City, a short time ago he was an interested spectator of "Surrender," a Universal-France starring Mary Philbin and Ivan Moskvin.

Rags can dazzle cloth of gold at times and in particular when anyone as attractive as Eleanor Blake, Sennett-Pathé beauty adopts them for her part.

THERE, there, little girl! Buck Jones fondly pats the head of Frances Lee and consoles her about something in Fox's "Good As Gold."
"Suite Homes" 0. Henry Comedy In the Fox List

"Suite Homes" is the title of the concluding O. Henry comedy to be made by Fox Films. This is the sixteenth two-reeler to be adapted from the tales of the short story master.

Ernie Shields and Anita Garvin have the romantic roles in this production with Marjorie Beebe and Harry Cornella in supporting parts.

Miss Beebe has made a name for herself in Fox feature productions, attracting the attention of New York critics by her work in "Rich But Honest," when shown at the B. F. Keith Hippodrome.

Zion Myers will direct.

Nick Stuart in A Fox Comedy

"Gentlemen Prefer Scotch" is the title of the latest two-reel comedy to be started in production at the William Fox West Coast Studios in Hollywood.

Nick Stuart, who has a leading part in the Fox screen version of "Cradle Snatchers," has the leading role in this comedy with Sally Phipps in the role opposite him.

Bud Fine and Arthur West are in the cast.

Jules White will direct under the supervision of George E. Marshall, Fox comedy chief. Story and scenario are by Arthur Greenlaw and Sam White.

Snookums at Roxy

Baby Snookums, youngest star of motion pictures, who recently paid a visit to President Coolidge, may be seen at the Roxy Theatre this week in a Universal Comedy, "Newlyweds' Troubles."

Best Comedians Developing From Regular Studio Ranks

Al Christie Asserts Great Comedy Talent Does Not Come From Stage; Only Hard Work in Films Succeeds

"Survival of the Funniest—and may the best man win," will be the slogan of the comedy field for the new season of 1927 and 1928, declares Al Christie, pioneer comedy producer, who has just aligned his organization with Paramount in one of the biggest comedy programs yet undertaken by any film organization.

"The fact that the public makes the comedy stars just as they make the stars of other pictures, will never be more clearly demonstrated than in the coming year when there will be a race on for popular favor, the like of which has not been seen in the comedy field. It has been pointed out by leading executives in the field of picture selling that as a rule the most successful comedians do not come directly from the stage to pictures but are developed and brought up through the picture school itself.

"This is partly because the many seasons of pictures showing on the screen present hundreds of funny faces, and figures in supporting roles in the comedies, these to come up later at the head of the procession as featured comedians; and is also partly because the screen itself is the best developer of comedy talent. We have had many examples in our own studios. Take Bobby Vernon, who is an outstanding figure as a star comedian. His background is some thirteen years before the camera, going back to the old Keystone days when he and Gloria Swanson were co-starred together. We have just moved Jack Duffy into stellar position because the public singled out Duffy and his grandpa wits- kers and silk hat as a 'remembered personality.' He will star in some of the new comedies, while his place as a featured player is being taken by Billy Engel, not a newcomer but a comedian who himself has six or seven years of screen work behind him. Neal Burns has been with us eleven years, a remarkable record of performance with one organization. Jimmie Adams, another of the featured comedians, goes back ten years in picture experience.

"One of the exceptions which seems to prove the rule is the case of Billy Dooley who is in only his third year since leaving vaudeville to join the comedy organization. The first year Dooley made his mark with picture patrons who were quick to notice and remember the sappy appearing sailor. In his second year he was made a star comedian.

"The list of supporting comedians who are on the way is too long to mention but it is a safe bet to say that several may be next year's stars in the comedy field.

"A popular misconception, which may have arisen from the fact that many comedy girls have 'graduated' from short comedies to starring in features, is that the height of comedian's ambition is to be in a long comedy. I think it will be found that his the coming season, especially with a big company like Paramount going into the field of distributing short comedies, more importance than ever will be attached to the two-reel comedy. The stars who make the grade at the head of the outstanding two-reel comedies will be featured on just as many or more screens as the stars of the longer productions. A comedian will not have to 'graduate' to features to be a big success. Standing at the head of his class in the two-reelers will give the comedians who survive as the funniest, even more prominence than many of their brothers in the longer pictures."
Skilled ‘Cameraporters’ Make Up Editorial Staff of Fox News

FOX NEWS enters the season of 1927-28 with the assurance that it is the only newsrel in the field whose editorial staff is comprised one hundred per cent. of former newspaper men.

Believing that news reporting, whether for newspapers or the screen, should be directed by men who knows news and human interest subjects from experience. Thomas H. Talley, director-in-chief of Fox News, has assembled him about a group of men distinguished in the field of journalism.

Mr. Talley, before becoming editor-in-chief of Fox News, three years ago, was director of the New York Herald’s European service, one of the most important posts in world journalism, and organized the staff which reported the peace conference at Versailles. He was special correspondent to the New York Times and held at various times important editorial posts in St. Louis and New York. In addition to this Mr. Talley has contributed extensively to magazines, notably World’s Work and Motion Picture Magazine.

John I. Snaregeon, foreign editor of Fox News, is one of the best known newspaper men in America. As editor of the Philadelphia Public Ledger and Washington Post he was widely recognized as an authority on American and foreign affairs. Mr. Snaregeon organized the New York World staff in Europe at the outbreak of the World War.

Mr. Snaregeon has as European editor Harry Lawson, one of the best known newspaper men on the other side of the Atlantic. Mr. Lawson maintains headquarters in Paris and personally supervises the assignments of camera reporters throughout Europe. Having formerly been foreign editor of Fox News in New York, Mr. Lawson is recognized as an authority on foreign affairs, especially in England.

James Darst, news editor for United States and Europe, is well known for his journalistic work in the middle west and in New York. He was formerly night editor of the St. Louis Globe-Democrat and is noted as a magazine writer.

George H. K. Milford is editor of the Canadian edition of Fox News, with headquarters in Toronto. He is a widely known newspaper man, with an advertising man and has been associated with the largest Toronto newspapers in an editorial capacity.

Edwin Harvey, editorial assistant of Fox News, assigned to the home office, is a New York newspaper man of wide experience, and was for years a star reporter of the New York Times.

George Garvin, Washington representative of Fox News, has been associated with various news bureaus and newspapers associations in the national capital for fifteen years. He has the advantage of having a wider acquaintance with national and world celebrities than any man in the newsreel business.

“We believe that we have the greatest group of editors ever assembled by a newsreel organization,” said Mr. Talley. “But just as no newspaper can become great unless it has great reporters, no newsreelcan maintain its reputation unless its staff of camera reporters are of the highest caliber. Since they must be both camera men of high efficiency and reporters with a fine sense of news, we might coin a new word for them—camera reporters.”

“Fox News camera reporters represent the pick of the industry. This is not an accident or happen-so. It is the result of three years’ careful study and analysis of the abilities of men engaged in newsreel work: the selection from time to time of the most able camera reporters and the retaining of their services exclusively for Fox News. Fox News has placed under contract every one of its staff experts.”

Universal’s “Collegians” Now On Location at Coronado Beach, Cal.

A “COLLEGIAN” special train consisting of two oceanlin transport busses, wheeled its way out of the Universal studio last week-end enroute on a four day location trip to Coronado Beach, California, where Director Nat Ross will film “Splashing Through,” third of the new series of “Collegians.”

Carl Laemmle, Jr., has prepared a regular scheduled program of aquatic entertainment. Silver cups are to be awarded the winners of the various races which are to be conducted with the cooperation of the Coronado High School swimming team.

Leslie Marshall, one-time champion breast stroke swimmer of the Pennsylvania State College, who is now a member of the “Collegians” cast, will compete for honors in this class of sports.

The entire cast including George Lewis, Dorothav Gulliver, Churchill Rose, Eddie Phillips and Hayden Stevenson will make the trip. There will also be a group of 75 “extras” who are to be used in the water carnival.

The picture is being made under the personal supervision of Carl Laemmle, Jr.
**Artclass Serial Being Edited Will Arrive Here Soon**

Five episodes of "Perils of the Jungle," the elaborately produced wild animal serial which Weiss Brothers' Artclass Pictures Corporation is making on the Selig lot in Hollywood, were completed this week, according to telegraphic advice from Louis Weiss, vice-president of the corporation, who is supervising production activities. Cutting and titling is very well advanced and these episodes will be ready for delivery to Artclass exchanges within three weeks.

To Write Titles
Dorothy Yoat will title "Judgment of the Hills," an F. B. O. special production.

Jean Arthur, Patheserial star in "Still Face." She is co-starred with Larry Kent.

**Mack Sennett and Hal Roach Comedies From Pathe, June 12**

Mack Sennett and Hal Roach each contributed a two-reel comedy with an all-star cast to the Pathe short feature program for the week of June 12th.

"Flying Feet," a Grantland Rice Sportlight, is a highlight on this schedule which also includes the concluding chapter of the current Patheserial, "Melting Millions." Topics of the Day No. 24: "Hard Cider," one of the Aesop Film Fables; Pathe Review No. 24 and two issues of Pathe News, the pioneer news reel.

Topics of the Day No. 24 contribute their goodly share of humor. These little gems of wit assembled from the press of the world are always anticipated with pleasure by movie audiences.

"Hard Cider," an animated cartoon comedy by the Aesop Film Fable series, is released on this program together with the ever-popular Pathe Review, issue No. 24, which offers "Bits of Nature": units in color, the home of the pelican; the chrysanthemum, a floral heritage from ancient China and Yellowstone Falls, nature's bridal veil; "Before the Footlights Flash": A glimpse behind the curtain of a Broadway review. Dorothy Knapp, the Vanities' star, poses for Charles LeMaire, creator of stage fashions. The make-up hour and the make-ready hour. A snappy unit done to the showman's taste; "Enchantment": A camera study of the clouds, the marching columns of the sky.

**Universal's Baby Star Draws Crowd on Lively Broadway Tour**

Following a much needed rest, "Snookums," the baby star of "The Newlyweds and Their Baby" comedies, arrived in New York Wednesday on his tour of the East, and was received by a corps of news photographers, movie cameramen and reporters at the Grand Central Station when he rolled in from the suburban home of R. V. Anderson, International Newsreel photographer, where he has been staying for the last week following his strenuous two weeks between Chicago and his visit to President Coolidge in Washington ten days ago. More than $6000 people crowded the curbs and jammed around the automobile which bore the youngster from the Grand Central Terminal to Broadway and Universal's New York Exchange, 1600 Broadway.

A delegation from the Universal home office and from the Big U exchange swelled the waiting crowd and by the time the train pulled in the entire station was agog with expectancy. The appearance of the diminutive star in his tricky pink costume was the signal for a rush of spectators. The crowd grew as the cameramen clicked. The young movie star posed from still after still with all the nonchalance of a veteran. He is a veteran, having made nineteen two-reel comedies to date.

The Studebaker company, which has placed a big limousine at his disposal for his entire two weeks in New York and environs, had a small fleet of cars at the station. Snookums, in the leading car, stood on the back seat, alternately waved and threw kisses to the crowded sidewalks. For the benefit of the few people along the way who might not have recognized the baby, signs on the automobiles definitely established his identity. With the baby were his parents, Mr. and Mrs. L. D. McKeen of Los Angeles, Charles Loewenberg, Universal exploiter who is accompanying him, Bert Adler, local "U" exploiter and Herman Stern, sales manager for Sennett Brothers Comedies.

After visiting the Big U Exchange, the baby was taken to the Roosevelt Hotel, which will be his home for the next two weeks. That afternoon, he made a personal appearance in the Wannamaker Auditorium in connection with a Baby Health Week program, all around his visit to New York. His subsequent days were marked with a series of interesting occurrences, such as a meeting with Mildred M. Pinkey/Hald, New York City's 100 per cent baby, personal appearances in the Bradfords Theatre, Newark, and a visit to Bridgeport.

All present at the baby's arrival were astounded at the ease with which he took direction from his father for the camera poses. Anything goes with the youngster—with one exception. "No flashlight!" he said, when faced with the battery of cameras.

"Snookums" McKeen, Universal's baby star, who landed in the Grand Central Station, New York, last Wednesday noon, and who was given a rousing reception by the midday crowds on Broadway when he led a cortège of 16 autos.

He was frightened by an extra large flash in Chicago several weeks ago, and since that time shrinks from them.

While in New York, Snookums will be passed upon by Commissioner of Health Harris of New York, who is anxious to inspect the baby rated by Los Angeles health authorities as the perfect West Coast baby. It remains to be seen whether New York's most perfect baby will match up with Snookums in intelligence as well as physique.

After leaving New York the baby will make a couple or two stops on the way back to the Coast. They will be in St. Louis and possibly in Kansas City. Upon arriving in Los Angeles, he will take a short vacation and then start in on the new series of "The Newlyweds and Their Baby" Comedies, to be released as Universal Junior Jewels next fall.

**Large Exhibitor Turnout**

One of the largest attendances in the history of the M. P. T. O. of Kansas-Missouri attended the eighth annual convention, June 1 and 2 at the Hotel Kansas, Topeka, Kas. Trade practices of the various film exchanges, arbitration and free show menaces were discussed.
Timely Reviews of Short Subjects
Edited By C. S. Sewell

"Wine, Women and Sauer Kraut"
Fox—Two Reels
One morning after another descriptive this Fox Imperial comedy in which Nick Stuart, pictured here, and Charlie Connors has the leading role, although the center of interest for many of the male spectators will be a group of stranded show girls who motivate the "plot" by their attempts to slip out of a hotel without paying their bill and then to evade the sheriff. The justification for the title comes in the final scenes where they hide in a store and the enterprising manager, Nick Stuart discovering that the porter has accidentally spilled some wine in the sauce tray, does a land office business by selling the "kraut with a kick" and having the show girls do a little kicking of their own on one of the counters, as an extra attraction. Fast-moving slapstick.

"Gun Justice"
Universal—Two Reels
A dispute of a fence erected between two ranches opens the action in this two-reel western starring Fred Gilman, pictured here. The girl owner of one ranch threatens the villain and later when his nephew is found shot with the gun which she dropped, she is accused by Fred, a ranger. Eventually he proves that the villain is the murderer and wins the girl for life. There is the usual amount and variety of action and the picture ranks as an average program attraction of its type.

"Digging for Gold"
Pathé—One Reel
This NUMBER OF THE Aesop's Fable series is an amusing burlesque on the gold strike at Weepah gold fields. Farmer John finds gold but it happens to be on a bear's claim and the bear chases the farmer while Al's cat and dog paws chase away with the gold to a saloon and have the windfall. The three get all mixed up in a chase and Al is befriended by a walrus and eventually both fall through a hole in the ice and land a big fish that eats Al's cat and the dog away. Hardly up to Cartoonist Terry's usual standard and lacking in spontaneous humor.

"Monarchs of the Soil"
Fox—One Reel
ATTRACTIVELY PHOTOGRAPHED and interesting shots show the contrasting methods of farming in various parts of the world in this Fox Varieties. There are scenes of primitive Damascus plowmen, modern American farming with tremendous machinery, quaint French farms, picturesque Swiss farming, and a swiss irrigation method of a thousand years ago, farms in Holland and duck farms on Long Island.

"The Cowboy Chaperone"
Universal—Two Reels
This two-reel western, Edmund Cobb, pictured here has the role of a wandering cowboy who is glad to make a little change by accepting the soft job of driving a pretty girl home from the station to her father's ranch. He finds, however, that he has been duped when the girl's father takes a shot at him and is glad to have the job of keeping the other fellow away from the girl. She eludes him, however, and finally in a fight he discovers that the girl is rooting for him instead of the other fellow which of course changes matters for him for life. There is plenty of fine action and it is an average western.

"Hunting for Germans"
Pathé—One Reel
This is the fourth issue of the series of single reels depicting Will Rogers European trip. In this one he visits Berlin and in addition to getting many of the well-known points of interest he describes them in his own inimitable way as indicated even in the full title "Hunting for Germans with Will Rogers in Berlin" as in some of the shots there appear to be but few persons in sight except Rogers himself. Several of the ex-Kaiser's palaces are shown with appropriate wise cracks from Rogers. It ranks well up with the other issues of the series and should please almost all classes of patrons.

"Patching 22"
Pathé—One Reel
THERE ARE FOUR subjects in this Review including "Patching the Stream of Life" which is a microscopic subject showing various interesting facts in connection with the blood including the actual flow of blood in a frog. One section deals with the life of the dance, another in Pathoscope shows the gysers of Yellowstone Park and the other shows a silver fox farm in Wisconsin. Well up to the standard of the series and should please.

"Flying Feet"
Pathé—One Reel
IN THIS ISSUE of the Spotlight series, Grantland Rice in his usual interesting manner depicts one phase of sport. This time it is racing and we see noted runners such as Seabiscuit and Robertson, McAllister and Hefelfich. There are also shots of thoroughbred race horses and of greyhound races showing the tender care that is taken of these animals. Altogether, it is an interesting number.

"Chills and Fever"
Pathé—One Reel
UNDER THIS APPROPRIATE title GRANTLAND RICE IN his usual interesting way the contrasting winter sports in the Northern and Southern sections of the United States for while some are indulging in ice-boating, sledding, skating, skiing, etc., up near the Canadian border, others who like warmer sports are around Biscayne Bay in Florida enjoying sea-stoking, swimming and other real summer diversions.
Live News from Coast to Coast—NOTES ABOUT WIDE-WAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau, Chicago, Ill., June 2.

WORD has been received that Marks circuit will erect a large de luxe movie theatre on the south side in the Woodlawn district and at the same time it is reported that the Karza circuit has abandoned their plans for erecting a theatre on the site of the old Woodlawn Theatre on East 63rd street and that Balaban and Katz interests may take over the Woodlawn Theatre property for another large theatre project in that district.

J. Samuel Berkwitz, S. Gordon Guerrit and S. Roger Wolf have organized Berko-Frazer Theatres Corporation to engage in management of theatre business in the Chicago territory. The new company has a capital of $150,000 and offices at 3 South Dearborn street.

C. J. Geitz, general manager of the United Theatres Company, has purchased from Liberty Pictures, a new 1,900 seat movie theatre which is projected for Beloit and that project has been purchased on Fourth street in that city for the new structure. The house will be located next to the Rex theatre now under management and the Rex building will be remodeled for other business purposes when the new one is completed.

The Anchor circuit have sold the Lane Court theatre to Sante Auerbach and Max Wolf, who will make some improvements in the house.

The Annetta theatre at Cicero, Ill., has joined the booking circuit of the Illinois and Indiana Theatres circuit operated by John- son and Rosecan.

A. R. Langston has opened a 350 seat movie theatre at Arcola, Ill., which is furnished with modern theatre equipment.

The opening bill of the new Marbro theatre of the Marks circuit included several well known tragedians acts. Capacity business opened the house and Mr. Hill and Mr. Weiss from the Granada theatre forces were in active charge. The house management under the personal direction of Louis and Meyer Marks.

Andrew Karza has practically withdrawn from the Chicago movie field as he sold his Woodlawn theatre property on 63rd street to B. F. Lindheimer for $1,000,000 cash it was reported in real estate circles. The North Center and State theatres have passed to the management of the Balaban and Katz and Lubliner and Trina interests and new companies have been organized for the management of the Aragon and Trianon amusement buildings.

Marks Brothers circuit announce they are laying plans for a huge deluxe movie house for the neighborhood of 63rd and Cottage Grove avenue on the south side of the city.

Charles Darrell has been made supervising manager of the Congress theatre, to succeed Mr. Bendl who is now managing the Congress theatre of the Lubliner and Trinz circuit and Will Binsfield will be house manager at the Congress theatre.

James P. Ploch, Edward J. Walsh and James F. Knecht have organized the Chicago Theatre Company with offices at 540 Harper avenue, Chicago and a capital of $24,000 to operate motion picture theatres.

John Hammell has been named as middle west division manager for Paramount succeeding Phil Reisman who resigned recently.

San Francisco

Moving Picture World Bureau, Berkeley, Cal., June 2.

THE fourth anniversary of the taking over of the Warrenfield Theatre, San Francisco, by West Coast Theatres, Inc., will be celebrated shortly. Coincident with this will likely occur the public announcement of the taking over of the Publicx Theatres in this city, the Granada, California, St. Francis and Imperial.

C. A. Roeder, for ten years connected with the San Francisco Paramount exchange, has been transferred to Minneapolis, where he has been made branch manager.

Earl Cohen of the E. L. C. Company, conducting a film exchange on Turk street, and Abe Markowitz, San Francisco exhibitor, reported recently from a fishing trip to the northbay counties. They brought back no fish, but each displayed lovely cases of penal oak.

Arrangements are being made whereby the Cameo Theatre, San Francisco, will be taken over by Sol Levis, who for several years has operated the Francesca Theatre, upper market street. The lease on the Francesca expires late this year and it is not the plan to renew it.

Otto Roeder, popular San Francisco exhibitor, with a theatre in the Potrero district, will leave shortly on a trip to Germany.

Aaron Goldberg, who conducts several small downtown theatres, has purchased the Majestic Theatre on Third street, this taking the place in his circuit of the Ferry Theatre recently closed.

Recent visitors on San Francisco's Film Row included L. H. Killingsworth of Wil- lon, Owego, N.Y.; Wallace F. Makay, San Francisco, and Kenneth Hodgkinson, Pacific Coast district exchange manager for United Artists, has returned to San Francisco from a tour of the Orient. Maurice L. Lowery, salesman out of this exchange, is making a long trip through Northern California and Nevada.

Thomas Wilkes, leasee of the Wilkes Thea tre on Grant street, in which moving pictures have been shown from time to time, has surrendered his lease to the theatre is now, Louis R. Lurie, former exhibitor. The house will be remodeled and renamed.

Rodney Pantages, manager of the Pantages Theatre, San Francisco, has returned from a trip to Los Angeles where he conferred with his father, Alexander Pantages, regarding his duties as general manager for the entire Pantages circuit. He will remain in San Francisco several weeks before going to New York.

Michael H. Haas, San Francisco moving picture theatre manager, who was struck by an automobile of the Pacific Telephone & Telegraph Company, has filed suit for damages in the sum of $66,460.

Hanford

Arthur Fukuda, who formerly conducted the Universal Theatre at Hanford, Cal., and who was located at a time at Visalia, has opened the Royal Theatre at Hanford, Calif., the house being located in the foreign section.

San Pablo

The Carquines Inn, in which a service station, dancing pavilion and moving picture theatre is combined, has been opened at San Pablo, Calif.

Pennsylvania

HONORING Charles Kranz, manager of the Capitol Theatre, who is leaving New Castle, the management and employees of the theatre presented the newcomer, the afternoon of June 15, gave him a farewell dinner Saturday evening of last week in the Waldorf Restaurant. As a testimonial from the group gathered there, Speer Marcus, president of the corporation, presented Mr. Kranz with a handsome traveling bag. In responding to the gift he expressed his pleasure at the friendly reception he had enjoyed and the splendid treatment he had received at the hands of New Castle folks.

C. A. Lofstead, formerly owner of the Grand Theatre, Fredericktown, has returned to the theatre business after a short absence by taking over the Liberty Theatre at Ma- sonstown, which he opened Monday a week ago. The theatre had been closed for the past year, and Lofstead reports that he has enjoyed good business since opening the house.

West Virginia

Mrs. M. A. Sybert, who was the owner of the Park and Strand Theatres, Moundsville, W. Va., is dead. Mr. Sybert has the sincere sympathy of the entire industry in his bereavement.

The following exhibitors were recent visitors to San Francisc: F. H. Smith, Los Angeles; Jim Velas, Wheeling; George Scholzweiler, Titusville; Harry Potts, Youngwood, and Charles Tran.
New York

Saratoga Springs

Conversations at the Strand, and in the downtown Walton, 1,000-seat house in Troy, ten-year-old Strand, which became the Liberty and is still in charge of its house, has been gone to Utica. Manager Raymond, of the Little Falls Schenectady house, is now at Onotoma, R. G. Wood, of Syracuse, has been made manager of the Schenectady house in northern New York, with G. Lamp, formerly of Onotoma, as his assistant.

Warrensburg

Last week as a forerunner for Jerry LaRock, owner of Fairland in Warrensburg. You see it's this way. Mr. LaRock is the champion pedro player of northern New York, and he probably draws at the theatre at Lake George last week, the chance of a life time came his way to show his prowess at "pede."

Troy

Jaye Rosenthal, owner of the Rose in Troy, accompanied his young son to the circus grounds in Albany, one morning last week, and found things in such shape that he inquired of one of the performers as to whether he could borrow his rubber boots for the time being. Jack got home with the mud half way to his knees, and vowing that from now on his son would see no more circuses.

With business conditions none too good in Troy, a two cent increase in admission prices at the King theatre, one of the Rose houses, was to keep the people away to such an extent that Harry Rose decided to drop back to the usual dime. And to think that a man who is not inclined to stay away, Mr. Rose is now giving away a set of dishes every Friday night.

Lake George

News from along the Lake George region includes the fact that Earl Bolton, running the theatre at Bolton, is one of the promoters of the 18,000 swimming contest scheduled for this summer. Mrs. M. A. Carpenter gave a big benefit last week at her theatre in Lake George village, for the poor sufferers. At Barton, of the Playhouse in Ticonderoga, has opened his summer camp.

While amateur acts may be a joke to some exhibitors, those who have been paying for themselves many times over at the Griswold in Troy, and as a result, Jake Geisinger of Troy is continually taking an active part along with his pictures throughout the entire summer, one night to the week.

Summer camps in the Adirondacks and the Catskill mountains are planning to use more motion pictures this winter. In fact, some have already arranged some shows for the amusement of the guests.

This is being revealed by the bookings being made by Albany's Film Row. Many of the summer hotels are also planning to use portable projectors to show pictures in their own hotel, for the entertainment of their guests who will not have time to visit the city for shows.

Oklahoma-Texas

Plainsview

The National Theatre Supply Company has appointed Guy Luther as salesman and technician for Texas and New Mexico.

Plainview

J. B. Mitchell, father of Roy Mitchell, manager of the Plainsview theatre, died at Plainview on 14th, and was succeeded in business by his wife and several brothers and sisters.

The National Trailer Screen Service has appointed Jack Underwood as salesman at Dallas, for Texas territory.

Ohio

Announcement is made by Variety Amusement Co., Cleveland, recently organized by W. H. S. Finley and Abe Kramer, the largest construction work will be started on their new theatre at Mansfield, Ohio, on July 1. The house will have a capacity of 1,300 on first floor, and 420 in balcony.

Ohio Amusement Co., Cleveland, has named W. J. Van der Neut manager of their Capitol Theatre, recently completed. Banks was secretary of the Cleveland Motion Picture Exhibitors' Association before accepting his present assignment.

Cincinnati

The Forest Theatre, a Cincinnati suburban house will be considerably enlarged, by reason of which the seating capacity on main floor will be doubled, while 200 new seats will be added to the rear balcony. New heat- ing, ventilating and cooling systems will be installed, and will also be a system of direct colored lighting. The costs will run $125,000.

The Forest, when remodeled, will be the second largest suburban house in the city.

Troy

Carl Koerner, business man of Troy, Ohio, has obtained a ten-year lease on property at 1955 North Ave. street, a recreation center, including a 1,000-seat theatre will be erected. Estimated cost of the house alone is given at $50,000.

Northwest

Seattle

Hugh W. Bruen, manager for Northwest Theatrical Enterprises, Inc., Seattle, who had been here as president of Seattle Amusements Co., is now in the office of his associates in Seattle, and in his place has just provided for a board of three theatre supervisors which passed here by the City Council this week. These supervisors are given more authority and are in charge of censor posters and advertising matter pertaining to objectionable pictures or entertainment. These supervisors are in front of all advance shows, from managers who consistently violate the provisions of the law.

There is also a provision in the new ordinance increasing the lighting in theatre interiors, so that no perishes will be in the place of business at a distance of ten feet. The new board must have all pictures identified prominently with industry marks. The names of the supervisors will be called for at least five women members, at various meetings of the board. As it was passed, however, it provides that the administration may appoint men or women at its own discretion.

The Strand, which has been dark for many months, is now in process of thorough repairing and repairing and opened May 14th, under the direction of John Dang, who operates a chain of downtown houses. Danz obtained a long time lease from Pacific Northwest Theatres, who took leased house over from Jensen-VonHerber. Danz will open with "The Road Komena" at 90 top, the first feature to play at 250 top with good second run shows, advancing prices and having an exclusive right to handle first run productions occasionally.

Everett, Wash.

The Star Amusement Co., of Everett, Wash., has taken over the Rose and Liberty Theatres, and has both houses closed. The Rose has been operated for many years by Mr. P. T. O., of Washington, to re-engage in personal business. Mr. Brunen has been one of the leaders in the exhibition field and his withdrawal from the industry is a distinct loss. He has succeeded as president of the M. P. T. O. by Robert W. Bender, manager of downtown Universal houses in Seattle, Spokane and Portland, who is reported to be in the Northwest Theatrical Enterprises, also. Mr. Bender has no statement to make at this time, saying that L. J. Schaefer, Northwest general manager, will announce his complete list of appointments upon his return from New York. Company theatrical offices are in the Securities Bldg.

Seattle has discontinued the old board of directors, with a new one in place, and in its place has just provided for a board of three theatre supervisors which passed here by the City Council this week. These supervisors are given more authority and are in charge of censor posters and advertising matter pertaining to objectionable pictures or entertainment. These supervisors are in front of all advance shows, from managers who consistently violate the provisions of the law.

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J. G. (Shorty) Randolph, information new called cameraman who lost his life at the post of duty here a fortnight ago, has been announced in the Seattle territory by Jesse G. Mill.
Canada Exhibitors Decry Free Carnivals

Theatre Owners Branch of the Retail Merchants Association, Ottawa, Ontario, appeared before the Ottawa Board of Control to protest against the presence of carnivals on the civic playgrounds without the payment of a license fee and to ask that, if carnivals are not prohibited from the city altogether, they be charged a license fee of $250 per day. Recently, it was pointed out by the Ottawa exhibitors that the carnivals presumed to conduct charitable enterprises but, in reality, they were disguised commercial organizations which drew an undesirable element, retained partially on the grounds, and were a menace to the city. Moreover, they provided unfair competition for the theatres which paid heavy taxes and license fees and provided legitimate amusement for the public.

The spokesman for the department was P. J. Nolan, proprietor of the Rex and Wellington Theatres. The delegation included J. M. Franklin, B. F. Keith's Theatre; Ray Tubman, Regent and Imperial Theatres; Mr. Nolan; J. T. Mosley, Francois Theatre; Solomon Nolan; Mr. Nolan, and J. K. Paisley, representing the Central Canada Exhibition, Ottawa's annual fair.

Shortly after the exhibitors appeared before the Board, an application was received from the Ottawa Silver Band for permission to sponsor a carnival on public property in a part of the band. The application was quickly refused. Later, however, Mr. Nolan reported that the application was received from Cercle St. Anne, a local Roman Catholic Society, against the move on the part of the band to use the grounds. The application was denied, and asking that a day be set apart by the city government to hear both sides of the argument.

Merrickville

Only the presence of the manager, E. B. Gravel, prevented a panic among the patrons who packed the Grenville Theatre, on Saturday night, on the town hall at Merrickville, Ontario, May 27, when mischievous youths who had gathered on a fire escape close to the screen and tore the clothing of fire. About 200 persons, including 50 children, were in the audience. The boys, who were intent on "The Hunchback of Notre Dame" and every seat was filled. Toward the close of the picture, at 10:45 P.M., the alarm was heard and the people leaped to their feet. Manager Gravel rushed to the front of the theatre and persuaded the boy to leave but there was no fire. The picture was not interrupted and no one had to be turned out. Mr. Gravel generously offered a reward of $50 for information leading to the arrest of the culprits.

Both the Regent and Imperial Theatres, Ottawa, which are under the direction of Bay Silver, are playing Canadian Corp., have blossomed out with new exterior finishes through the application of new color schemes. The Imperial Theatre is making excellent progress since it was taken over by Famous Players some weeks ago with special pictures and a new orchestra.

The Imperial Theatre, Ottawa, Ontario, enjoyed a near record week during the week of May 23.

Toronto

Famous Players Canadian Corp., Toronto, opened another suburban film palace, the Runnymede Theatre, at Bloom Street and Runnymede Road, Toronto, on June 2, with a varied program of special pictures and stage presentations.

Hamilton

The Capitol Theatre, Hamilton, Ontario, with Robert Kneale as manager, is carrying out a double-feature bill policy for the summer. During the week of May 23, the attractions were "Mr. Deeds, Ten Cents a Dance," and "Mr. Deeds, Ten Dollars a Degree." The Capitol is one of the largest houses in the city.

Vancouver

The wife of H. M. Thomas, Vancouver, B. C., Western Division manager for Famous Players, the operator of the Capitol Theatre, Vancouver, found on the boat at the bedside of her mother who has been seriously ill. Mrs. Thomas is well-known as vocalist and dancer, her stage name being Leila Auger.

AN innovation in motion picture entertainment was introduced at the Ambassador Theatre, St. Louis, Mo., May 28, in the form of "orchestral production" devised by Dave Silverman, who is assistant general musical director of the theatre. Under the new plan, stage atmosphere is furnished for the orchestral numbers such as the overture.

Theatres that have closed recently include: Cozy, Columbus, Mo.; Eureka, Eureka, Mo.; Elmo Theatre, St. Elmo, Ill., and Dixie, Senath, Mo.

The New Grand Theatre, Marked Tree, Ark., recently completed, is being operated by J. L. Whitten.

The Lyric Skydome, which Skouras Brothers advertise as the world's most beautiful open-air theatre opened for the season on Saturday evening. The Lyric Skydome's orchestra has been installed and opens with a concert at 7 o'clock each night. Patrons of the Lyric Skydome are furnished seat cushions free of charge.

D. E. Boswell, formerly manager of the Associated Exhibitors office in Memphis, Tenn., has been made the head of the sales organization of Tiffany Pictures, Roy Dickson, manager of the St. Louis exchange, has announced. Boswell will travel through Arkansas and Tennessee and will make Memphis headquarters. His patrons, however, will be served out of St. Louis.

Skouras Brothers, in co-operation with the St. Louis Star have arranged for a contest to select some St. Louis girl for a stage career. Brooke Johns will conduct the contest.

Bill Bishop, Metro-Goldwyn-Mayer exploiter, has arranged with the St. Louis Times for a regular movie hour on the program of Radio Station KFVE, interesting movie information is furnished.

Nebraska

Harry B. Watts has gone to Des Moines where he has been made manager for the Capital Theatre. Until recently for the past four years he was manager of the Rialto at Omaha.

Iowa Notes

The Plaza Theatre at Sloan, la., has been completely destroyed by fire.

August Herman, manager of the Broadway Theatre, Council Bluffs, la., and until recently manager of the Strand at Omaha, has been elected president of the Advertising and Selling League of Omaha, which has the reputation of being the largest organization of the kind in the world.

E. E. Schafer, head of the European division of Paramount Pictures, was in Omaha for an hour recently with 100 officials and executives of Paramount, whom they and their special train here for an hour to study the new Riviera theatre, the new theatre decoration and grandstands. The attention of screen men from sea to sea. Mr. Schaefer said it would be his aim to bring about the construction of about twelve such theatres in various points in Europe.
Escamilllo
Throw
The Bull

ESCAMILLO, with the polka dot pajamas, is the seductive toreador in Fox's "Carmen." Victor McLaglen portrays this role and Dolores Del Rio is "Carmen."

CARMEN, the hard-boiled cigarette girl, playfully pulls the hair of and slaps the wrist of one of the girl friends, and shows how a work dress can be turned into an evening gown.

JOSE, (Don Alvarado), begins his swift journey toward the military house and subsequent flight to the mountains. One kiss from the alluring Carmen (Dolores Del Rio) and he moved the rock of Gibraltar.

SWATHED in laces from Cadiz and Barcelona, Carmen, (Dolores Del Rio) goes to the bull fight and bouquets Escamilllo over with her eyes, while poor Jose waits outside the bull ring.

THE plaza and church in Seville where Carmen did her stuff. It was here that the cigarette girls gathered of an afternoon and pulled each other's hair and romped with girlish glee.

VICTOR MCLAGLEN chews the toreador song. Victor plays the arrogant dashing bull fighter in Fox's "Carmen." We would like to hear, just for fun, the sounds that are coming from that guitar.

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Exploitation Files, Started at Once, Will Aid Intelligent Selling During the Coming Season

Almost every week some exhibitor sends in a stunt with the explanation that he is doing the best he could with practically no information as he could get from his press book on the particular subject. Lacking the press book, the exhibitor seems to have had nothing but the title, and yet even without the press book the really systematic exhibitor has a wealth of material. Right now is a good time to start in.

At this season of the year the various producers are making their announcements. And the exhibitor is making his contracts. As soon as contracts are signed, some provision should be made for the accumulation of material for present use. Either a folder should be assigned each feature, or lacking a file, a set of large envelopes should be provided, one for each title. These can be stacked in a box large enough to contain them when filled. They should be filed alphabetically and the face should be endorsed with the title, the releasing company, the playing date (as soon as set), and the length, whether short or full. Into this container should be placed everything relating to the picture. It is not possible to cut apart the pictorial initial announcement unless you have two sets, since these are printed on both sides of the paper. The announcement should be kept where it is desired to have it quickly.

All other material should be filed under the proper title. This includes everything relating to the picture. There will be various announcements of the progress of making, stories of the production, bits of gossip about the players, and unless you take the releases first run, you can probably add the big city comments before you are ready to play. This will include not only the trade paper reviews, but the comment of the daily press in your metropolis. Exhibitors in Maine, for example, should watch the Boston papers. In Washington, they should watch the Seattle opinions.

These newspaper opinions may not mean much; usually they mean very little. It is questionable whether or not they will be of direct service. But it is possible that they will contain some lines which you may adapt for your own newspaper copy even where credited opinion will carry on weight. The critic may express himself in a line better than you can do in a paragraph. Use this line for your own sales talk. In any event you can get some idea of the picture.

For late runs the Straight from the Shoulder reports will help you form an opinion as to how much play-up to give. Even the regional press can aid.

It may mean the accumulation of a large mass of material, and it may seem too much of a job to wade through it all, but if it helps you to sell your offering to greater advantage, it will be worth while.

If you do not care to clip your trade paper file, merely note the date of issue and the page number on a slip of paper and put that in the file as a reminder. The same applies to this department. Note stunts that will fit your title whether the stunts have been worked on this or some other picture. A stunt for Casey at the Bat would work as well for Slide, Kelly, Slide, or vice versa, and you may be able to adapt a stunt on a football picture to a baseball subject.

For this reason it will be well to go over the back files looking for material. You can do this in odd moments, and working when you can spare the time will save a lot of digging when your copy must be gotten out in a hurry.

The day of hit-or-miss methods has passed. The money today goes to the man who makes use of a system without permitting system to make a slave of him. Too much system is as fatal as too little. Keep it as simple as possible, and lay off the work of filing to the cashier or some bright usher. A couple of hours a week will mean hundreds of dollars to a small house in the course of a year.

But start the system now, while it is still possible to begin with the new product.

Snookums is Featured in Teeter Rabbit Stunt

Snookums, the baby in Universal's Newly-credited series, has been made the basis of a hook-up to a child riding device known as the Teeter Rabbit, and the company will institute a national advertising campaign in the toy journals and the children's papers such as Child Life, Junior Home, Play Land and similar magazines.

Photographic displays will be prepared for fairs and other demonstration showings, and dealer aids are also being made ready for distribution.

Nat Rothstein, who has the commercial cooperation in charge, has worked out a number of ideas which will be put into execution and which will be made available to dealers handling the series.

Bamberger Drove Hard For The Fire Brigade

Now comes H. C. Bamberger of the Panna-gut Theatre, Brooklyn, with one of those self-acting stunts. He used it for The Fire Brigade. He put into his lobby an electrically operated fire gong that would sound 3-4 times when the lever was tripped. This was borrowed from a dealer in fire alarm installa-

THESE CUTOUTS SERVED A TRIPLE USE IN MACON, GA. Montagu Salmon not only used these cutouts to advertise The Winning of Barbara Worth in his lobby but he paraded them on a truck through the streets to the Stadium, where they were shown the throng gathered for the May Day exercises.
Paints Side of House
For Metro News Issue

In addition to the heavy publicity for the new M-G-M News Weekly in the Hearst newspapers, the M-G-M hustlers are going in for big boards and special locations. In Philadelphia the display was literally "as big as the side of a house."

PASTING A HOUSE

This was done with a block poster and plenty of blanking paper, and managed to make itself felt. In other sections the same paper is being stretched along the boards, and by summer the general public should know something about it.

Used Larger Umbrella
For Let It Rain Pram

E. E. Whitaker used a man with an umbrella for Let It Rain at the Imperial Theatre, Charlotte, N. C., but he was not satisfied with the idea of a small umbrella and he got one of the sort they use for wagons and farm machines. This was painted with the title on every other section and paraded by a man in a slicker. The day before the showing the house was lettered in on the unoccupied spaces. Getting the large umbrella brought more than double the interest and sold that much heavier. He used the rain from the marquis, and let the man park himself under the spray when he grew tired of walking around.

For another angle he used 3,000 slips reading "Let it Rain Monday, Let it Rain any day. If the housewife sends her laundry to us, she need not worry about the rain. See Douglas MacLean, etc." The slips did not cost much and each won an interested reader.

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

There were three film subjects and three stage presentations in the show which had Harry Langdon in "His First Flame" as the feature. The sub-feature was Will Rogers "In Paris." The third of the films was the usual topical review. Altogether these three subjects took up 1 hour and 15 minutes, the Langdon feature running 53 minutes, Rogers 13 minutes and the topical review 9 minutes. This left 35 minutes for the presentations, bringing the complete performance up to 1 hour and 50 minutes.

The first 11 minutes of each de luxe show was given over to "Melodies Eternal," beginning with Elgar's "Pomp and Circumstance," played by the orchestra; Toselli's "Serenade" by Sascha Kindler, violinist, stepping out from his chair in the orchestra to stand on the apron of the big stage; and "Old-Timers' Waltzes," specially arranged by M. L. Lake and played by the orchestra, and "Roses of Picardy" as a xylophone solo by Harry Breuer. Lights for this were as follows: for "Pomp and Circumstance"—dome 2 lemon floods, bridge No. 1, amber flood, draw curtain and side; bridge No. 2, lemon flood, draw curtain and side; amber ceiling spots, red borders, red side strips, orange foot on production stage. For the violin solo—lemon spot from dome on soloist, bridges deep blue floods full. "Old-Timers' Waltzes"—same as in first number. The xylophone solo—done, lemon spot on Breuer, bridges from deep blue to lemon.

After the topical review came an interpretation of Tchaikovsky's "Nutcracker Suite," in full stage, beginning with "Waltz of the Flowers," by the Strand Corps de Ballet; "Marche Militaire," by Vlasta Maslova, the Russian ballerina; "Danse Chinoise," by the Mark Strand Ballet; "The Sugar Doll Dance," by Maslova with B. Rauth, and "Trepak," by Maslova and ballet. This suite took up 8 minutes and was lighted as follows: "Waltz of the Flowers"—dome lemon floods, bridges magenta on high 18-foot screen; blue foot on production stage; aluminite borders blue; two light blue box lamps on screen; green aluminite borders one-half. "Sugar Doll"—dome, blue spot on Maslova, bridges color blend on screen, magenta border one-half; blue foot and blue borders full. "Trepak" dome two lemon floods, bridges, two orange floods on screen; magenta borders, two lavender and two amber box lamps.

Gus Van and Joe Schenck appeared in a return engagement and proved equally as popular as on previous trips here. They were given 16 minutes on the apron of the orchestra under lights as follows: first number an amber spot on singers; second, steel blue spots; third, steel blue spot on Van solo; fourth, amber spot on Schenck solo; fifth and encore steel blue spots.

Ritzy Runabouts

On the proposition that a certain make of automobile was "ritzy," T. Y. Walker got a free ballyhoo on Ritzy at the Noble Theatre, Anniston, Ala.

The local agency parked three of their shiniest cars in front of the theatre with placards selling the hook-up to the title.

This is not a good stunt to work on Fords, but you can sell the snappy cars and the Bronson picture with one set of displays.

HERE'S ONE MORE ANGLE ON SELLING THE FIRE BRIGADE. FROM HOLLYWOOD, FLORIDA.
C. L. Tweedell gave the local department a cut on the receipts of the Hollywood Theatre to help them bring the State convention. They paraded the truck and sponsored a special kid matinee. Each child offered an essay on fire prevention instead of a ticket and prizes were awarded the best of these by fire officials instead of the house.
Sixty Gallons of Lemonade Sells Circus Feature

**Changes House Name to Play Vitaphone**

Appreciating the novelty value of Vitaphone, and also realizing that the Warner device will be a permanent attraction, the Temple Theatre, Detroit, has added to its title and is now known as the Vita Temple.

**Stewart Develops New Use For Balloons**

Because balloons are a part of the trimmings of all well conducted calarets, G. R. Stewart used balloons for local color for Cabaret. At both the Friday and Saturday night showings of Cabaret at the Sterling theatre, Greeley, Cal., balloons were dropped from the ceiling just before the Gilda Gray picture was run.

Just to get all he could out of the idea, Mr. Stewart fore-handily tied heralds of the ensuing attraction to the strings, and these advertisements were more closely read than usual because of the oddity of their arrival, so he obtained a prologue novelty and an advance advertisement in a single stunt.

Where there are no openings in the ceiling through which the balloons may be dropped, they can be tripped from a sheet, which involves little more trouble.

Mr. Stewart used about 2,000 balloons in the stunt, and found the idea well worth while.

INSIDE AND OUT WITH BUTTERFLIES IN THE RAIN AT THE AMERICA THEATRE, DENVER

Al Kauflman, manager of the house, took the orchestra out of the pit to dress the stage for a Spanish prologue and made a production out of what might have been a presentation. With an elaborate development of a cutout for a lobby banner, he not only got them in to a big business, but he sent them out well content.
Edgar Hart Has Fire Rally That Wakes Up Town

New Orleans Marines Honored Gen. Lejeune

Because Maj. Gen. Lejeune, Commander of the U. S. Marine Corps, is a native of Louisiana, the Saenger theatre, New Orleans, announced that the run of Tell It to the Marines was in honor of the commandant. New Orleans is proud of the General and turned out in large numbers to do him honor.

Four days before the showing, a pre-view was given the local Marine officials to acquaint them with the picture and to show that their cooperation was justified. Their written comments on the picture were later made the basis of advertising copy.

A float, already shown in these pages, was used for the Mardi Gras parade and later as a general perambulator. About 100 recruiting boards supplemented 25 stands and about a thousand snipes.

Several days before the opening a stereopticon showing scenes in the Navy was placed in the lobby and guarded by two Marines who explained about the pictures and kept an eye out for possible recruits. This was a mechanical display, and a number of cards on the picture were inserted in the series. The Marines also gave out literature and cards on the proper usage of the flag.

Telegrams from Chaney, Haines and Miss Boardman were sent to the editors of the local papers, and much special newspaper work was done.

The prologue was supplied by a color guard of Marines. This was followed by a trailer announcement that the performance was in honor of Gen. Lejeune and pictures showing him at the New Orleans Flag Day exercises were run off.

The result was a very meaty business.

Made Elaborate Campaign For a Fire Brigade Rally

Figuring out his own campaign for The Fire Brigade got Edgar Hart a far flung exploitation for his two day run of that picture at the Colonial theatre, Portsmouth, N. H.

Edgar knew that the fire chiefs were sold on the picture, so he worked out his schemes with Fire Chief Wood and got him to help put it over with the newspaper and the civic authorities.

The Mayor declared a Fire Prevention Rally in the public square fronting the theatre, setting the time at half past four to let the school children attend. He opened the event with a brief speech, introducing the Chief, who told the crowd all about fire prevention in the homes and urged the installation of small chemical extinguishers for incipient blazes. He told of the various things to be done in the home to prevent fires starting and spreading, and then went on to urge autists to be alert to give right of way to the apparatus, explaining how precious seconds are wasted by thoughtless drivers.

Edgar told of the preventive measures used in the Colonial and other Gray Circuit houses, and the Superintendent of Schools told of the school precautions, dwelt on the lessons in prevention given the children, and urged parents to cooperate with the teachers in driving these lessons home.

To give color to the event an old Vamp organization turned out in their red shirts, Edgar got the loan of the first water carrier, successor to the bucket brigade, and of course the modern apparatus.

Listeners were urged to preserve a copy of the local paper, which gave verbatim reports of the speeches, for future reference, and this issue was sent to all New England papers.

Casey Balled Up

Baseball supplies, including several hundred balls, were the window appeal of a sporting goods store when Casey at the Bat played the Rialto Theatre, Colorado Springs. E. P. Briggs contributed a pair of six sheets, a couple of insert cards and ticket prizes for those who could count the number of balls on display. As the balls were piled up, this was not as easy as it sounded.
Varying Singles Are Cut With Long Run

These two singles from the America theatre, Denver, advertise the same attraction, but they show different periods in the run. The America gets a running start with its Saturday-Sunday space and then coasts the remainder of the week.

AMERICA--NOW
A Comedy Blowout!

Taxi!
Edward Everett Horton and Marian Nixon

Added Attraction on the Stage
Marion Lee
Dainty Singer and Dancer
Paddy Crowley, Dancer
Carlston Young, Singer
Also Art Reynolds and His Gang
In Special Musical Numbers

EARLY IN THE WEEK

This longer space is from the early part of the week, when the stage show is added to give more appeal. The cut also drops a little deeper and the space is barely three and a half inches. The picture has been started off, but still requires to be sold.

Later in the week the space drops to thirty lines, which is a little more than two inches. The reproductions shown here are both in actual size.

AMERICA
NOW
Comedy Blowout!

Big Stage Show
Art Reynolds and His Gang

LATER IN THE RUN

The space has been pulled in because the word of mouth advertising is getting around, and it is not necessary to sell so intensively. Those who have seen the picture tell others, and so the house needs to tell less of what it has to offer, so only about sixty percent of the space is taken, which at line rates means a saving.

Both of these spaces use special cuts, but these are taken from the Universal press book. They would be almost as good in straight type, but these cuts are amusing, and a funny cut will help to sell a comedy better than a serious scene will help the sale of a drama. All comedies should be given pictorial advertising wherever good cuts offer. Comic strips are nothing more than old jokes elaborately advertised with illustration. Pictured comedy similarly profits from illustration, which is one reason why the corner cuts are so useful for the short subjects.

On a week's run it is foolish to maintain one size of advertisement. Start off big and taper off as the run wanes and the same amount of space will give you a much better return.

Gets Useful Display In a Single Column

Here is a four inch single that gets the title over with as much of a punch as a great many two eights. It is from the Alhambra theatre, Cleveland and is shown in actual size.

Some managers complain that they cannot get a display in a single. Others seem to experience no such difficulty. In the actual page this display stands out against a background of other singles in which the managers have sought to tell too much. M. A. Malaney's artist has been content to get the star and title over, knowing that Miss Moore will do her own selling. Even in a single column he shows that a reverse will get over if only the letters are large enough. Only the "and" falls below an 18 point value, and the title has a 24 point value with a 48 point "Moore." It takes a little thought to work out a display in this size, but it can be done, even with type alone, though even in a single a good cut can be achieved if too much is not attempted, and it is even possible to rob a two to four column mat of some single item that will ride well in a one column space. You do not actually have to have a staff artist to achieve a good illustrated single, though a good man helps. The big idea is to get the idea that it can be done, and then go and do it.

Taking a Big Chance Got Effective Space

Here is a 110 x 2, or a two-eights from the Stillman theatre, Cleveland, that was anything but a certainty. If the cut came through, it was a fine display, if it did not, Mr. Malaney figured that he still had a good circle attractor and only large lettering in the black space.

Sells a Racial Play With Flashy Appeal

Loew's State theatre, Newark, bases its display on Frisco Sally Levy on a costume used only in a couple of scenes in the play. The
only hint of racial strife is contained in the title in contrast to the shamrock outlined against the background of the cut. You may not realize that this is a shamrock until you have seen the play.

The main point is that the house gets a strong display for a bunch of features in what is practically a two-fives. If you can afford to have a cut made, this circle design is very useful, and even on a crowded page, with most of the spaces over-black, the rule is heavy enough to make this stand out from the others. On a lighter page the effect will be even better, but the real test is that it comes through on the smudgest dramatic page in the country.

If you cannot afford cuts, or no engraver is available, it should be possible to have some of these designs made up and mortised for type. With half a dozen different styles you could vary your appeal, particularly if you change the type arrangement with each use.

The chief value of these line designs is that they can be worked where no scene cut is available, but it should be remembered that these designs are to take the place of cuts. To use them with cuts will be to lose the value of both, since each will kill down the other.

Line Cut Better the Halftones of the Stars

In this space from Loew's Palace theatre, Washington, D. C., cuts of Renee Adoree and John Gilbert do not come through very well, but a light line cut of a carnival scene does good selling and the small portraits sell the star idea in spite of their vagueness. Neither is large enough to be easily recognized, even had they been clearer, but two cuts mean two stars and the type tells who they are. We do not believe that the Palace counted much on the likenesses, but used them rather for the emphasis they gave the names, regardless of their legibility. In larger size this might have been a waste of money. In their inch circles they pay for their space whether or not you can tell who they are.

Works Portrait Cut Into Clean Display

This portrait cut of Dolores Costello has been made the basis of about as many good ad illustrations as we can recall recently. It is not only a charming sketch, but it reproduces well in almost any grade of paper, and can be used in a variety of designs.

This ad is about 5 1/2 inches across and is from the Rialto theatre, Washington, D. C., which has been showing a much improved style of display of late.

The cut is not the complete layout from the press book. The portrait has been worked into a house design. It would seem that the cut had been clipped and pasted and a new cut made, though much the same effect can be obtained with a cast from the mat and straight rules, with a little work with a file and saw. Although this is a full cut, it has been mortised to let in clean type where type will work better than hand drawing. The present artist seems to have a nice sense of which will work best, and is not afraid to confess that in some places types is better than hand lettering.

More than this, the artist senses the value of white display and his eight point middle panel gets a better display than the same matter set in a larger space completely to fill the vacancy.

This cut is so useful that if you are using the Warner product it will pay you to keep it as a stored trade mark of Costello pictures, for it probably will be some time before you get another as good.

And yet the reason for the excellence of this cut is simple. It is good drawing without an excess of detail. It is largely that the high lights are played up well instead of being filled in with all sorts of cross hatching and shading. A lot of money is paid the art departments of the various companies, but a lot of money is wasted in too much ink on a drawing.

Strong Line Design to Replace Cut Attractor

Here is another attractor suggestion from the Loew Boston theatres, this time the Orpheum. This panel is first drawn, and presumably the matter is set up and proofed and then set into the design. If this is not done it should be, since it is much the easiest way.
“Mr. Wu”
Chaney Again Shows Mastery of Make-Up and Characterization in Dramatic Chinese Story

A CKNOWLEDGED AS THE MASTER of make-up, Lon Chaney adds another to his long list of unusual characterizations in Metro-Goldwyn-Mayer's "Mr. Wu," a Chinese drama in which he depicts two members of the household at various ages, from young manhood to decrepit old age.

The romantic element in "Mr. Wu" is suggestive of the opera "Madame Butterfly," with a love affair between a white boy and a Chinese girl, which ends unhappily. Even the questionably happy ending of an inter-racial marriage is absent and the story develops into stark tragedy for the heroine, who, according to the traditions of her race, meets death at her father's hand following her betrayal. This is followed by exceedingly tense melodrama.

The story is forceful and dramatic and with Lon Chaney and Renee Adoree in the leading roles, certainly holds the attention despite its morbid theme. William Nigh's direction is excellent and the Chinese atmosphere finely reproduced with many real Chinese in the cast, and convincing, spectacular and beautiful sets.

Without Chaney it is doubtful if the public would take to such an unpleasant story, but they have grown accustomed to him in such characterizations, and it will probably prove a good drawing card with his host of admirers.

The story opens with what is really a prologue, in which we first see Chaney as the grandfather of the character of the title, who is then a little lad, then we see Mr. Chaney as a young man whose marriage to the daughter of a mandarin is graced by a daughter.

The story proper begins with Mr. Wu as a man in middle life and his daughter, played by Miss Adoree, just budding into womanhood. Despite the exclusiveness of the palace of her wealthy father, she meets a young Englishman and an ardent love affair follows, with the girl disclosing her secret when the lad is absent to go back home and ask her mother to marry him.

Her father learns of the situation and despite his great love, takes her life in atonement and then determines on vengeance according to the Chinese idea of making the parents suffer. He invites the boy's mother and sister to the palace and shows the mother her own son waiting to be shot as the sun sets and her daughter ready to become the prey of a Chinaman. To solve her dilemma, she offers her own life, but failing, ends the house of Wu by means of a dagger thrust, which kills Mr. Wu and automatically frees her children.

Never has Mr. Chaney displayed greater skill with make-up, and especially marvelous is his portrayal of the decrepit old grandfather with sunken cheeks and drawn face.

Adapted from play by Maurice Vernon and Harold Owen
Directed by William Nigh
A Metro-Goldwyn-Mayer Picture

CAST:
Mr. Wu...Lon Chaney
Mrs. Gregory....Louise Dresser
Nang Ping....Ralph Forbes
Mrs. Wu...Mrs. Gregory
Renee Adoree
Miss Wu...Holmes Herbert
Basil Greg...Ralph Forbes
Hilda Greg...Gertrude Olmstead
Ah Wong...Wu Kang
Loo Song...Anna May Wong
Length—7,088 Feet

As Mr. Wu is about to marry his daughter, Nang Ping, to a mandarin, he discovers she has been betrayed by Basil, an English lad, and according to Chinese rites, he takes her life. His scheme to get revenge by having Basil killed, or to give Basil's sister to a Chinaman, is frustrated by Basil's mother, who stabs Mr. Wu. Colorful and tragic Chinese drama.

“A Play “Cradle Snatchers” proved to be one of the most successful farces of recent seasons enjoying a long New York run. William Fox is now offering a film version directed by Howard Hawks and featuring Louise Fazenda, assisted by a large and well selected cast.

The outline of the story follows somewhat along the lines of the French farces and some of the subtitles are a bit spicy, especially in their double meanings, however, there is nothing at which any one could take offense and the result should prove hilarious amusement for a great majority of patrons.

Basically the plot concerns the efforts of three desert wives to bring their erring husbands to terms by flirting with three young college fellows. This explains the significance of the title, and of course the scheme proves successful.

The unexpected return of the husbands while the wives have "rehearsing" with the boys somewhat complicates matters and puts the wives at a disadvantage but the sudden appearance of the husbands' flapper companions turns the tables and gives the wives the upper hand.

Most of the action takes place at a house party where the wives are getting in practice and seem to be thoroughly enjoying themselves. Zest is added by the fact that one of the boys poses as a hot-blooded Spaniard and carries on whirlwind love-making and another is a Swede who is helpful but when aroused uses cave-man methods.

There is a certain amount of repetition which tends to slow down the development, due to the fact that everything is in threes, three husbands, three wives, three boys and three flappers; however, each trio consists of entirely different types, for instance, with the wives, one is the sensible, clever average woman who gets up the scheme, another is a warm-blooded and rather giddy blonde and the third is a quiet elderly wife. Dorothy Phillips, Louise Fazenda and Ethel Wales, respectively, are congenially cast as to type and give good performances. Miss Fazenda carried most of the comedy although Arthur Lake as the Swede and Joseph Striker as the Spaniard are responsible for a number of laughs. The roles of the three husbands who use various schemes, such as directors' meetings, duck hunting expeditions, etc., to slip out are in the capable hands of J. Farrell MacDonald, William Davidson and Franklyn Pangborn.

In introducing the characters, there is some very amusing college comedy, especially when Sammy Cohen dresses as a girl and vamps Striker, who is cast as the Spanish shiek.

The idea of bringing a husband to terms by means of jealousy is not new but the application of this remedy on a wholesale scale and the farce comedy angle give it a new and entertaining twist, and considering the fact that much of the laughter in the play was the result of the clever and sophisticated comedy lines, those responsible for the screen version have done exceedingly well.
“Rough House Rosie”  
Clara Bow’s Personality Is Cleverly Exploited  
In an Amusing Comedy of Pugilism and Society

Adolph Zukor and Jesse L. Lasky present  
Clara Bow in  
“Rough House Rosie”  
With Reed Howes and Arthur Houseman  
Directed by Frank Strayer  
A Paramount Picture

CLARA BOW’S LATEST vehicle is pretty much custom made, but it has been cut from the proper cloth and tailored to admirably fit the plump little star. From a literary angle this is little more than a gag story, but it gives Miss Bow every chance, and should satisfy her swarm of admirers.

As the jelly bean enameler who aspires to higher things, she frames up a cabaret specialty that embraces half the candy factory, and through her work she indirectly meets a real society man. She puts ambition before her pugilistic sweetheart, but society drives her back to the cleaner environment of the prize ring. It’s all a bit artificial and high pressure, but it is packed with laughs, and it gives the star every opportunity for showing her shape to do some intense dramatic work.

There are no dull moments from the first terrific trip over a roller coaster to the final clinch following a spirited battle for the championship. In between there are training scenes, cabaret locales, society and a delightful sequence in a booking office.

Miss Bow is capital as Rosie and Reed Howes, as the pugilistic sweetheart, is clean cut and pleasing. Douglas Gilmore, as the society suitor, looks as though he belonged, and Arthur Houseman makes much of a hit as the trainer. “Rough House Rosie” is not high art, but it is excellent entertainment.

“A STRIKING FEATURE of “Fighting Love,” a Producers’ Distributing Corporation production starring Jetta Goudal, is the fact that while most of the action takes place in the desert, it is not a slick story. There is no dashing Arab lover and all of the roles of consequence are members of the white race.

Adapted from Rosita Forbes’ novel, “If the Gods Laugh,” this is a romantic story of an Italian girl who in order to escape a distasteful marriage weds an elderly soldier, a friend of her father. She respects this loveless marriage even when she falls in love with a younger man, until word comes that her husband has been killed in a campaign against the natives. He returns and she goes back to him, but he takes his own life, leaving her free.

A colorful story with picturesque settings, “Fighting Love” holds the interest due to the smooth direction of Mr. Chrisander, the competent acting of the entire cast and the strong drama of many of the scenes.

While the plot follows familiar basic lines, the story is exceptionally well motivated. Extra sympathy for the hero and heroine is gained by showing the cruelty of her aunt which drove the girl into this marriage, the playing up of the fact that her husband always placed his duty as a soldier first, even taking his life that France might hear of the villainy of the governor, rather than that his wife might be free.

“Rich But Honest”  
Marjorie Beebe Walks Away With the Honors  
In Breezy and Pleasing Light Comedy Drama

William Fox Presents  
“Rich But Honest”  
Based on story by Arthur Somers Roche  
Directed by Albert Ray

CAST:
Florence Nightingale—Nancy Nash  
Bob—Clifford Holland  
Dick—Charles Morton  
Diamond Jim—Farrell MacDonald  
Burney—Tyler Brooke  
Hennie—Ted McNamara  
Maybelle—Marjorie Beebe  
Archie—Ernie Shields

Length—5,448 Feet

Flo wins a dance contest and forces Diamond Jim, who tried to flirt with her, to give her a job on the stage. She poses as Lady Godiva and Bob, her steady, insults her, but Dick, a wealthy idler, wins her for his wife. Amusing light comedy.

ADAPTED FROM A STORY by Arthur Somers Roche, the William Fox production, “Rich But Honest,” directed by Albert Ray, is a light and amusing comedy drama of the type that should please the “tired business man” and offer an entertaining hour for the average patron.

The story, which is of the type that is not intended to be taken seriously, deals with two department store girls who eventually land on the stage, one is of the “beautiful but dumb” kind and when she poses as Lady Godiva, her steady sweetheart misunderstands and makes an insulting proposition, but a rich chap, who is after her, produces a marriage license which apparently accounts for the title. The other makes a hit on the stage with her clowning and also finds happiness.

While from a story standpoint Nancy Nash has the leading role, Marjorie Beebe in the comedy role as her friend walks away with the honors. Ted McNamara of “What Price Glory” fame, also contributes some real laughs in a tough role. The others in the cast all give good performances and Albert Ray has effectively directed the story. There are some good character touches and a succession of breezy situations with quite a little sex appeal.

“Rich But Honest” should fill the bill for a light comedy drama built solely to entertain.
“The Meddlin’ Stranger”
Newest Western Starring Wally Wales Is An Exciting Melodrama With Plenty of Suspense

Pathé presents
“The Meddlin’ Stranger”
Starring Wally Wales
Directed by Richard Thorpe

CAST:
Wally Fraser............... Wally Wales
Mildred Crawford.......... Nola Luxford
Her Father............... Charles K. French
Her Mother............... Mabel Van Buren
“Big Bill”................. James Marcus
Al Meggs............... Boris Karloff

“Big Bill” the banker hires Meggs a crook to get Crawford, a rancher; attempts at murder and even the stealing of receipts for a paid note are thwarted by Wally, a stranger, whose father was murdered years before by “Big Bill.” Exciting action western.

A WESTERN ACTION - MELODRAMA
with plenty of heroism and villainy and capably sustained dramatic tension, that offers exciting entertainment for the average fan is “The Meddlin’ Stranger,” a Pathépicture starring Wally Wales.

Patrons will recognize many familiar ingredients such as the wandering cowboy hero who is in search of revenge on the murderer of his father, the big banker in the small town who is secretly in league with the crooks, the ranch owner who must ship his cattle despite villany in order to pay a note or mortgage on time and, of course, the rancher’s pretty daughter, who is won by the hero.

Director and scenarist have so handled this familiar material that there is fast action once the story gets under way and considerable suspense which holds the interest and makes “The Meddlin’ Stranger” a thoroughly entertaining picture of its type and one of the best of the series.

A good cast assists the star, Wally Wales, who gives a satisfactory account of himself. Especially effective is the work of James Marcus as the crooked banker and Boris Karloff as his tool, and between them and their encounters with the hero the excitement is kept at a good pitch.

“Avenging Fangs”
Crook Melodrama Stars Sandow, a Police Dog With Kenneth McDonald in a Prominent Role

W ITH SANDOW, A POLICE DOG, in the featured role Pathe is offering a crook-western melodrama “Avenging Fangs,” which has sufficient action and excitement to make it average program entertainment of its type.

The story opens with a murder and the dog rushing to bring help. The action then changes to the West and by familiar means the villain succeeds in framing the hero who lands in jail. He escapes and aided by the dog and a woman the villain has jilted proves he is a crook and the murderer.

There is no mystery as the identity of the murderer is easily guessed although the dis-

closure of the hero as a secret service man and the school teacher as his assistant and bride comes as a surprise. Kenneth McDonald gives a performance that will satisfy his fans as the hero and Helen Lynch is good as the girl and Jack Richardson satisfactorily handling the heavy role.

Sandow, the dog, figures less prominently in the development than is usual with a dog star but his work will please and what he does is entirely satisfactory. There is plenty of action and the story moves along at a good clip. While most of the material is familiar there is sufficient novelty in the handling to sustain the interest of patrons with whom westerns are popular.

Max Asher, who is usually seen in comedy roles, is cast as the sheriff and gives a satisfactory performance, although he has little chance for comedy, and there is an unprogrammed player who does good work in the role of a vamp. Ernest Van Pelt has capably directed this picture and although several of the situations are improbable they result in considerable suspense.

Chesterfield Picture Corp., Present “Avenging Fangs”
Starring Sandow, the dog
Directed by Ernest Van Pelt
A Pathépicture

CAST:
Dick Mansfield........... Kenneth McDonald
Mary Kirkham............. Helen Lynch
Trigger Kincaid........... Jack Richardson
Sheriff................... Max Asher
Sandow.................. Himself

Sandow’s owner is murdered and Dick, a friend, goes west following a clue. He is framed for a robbery by Kincaid, but with the aid of his bride and assistant in the Secret Service finally proves Kincaid to be the murderer. Action melodrama.
Straight from the Shoulder Reports
Exhibition Information Direct from the Box-Office To You
Edited by A. Van Buren Powell

F. B. O.


First National


STRONG MAN. Star, Harry Langdon. While the star is good and draws the business, it is nothing much. First National asked us for his pictures, he is big but means the leading comedian. He is good but not much. MITCHELL CONNERY, Columbia Theatre, Rensselaer, New York.

Metro-Goldwyn


ULTARS OF DESIRE. Star, Mac Murray. Very good picture, but some of the acting lacked sincerity and failed to register, with titles, however, a good class for a Sunday yes, special no. Draw small town, farming class, town 600. Admission 10-30. Henry W. Hatfield, Galt Theatre (175 seats), Galt, California.


FAUST. Star, Emil Jannings. Direction and settings wonderful and it will be appreciated by the "fair" as well as the intellectual. You can play this with the absolute assurance that you are giving your patrons a good picture. Tone good, appeal fair. Sunday yes, special no. Draw miners, farmers, small town folk. Town 915. Admission 15-25. Mrs. E. M. Reitz, Dreamland Theatre (200 seats), Salisbury, Pennsylvania.


HEAVEN ON EARTH. Stars, Rene Adoree and Conrad Nagel. It is hard to believe that the pictures of the famous Abraham Lincoln made this picture. Not even up to the usual standard of M-G-M's program stuff. Bill it as a light comedy, not as a special. Tone poor, appeal fair. Sunday, special no.


TEMPTEST. Star, Greta Garbo. Very good. The best program we have had for some time. Tone special. Draw from town 3200. Admission 10-25, P. A. Vann, Opera House (600 seats), Greenville, Alabama.

TIN HATS. Star cast. Good picture that got a lot of laughs; but our main industries are shur down. Business conditions here are not very good. Tone good, appeal 80 per cent. Sunday yes, special no. H. L. Bond, Grand Theatre, Port Allegheny, Pennsylvania.


UPSTAGE. Star, Norma Shearer. Very good, with beautiful Norma leading. I believe she will get the prize in the contest. Good comments. Tone, appeal good. Sunday, special no. Admission 15-25, A. F. Jenkins, Community Theatre, David City, Nebraska.

VALLEY OF HONOR. Star, Francis McDonald. We are played off the shelves for the M-G-M westerns and all were extra good westerns. Draw from town 3000. Admission 10-20. C. L. Vann, Opera House (600 seats), Greenville, Alabama.


WAR PAINT. Star, Tim McCoy. This is a good western with lots of Indians in it. Pleased my Saturday crowds and is far above the average. A State right western. If they like westerns give them this, for it will please fine. Appeal 60 per cent. Special no. L. D. Davis, Virginia Theatre, Hazard, Kentucky.

WOMEN LOVE DIAMONDS. This was poor. Draw general class, city 10,000. Admission 10-25, 10-35. W. A. Smoots, Vine Theatre, Mount Vernon, Ohio.

Paramount


BORN TO THE WEST. Star, Jack Holt. Very good from beginning to end. This Zane Grey thriller is unfolded in a way that should hold the attention of any audience. Tone good appeal. Sunday, special. New, draw small town, miners, farmers, town 915. Admission 15-25. H. V. Smoots, Vine Theatre (600 seats), Mount Vernon, Ohio.


FASHIONS FOR WOMEN. Star, Esther Ralston. Very good picture but only one day enough for here-played two days and lost money. Tone good, appeal fair. Sunday yes, special no. Draw merchant, farming class, town 700. Mrs. R. B. Travelle, Elite Theatre, Placerville, California.

KID BROTHER. Star, Harold Lloyd. Rental terrible for this small town, and also it didn’t include very much—12 shows—a sad, good story—very bad proposition. Lost money. Famous Players will need to make rental so we won’t have to buy the picture. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KNOCKOUT REILLY. Star, Richard Dix. Dick as Knockout Reilly and Mary Brian as the girl—in a good story of the prize ring. My only kick on this one is that it is a knock to appeal to all. It was a fifty-fifty draw here. Lots of men—and very few women and yet they say that Dix is their favorite because of his music week to back and I guess the fair sex attuned to the poor appeal week. Here yes, and as a sport special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LADY OF THE HAREM. They sure panned this one good. Walked out and said, “no good.” (But here there were lots they called lemons in this group.) A. Mitchell, Dixie Theatre, Russellville, Kentucky.


MYSTERIOUS RIDER. Star, Jack Holt. A good Zane Grey that brought the people in and pleased them appeal good. Sunday, special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.


SEXUNITA. Star, Bebe Daniels. ‘The Picture with a Punch’. No fault. Played here yesterday—should have been two, any way. Bebe’s best to date. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SHOULDER ARMS. Charles Chaplin special release. Our biggest business for us. Played this with Lloyd in Hot Water as an all-comedy program and packed them in and then pleased them a hundred per cent. Mitchell Conery, Columbia Theatre, Rensselaer, New York.

Sally O’Nell, who recently finished an important role in "Bebe," has a Metropolitann production for Metro-Goldwyn-Mayer.

SPARRORS. Star, Mary Pickford. Way ahead of Lotte Annette Rooney for entertainment. They are funny, honest and honest-to-goodness thrillers as she says. The act is the play, the whole of it. It’s got to be tested in the swamps. Packs a wallop for the women folks. Dave Adams, Auditorium Theatre, Covington, Ky.

WINNING OF BARBARA WORTH. Stars, Ronald Colman, Vilma Banky. Good picture that made us money. Hope to see many of these in the future. Tone good, appeal 100 per cent. Sunday yes, special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

United Artists

PRODUCERS DIST. CORP.

CORPORAL KATE. A very good program comedy. Has a lot of hit of everything that makes good entertainment. Homer P. Morey, Princess Theatre, Buchanan, Michigan.


THE BAT. Star cast. We played the road show on our stage three times, and it drew fair crowds as a picture. The picture is far head of the play. Tone O. K. No special. Draw from town 3,300. Admission 19-25. L. Yann, Opera House (600 seats), Greenville, Alabama.

LITTLE ANNIE ROONEY. Star, Mary Pickford. Don’t let anyone kid you and tell you this is not a good picture. Mary is fine in this one and it pleased my audience a hundred per cent. Not many laughs in this one but there are some. Don’t let the heart string fall pull at your heart strings. The only question about it is to buy it right, as U. A. has no idea of price control. The exhibitor who caters to the little exhibitor, or at least they left me with that impression—you either pay or you don’t pay. H. L. Beauden, Grand Theatre, Port Allegheny, Pennsylvania.


WINNING OF BARBARA WORTH. Stars, Ronald Colman, Vilma Banky. Good picture that made us money. Hope to see many of these in the future. Tone good, appeal 100 per cent. Sunday yes, special yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Universal

FOURTH COMMANDMENT. Star, Belle Bennett. A heart throb drama that flopped hard at the box office. Expected a bigger picture on account of high rental. This is a good, clean picture, with a fine cast living there in the picture. Bellas — Don't be taken in — and a wonderful, and the little boy was first part was excellent. Tone good, appeal fair. Sunday yes, special question. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOWSE WOMAN. Raised the admission on this one and all were well pleased with it. A good picture, is a new special. They was good with any crowd. Tone good, appeal 95 per cent. Sunday yes, special maybe. Draw town and country class. Admission 19-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS


HILLS OF KENTUCKY. Star, Rin-Tin-Tin (dog). Rin-Tin-Tin, once a good bet, is losing out here. This is a good picture of the mountain country, well produced, with a good bunch of players. Tone good, appeal fair. Sunday yes, special no. R. A. Preus, Arvada Theatre, Centro, Arvada, Colorado.


WHAT EVERY GIRL SHOULD KNOW. Star, Patsy Ruth Miller. Pleasant entertainment but no record-breaker. Good heart interest in the orphan's home scenes and the young folks will like the tennis game. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

WHITE FLANNELS. Star, Louise Dresser. The finest straight dramatic picture on my screen in a long time. Louise Dresser was mighty fine in The Goose Woman, but she is even better in this one. For she wins sympathy from the very beginning as the hard-working mother, ambitious that her son shall have a better chance in life than his parents. Play this one and advertise it strongly. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Mystery Rider. Star, Pawnee Bill. Fair western and better than the last one ran. Tone fair, appeal 75 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curts, Bijou Theatre (300 seats), Greenville, South Carolina.

Short Subjects


FISHING SNOOKUMS. (Universal-Newlyweds). Snookums is getting better in every picture. He has a lot to do in this one and does it well. R. A. Preus, Arvada Theatre, Arvada, Colorado.


HE DONE HIS BEST. Good interesting comedy, but few laughs. My audience liked the kids. F. R. O., Jenkims, Community Theatre, David City, Nebraska.

MIN'S HOME ON THE CLIFFS. (Universal-Gumps). A good action comedy in two reels. Avery L. Liker, Dreamland Theatre (150 seats), Drummond, Montana.

MONEY BUSINESS. (Pathe-Our Gang). This is one of the funniest of the Our Gang comedies. Columbia Theatre, Rensselaer, New York.

MUCH MYSTERY. (Educational comedy). The director fell down in making this number. Don't advertise. It will not appear. Kids ate it up, though. H. H. Hedberg, Arvada, Colorado.

SOMEBODY'S FAULT. (Educational-Hamilton). Lloyd Hamilton is the electrician in this one. This is funny. R. A. Preus, Arvada Theatre, Arvada, Colorado.


TUTTE WESTERN COMEDIES. (Universal). I find these comedies to be pretty good. There's lot of fun and action, only in a western setting. Would say a good average comedy. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Miscellaneous


Draw mixed class, Admission 10-25. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.


Man in the Saddle. Star, Hoot Gibson. Fair picture only, and failed to draw. Not as good as most of Hoot's pictures. Tone fair, appeal 80 per cent. Draw general class, city 23,000. Ed C. Curts, Bijou Theatre (300 seats), Greenville, South Carolina.

My Old Dutch. Star cast. This is a nice little picture. May McAvoy does some great work; in fact the whole cast is good. We should have more like it. Tone, appeal good. Sunday yes, special no. Draw town and city 3,300. Admission 10-25. H. W. Hatfield, Galt Theatre (175 seats), Galt, California.

Prairie King. Star, Hoot Gibson. Up to town 4,000. Great entertainment was enjoyed by H. Tone and for Sunday O. K. Special no. Draw from town 3,300, Admission 10-25. F. L. Vann, Opera House (600 seats), Greenville, Alabama.


The Teror. Star, Art Acord. This is the best yet from Art. Lots of beautiful scenery and plenty of action. His horse and dog are wonderful.周二 in this one, too. Tone O. K. Draw small town and country churches. Call on H. Ritter, McDonald, McDonald, Kansas.


Warner Bros.

ACROSS THE PACIFIC. Star, Monte Blue. Still another thing of the same type. Some of the veterans interested in this one; they will eat it up. Different from the World War picture, but Monte Blue stands through. Monte Blue splendid as the soldier who desperately does his duty when it looks as though it would cost him the woman he loves. Unusual shots when the soldiers wade the tropical river in the Philippines. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Cave Man. Star, Matt Moore. Here was another thing of the same type—only it stopped me in its tracks. Matt Moore in this is my idea of nothing. H. L. Reudon, Grand Theatre, Port Allegheny, Pennsylvania.

Conan. Star, John Barrymore. This one never plays. Star, story, setting, director and last, but by no means least, many beautiful ladies. The whole cast is excellent and in the beautiful surroundings the genius of John Barrymore stands out like a super man. This picture lives the goods. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Happy Warrior. (Victagraph). Good picture with a lesson to it. We like pictures with a good lesson and ending. Tone good, appeal 80 per cent. Sunday yes, special no.
FIRE imperils life, damages property. Worst of all, by closing the theatre it stops income and puts a brake on all your efforts and their cumulative effect in building community good will. Use every effort to prevent fire.

B. B. B.

Insurance protects your investment but it doesn't build business. Besides insurance you need to carry business assurance by preventing fire, by minimizing damage and by guarding against panic with every device and every house staff drill you can devise and secure.

B. B. B.

Mark A. Luescher of B. F. Keith-Albee Vaudeville Exchange, has done more than most men to carry forward the work of fire prevention and protection of life and property in the theatre. It is a real privilege to give you an article by Mr. Luescher, built on experience and planned to show you the importance of building business by preventing fires and avoiding panics.

B. B. B.

There is a new device that is a marvel for fire prevention. It is new. In Better Projection this week it is told about by the projection expert without a peer—F. H. Richardson.

B. B. B.

The spot light can be a better business builder. It is not much understood by the average exhibitor. Its sensible use and the way to get the most dollar-for-dollar light value is treated in a special feature by J. H. Kurlander of Brenkert Effect Projection Company, as a better business builder back of this color sheet.

B. B. B.

The stage is one of the theatre's best business builders and not too much attention can be paid to the settings used thereon. In the business building department, Back of the Curtain Line, this week, O. T. Taylor, himself a practical presentation expert whose helps can be adapted by small as well as large theatres, talks about settings in a very practical way.
Mr. Theatre Owner—

WHY GAMBLE WITH THE LIVES OF YOUR PATRONS?

You spend thousands of dollars for the comfort and convenience of your patrons. Why not spend a few cents a day to assure their absolute safety from fire and panic hazard?

The Amazingly Efficient

SENTRY Safety Control

A POSITIVE FIRE PREVENTER

Can Be Placed on Any Projection Machine

Has the enthusiastic endorsement of exhibitors, projectionists, fire marshals and all who have seen it. Already contracted for by leading circuits and independents throughout the nation.

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Suite 1205

SENTRY SAFETY CONTROL CORPORATION

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Sales and Demonstrating Office
1229 Vine Street, Philadelphia
PREVENTION and instantaneous suppression of fire have become fundamental essentials in the training and work of every modern theatre manager, his staff and his employees. Not only is every scientific and practical modern device made part of the equipment of these places of entertainment but they are kept in constant working order and all attacks are made familiar with their uses and drilled in their instant application should emergency arise. Of these equipments, none is ever mislaid, out of place, or unready. Every safeguard that prudence or experience can suggest is provided to forestall fire; every known and tested implement for its immediate quenching is at hand and ready for use; every attack is trained and taught to anticipate such danger and to minimize it should it occur. These precautions have become vital to the systematic modern methods of equipping, managing and managing theatres. The result is that fires seldom get so much as "a start" in the theatres of today, and that the occasional casualties that happen in crowded places of amusement are invariably due to unreasonable and uncontrolled panic among audiences. Even these manifestations of hysterical terror will disappear once the public is better informed of the foresight, the painstaking plans and the organized experiences which have been combined, not only to forestall and suppress incipient fires, but to maintain calm, peace of mind and complete safety for the audiences and spectators.

One of the most important and most striking manifestations of the efficiency of the motion picture organization is in the matter of fire protection. Considering the amount of traffic in picture films and the character of the merchandise handled, the record made in fire prevention in the shipping and handling of films in the thousands of exchanges throughout the country and in the theatres themselves is something that will stand the test of time. Since Will H. Hays organized the Department of Conservation and placed this bureau in the capable hands of Hickman Price, almost beyond belief. Though sixteen thousand people lost their lives by fire in the United States last year, not one life was so lost in a motion picture exchange and though almost the same number were injured by fire, not one was so injured in an exchange. And yet the merchandise handled is composed of nitro-cellulose. In comparison with losses in other industries the money loss in films is so insignificant that in the Underwriters' list it is given no separate classification but is lumped under the heading "miscellaneous."

The reason for such a showing lies in the form of container, and innumerable other precautions such as the fireproof office furniture, shelves and tables, and in the care that is taught to employees. Smoking around films even when stored in fireproof cases is a crime. In the theatres even greater care is taken to safeguard life and property since here the public is directly involved. In this respect the motion picture theatres which have sprung up by the thousands in the last few years have followed in the footsteps of, and profited by, the established precautions of the model American theatres which preceded them. Both the legitimate theatre and those presenting vaudeville had inaugurated safety appliances and safety devices which were judiciously adopted by motion picture theatres as standard equipment, but the motion houses were confronted with new problems as well, which needed separate analysis and application. In vaudeville theatres only had these devices and precautions previously been necessary, as the programs of most of these houses included short subjects, such as Pathé News, long before the vogue of the motion pictures began to engulf the country. Here then the picture booth, projection machine and general motion picture equipment first provided the necessity of special precaution and the intelligent application of new fire prevention devices. To the vaudeville house we may therefore trace the beginning of the safety idea with the establishment of the first Keith theatre in Boston in 1882. "Safety Engineering" in a recent issue credits E. F. Albee, who was associated with Mr. Keith in that enterprise and has now become the head of the great Keith-Albee circuit, with both practicing and preaching the doctrine of safety, health conservation and welfare of the public from the very beginning of the institution. Many of their neighbors probably laughed to see Mr. Keith and Mr,
Albee personally sweep and clean their little original Boston theatre and to see them personally look after exits, ventilation and fire- quenching apparatus. But that personal attention has made possible not only the building up of the great system of vaudeville theatres, but of also maintaining a remarkable record of safety of life and conservation of health, which Max Bischoff, the noted theatrical architect of Europe declares is unequalled in the history of world playhouses.

From the first, the vaudeville houses of this and other circuits have led in the matter of safety and comfort. The movie theatres coming into existence at a later date, followed closely on their heels. In fact the introduction of the motion picture theatre of the palatial type now prevalent has had a very great impetus in the creation of the perfect playhouse—perfect in comfort and in safety. In the legitimate theatre, A. L. Erlanger was one of the pioneers in developing new and modern safety equipment. His New Amsterdam Theatre when first opened presented many wise innovations including ramps to replace short stairways, carriage departure on the opposite side from main exit, and many other momentous safeguards.

**Outward Opening Safety Doors Used**

It is well known that Messrs. Keith and Albee first brought to places of amusement the safety door opening outward. They first brought to the theatre the door the with the waist-high bar, the contribution to theatre equipment of a clergyman inventor. Now every theatre of whatever class is equipped with this type of safety door that will open when pushed against from the inside. Ample exits, wide aisles, fireproof construction, simplification of stairways and minimizing of turns, so as not to impede the flow of the crowd, have all been emphasized in all modern plans, and have been adopted by the motion picture theatres.

Picture booths are so constructed with outside smoke outlets, fireproof walls and automatically closing fire-shutters over projection openings that even if a film should catch fire in spite of the preventive construction of modern projection machines, no damage can be done to the audience or to the theatre outside the booth. And the safety of the operator is carefully guarded also. The day of open baskets and unprotected reels has gone and all booths are equipped with fireproof containers for the reception of the unwinding film and all operations with the film in projecting and rewinding are done under protection of safety devices.

**Sprinkler Systems Essential**

Every modern theatre is fully protected by a sprinkling system. The legitimate and vaudeville houses led the way on that road and the motion picture theatres were hardly a pace behind. Today almost every theatre of every class is so equipped. Yet notwithstanding these devices and the distribution of hand grenades and chemical sprinklers for the suppression of a fire at its origin, be it remem-

**Roxy (S. L. Rothafel), with the world's largest motion picture theatre named after him, and with a long record of theatre successes to his credit, has written a special talk on Better Business Building as he practices it, for Moving Picture World's Better Business Builders. Be ready to get it quick next week back of the Color Sheet.**

Beautiful! Attractive to patrons entering. And roomy, too, having a tendency to scatter outgoing crowds. Proving that business building charm can be combined with common sense safety design as exemplified in the Grand Hall, E. F. Albee Theatre, Brooklyn, New York.
Effective Spotlightting Helps to Create That "Come Again" Impulse

By J. H. KURLANDER

Engineer, Brekert Light Projection Company

A hasty review of the history of spotlighting reveals the fact that progress in this branch of light projection has been confined almost entirely to the mechanical side of the problem; the principal exception being a substitution of the electric arc for the earlier sources of lesser brightness.

Until very recently, little had been done regarding even the mechanical construction of the spotlight, the original design, employing a simple plano-convex lens held in variable relation to the light source, having been retained and attention being centered on improving the then existing methods of construction.

A persistent demand on the part of theatrical folk for increased intensities of illumination has naturally been translated into a demand for higher amperage projection devices since it was assumed, without question, that the use of a higher current would result in a more brilliantly lighted "spot."

In one way, this error, which is a natural one, was unfortunate since it led to the development of the so-called Super-Spotlight which provides a greater intensity of light on flood condition but offers no advantage at all as far as a more brilliantly illuminated "spot" is concerned.

The trend toward high amperage projectors has resulted in a more massive type of construction so that there is great danger of this unit assuming cumbersome proportions unless particular care is exercised when designing it.

In its simplest form, a spotlight is nothing more than a mechanical contrivance for holding a lens (usually a plano-convex) in variable relation to a source of light. The source commonly employed is the crater formed on one of the electrodes of a carbon arc since the crater possesses a high brightness, and what is equally important, can be made to assume a shape such that the projected spot will be circular.

Aside from the necessary adjustments for controlling the operation of the arc lamp, a means is provided for moving it closer, or farther away from, the condensing lens mounted on the front plate of the lamphouse. In this manner, the spread of the projected beam can be varied between certain limits, governed by the amperage, projection distance, lens diameter and lens focal length. Further variations can be obtained by varying one or more of these factors.

Spotlights, as ordinarily constructed, are intended for universal service. That is, the spread of the projected beam of light can be varied from as low as 2 or 3 degrees to as high as 40 degrees. The intensity of the projected light, i.e., beam candle-power, varies considerably over this range of spreads, being very much higher for the low spreads than for the high.

The reason for this is found in an investigation of the optics involved. Briefly, when a light source is placed in front of a lens at a distance equal to the lens focal length, the entire lens becomes as bright as the source, minus the loss in the lens itself. In other words, the lens becomes, in truth, a secondary source of light having an area greater than the original source and a brightness equal to it, minus the loss in the lens. The candle-power along the axis of such a simple optic system will then be equal to the product of the lens area by the source brightness by the transmission factor of the lens.

\[ cp = \frac{E}{\alpha \, d^2} \]

The intensity of illumination, expressed in foot-candles, at any point along the axis (up to within a certain distance of the lens) will be the quotient of the axial candle-power by the distance squared, measured between the point in question and the edge of the lens. This can be expressed in the form of an equation as follows:

\[ E = \frac{KAB}{d^2} \]

Placing the light source at the focal point of the lens constitutes, in effect, an uncorrected form of searchlight projector, the only difference being that a lens is employed in place of the customary parabolic mirror.

The beam spread of such a device, at some distance from the lens, will be equal to the angle subtended by the source from the central point on the lens.

If the source is now placed at a distance greater than the lens focal length so that an image of the source is formed at some definite point in front of the system, the axial candle-

(Continued on page 379)
Back of the Curtain Line
Business Building Presentations and Practical Tips on Stage Work
Conducted by O. T. Taylor

"Settings"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones
Suggestions on Staging Novelty Orchestra or Dance Offering.

MANAGERS in the smaller towns find that in staging bands, dance offerings or similar attractions, the matter of settings often becomes a problem, especially when an attraction is booked in on short notice. Even a simple, modest setting makes an impression that can not be hoped for where a stock olio, drawing room or conservatory is used. And if a novelty of some sort is added the setting is made doubly attractive. It has been our aim to offer, through this department, suggestions for settings that may be economically produced and yet be showy; settings that the progressive small town manager should find within his means. The manager who looks to the future as well as to the present gives the staging of attractions just as much attention as the wide-awake merchant gives his window displays. To be progressive is to prosper. No business can stand still, least of all the Theatre; it's a matter of forging ahead or slipping back.

B. B. B.

The setting offered this week is of a type that can be built very cheaply, and it is so arranged that parts may be eliminated without loss of symmetry. For a stage with a prosenium width of less than 30 feet, it is advisable to eliminate the two small side arches; or to set these at an angle with the centre arch.

This setting is equally suitable for use with stage band, dance offerings or for Fashion review. If for the last named have the models enter by way of side archways. The decorative panel hanging under center arch may be a large painting; a plaque; a scrim novelty or an illusion as shown in figure 3 and explained later in this article.

THE SETTING. Figures 1 and 2.
The dominant feature of this setting is the large central arch, A.

This as well as the two side arches, or doors, B, are made of light framework, indicated by dotted lines, covered with wall board, and set in cyclorama.

The platforms and steps add to the effectiveness of the setting, especially so if used as entrance for performers or models. For straight band show the setting could be modified to include just the large arch and decorative panel, or painting, hanging on the drape backing C. Drapes, E, are hung in back of the small arches so as to form a niche in
which a performer or model may stop for pose. Use baby spots from border well in front of doors, or overhead spot for lighting of niche. Two big stand lamps or lanterns can be made from wallboard and battens. Cut the foot in form of a huge treble clef.

Decorate the arches in a combination of colors in sharp contrast to draperies. Bronzes in gold, silver and colors furnish an attractive change if judiciously used.

The huge framed painting is spot-lighted in white from overhead. Build the frame, as shown in figure 4, from 3/4 x 1-1/2-inch battens and face with strips of wallboard. The corners should be well braced on back to prevent warping. A good finish for the frame is plastic paint, in paper stipple or rough, coated with bronze over which a thin coat of stain is applied and wiped producing an antique finish. Used as a scrim novelty the decorative motif is applied to the scrim and the lights handled as explained in previous presentations.

As a pictorial novelty, or illusion, using the ship as an example, proceed as follows: Tack a width of bleached muslin, b fig. 3, on back of the frame, a. Paint in transparent colors (dyes are best for this work) the seascape without the ship. Care must be exercised to keep the painting translucent. Dark blue-green for waves with a touch of light blue and white for breakers. Medium blue sky, lavender and light purple clouds, yellow moon.

A stretcher frame, c, made of 1x4-inch battens is made to fit close against the back of the painting. This frame also gets a stretch of bleached muslin, d, on which the ship is painted so that it will register; that is, show in the right spot on the picture when this frame is tight against the back of the painting and illuminated from behind. Paint the ship with dark colors, and opalescent, so that the ship will appear as a silhouette against the moon.

Hinge the stretcher, c, to the frame, as indicated at e. A cord, f, fastened to the top of the stretcher and running through a screw eye or pulley at the top of the frame, is used to work the effect. Beginning, the stretcher is in position indicated by dotted lines. The light strip directly over the stretcher illuminates the painting proper. As the stretcher is pulled toward the painting it shuts the light out from the painting; the light from the olive and the strip throws a dark blot, shadow of the ship, on the painting. The blot becomes more and more defined as the stretcher approaches the painting until, when the two are close together, it has taken the shape of a ship silhouette.

Other examples of pictures suitable for the illusion are shown in figures 4 and 5. In figure 4, from the famous painting "The End of the Trail," the rock or mountain top and the sky are painted on the frame canvas, and the Indian on the stretcher. A splendid reproduction of the painting will be found on the novelty booklet issued by Famous Players on "The Vanishing American."

Stage Band Novelties

In response to request for novelty ideas for use with stage band we offer the following, "PLAY BALL."

Here is a timely band novelty that should, if properly presented, go big with any audience. The action is new—on the contrary, it is so old that we can’t even recall the first time we saw it, but it’s due for a revival. It never fails to get across and should prove a wow for a stage band.

The band opens with popular number; segue "Take Me Out to the Ball Game." Flash slides of verses on scrim back of band first time through. On repeat lights in front dim as lights in back of scrim comes up to reveal two of the band boys, in ball player’s togs, pitching and catching an imaginary ball. The more exaggerated action and comedy injected, the better the stunt. Borrow a ball player from the local team, or induce a baseball fan who understands the game thoroughly to coach the players. The pitching and catching must be realistic as well as exaggerated and funny.

Band to new popular number as lights dim out on ball players and come up in front.

The members of the band wear baseball players caps during the number.

Another angle of a ball number is to have one of the members who possesses a good speaking voice recite "Casey at the Bat," while the band plays soft incidental music. Or flash this old comedy-classic on the scrim while the band is playing. In either case the pitching and catching stunt could follow immediately after the poem.

Novelty stunts like the preceding are not difficult to stage and add much to the popularity of the band.

Bigger and Better

The unparalleled growth of the motion picture theatre leaves no doubt but that it will reach heights undreamed of as yet by even its most optimistic supporters.

Bigger and better theatres seems to be the cry and bigger and better they are until one wonders what will come next.

In equipment, too, the tendency seems to be to build for quality rather than mere price; for exacting performance rather than "fair enough" results. And the wise showman, these days is he who recognizes the fact that excellent tools make possible excellent work.

The BRENKERT C-14 spot-flood lamp is a good example of what can be accomplished when a device is designed and constructed with the sole object in view of producing the very finest results obtainable.

And because it really does the work for which it was expressly designed, it is receiving unstinted praise from projectionists and managers alike.

A complete description of this excellent lamp will be mailed promptly on request.
Film Fire Prevention Is Purpose of New Device

By the invitation of the Sentry Safety Control Corporation I have just examined the device that corporation has developed, the design of which is to automatically prevent film fires, or the probability of them at least. The device is, I think, about the twenty-fifth one designed for the purpose named which has been brought to my attention by inventors or corporations during the past fifteen years.

It has been truly said that if one waits long enough one will get what he is looking for, and that saying seems true in this case for the device seems to combine practicability of action with simplicity, ease of installation and is what we term "cool proof," which latter is a very important item, permit me to assure you.

The device is mechanical-electro-magnetic in its action. It operates a magnetically controlled dowser located on the front of the lamphouse cone. This dowser is magnetically connected with a curved plate, located inside the upper loop in such manner that should anything go wrong with it, the loop, the dowser will automatically be closed and the projector motor stopped.

A light idler roller rests upon the film between the lower or take-up sprocket and the magazine. Should the film break at the aperture, or above or below it, or anything occur which would cause the film to become slack between the take-up sprocket and the magazine, the dowser would be instantly closed, and the projector motor circuit opened.

Should either the motor belt or the belt which drives the projector (I speak of a Powers projector now) break or jump off the pulleys, the dowser is instantly and automatically closed and the motor stopped. Should a fuse blow or current cease from any cause to flow to the motor the device would function, closing the dowser and breaking the motor circuit. The device operates equally well on any make of projector.

The entire device is mounted on the projector. It is not in the way of the projector. It is positive in its functions and is thoroughly dependable. The foregoing is only a very brief description. The device has the approval of this department. It is good. I will tell you more of it later on.

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Film Fire Prevention Is Purpose of New Device

Bluebook School

Questions Nos. 583 and 584

There are practical questions submitted by Brother John Doe, Chicago, Illinois. The first affords you opportunity to tell us, and through us the manufacturer, your ideas as to just what a motor generator for projection work should be. The last question is of sufficient importance to merit the serious consideration of every film man in the profession, because lack of proper, intelligent attention to motor generators decreases their efficiency, to an extent which, taking the country and Canada as a whole, wastes thousands of dollars worth of electric energy every day.

Let us hear from Harry Dobson, Gray, Kansas, Colosseum, Fall and a lot more of the Bluebook School backsliders, on these two questions:

Question No. 583—What may be considered as the points of superior excellence in motor generator sets designed for projection work. Put in another way, what characteristics of construction and electrical action would you lay stress upon in selecting such a set for your own use?

Question No. 584—Name the various things more or less under the control of the present-day machine operator, which may alter the efficiency of a motor generator set.

Roxy Glass Screen Is Subject of Lavenburg Quiz

D. LAVENBURG, Ashland, Wis., says: "Dear Mr. Richardson: A short while ago I saw a statement in The Moving Picture World—not in the Better Projection department—of the effect that stereoscopic effect had been achieved in the new Roxy Theatre in New York City by the use of a screen surface of very fine particles of glass. Is this true?"

It is not! I do not think the statement emanated from Mr. Rothafel because no one with even the most elemental knowledge of the subject would make such a statement, and Roxie has much more than that, though he occasionally does some queer stunts. He adopted the right principle in the formation of the projection room in his new theatre, more power to him, but apparently turned the matter over to some one who had little or no knowledge of theoretical projection, because only one element of the two basic ones involved in projection room location was considered. Also he opened with a screen surface which any one with knowledge of screen action knew was totally unsuited to such a theatre. However, no one bats perfect, and Roxie had much on his shoulders at that time. His supervisor of projection should have protected him from that latter error. I would have warned him of the results of the first had I seen the plans before construction was under way.

Pulls Effect Stunts

L. A. Fox, Salisbury, N. C., thanks us for a bit of help given by mistake. If I have pulled several stunts recently which, while they didn't really amount to much, they went over very nicely. The last one I worked on was "The Scarlet Letter." Masked my flood lamp so that the flood just filled the screen. Used my green color disc, which made a very pretty title color, unlike color film. In the center of the title I projected a scarlet "A." Required very little work and brought words of commendation from friend manager.

"Good! That is what I call using one's brains in projection work; also it is evidence of energy. Brother Fox is not a "clock watchier." He takes real interest in his work, and does not regard hours in the projection room as hours in jail.

Many nice little effects might be worked out, but always show them to the manager and secure his O. K. before you spring them on the audience. That particular effect might, I think, have been made even more effective had you been able to secure a slide of the Saviour and a slide lettered "Let him who is without sin cast the first stone," which later you could yourself easily make. Fade the scarlet letter with the figure of the Saviour, and that with lettered slide. It would, of course, require a flood and a dissolver.

Howard Coles Is Back

Many of you will remember Howard B. Coles, once general sales agent for the Simplex, then general manager for the Powers Company—or I guess he was with Powers first, come to think of it.

Friend Coles later took over the Cameron projector, but failed to make a go of it. He went to France during the war, and remained a long time after the kaiser skipped to Holland, as manager for a film concern in Paris.

Coles has now assumed the general management of the Film Inspection Machine Company, New York City, of which Saul E. Rogers is president.

We cordially welcome "H. B." back into the "game" here in the U. S. A. He asks that I come up and examine the inspection machine, which I shall soon do, and tell you all about it.

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Wants Opinion on Use of Term "Projectory"

S. M. LOUGHMANN, Brooklyn, N. Y., asks: "An effort is being made to have us use the term 'Projectory' or 'Projectory' instead of Projection Room. Personally I don't like the term at all. Would very much appreciate an expression of your views concerning the matter."

I do not like to discuss this particular thing, friend Loughmann. Had the term been proposed many years ago—well, I don't know. The chief idea in fighting for the term Projection Room was, and still is, that it has a tendency to instill into the mind of the exhibitor the idea that a ROOM is desired and necessary, instead of a "coop." a "booth" or a "cabinet."

Projectory conveys nothing of that sort. It conveys no idea of space. But be that as it may, if those who sponsor the term wanted it adopted, why did they not go about it in an orderly fashion? The Society of Motion Picture Engineers has officially adopted the term Projection Room, and that body is presumed to be THE authority in nomenclature for this industry. It was not yet in existence when I proposed the term Projection Room, but when it came into being I laid the matter before them and "Projection Room" was duly adopted.

Any one or any body of men has the right to present any term to that body for its approval and adoption. Had the term Projectory been offered it would have received due consideration. The attempt to over-ride the established nomenclature of the S. M. P. E. in such highhanded fashion is, to say the very least, far from courteous. I would not say it is exactly a slap in the face of that body, but surely it is not far from it, any way one looks at it. I would respectfully suggest that if in future if or when any one thinks any nomenclature adopted by the S. M. P. E. should be changed, they inaugurate such change by presenting it to the body for consideration. It is the orderly, decent procedure, as I think you must and will all agree.

"Nurse to Projectors" Is Humorous and Brainy

Lee E. King, projectionist, Star Theatre, Tahoka, Texas, says: "I wear horn-rim specs, checkered panties, tan slippers, green socks, a red tie, and chew gum. Have been nursed into motion picture projectors for twelve years, starting with one Optograph."

"IT IS NOT THE YEARS WE'VE SPENT, BUT WHAT WE'VE LEARNED IN THE YEARS WE'VE SPENT THAT COUNTS, and I want to extend my thanks to Mr. Richardson for what I've been taught by his books and the Better Projection Department of the Moving Picture World. The man who cannot derive benefit from those two things surely knows it all, and where is such a man to be found, I'm asking?"

"I am many film feet from being perfect, but I'm not so dumb that I think I can't be taught; also I have the old projector thing making 80 R.P.M., with fifty amperes trying (and failing) to burn up the film, three perfectly good wings on friend shutter, a full cabinet of film and a clear screen ahead. You will note I have used the term 'Projectionist,' it being my theory that nothing less should invade the sacred precincts from whence the starlets and Cow Eyes are hurled out over the heads of admiring audiences."

Not so bad, friend. There's some good dope mixed in with your comedy. I lived in your daguerrotype ole state three years. Was in Clarendon when this card was stuck up over the hotel desk: "Six miles to wood, six hundred feet to water; six feet from hell, God bless our home." And that's true, too. Saw the card many times. Was then engineer on the Denver, Texas and Ft. Worth Ry., now the Colorado Southern. Come again, brother King. Regards to all Texas projectionists.

Corking Exchange Stunt

George H. Fisher, presumabaly projectionist, Savoy Theatre, Northfield, Vermont, hands us a cue sheet sent him from the Boston exchange of the Famous Players-Lasky, with the following comment: "We have been receiving the change-over cue sheets from the Boston exchange of the Famous Players for several months. Noticed that some one sent in a cue sheet for a First National subject, therefore thought it well to do the same for the Famous Players. I would also say that I think the Boston Famous Players exchange takes better care of film than does any other Boston exchange."

Glad to have the report, Brother Fisher. If more men took the trouble to advise us to such things, YOUR department would be the better for it; also if producers would advise this department when they take some step affecting the projection end of things it would be very much to their own advantage.

The cue sheet is excellent, though printed on rather flimsy paper. However, that may be no disadvantage, since at almost no cost at all a new sheet can be put into each shipment.
Bluebook School Answers 569 and 570

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

"Question No. 569—Does the fact that there is a "ground" necessarily mean that there is connection with earth?

Al Lehmann, Glenside, Pa.; W. C. Budge, Springfield Gardens, N. Y.; George Lawrence, Sandusky, Ohio; Bruce Brautwick, Allentown, Pa.; Aquadilla, Porto Rico; C. H. Hanover, Burlington, Ia.; Charles Curle, Chattanooga, Tenn.; G. L. Doe and "Bill" Doc, Chicago, Ill.; T. R. Roand, St. Louis, Mo.; T. Y. Fulerton, Des Moines, Ia.; P. E. Orenbacher, Truesdale, Mo.; Frank Dudiak, Fairmont, W. Va., and Thomas D. Henderson, Grand Rapids, Mich., were the only ones who made good on this one.

The thing hinges on "true" ground and the application of the term "ground" as used in modern practice, and thus considered the answer is, and must be, no. Brother Curle explains the matter very well. He says:

"Strictly speaking, if there be no connection, Montgomerie has good grounds for saying that there is no "ground." As defined by Hawkins Electrical Dictionary a "ground" is the earth regarded as an electrical circuit (wrong: It is "conductor") not "circuit." Ed.) The neutral of every edition issued is grounded to earth. This is what we may term a true ground.

However, the term "ground" as used in modern practice includes many other things. For example, when a rheostat coil comes into contact with the metal of the rheostat frame it is true to say that it is "grounded to the frame." When a conductor of current such, for example, as the wall of a lamp house or the frame of a motor or generator has electrical connection with either side of a live circuit there is said to be "grounded to the wall or frame," even though the wall or frame be so thoroughly insulated from the opposite polarity that no current can flow. This is, nevertheless, not a ground in the true sense, but just the same the answer to the question as it is put must, under modern practice, be no."

An excellent answer. We must consider the general practice in answering such a question as this. If it is common, generally accepted practice throughout the field of electricity to consider a certain condition as being a "ground," we must then consider that thing as a ground, even though in the strict sense it is not. That is why I have ruled out the "yes."" An answer to this question. That answer without the qualifying explanation was not sufficient.

"Question No. 570—Explain the real meaning of the term "ground."

The ones who answered 570 correctly all made good on this one: also the following: Harold Pavey, Lake Wales, Fla.; John Doe, Chicago, Ill.; A. D. Henley, Seattle, Washington; T. R. Bankert, Wentville, Mo.; Chas. C. Colby, Santa Fe, N. M.; John T. Anderson, Mettawa, Ga., and D. G. Henderson, Quincy, III.

Brothers Hanover, G. L. Doe, Curle, Colby and Bankert made essentially the same answer. That of Brother Hanover is selected for publication merely because it is worded best. He says: The real meaning of a true ground is that one or both sides of an electrical circuit, or of anything else which may through some mishap become charged with E M F, such as, for example, conduit, a projector frame or the frame of a motor generator set, has connection with the earth sufficiently effective to permit passage of current from the thing thus grounded into the earth.

In brief it is a current carrying connection between one or both potentials, or possible potentials, and earth.

As applied in general practice, however, a ground is the foregoing, plus any contact which charges any current carrying object other than is intended to be charged, which may permit of limited flow between potentials or may not, according to the conditions."

Personally I hold this to be an excellent definition of a true ground and the other sort. If any of you have criticism to offer or feel that you can improve it, let us hear from you.

Vitaphone Moves West

(Continued from page 340)

They are delivering their numbers, with consequent changes.

Byron Foy, son of the famous Eddie Foy, will handle the megaphone for Vitaphone Presentations made on the West Coast. Foy has been well known in vaudeville circles, as a screen writer and as a director. His knowledge of short feature production and experience in the vaudeville field make him an ideal man for the position. Ed. Du Par is cameraman, Arthur Kay, musical director, Major Nathan Levinson, in charge of Western development of Vitaphone, Colonel Nugent H. Slaughter, division engineer, C. O. Ceccarini, equipment engineer, and Robert Head, recorder.

Regular production of Vitaphone Presentations will be handled in this studio as well as the synchronization of Warner Productions. There will be other special productions with the use of Vitaphone as a vital part of production.

The stages are located at the rear of the Warner Brothers West Coast Studios property at Sunset Boulevard and Donovan Avenue in Hollywood. Vitaphone Production will go on in these aforementioned four stages, right on the Warner lot. These stages are ninety by one hundred fifty feet.

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This new 5th Edition of Richardson's famous Handbook of Projection (The Blue Book of Projection) in two volumes is the most valuable and at the same time the least expensive aid to better projection you can buy anywhere.

Every theatre manager in the country should own this edition and keep it handy for reference. No projectionist can afford to be without it. Volume I deals thoroughly with the fundamentals of projection and contains most of the matter of the old 4th edition. Volume II covers equipment and is largely all new matter.

Owners of the old 4th edition need only buy Volume II to be up to date. However, most owners will prefer to get this new edition complete in both volumes with uniform blue flexible Leathertone binding.

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power, with respect to the point at which the image is formed, will not be changed so that the intensity of illumination at this point will again be expressed by equation 2. For other points along the axis, however, this equation cannot be used; but it is effective for all points involving actual image formation.

In practice, the source and illuminating plane never form conjugate foci since it is always necessary to move the source slightly closer to the lens in order to obtain a smooth "spot," free of the bluish halos which surrounds the image of the source and which is the result of aberrations in the lens.

If the light source is now moved away from the focal point, so as to approach the lens, the projected beam of light will immediately begin to increase its spread and the intensity across the beam will fall off very rapidly. As this movement is continued the beam spread will become of great proportions, the intensity (of a low value) will diminish slowly, and the intensity of illumination will become quite even over the entire beam.

There is this much to say concerning the intensity obtained under any given flood condition. If, as the source leaves the focal points and approaches the lens, it is also increased in size by a sufficient amount, then no diminution in flood intensity (as compared with that obtained on spot) would result.

This, however, is possible only to a very limited extent since, in order to fully realize this condition, it is necessary for the source always to subtend the same angle from the focal point. A relatively slight movement of the source toward the lens is all that is needed, therefore, to place this requirement beyond the reach of even a 150-ampere arc so that it becomes impossible for fulfillment.

Nevertheless, there are distinct advantages to be gained in the way of higher flood intensities by expanding the size of the crater, i.e., higher amperage, so that here, at least, is one reason—and the only one—for the so-called super-spotlight.

Returning once more to equations 1 and 2, it will be seen from an inspection of the former that no reference at all is made to either size of crater or focal length of lens.

The explanation, obviously, is that the beam candlepower is independent of either of these factors. In other words, for spot condition, a low amperage arc will provide exactly the same beam candlepower as one of high amperage, other things being equal. Also, a long focal length lens will give the same beam candlepower as one of short focal length, other things being equal.

In support of the first statement the curve in Fig. 2 is given. It shows the results of tests conducted with arcs of various amperages ranging from 25 to 61 amperes. An inspection of the curve reveals that on low currents, the beam candlepower does not follow the equation No. 1, but that from 35 amperes on, there is no change in axial candlepower.

The reason for this falling off in candlepower below 35 amperes is probably due to the fact that a 5/8 inch positive was used on the 25 and 30 amperes tests with a consequent reduction in crater temperature. In theory, at least, there is nothing to warrant the falling off in beam candlepower below 35 amperes.

Tests over a limited range of lens focal lengths and, as the axial candle-power remained constant on spot condition. An investigation was made of the variation in axial candlepower and beam spread with regular movements of the light source from spot condition.
would offer no advantage, for spot condition but it would obviate the necessity of expanding the size of the light source when changing to flood condition where a large source is required.

ON FLOOD.—A large source (100-150 amperes) are used in conjunction with a lens of moderate focal length (16-inch) and large diameter (8-inch). The large source would give increased brilliancy (see Fig. 9) on the various stages of flood condition; the use of a lens of moderate focal length would give a flood beam of the required maximum spread without sacrificing too much in the way of intensity (see Fig. 9) and the large lens diameter would help both the intensity and spread of beam.

A unit employing such a double lens system would be truly a combination spot-flood lamp since it would perform efficiently under both conditions.

A unit of this type is illustrated by Fig. 3. Aside from the double lens system for producing the best results under the spot and flood conditions, the unit illustrated also possesses a number of mechanical features worthy of note. The most important one is a counter-balanced arc lamp so designed that no matter what position the lamp occupies with respect to the condensing lens, the distribution of weight in the entire lamphouse remains the same: it is possible to leave the spotlight head at any angle of tilt without clamping it in position.

In order to step up the intensity on flood condition, the unit is provided with an arc lamp which has a maximum capacity of 150 amperes. As mentioned before, heavy duty apparatus tends to become bulky and cumbersome, if not carefully designed. With this unit, only a light touch of the hand is required to swivel the head on its vertical axis, or tilt it at any desired angle.

It is now common practice, in the case of the combination spot-flood lamp, to include auxiliary equipment a pair of framing shutters, an iris shutter and a color box containing half a dozen or so colored gelsatin in suitable frames for the purpose of changing quickly from one color to another.

From an operating standpoint, the location at the rear of the lamphouse of all controls is of unquestionable value. It should not be necessary for the projectionist to do a promenade of light in order to operate the various controls.

Prediction concerning future occurrences always invite a considerable amount of skepticism so that it behoves the would-be prophet to step cautiously and choose his words carefully. Yet, it seems safe to say that any improvements in spotlights, by way of higher beam candlepowers, must be obtained by employing either brighter light sources or larger lenses. However, within the simple optic system now commonly used—a light source in combination with a single lens—precludes any marked increase in efficiency of light transmission so that the use of additional lenses and mirrors can only act to lower the transmission factor of the system with a consequent lowering of the beam candlepower now obtainable with the single lens system.

The use of uncorrected lenses of larger diameter seemingly offers but few practical possibilities except for special conditions so that the only remaining factor is that of a brighter light source.

There are at present three sources of light which have brilliance high enough to entitle them to consideration in modern projector systems. These are: 1. The high intensity arc lamp. 2. The ordinary carbon arc lamp. 3. The motion picture incandescent.

A Business Building talk by James D. Kennedy, managing the Indianapolis, Indiana, Apollo Theatre, is a feature of next week’s Better Business Builders. No exhibitor, whether a chain of one or a Better Business Builders, who wants to make good, will attempt to miss the talk of this practical and successful theatre manager. Next week it will be found back of the Color Sheet.

Using these figures as a basis for computing the maximum axial candle-power obtainable when the respective sources are used with a lens of 6-inch diameter, we arrive at the values shown in table, Fig. 4.

<table>
<thead>
<tr>
<th>High intensity arc lamp</th>
<th>Ordinary carbon arc lamp</th>
</tr>
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<tbody>
<tr>
<td>8,160,000-11,500,000</td>
<td>2,559,000</td>
</tr>
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Motion picture instant—candescent lamps—
| 423,000                     |
| Motion picture instant—condenser (Stereopticon system) |
| 502,000                     |
| Motion picture instant—condenser (Stereopticon system—6-inch diameter condenser) |
| 540,000                     |

Table, Fig. 4

It is important to call attention to the fact that both the high intensity arc and the incandescent lamp cannot be used in conjunction with a single lens for spotlight purposes since the tail flame of the first and the irregular filament of the second result in the formation of a spot which is unacceptable to performers and projectionists. A form of stereoscopic system is required by both.

Spotlight projectors as commonly constructed are intended for universal service. That is, they are used to provide a high intensity of light over a very small angle, ranging to a relatively low intensity of light over a very large angle.

This range of service can be divided into two distinct conditions, spot and flood, each possessing different optical characteristics as follows:

ON SPOT. The axial candlepower is determined by the brightness of the source, the area of the condensing lens, and the transmission factor of the lens.

Other things being equal, the size of the light source (its total candlepower) has no practical bearing on the axial candlepower. In other words, a 35 ampere arc will provide the same axial candlepower as a 150 ampere arc.

Other things being equal, the focal length of the condensing lens has no practical bearing on the axial candlepower. The same axial candlepower will be obtained regardless of lens focal length.

The axial candlepower will vary directly as the source brightness.

The size of the light source controls only the size of the spot.

ON FLOOD. The candlepower in any direction is determined by the brightness of the source, the area of the condensing lens effective in that direction, and the transmission factor of the lens.

The size of the light source has an important bearing on the candlepower in any direction (within the limits of the beam) any increase in the first being attended by an increase in the second and vice versa.

On extreme flood, if the light source size is progressively increased, the flood candlepowers will also increase until a point is reached where the axial candlepower on flood will equal that obtained on spot. Further expansion of the flood area will lead to a widening of the beam. In other words, flood intensities greater than that obtained while using spot will be obtained, other conditions being the same.

It is safe to assert that this condition will never be realized with arc lamps because of the extremely large source required. To realize it completely the light source would have to subend the same angle from the principal focus of the condensing lens as the lens itself.

The lens focal length bears an important relation to the beam spread and, consequently, to the candlepower.

In general, for the same beam spread, long focal length lenses will provide a lower axial candlepower than shorter ones. For the same source-condenser distance, long focal length lenses will provide greater beam spread than short focal length lenses.

The candlepower in any direction will vary directly as the source brightness.

In general, the candlepower in any direction will become greater as the diameter of the condensing lens is increased. The candlepower in any direction for any condition can be easily determined by the use of a graphical method and simple calculations.

In general, the beam spread is determined by the focal length of the condensing lens, the location of the source with respect to this lens, and the size of the light source. To a certain extent, the size of the light source. The beam spread, for any condition, can be easily determined by the use of a graphical method and simple calculations.

---

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Leland Ave., Niagara Falls, N. Y.

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CHADWICK PICTURES CORP.

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<td>Nov. 13. 6.5</td>
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COLUMBIA PICTURES CORP.

| Crook melodrama  | July 31. 7.5 |
| Bell's of Broadway| Oct. 2. 6.8 |
| Gentleman Jack    | Aug. 28. 3.6 |
| Comedy drama      | Oct. 2. 6.4 |
| Comedy drama      | Aug. 28. 3.6 |
| Comedy drama      | Nov. 13. 4.4 |
| Comedy drama      | May 16. 4.6 |

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QUICK REFERENCE PICTURE CHART

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

Waldorf

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CRANFIELD & CLARKE, INC.

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EDUCATIONAL FILM CORP.

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Kodachrome process | Dec. 15. 1.1 |

Felix Trumpe the Accent | Jan. 2. 1.1 |
Sulivan cartoon | Jan. 3. 1.1 |
Three Scenics | Jan. 4. 1.1 |
Instructive | Jan. 5. 1.1 |
Brute | Jan. 6. 1.1 |
S. D. | Jan. 7. 1.1 |
Secrets | Jan. 8. 1.1 |
Comedy | Jan. 9. 1.1 |
Mister Chump (F. Dumas) | Jan. 10. 1.1 |
Comedy | Jan. 11. 1.1 |
A Movie Medley | Jan. 12. 1.1 |
Fire | Jan. 13. 1.1 |
Freljord | Jan. 14. 1.1 |
Bell-Hut (S. Dumas) | Jan. 15. 1.1 |
Motif | Jan. 16. 1.1 |
Hilltop | Jan. 17. 1.1 |
Bonnie Scotland (L. Dumas) | Jan. 18. 1.1 |
Stevie | Jan. 19. 1.1 |
Climb | Jan. 20. 1.1 |
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Climb | Jan. 25. 1.1 |
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Climb | Jan. 27. 1.1 |
Climb | Jan. 28. 1.1 |
Climb | Jan. 29. 1.1 |
Climb | Jan. 30. 1.1 |
Climb | Jan. 31. 1.1 |
June

MOVING PICTURE WORLD

1927

4,

Type, Review and Footage Here

Star, Story

Curiosities
Sailor comedy

Buried Treasure
Brain Storms

Bruce
•

First

Mermaid comedy
Cameo comedy
Life cartoon
Felix the Cat
Life cartoon

•

Mania

Germ

Scenic

Prince of Whales
Climbing Into Cloudland

Howe Hodge-Podge

Bara Yarns

Felix the Cat

(Bobby Vernon)
Along
Hold That Bear (Phil Dunham)

Lloyd Hamilton com

Comedy

Birdies

Jail

Breezing

A

Hodge-Podge

Bird of Flight
Racing Fever
Jungle Heat (A1 St. John)
Eye Jinks
Atta Baby (Big Boy)
•Growing Money
Auntie’s Ante (W. Lupino)
North of Nowhere
Queer Ducks (J. Duffy)

A

Life cartoon
Gag-slapstick
Felix the Cat

cartoon

Comedy
Curiosities

Cameo comedy
Life cartoon

Farce-comedy

Jim Dandy (Phil Dunham)

2 rls
1

rl

2 rls
2 rls

2 rls
1

rl

2 rls

Cameo comedy

Greater Glory (Tearle- Nilsson)
Wilderness Woman (Pringle)
Ransan’s Folly (Barthelmess)
Brown Derby (Johnny Hines)

Puppets (Sills)
Sen or Daredevil (Ken Maynard)

1 rl

Men

1

rl

of

Steel

(Sills)

15.. 9,710
..May 22.. 7,533
29 . 7.322
June 5.. 6,500
June 12. . 5,830
June 26.. 7,775
June 26.. 6,540
July 3.. 7,468
„.July 10.. 6,402
July 24.. 9,143
Aug. 21.. 6,940
Aug. 28.. 5,885
Sept. 4.. 6,447
Sept. 11.. 7,790
Sept. 25.. 6,727

Comedy

May

Romantic drama

Comedy

Great
Into

1 rl

Amateur Gentleman (Barthelmess)

1 rl

Subway Sadie (Dorothy

Her Kingdom

Paradise
It

Drama
Western
Melodrama

of

1 rl

(Milton

Must Be Love

(C.

Griffith)

Mackaill)

Forever After (Astor-Hughes)
Prince of Tempters (Moran- Lyon)

Unknown

Cavalier

Romantic drama
Romantic drama

Comedy drama

Sept. 25.. 7, ON
Oct. 16.. 6,848
Oct. 23.. 6,338
Oct. 30.. 7,780

South Seas melo

Sills)

(Colleen Moore)

(Ken Maynard)

Midnight Lovers (Nilsson-Stone)
Syncopating Sue (C. Griffith)
Stepping Along (Johnny Hines)
Ladies at Play (Hughes- Kenyon)
Silent Lover (Milton Sills)
Blonde Saint (Stone-Kenyon)
White Black Sheep (Barthelmess)
Overland Stage (Ken Maynard)
Just Another Blonde (Mackaill)

comedy
Romantic drama
Romantic drama
Typical

Action western
Light comedy

Nov.
Nov.
Nov.
Nov.
Nov.

Drama
Comedy
Farce
Desert drama
Comedy-drama
Melodrama
Pioneer

6..
13..
20..
27..
29..
4..
11. .
18..
25..
25..

Dec.
Dec.
Dec.
Dec.
Dec.

western

Romantic com-dr

'

Quality

of

His Rise to

Fame

5,603

1.. 7.833
8.. 6,400

Punch melodrama
melodrama

(G. Walsh)
(Geo. Walsh)

6,305
6,100
6.770
7 rls
6,119
6,500
6,800
6,798
6,392

1927

EXCELLENT PICTURES CORP.
A Man

Feet

May

Comedy drama
Buffalo (C. Talmadge)
Deception (Lyons- Pringle) ...w....War melodrama

Duchess

1 rl

2 rls

Review

of Picture
Epic drama

Tramp, Tramp, Tramp (Langdon)
Farce-comedy
Wise Guy (Kirkwood -Astor-Compson) ....Human Interest dr
Comedy
Ella Cinders (Colleen Moore)

2 rls

1 rl

May 14.. 2 rls.
May 14.. 1 rl.
May 14.. 1 rl.
May 14.. 1 rl.
May 21.. 2 rls
May 21.. 1 rl
May 21.. 2 rls
May 28.. 1 rl
May 28.. 1 rl
May 28.. 1 rl
May 28.. 2 rls
May 28.. 1 rl

Cameo comedy

Kind

Feet

Apr. 2..
Apr. 2..
Apr. 9..
Apr. 9..
Apr. 9..
Apr. 9..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..
Apr. 16..

..Two subjects
Comedy
Comedy
Christie comedy

Odd Jobs
•Dumb Belles (Dooley)
Prize (Dunham)
Ruling the Rooster

Review

Kind of Picture
Hamilton comedy

Somebody’s Fault
Bruce Scenics
Roped In (St. John)
Here Comes Precious (Adams)
Cash and Carry (Bums)

383

Nov.

Pugilist

22.. 5,442
22.. 5,620
5.. 5,321
..Feb. 12.. 7,845
..Feb. 26.. 5,400
.Mar. 5.. 6.422
.Mar. 19.. 6,161
2.. 6.300
9.. 5,550
.Apr. 9.. 6.734
16.. 5,760
23.. 5.800
2.. 8.700
7.. 6,300
14.. 5.606
14.. 6.040
21.. 7,724
21.. 6,765
28.. 6,631

6.. 5,640

Feb. 19..

5,790

.

FILM BOOKING OFFICES OF AMERICA
Features

1926

Melodrama
June 5.. 5,510
Broadway Gallant (R. Talmadge)
June 12. 5,367
Hinds Across the Border (Thomson) ....Action western
War-western
June 19.. 5,021
Valley of Bravery (Custer)
Mtd. Police melo
June 26.. 5,480
Glenister of the Mounted (IHynn)
Crook melodrama
July 3.. 3,65b
Jade Cup (Brent)
Western
July 10.. 5,000
Dead Line (Bob Custer)
Western
July 10.. 4,010
Masquerade Bandit (Tom Tyler)
Melodrama
July 17.. 5,391
Bigger Than Baraum’s (star cast)
Western
July 24
5,139
Two-Gun Man (Fred Thomson)
Melodrama
July 31.. 6,712
Her Honor, the Governor (Frederick)
Stunt comedy
Aug. 7.. 4,703
Better Man (R. Talmadge)
Action western
Aug. 7.. 4,385
Cowboy Cop (Tom Tyler)
Melodrama
Aug. 14.. 5,004
Flame of the Argentine (Brent)
Comedy
Aug.
Flynn)
drama
21.. 5,340
College Boob (Lefty
Red Grange special ....... Aug. 28.. 7,430
One Minute To Play
Romantic drama
Sept. 4.. 6,931
Laddie (John Bowers)
Hebrew-Irish comedy
Oct. 2.. 6,105
Kosher Kitty Kelly (Viola Dana)
Sea-Island drama
Oct. 30.. 5,408
Breed of the Sea iRalpn Ince)
.Pugilistic western
Nov. 13.. 4,681
Red Hot Hoofs (Tom Tyler)
Action western
Nov. 29.. 6,119
A Regular Scout (Fred Thomson)
Action western
Dec. 4.. 5,453
Lone Hand Saunders (Thomson)
Burbridge special
Dec. 11.. 4.362
The Gorilla Hunt
Human
int.
drama
Dec. 18.. 6,678
Rose of the Tenements (Shirley Mason)
Comedy drama
Dec. 25.. 4,872
Timid Terror (George O’Hara)
.

.

1927

Her Father Said No (Guard-Brian)
Home Struck (Viola Dana)
Cactus Trails (Bob Custer)
Lightning Lariats

(Tyler)

Uneasy Payments (Vaughn)
Magic Garden
(Thompson)
Sonora

Kid

Mother

drama

Mar.
..Mar.
Mar.

Melodrama
Railroad

melo

May
May

Comedy drama
western

Thrill

6,808
5,615
4,889
4,536
4,770
6,807
5,723
4,565
6,885
5,807

1..
5..
15..
22..

12..
26. .
5..
5..
19..
Apr. 2..
Apr. 9.. 6,412
Apr. 23.. 4,721
9.. 4.949
28.. 5,476

Porter novel

S.

Action western
Mother-love drama
Jungle fantasy

(Tyler)

(Belle

Comes Thru (Thomson)

Short

stage

of

Romantic

Bennett)
Tarzan and the Golden Lion
Moulders of Men (Frankie Darro)
Outlaw Dog (Ranger)
Naughty Nannette (Viola Dana)
Silver

Drama

Jan.
Jan.
Jan.
Jan.
Feb.
Feb.

Western
Western
Farce comedy
G.

Don Mike

comedy

Witwer

Subjects
.

Smouldering Tires
Lightning Slider

Fighting Hearts
Fighting Hearts

Big Charade
Black and Blue Eyes

Fighting Hearts

.Apr. 10.. 2,000
5.. 2,000
26.. 2,000
26.. 2,000
26.. 2,000

Comedy

Magician

Bray Dinky-Doodle
Bray Unnatural Hist.

„

Mule’s Disposition
Wedding Daze (Alexander)

.

.Tulv
.July
-July

Comedy

Back Fire (Fat trio)
Lady of Lyons, N. Y

Comedy

Many A

Comedy and cartoon
WitweT series
Charley Bowers com

Bill

Grimm’s

Prog]

..Aug.

17..
24..
31..
31..
7..
7..
24..
21..
28..

2,000
2,000
1,000
1,000
2,000
2,000
2.000
2,000
2,000

.

1927

Slip

Wiseerackerc

He

(Bowers)
^Cooke-Guard)

Couldn’t Help

It

Jan. 22.. 2 rls.
Jan. 29.. 2 rls
Mar. 5.. 2 rls

FIRST NATIONAL
_

1926

Romance
Drama

Tust Suppose (Barthelmess)
Reckless Lady (Bennett -Moran)
Far Cry (Blanche Sweet)
Irene (Colleen Moore)
Girl from Montmartre

drama
Romantic comedy
Society

-

(LaMarr-Stone) ...Drama
Romantic Drama

Pari " (Tearle-Mackaill)

(Norma Talmadge)
an<
N lw f Stone- Bedford)
V;?, K?'?.
Mile.
Kiki

L

.

Modiste (C. Griffith)

Comedy Drama
Drama
Victor Herbert opera

6.27*
30.
13.. 7,336
6.. 6.0R6
.

Feb.

Mar.

.Mar. 13

Mar.
Mar.

8.406

20.. 6.20T
27.. 6 22°

April 17.. 8.279

Mav
May

1..

7 d-n

8.. 6,230

.

Sea Tiger (Milton Sills)
Notorious Lady (Lewis Stone)
Convoy (Sherman-Mackaill)

.....Sea melodrama
African drama

Navy-war

drat

Drama

Tender Hour (Dove-Lyon)

FOX FILM CORP.
Features

1926

Feb.

Yellow Fingers (Olive Borden)
Sandy (Madge Bellamy)
Fighting Buckaroo (Buck Jones)
Rustling for Cupid (O’Brien)

McDonald)
Early to Wed (M. Moore-K. Perry)
A Man Four-Square (Buck Janes)

Shamrock Handicap

(J.

F.

20.. 5,600
13.. 6,258
20.. 5,126
27.. 6,038
Oriental melodrama ......April. 10.. 5,994
Drama
April 17.. 7,856
Comedy melodrama
1.. 5,095
Romantic western
8.. 4.835
Romantic racing drama... .May 22.. 5,685
Domestic drama
29.. 5,912
Western
June 5.. 4,744
Thrill melodrama
June 12.. 4.963
Farce-comedy
June 26.. 5,594
Action-comedy
July 3.. 4,82!

May
May

May

Black Paradise (Bellamy)
A Trip to Chinatown (Foxe)
Gentle Cyclone (Buck Jones)
Comedy-drama
More Pay— Less Work (Mary Brian)
Comedy drama
Fig Leaves (O’Brien- Borden)
Comedy drama
Family Upstairs (Valli- MacDonald)
Comedy drama
Midnight Kiss
Western
No Man’s Gold (Tom Mix)
Spectacular thrill melo.
Three Bad Men (Star cast)
Marriage License? (Alma Rubens) .......Mother-love drama
Action western
Flying Horseman (Buck Jones)
Drama
Blue Eagle (George O’Brien)
Comedy drama
Womanpower (Graves- Perry)
Emotional drama
Bennett)
The Lily (Belle
Fast melodrama
Great K. & A. Train Robbery (Mix)
Curwood
drama
Country Beyond (Olive Borden)
Mystery melodrama
Whispering Wires (Anita Stewart)
Religious
International Eucharistic Congress
Drama from play
Return of Peter Grimm (star cast)
Clyde Fitch drama
The Citv (Robert Frazer)
War comedy-drama
What Price Glory? (all star)
Melodrama
Wings of the Storm (Thunder-dog)
Tvpical
Mix
Mix)
(Tom
Light
Canyon of

Going Crooked (Bessie Love)
Bertha, Sewing Machine Girl

Crook melodrama
Stage melodrama

July 10 ..6,02
July 17.. 6,491
July 31.. 5,97;

Aug.
Aug.

7.. 5,02b
14.. 5.745

.Aug. 28.. 8,000
Sept. 4.. 7,168
Sept. 11.. 4,971
Sep. 25.. 6,200
Oct. 2.. 6,240
Oct. 9.-6,268
Oct. 16.. 4,800
Oct. 23.. 5,363
Oct. 30.. 5,906
Nov. 20

Nov.
Nov.
Nov.

20.. 6.950
27.. 5.509
29. .11.400
Dec. 4.. 5,374
Dec. 11.. 5,389
Dec. 18.. 5,425
Dec. 25.. 5,242

1927

Comedy drama
Summer Bachelors (Bellamy)
Western comedy-dr
Desert Valley (Buck Jones)
Drama
One Increasing Purpose (Lowe)
Belasco play
Music Master (Alec. B. Francis)
Stage-home drama
Stage Madness (Virginia Valli)
Stage success
The Auctioneer (Geo. Sidney)
Zane Grey Western
Last Trail (Tom Mix)
Theatrical drama
Upstream (Earle Foxe)
War Horse (Buck Jones).
War (horse) story
Drama
Marriage (Virginia Valli)
Drama
Monkey Talks (Lerner)
_
Light com-dr..’.".
Ankles Preferred (Bellamy)
Love Makes ’Em Wild (Johnnie Harron) Breezy comedy
Whirlwind western
Broncho Twister (Tom Mix)
Action western
Whispering Sage (Buck Jones)
Madame Wants No Children (M. Corda) .. Comedy drama
Action western
Outlaws of Red River (Tom Mix)
Heart of Salome (Alma Rubens).
of Peril (Buck Jones)
(O’Brien-Lowe)
Is Zat So?
7th Heaven (Janet Gaynor)
Hills

Romance, mystery
Punch western
Comedy drama
Love-war drama

„....Jan. 1..
Jan. 8..
Jan. 15..
Jan. 22..
Jan. 29..
Feb. 5..
Feb. 5..
Feb. 12..
Feb. 19..
Feb. 26..

Mar.
Mar.
Mar.

6.782
4,731
7,677
7,734
5,620
5.500
5,190
5,518
4.953
5,440
5.. 5,500
12.. 5,498

19.. 5,508

Apr. 2.. 5.425
Apr. 9.. 4,783
Apr. 16.. 5,415
Apr. 23.. 5,327

May
May
May

9.. 5,617
14.. 4.983
21.. 6,940

...May 28

i


Short Subjects Separated from Features

GOTHAM PRODUCTIONS

Sign of the Cat (Peter, the Great)........ Dog picture

Golden Web (Richard Gordon) Melodrama

On a Coney Island Oasis

Winning Wallo (W. Parkbankes) Action-comedy dr.

Honey to Burn (Deverexi-Magregor) Romantic action dr.

Heroes of the Night (Landis-Nissen) Fire-police thriller

1927

Quarantined Rivals

Mountains of the Dead

Final Extra (De La Motte) Melodrama

Feb. 19, 1927

METRO-GOLDWYN-MAYER

Merry Widow (Murray-Gilbert) Romantic dramas

Mystic Mirror (Teague-Fairfax) Fake spiritualism

The Circle (E. Boardman) Drawing room comedy

Great Divide (all star) Drama

Bag Man (Cohan) Melodrama

Beau Prize (Dana) Comedy-dr.

Tower of Lancers-Beck

Exchange of Wives (Boardman) Married life com.

Midshipman (Ronny Novarro) Romance

Go West (Buster Keaton) Burlesque western

Lights on a Circus (Allan Dwan) Old Clothes (Cohan) Typical feature

Bright Lights (Waxman) Piano love story

Only Thing (Boardman-Nagel) Paris underworld

Masked Bride (Mae Murray) Melodrama

Time, the Composer (Busch-Grey) Unique drama

1927

His Secretary (Shearer)

Ben-Hur (Ramon Novarro) Love comedy

Dance at Midnight

The Blackbird (Ren Chaney) Crook play

Mary Violet (Seabury) Dramam prod.

La Boheme (Gilbert) Gentleman's cover

The Barrier (Norman Kerry) Alaskan melodrama

Beverly of Graustark (Marion Davies) Romantic Comedy

Brown Jacket (Richmond) Farce comedy

Money Talks (Moore-Kay) Farce comedy

Paris (Max Baer) Parisian drama

Lovey Mary (Bruce Love) Love comedy

Ring to a Mandelay (Chaney) Melodrama

Waltz Dream

Scarlet Letter (Lillian Gish) Farce comedy from novel

Haven't Lost a Keen (Keaton) Farce comedy

Jun 4, 1927

PARAMOUNT

Mannequin (Joyce-Costello) Crook-comedy dr.

Hands Up (E. Giffrith) Burlesque on war

American Venus (Ratzen-Laugher) "Burlesque"

Song and Dance Man (all-star) Comedy-drama

Jewel of the Brains Boys (all-star) Romantic comedy

Grand Duchess and the Waifer (Menjou) Romantic comedy

Moscow

Dancing Mothers (Joyce-Teart-Bow) Comedy-drama

Devil Doll (Dix-Warner) Farce comedy

Iredale's (Dix) Farce comedy

Crown of Lies (Pole-Negri) Romantic drama

Woman of the World (Marx) Typical realism

For Heaven's Sake (Heil) Typical comedy

Blind Goddess (Holl-Morison) Mystery Drama

April 7, 1928

A Social Celebrity (Menjou) Comedy drama

A Drunkard's Prayer (O. Hargrove) Farce drama

Fascinating Youth (Juniors) Drama

Dance the Dancer (Webber) Good-fortune

With Seals (Graham) Drama

Exit Paris (Griffith) Farce-comedy

April 9, 1928

Say It Again (Dix) Traver-face

Othello (Daniels) Business comedy

Good Night (Moss) Comedy-drama

Palm Beach Girl (Bebe Daniels) Farce-comedy

Vogue (Renee Adoree, George Arliss) Parade

Born to the West (Jack Holt) Western

Sally, Irene and Mary (all star) Western

Don't Give Up the Ship (all star) Western

Quarterback (Richard Dix) Football-comedy dr.

Children of the Dead (Dix) Sequel, "Behind Barbed Wire" Nov. 26, 1928

So's Your Old Man (W. C. Fields) Comedy

Promise (Drury-Olive) Sea drama

Children's Sham (Vidor-Cortez) Joyous spectacle

Everybody's Acting (star cast)

Cod Gave Me Twenty Cents (all star) Romance-drama

The Great Gatsby (Warner Baxter) Drama

Old Comrades (Dix) Special

Canadian (Menjou) Northw west drama

The Blue Pigeon (Dix) Romance

Love 'Em and Leave 'Em (Brent) Comedy drama

Dec. 6, 1928

Popular Sin (Vidor-Bates) Love drama

Dec. 25, 1928

Hotel Imperial (Polo Negri) Drama

Robes or Brunette? (Menjou-Nissim) Parian comedy

The Potatoes (W. C. Fields) Comedy

The Love Gondolier (all star) Typical comedy

Paradise for Two (Dix-Bronson) Comedy

27, 1927

King of the D. O. (Dix) Cartoon

"I" (Clara Bow) Short

Blind Alleys (Menjou)

"I" (Lora A. Bates) Comedy

Blind Alleys (Menjou) N. Y. melodrama

Blind Alleys (Menjou) Non-Fictional Magazines

Metropolis

UFA Super-spectacle

Rough Riders (Feature Cast)

Mountaineer drama

A Kiss in a Taxi (Bebe Daniels) Comedy

A Kiss in a Taxi (Bebe Daniels) Comedy

Evening Clothes (Menjou) Light comedy

Affair to Remember (E. Vidal) Love comedy

Chant of the D. O. (Dix) Wildlife animal

Chant of the D. O. (Dix) Detective-com.

Cabinet (Gilda Gray) Comedy

Segret (Bebe Daniels) Dusky farce

Teledrome Girl (Maddie Belgamy) Kraya Kate

Teledrome Girl (Maddie Belgamy) Kraya Kate

Teledrome Girl (Maddie Belgamy) Kraya Kate
## Users Help Make This Chart More Useful

### PRODUCERS DISTRIBUTING CORP.

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Type</th>
<th>Prod. Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td>Hell's Highroad (Leatrice Joy)</td>
<td>Love drama</td>
<td>Rose Productions</td>
</tr>
<tr>
<td>1923</td>
<td>Going of Amos (Rod LaRocque)</td>
<td>Comedy-drama</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Bring Back My Bride (Ralph Reynolds)</td>
<td>Romance</td>
<td>Fox Film Corporation</td>
</tr>
<tr>
<td>1923</td>
<td>The World's Greatest (J. J. Cagney)</td>
<td>Drama</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Princess of the Pueblo (Priscilla Dean)</td>
<td>Western</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Red Rose (Ralph W. Weeks)</td>
<td>Underworld melodrama</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Volga Boatman (W. Boyd-E. Fair)</td>
<td>Melodrama</td>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Patsy in Paradise (Jetta Goldhol)</td>
<td>Romance</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Meet the Prince (J. Schildkraut)</td>
<td>Comedy-drama</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Sea Wolf (Ralph Ince)</td>
<td>Drama</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Sunny Side Up (Vera Reynolds)</td>
<td>Romance</td>
<td>Gaumont Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Speeding Veals (Priscilla Dean)</td>
<td>Romance</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Young April (Beaure Love)</td>
<td>Romance</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>For the Love of Rudy (Joe Bell)</td>
<td>Comedy</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Pals in Paradise (star cast)</td>
<td>Romance</td>
<td>First National Pictures</td>
</tr>
<tr>
<td>1923</td>
<td>Corporal Kate (Reynolds-Fay)</td>
<td>Comedy</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Jim, the Conqueroo (Boyd-Faire)</td>
<td>Suspense western</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Orchestra of Old America</td>
<td>Comedy</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Call of the Rondina (Glass-Dwan)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
</tbody>
</table>

### RAYART

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Type</th>
<th>Prod. Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1927</td>
<td>Midnight Limited (star cast)</td>
<td>Railroad melodrama</td>
<td>Famous Players-Lasky</td>
</tr>
</tbody>
</table>

### RED SEAL

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Type</th>
<th>Prod. Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td>Reelview (Scenes in Turkey)</td>
<td>Magazine</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton (rev. '23)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton (rev. '24)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton (rev. '25)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton (rev. '26)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>Hair Carton (rev. '27)</td>
<td>Romance</td>
<td>Famous Players-Lasky</td>
</tr>
</tbody>
</table>

### Special Section

- **PREFERRED PICTURES**
  - Romance of a Million Dollars | Melodrama | Aug. 16, 1926
  - Dancing Days (Star Cast-Deek) | Drama | June 10, 1926
  - Hannah's Heart (Alma Rubens) | Drama | Sept. 12, 1926

### Exclusive Rights (L. Rich)

<table>
<thead>
<tr>
<th>Year</th>
<th>Film Title</th>
<th>Type</th>
<th>Prod. Corp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1923</td>
<td>The Great Chicago</td>
<td>Drama</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>The Silent Cry (Billie Boardman)</td>
<td>Crime</td>
<td>Famous Players-Lasky</td>
</tr>
<tr>
<td>1923</td>
<td>The Great Chicago (Star Cast-Deek)</td>
<td>Drama</td>
<td>Famous Players-Lasky</td>
</tr>
</tbody>
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### MOVING PICTURE WORLD

<table>
<thead>
<tr>
<th>Date</th>
<th>Issue</th>
<th>Page</th>
<th>Page</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 4, 1927</td>
<td>MOVING PICTURE WORLD</td>
<td>385</td>
<td>385</td>
<td>385</td>
</tr>
</tbody>
</table>
POWER'S PROJECTORS WERE INSTALLED IN THE NEW GRAUMAN'S CHINESE THEATRE LOS ANGELES, CAL. MARKING AN EXCLUSIVE USE OF POWER'S PROJECTORS IN THE GRAUMAN THEATRES FOR MANY YEARS

POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street New York, N. Y.
Mack Sennett PRESENTS
HARRY LANGDON
"His First Flame"
A Feature Comedy

Booked on sight everywhere
Among them are:
STANLEY CIRCUIT
STRAND, N. Y.
STRAND, BROOKLYN
FABIAN CIRCUIT
ALBEE, PROVIDENCE
KEITH THEATRES (Metropolitan area)
FORUM, LOS ANGELES
PICADILLY, ROCHESTER
ST. LOUIS, ST. LOUIS
BLACKSTONE, SOUTH BEND, IND.

Langdon at his funniest and great for business.
While the Cream is Still on these Great $2 Road Show Hits

"BEAU GESTE"

THE ROUGH RIDERS

we offer them to you in

PARAMOUNT'S

100% PROGRAM

0 Star Hits • 20 Specials • Paramount News • Comedies • The Whole Show.
NOW is the time when you need a big, weather-proof comedy like HAROLD LLOYD in "THE KID BROTHER"! A comedy you can bank on to pack your theatre regardless of weather.

Tested in the biggest theatres in the country and proved up to the highest standards of past Lloyd successes.

Play a trump to kill the summer slump—HAROLD LLOYD in "THE KID BROTHER"!

A Big One Now When You Need It Most!
Thousands of fan letters are pouring in from all over the country. Millions are waiting to see these much-talked-of pictures taken from the pages of the magazine with the greatest newsstand sale in the world.

Have you a sufficient sales organization to be able to harness these tremendous possibilities? Have you the box-office interest of your exhibitors at heart? Does it mean anything to you to have your product sold to the fans who supply the revenue? Are you capable of hitching up with the hundreds of Macfadden wholesalers and retailers in your territory to "splash" this thing big and heavy? Then

Write Wire Telephone
C.S. Clancy presents

WILL ROGERS

OUR UNOFFICIAL AMBASSADOR

ABROAD

Booked by the following big Eastern Circuits

Keith-Albee
Stanley
Stanley-Fabian
Poli
Schine
Wilmer and Vincent

Also playing the Strand, New York
and the Strand, Brooklyn

Big Showmen Recognize a Big Attraction

Pathépicture
Your ship of

Greater F.B.O. sails into the Short Subject Arena with THE WORLD PROGRAM, BAR NONE! Fortified by long experience and flattened ARE stars and not lame ducks headed for the scrap heap! Directors that and splash their genius on the screen!

AND IN ADDITION: 12 STANDARD FAT MEN!
AND 36 NEW LAH
laughs comes in

GREATEST SHORT PRODUCT
ing box-office success! Stars that
NOW their comedy groceries

F. B. O. Pictures Corp.
presents
H. C. Witwer's
BEAUTY PARLOR
Series of Twelve Featurettes with
AL COOKE, KIT GUARD, THELMA
HILL, LORRAINE EASON,
DANNY O'SHEA

12 Fontaine Fox
MICKEY
(himself)
McGUIRE
juvenile comedies destined to
create a sensation!

from the Fox Cartoons
appearing in 400 Newspapers

KARNIVAL COMEDIES!
NOVELTIES!

SAIL TO SECURITY WITH
GREATER F. B. O.
AT NO TIME IN THE HISTORY OF

MOVING PICTURE WORLD

Has Its Exhibitor Subscription Renewals Been Higher Than Now—

And—

At The Last December A.B.C. General Check-up The WORLD Was Leading The Whole Motion Picture Trade Paper Field.

That's Reader Interest For You!

A Chalmers Publication
signed by Cecil B. DeMille

JAMES CRUZE
Here's an indication of the big things you can expect on the DEMILLE PROGRAM 1927-28.

Watch for further Announcements
Paramount Begins N.Y. Ad Campaign M-G-M Planning

Telegram and Graphic to Be Especially Favored

The recent decision of the New York Evening Telegram and the Graphic to discontinue the high ammendment advertising rate and grant run-of-paper rates is said to have been made with the knowledge that certain distributing companies will shortly place a large amount of advertising with them. Paramount is generally mentioned as intending to start an intensive local campaign. The ads, it is said, will be full pages.

A. M. Botsford of Publix is said that Paramount would start use of these papers this week with a full page on "Chang" in the Graphic, a tabloid, and an ad of similar size in the Telegram.

The company officials admitted that they have made a contract with the Telegram for large advertising space.

The other companies seem slow in falling into line in the campaign started by Paramount and Haff- Metzger advertising agency, to obtain run-of-paper rates from metropolitan newspapers. So far as is known, none of them have made any definite move to back up the campaign.

The charge is made in some quarters that the reason for the disinterest of the others is largely due to the agencies through which they place their business. Various officials have gone so far as to assert that these agencies have the newspapers' interests more at heart than the film companies they represent.

Laemmle Coming

Carl Laemmle is en route from New York and Europe. With him are his children, Rosabelle and Carl Jr., and his confidential secretary, Jack Ross. Julius Stern, the short feature producer, sailed on Wednesday for Europe.

M. P. T. O. A. Re-elects Woodhill President, Brylawski Chairman of Board of Directors

Columbus Convention Closes Harmoniously After Decision to Admit Producer-Owned Houses

By Merritt Crawford

The eighth annual convention of the M. P. T. O. A. adjourned last night after re-electing R. F. ("Pete") Woodhill president, Ad Julian Brylawski of Washington, D. C., chairman of the Board of Directors; Louis Sagal, treasurer; M. J. O'Toole, secretary and vice-president; J. C. Brady of Canada, Herman Blum of Maryland, J. J. Harwood of Ohio, N. A. Rosenberg of Western Pennsylvania, Frank Koch of New York, Roy Grombacher of Spokane, comprise the board of directors. A resolution was adopted censoring Harry Reichenbach for criticizing Will Hays at the banquet last night. The convention probably will be held in Toronto.

No steam roller tactics, thanks to Pete Woodhill, Seider, O'Toole and others.

Producer-theatres will be invited in and all outside exhibition groups here, properly having neither a vote or a voice on the floor of the convention, have been given full privileges. Efforts are directed to make the M. P. T. O. A. truly representative of nation and industry.

The object will be to get sufficient finances and to secure a big-time business manager or general-in-chief to direct theatre owners' efforts for the good of all.

Round table, inside get-together talks for the protection of the little fellow from big competitors, when both are in the organization.

Zelnick Directs 10 F. N. Films In Berlin Featuring Lya Mara

(Special cable to MOVING PICTURE WORLD. Berlin, June 8.)

F I R S T N A T I O N A L will start soon production and distribution of its own produced films here. Fifteen pictures are to be produced. Friedric Zelnik will direct ten of them, with Lya Mara featured. Hermann Rosenfeld, formerly with United, becomes general sales manager.

This afternoon First National gave a press tea and announced distribution will be under the supervision of Phil M. Kaufmann.

"The Son of Zorro" at the Capitol is claimed one of the finest Fairbanks pictures by the press. It is now running a second week with tremendous success. Lubitsch will produce here pictures for Paramount before sailing back to America. Emelina will pay 8 per cent. dividend. Its production is going along strong.

In the Heidelberg case Berlin decided in favor of Metro against the author, Meyer Foerster, who

(Continued on page 402)

London Cable

(From London Bureau of MOVING PICTURE WORLD, June 8.)

A committee will be named to seek a remedy for studio shortage. The Government refuses filming facilities in the public parks. Syd Chaplin arrives for a British picture. Poland bans all Deulig Company films. Fox opens trade show week with "The Cradle Snatchers." It's a roaring comedy. Amalgamation is anticipated between UFA and Deulig. The London press extends congratulations to "Red" Kann.
A Titled Guest

Carl Laemmle greets Archduke Leopold of Austria at Universal City.

Paramount Now Checks Production Costs Daily

A daily mechanical accounting record of picture production costs, itemized, totaled and visualized less than twenty-four hours after each day's work on each net of each picture is the method now utilized by three of the Pacific Coast's largest production companies in speeding up production and in keeping production costs within estimated limits. These records are used also as a basis in estimating production costs on future pictures.

The latest producing company to install this method of accounting is Paramount. Its studio is using a battery of Power Accounting machines which record, add, compute, tabulate and sort daily the complete items of costs on every set and picture produced. Within twenty-four hours or less, the production manager has a complete record of all costs of the day preceding. Compiling of the innumerable individual items of production and their costs is done by five women on the one battery of machines.

New F. & R. Plan Starts

The new Key City Department of F. & R., under the direction of Fred Cubberley, swung into operation in the first of June with the opening of the new offices in the Loeb Arcade, Minneapolis. This is one of the first departments to get under way under the plan of organization. Harry French, for two years Mr. Cubberley's assistant with Key City theatres, is district-man of the Southern Division of theatres. While the North will be handled under Art Abelson. Bookings for the Key City will be handled by Frank Rubel under the supervision of French and Abelson. Ted Boblick will book vaudeville, as before.

Finishes Zukor Painting

A portrait painting of Adolph Zukor, recently finished by Giuseppe Totted at the Victore Salva studio in MacDougall Alley, New York, was placed on exhibition at the Howard Young Galleries on Fifth avenue, for eight days starting Monday. Later, it will be presented to Mr. Zukor by the Paramount Pep Club, composed of employees of Paramount, who commissioned the artist to paint the portrait.

Mendikow Tiffany Manager

John Mendikow has been appointed manager of the Tiffany Chicago exchange, taking the place of A. H. McLaughlin, who has been appointed division manager of the Mid-west territory. Another addition to the Tiffany managers is Dave Biederman, who has been appointed to handle the Tiffany Los Angeles exchange.

Incorporations


Albert Warner Denies Rumors of Resignation

Rumors that Major Albert Warner is about to sever all connection with Warner Bros., were denied this week by him. Apparently they originated from the change in operation of Vitagraph, whereby it becomes solely a producing unit, and from humorous remarks by Major Warner to associates that "the movie business is too tough for me" and "I guess I'll become a banker."

Major Warner told "Moving Picture World"

"I am treasurer of Warner Bros., and I do not intend to leave the company. The Warner brothers have worked shoulder to shoulder in the past and will continue to do so in the future."

Major Warner's office now is in the Warner Theatre. He is handling an investment business on the side.

West Coast Building More

Plans are being drawn for seven new theatres to be built and added to the holdings of West Coast Theatres, Inc. They, in accordance with the announcement made by Harold B. Franklin, president, are to be located in Oakland. Redlands, Oceanside, Issaquena, Redondo Beach, Calif.: Phoenix, Arizona, and Spokane, Washington.

Manager Gets Silver Cup

Win. G. Minder, manager of the Tiffany Arkansas exchange, was the recipient of a silver cup from the officials of the home office for the sales record he has made since assuming charge.
Paramount News Meet Closes With Banquet

The Paramount News staff convention closed June 4 at the Roosevelt Hotel, New York. Addresses were made by Emanuel Cohen, editor and director of short feature production; Albert J. Richardson, assistant editor; S. H. MacKean, in charge of assignments; Wm. C. Parker, Stephen T. Early, Louis S. Diamond, Stanley Waite, Mills P. Gibbons, Dr. K. Hickman of Eastman Kodak, Fred Waller, David Sussman and Eugene La Roche.

The climax was a banquet, Adolph Zukor, Commander Richard E. Byrd, Sidney R. Kent, Sam Katz, George Palmer Putnam, publisher; General Salzman, chief signal officer of the U. S. Army, and N. A. Hughes of the A. P. were guests of honor.

Carnival Argument On

The Ottawa, Ontario, Police Commission heard arguments for and against carnivals at a meeting which was held July 19. Theater proprietors presented their objections, while religious bodies, including the Cercle Sociale of Ste-Anne's Parish, favored the carnivals. It was pointed out by spokesmen for the Cercle Ste. Anne that the carnivals paid their own expenses and then contributed $25 per cent of net profits to charity.

Stress Synchronizations

The Vitaphone studio in New York will not make any more individual presentations during the next few weeks. The studio will be used for the synchronizing of orchestral scores with some of the new Warner Bros. pictures. This synchronizing is detailed and important work and it will probably be a fortnight before it is done. The Vitaphone Symphony Orchestra will be used, as heretofore.

Big Stage in London House

M-G-M's New Empire Theatre. Leicester Square, London, will seat about 4,000, divided into the orchestra floor and one balcony, it is announced. Plans call for a stage large enough for the presentation of grand opera. It will have a refrigerating system.

Only One Hitch

Benny Holzmann and Nat Dorfman, president of the National Exhibitors, made a visit to England for the purpose of selecting publicities for "Seventh Heaven." They have planned the greatest publicity stunt of all time —the sending of a print of the film across the Atlantic by aeroplane. They have gone so far as to plan to have the title pointed in huge letters on the sides of the "ship." The only hitch has been the failure of both to persuade the other to fly it across.

McGuirk May Leave Stanley to Concentrate on 1st National

Current Rumors Also Assert Paramount Merger with West Coast, Then W. C. with Stanley

By Sumner Smith

LATEST rumors concerning First National and the Stanley Co. of America assert that John J. McGuirk will resign his presidency of Stanley to devote all of his time to First National, which he heads. It also is asserted that all of the theatres controlled on the West Coast by Paramount will ultimately be merged with West Coast Theatres, Inc., and then West Coast with the Stanley Company. Harold B. Franklin, president of West Coast, would become president of the combined companies.

Doremus & Co. verifies the gradual consolidation; during the summer of Stanley with Keith, Orpheum and the B. S. Moss theatres, bringing under unified control a national chain of over 600 houses. The first step will be the physical merger of Keith, Orpheum and Moss.

Control of First National is held by Stanley jointly with West Coast, whose Keith-Orpheum has similar affiliations with Pathé, P. D. C. and Cecil B. DeMille.

"Eventually," says the Doremus statement, "it is expected that the various film producing interests will be consolidated.

Roxy Sets New Record

Another record was broken at the Roxy Theatre over last weekend as predicted by Moving Picture World. Total receipts for the three days ending Memorial Day were $70,540. Memorial Day's receipts were $40,152.00. This was the second best day since the Roxy Theatre opened on March 11. The picture was "The Cradle Snatchers."

The expected abandonment of a certain number of exchanges under merged Pathé-P. D. C. control will be undertaken shortly, according to word received from the Pathé-P. D. C. meeting which closed the end of last week at Los Angeles.

One exchange in each key city will be discontinued, it is announced.

President J. J. Murdock, who was officially elected on Tuesday, soon will announce the official position of vice-president, upon whom Pearson and John C. Flinn are vice-presidents.

Both Pathé and P. D. C. will operate under the same roof, it is expected. No less than 406 productions will be released during 1927-1928. The figure includes features, westerns and short features.

A banking syndicate headed by Blair & Co., Inc., and the Chase Securities Corp. is offering $60,000,000 Pathé Exchange, Inc., 10-year, 7 per cent sinking fund gold debentures, priced at par and interest. The money will be devoted to expansion plans.

The Board of Directors has been increased to 15, consisting of J. J. Murdock, chairman; E. F. Albree, George Armbys, Frank Callahan, Cecil B. DeMille, Paul Fuller, Maurice Goodman, Marcus Heiman, E. G. Lauder, Edmund C. Lynch, Jeremiah Millikan, B. S. Moss, Charles Pathé, Elmer R. Pearson and Eliska Walker.

$60,880 More Raised for Flood Sufferers

Exhibitors in Virginia, Maryland and Washington, D. C., raised $32,207 for the Mississippi flood sufferers, according to the Washington Film Board of Trade.

A preliminary report from Indianapolis shows 18 special performances raised $5,197.66. The Omaha Film Board of Trade says that in 40 performances $3,011.47 was contributed. A number of theatres are yet to report. Portland, Oregon, reports 11 theatres raised $1,200.26.

The Memphis-Little Rock Film Board of Trade reports 33 theatres raised $8,495.28. Chicago estimates theatre will raise at least $10,000.

Publix Organists’ School

Publix will start a special training school for organists under the supervision of Jesse C. Crawford. A special recording organ will be set up in the Paramount Building for Crawford's Victor record work and for organist pupils. Morris Press, assistant to Nat Fiston, is the "lookout for experts."

Absolutely bone dry. C. C. Pettijohn, general counsel of the Film Boards of Trade, presents a cup to Miss L. B. Schofield of St. Louis, who won the secretaries' golf tournament at French Lick Springs.

Try These Two

Free liquor permits were the prizes offered by G. J. Forhan, St. Catherine’s, Ontario, exhibitor at a recent contest. Four out of five, says Mr. Forhan, of the entire population contested. The permits cost him $2 each, but he got wide publicity. To placate the townspeople—two cows—were recovered—a cow-smuggling contest was staged the same week. This was waged so seriously that it became doubly ludicrous.

MOVING PICTURE WORLD
Engaged

Mr. and Mrs. M. Henri Hoffman of Midwood Manor, Brooklyn, announce the engagement of their daughter, Hermine, to David Lieberman, son of Mr. and Mrs. Emanuel Lieberman, also of Midwood Manor. Miss Hoffman has taken special courses at Columbia and Cornell. Mr. Hoffman is vice-president of Tiffany. Mr. Lieberman is a lawyer, a graduate of New York University Law School and is associated with his father, a leading real estate operator in Brooklyn.

Minn. Auditorium Opens

Minneapolis opened its new $3,000,000 auditorium on July 4, and a crowd of 15,000 swarmed into it on the first day. Many musical, dramatic, and perhaps movie attractions will be booked into this fine building, and it is very likely that the auditorium will provide plenty of competition for some of the theaters.

Hines to Live in West?

It appears that Johnny Hines has finally decided to say farewell to New York's Gay White Way and make Hollywood his headquarters for all future First National pictures. The comedian is building a home on a hilltop in Griffith Park, across from Antonio Moreno's hilltop home, the New York office reports. Johnny recently was elected vice-president of the Catholic Motion Picture Guild.

New York For Skouras

Spyros Skouras, president of Skouras Brothers Enterprises, Inc., and the St. Louis Amusement Co., has been elected to another business responsibility, that of a director for the St. Louis Convention, Publicity and Tourists' Bureau.

Harry Wilson Returns From Tour of Orient

Harry D. Wilson, West Coast publicist, has returned from a visit of four months to the Orient and the Far East, and is back in Hollywood. He resumed his association with Inspirational Pictures, Inc., and Edwin Carewe, and, in addition, will handle publicity for John W. Considine, Jr., head of Feature Productions. These producers release through United Artists Corporation.

Lincoln Quaasberg, former Los Angeles newspaper and syndicate correspondent, is associated with Wilson.

New Chicago House Organ


British Imports Increase

British imports of motion picture film records a striking recovery during the first three months of the current year, when they amounted to 24,287,792 linear feet as against 10,009,732 linear feet in the corresponding period of 1926, according to a report from the American Consulate-General at London, made public by the Department of Commerce. The 1927 total, however, was still below the imports of 36,924,931 during the first quarter of 1925.

More Opera Opposition

A guarantee fund of more than $50,000 for the St. Louis Municipal Opera Season has been raised to take care of any deficit that may accrue from the operations of the ninth annual season in the open air theatre in Forest Park. The season opens June 6 and closes on August 28. The opera has hit picture houses somewhat in past years.

Safe-Cracking Fails

Safe-crackers who broke into the Crystal Theatre this week in Minneapolis exploded a charge of nitroglycerine but fled when the explosion set fire to the building. Little damage was done and the eggmen left $131 in the safe. The Crystal is one of the smaller Loop theaters.

Films Get Fannie Brice

Fannie Brice, stage comedienne, has signed for three films to be made by Asher, Small & Rogers. She has sailed for a vacation in Europe.

COMING AND GOING

Three Warner Bros. sales executives are visiting the company's branches at the present time. Morris Saifer, sales manager of the Extended Run Department, has arrived in Los Angeles for sales meetings conducted by Harry Lustig, West Coast manager, in Los Angeles, San Francisco, Seattle and Portland. Arthur Abele, eastern sales manager, is off on a trip that will take him to Pittsburgh, Cleveland, Detroit, Cincinnati and Columbus. Claude Ezell, western sales manager, is on the last part of his itinerary through the South. Upon leaving Kansas City, St. Louis and Chicago, he will return to the home office.

Alice Joyce has returned to Hollywood to play in Herbert Brenon's "Sorrell and Son."**

Bert Roach is in New York from the Coast. He joins King Vidor, who will make scenes for "The Crowd" here.

Fred J. McConnell, editor of the Daily Review, will go to the Coast from the Columbia convention.

Wm. J. Uihlein, Milwaukee exhibitor, has sailed for Germany.

Norma Talmadge sailed last week for a vacation in Europe.

Dale Hanshaw, president of Sierra Pictures, has returned to New York from Hollywood. He visited a number of exchange centers on route.

William M. Pizor, president of Capital Productions, is on route from the West Coast, stopping at various independent exchanges.

R. Dolores Costello, Warner Bros. star, arrived today (June 10) in New York to attend the opening of her new picture, "Old San Francisco," a Warner Extended Run Production, which will have its premiere at the Warner Theatre on June 21. With her are her mother and her sister, Helene, also a Warner player. Warner Bros. plan a luncheon at the Park Lane Hotel on June 13, when H. M. Warner will present her to members of the press.

General Sales Manager Ed J. Smith of Tiffany Productions, Inc., has returned to New York after a ten day's trip to the Middle West visiting exchanges.

Edward Sorman arrived in New York this week to gather material for "We Americans," which he will produce for Universal.

Jack Pickford is en route east to sail for Paris.

NEXT WEEK

The review of the season's announcements will appear in the issue of Moving Picture World.

In place of the customary isolated appraisals of the season's product, this publication offers a complete study of the announced programs for 1927-28.

In This Single Issue
This will be prepared by Epes W. Sargent for the information of the exhibitor; a keen analysis of the prospective releases made by a trained showman and directed to showmen. You've read a lot about the product. Now get real, hardpan facts.

Complete In Next Week's Issue

A similar feature will appear in Cine Mundial, the Chalmers' Spanish publication, prepared by F. J. Ariza, with especial reference to Latin-American tastes and preferences.
A Suspicious Fan

J. M. Robertson was greatly surprised when a patron accused him of trying to put over an old picture in the Dominion Theatre, Victoria, B. C., when he presented "Caskey at the Bat" the other day. He wanted to know why. The critical one replied: "You can't fool me. The costumes they wear in that picture are at least 40 years old. It's gotta be old."

United Artists Stresses Employ Good Fellowship

United Artists is stressing good fellowship among the employees. Under Norris Wilcoo, director of personnel, 102 of them attended the matinee of "Rio Rita" on June 4. A luncheon at the Holbrooke preceded the company pays half of the cost of theatre tickets and the employees half. On June 1 the offices closed at 5 instead of 5:30 p.m. This closing hour will be in force during June, July and August. A third feature is group insurance for employees in the service over six months. It was gratuitously granted by the owner-members.

Open Chicago Exchange

The Vitaphone Corporation has opened the Chicago exchange under the supervision of Paul Swift. Mr. Swift left New York on Saturday to prepare for the official opening, after which E. R. James will be in direct charge. The exchange will be located at 839 South Wabash. At present, there are two branches in the middle West and Far Northwest that will be serviced.

Larger Tiffany Quarters

Tiffany Productions, Inc., has rented additional office space adjoining the present quarters in the Loew State Building, 1540 Broadway, to accommodate its increasing office force and executives. Tiffany now occupies half of the sixteenth floor of the building in which the Home Offices are located and has additional options to annex more space.

Sells Thirtieth Story

Paula Gould, publicity scribbler for F. B. O., sold her thirtieth short story this week. It is called "A Very Charming Person" and will be published in Snappy Stories. She is now at work on a three-act play.

Pathe Signs Geo. Walsh

Pathe has engaged George Walsh for ten years in a series of melodramas, it is reported. Clare Adams and Gladys Hulette are mentioned as supporting players.

Hays Office Denies "Lid" is Placed on Foreign Film News

Distributors Had Alleged Stories Hurt Trade

Complaints are made by executives in the foreign departments of distributing companies that too much export news is appearing in the trade papers. Three different officials have quoted Will H. Hays and Major Herron, chief of foreign relations for Hays, as warning that trade papers print too much "amusement" for foreign politicians.

The printed facts, especially figures, it was said, awaken foreign readers to a belief that American films dominate their countries, and stir them on to renewed propaganda and legislation against the U. S.

That the Hays organization has issued any such warnings to distributors was denied by Major Herron. The only suggestions made, he said, have had to do with "flag waving," an excess of patriotism in ballyhooing themselves as the best producers in the world and in quoting extravagant, and often inflated, salaries and receipts.

Lloyd to Shoot in N. Y.

Harold Lloyd will bring his entire picture force to New York early in July to shoot the Yankee Stadium and Coney Island. It is not a baseball picture but several sequences have to do with the national pastime.

Planes Excursion

Jack W. Kyle, Pathé's master of ceremonies for the excursion.

Pathe Club's Outing

Due Next Wednesday

The Pathe Club is all set for its water-and-land outing. A Hudson River steamer has been chartered and 500 members, movie stars, exhibitors and other guests will put sail for Indian Point Wednesday. The Pathe Club orchestra will furnish music. A baseball game and twenty sporting events for both sexes are on the programme.

Home Office officials, including W. C. Smith, comptroller, and president of the Pathe Club, will arrive from the Coast in time to attend. Jack Kyle, assistant film editor, is master of ceremonies, with George Rouan in charge of games.

16 "U" Theatres

Planned for Fall

Company Also B.anches Out in Metropolis

Universal Chain Theatrical Enterprises will build high-class theatres in sixteen important cities in Western New York State. It is expected that the building program, the biggest ever undertaken by Universal, will be well under way by Fall. The sixteen cities are Niagara Falls, Batavia, Buffalo, Binghamton, Cortland, Dunkirk, Elmira, Fredonia, Hornell, Ithaca, Jamestown, Kenmore, Lancaster, Olean and Tonawanda.

There are sixty other theatres in up-State New York affiliated with Universal and a strong group of houses now under Universal control in New York City.

The Colony Theatre, Broadway and Fifty-third street, New York City, will be taken over September 1 on a long term operating lease. The old Strand Theatre, now going up at New Utrecht avenue and 40th street, Brooklyn, early in August. Universal also will take over the Central Theatre, Broadway, this summer on a long term lease for "Uncle Tom's Cabin."

In addition, Universal has just taken title to the Park Lane Theatre, a $1,000,000 neighborhood house in operation at First avenue and 89th street, and the Park Plaza, a $1,000,000 house approaching completion at Tremont and University avenues, the Bronx, both houses having been built by Charles L. O'Reilly, former president of the Theatre Owners Chamber of Commerce. The first seats 2,028 and the second 2,200.

It is understood that in the majority of the aforementioned up-state cities, the proposed Universal houses will approximate a 1,000-seat capacity. In several of the cities, much bigger houses are projected. It is thought likely, for instance, that a big show house will be put up in Buffalo.

McCormick in N. Y.

John McCormick, who resigned as production head of First National when a private criticism of his leadership followed public ludiations, is in New York. He stated that he would not be ready to talk for publication for several days.
Cohen Urges Need Of United Efforts By Theatre Owners

Organization Support Would Win Victory

Among the pertinent comments made by Sydney S. Cohen at the convention were the following:

Producer-exhibitors do not want independent theatres to even exist, let alone be built anywhere or at all. This is not competition, it is attempted extermination.

The M. P. T. O. A. has been the only bulwark between independent theatre owners and annihilation. If it is to be effective, it must be adequately supported financially.

Most of the producers got their start through independent ownership and many are not content to have their financial efforts expropriated by theatre owners.

Unintelligent and destructive competition is taking place. Producers build large theatres even in the smaller towns to assume themselves a guaranteed outlet. Others retaliate, bringing out over-producing, over-panning, over-theatrical and, eventually, cheaper admission prices. The investment public foots the bills.

Why not, before the catastrophe comes about, a sitting down of producing heads with the representatives of theatre owners to properly consider the situation, wherein the threats of the investments of thousands? Theatre owners then should insist on a moratorium of several years.

How much better if the master minds gave their brains to help their co-workers' enterprises, so that new audiences would be created for the producers' pictures and the customers' theatres.

The British exhibitor faces the same crisis. It is bringing about retaliatory legislation of a national and international character.

Theatre owners may successfully combat these moves if they are properly organized. This has been conclusively proven in the past.

The small town impresarios are the "white hopes." It is upon these men that the responsibility of real organization rests.

Their vast numbers make them a factor not to be overlooked by the producer.

The need of a big business manager adequately compensated is obvious.

The real trouble with theatre owners is that they have had too much done for them gratis.

Do not let the M. P. T. O. A. go to rack and ruin. What has cost so much to build up must be maintained at all hazards.

W. P. (Pat) Gary, of National Screen Service, led Herman Robbins' cohorts at the Exposition, and no exhibition campaign is said to have safely got by the M. P. T. O. both without hearing how good their trailers are. With Pat were H. C. Young, of Chicago, Dick Hough of Indiana, R. A. Finch of Ohio and A. Siegel of Philadelphia, all of the N. S. S. staff.

Sydney S. Cohen, past president of the M. P. T. O. A., who retired from active work in the organization last year, came to Columbus to meet a lot of his old friends and he got a most enthusiastic reception. John Manheimer of Brooklyn, his old friend and the original "Cohen" man was with him most of the time.

Johnny Jones, manager of the Majestic Theatre, Columbus, went around urging all the delegates to come and see "Rookies," M-G-M's recent laugh-hit, which was then rounding out its third week at his house.

The golf tournament held Monday at Columbus for the visiting delegates to the M. P. T. O. A. convention did not get the turn-out expected. Only about thirty-five entrants went over the Ells Country Club course, the Ohio contingent carrying off practically all the prizes. This, of course, is as it should be, inasmuch as they were largely responsible for the prizes being offered in the first place. Golf enthusiasts, however, expressed regret that more competition was not given the local stick experts for the glory of the game and the furtherance of goodwill among the visiting golfers of the convention.

Charles C. Petijohn of the Hays organization was an interested spectator at the open sessions of the convention. He did not relish certain of the references made to his employes by some of the delegates on the floor. At the banquet, Wednesday night, when they gave him a chance to speak, he tried to make up for lost time.

Early in the convention it leaked out that Charles J. (Bill) Hoban, Jr., vice-president of the Safety Control, had just become engaged to Miss Helen McGuirk, daughter of John J. McGuirk, president of the Stanley Co. and First National. Needless to say, Bill was the recipient of many congratulatory expressions from those in the secret.

Many expressions of regret were heard at the absence of Harry S. Davis of Pittsburgh, from the convention, due to his illness. Peter Woodhill, in the chair, and Sydney S. Cohen both paid tribute to his conscientious and useful work for exhibition organization in past years.

Mike Rosenberg, head of the Western Pennsylvania delegation, numbering eighteen votes, threatened to throw a monkey wrench into the machinery, on the first day of the convention, by attempting to bolt with his delegation if producer-owned theatres were taken into the M. P. T. O. A.

Fred Herrington and Mike O'Toole acted as pacifiers several times during the convention's opening hours, when differences seemed to threaten harmony between individual theatres and theatre-owners. Several premature explosions were thus headed off.

John Schwamm of Cleveland had the honor to speak following the report of Louis Sagal, the M. P. T. O. A. treasurer, about the lack of financial support given the organization by many exhibitors. He estimated that if the individual theatre owners each contributed no more than $1.50 per month, that the organization would have $180,000 a year, ample for all its needs.

Hal Roach's cigarette girl, hired by M-G-M to give away "pipes" to the delegates, nearly broke up the convention by exceeding Pul-Joe's trade mark. Overwhelmed by the presence of mind saved the day.

He asked for a cigar.

Battalion Fire Chief Walsh of Columbus, who is the official head of the Fire Dept. in the Ohio capital, spent half a day at the booth in the Neil House of the Sentry Safety Control fire prevention device, being "shown." It required Ed Scherner, the president and his aides, Jack Stapleton, Lou Bache and Jack Hennessey, each to make a separate demonstration for the chief. But it now looks as if every theatre in the Columbus district will now have to have this safety device installed.

Louis Rome of Baltimore, and Abe Wernenberg of St. Louis, were the maker and seconder of the resolution calling for national action in behalf of the theatres in the Mississippi flood district. The resolution included full co-operation with other relief organizations, now formed or forming, and was passed unanimously by the delegates.

New Tax O.K.'d

Governor Trumbull this week signed the bill providing for the taxation of Connecticut theatres on the basis of seating capacity. Weekly fees run from $5 to $49. The bill becomes a law on July 1.

Sidelights on the Convention
M. P. T. O. A. Convention Fireworks Are Quickly Dimmed

(Continued from page 397)

Possible suspension or moratorium of theatre building, as suggested by Syd Cohen.

The opening session of Wednesday's proceedings at the Neil House closed with fireworks. Mike O'Toole's report as business manager was quickly accepted.

"Roxy," who gave his scheduled speech on "Showmanship," received a big ovation. He stressed the need of sincerity and that the development of good will by the theatre owner, together with "judicious extravagance." He was followed by Harry Reichenbach, who also got a big hand. Both received a rising vote of thanks.

Pass the Buck

Then came the report of the committee on the question of taking the producer-owned theatres into the organization together with the adoption of the other recommendations made in the report by the Board of Directors at the meeting Tuesday.

The recommendation of the committee, in effect, passed the buck. The questions involved were too complex, the chairman stated, for the committee to pass on, and therefore its recommendation was that they be presented to the general committee of national directors about to be elected to make the nominations. This would have

REPORT OF COMMITTEE

Acting under the instructions of the convention, the conference presented the following as candidates for directors for the ensuing term, the conference reports as follows:

Resolved, That it be the sense of the convention that all theatre owners of motion picture theatres, or theatres in which motion pictures are regularly presented, shall be eligible to membership in this organization and--

Resolved, That the incoming Board of Directors be and are hereby instructed to institute an active campaign to enlist in the organization each and every theatre owner in the United States of America.

laid the whole question on the table for another year.

Immediately "after the submission of the report to the delegates, the lid blew off. Julian A. Brylawski, of Washington, N. C., got the floor and moved that instead of a board of national directors being chosen to act upon these questions and the nominations, that the head of each state delegation be authorized to act as on the committee, so that no man might say it was not fully repre-

Considerable discussion followed, some delegates evidently fearing that the question of credentials might be made the means of pack-

No Steameroller

The suspected steameroller however, failed to materialize. Jack Miller of Northern Illinois and Harry Staab of Wisconsin both voiced the sentiments of the delegations in opposing any possible "under cover" tactics. Staab stated that a meeting of all state heads had been called for 4:30 p.m. Wednesday, but that his delegation would be glad to take advantage of Mr. Brylawski's move for an earlier conference.

Deming Harris of Pittsburgh then called for a roll call of states, with the designation of the state leaders who would act on the convention. The roll call follows, fifteen states not being represented:

The Roll Call

Alabama, Arizona, Colorado, Minnesota, Maine, Mississippi, Montana, Nebraska, North and South Dakota, Oregon, Tennessee, Utah, Vermont and Wyoming had no delegates present at the roll call.

State leaders who acted upon the committee were: Cecil Cuff, Arkansas; Glen Harper, California; Joe Walsh, Connecticut; J. C. Brody, Canada; Julian A. Brylawski, Washington, D. C.; C. M. Maxfield, Florida; Jack Miller, Northern Illinois; I. W. Rodgers, Southern Illinois; Frank J. Rembusch, Indiana; E. P. Smith, Iowa; Fred J. Dolle, Kentucky; Clark Patee, Kansas; Louis Rome, Maryland; H. M. Ritchie, Michigan; Fred Warenberg, Missouri; Nate Yarnis, New Hampshire; Joseph M. Seider, New Jersey; Arch Hurley, New Mexico; Sydney S. Cohen, New York; Jules Michaels, northern New York State; Charles Fourquet, North Carolina; William M. James, Ohio; W. Z. Spearman, northern Oklahoma; Fred Pickwell, southern Oklahoma; Lou Fizer, eastern Pennsylvania; Mike Rosenberg, western Pennsylvania; Ed M. Fay, Rhode Island; R. J. Phillips, Texas; Ike Weinberg, Virginia; Harry Staab, Wisconsin, and I. Gribenbacher, Washington State.

Jazzers to Stay Longer

Roxy's Jazzmanians may stay longer at the Roxy Theatre than the six weeks originally decided on. Changes are now being made in the orchestra. Later they will go on tour in allied Fox-Roy houses.

Paramount Opens New Exchanges In Spain

The opening of a new Paramount exchange at Valencia, Spain, is announced by E. E. Shauer, general manager of the Paramount Foreign Department. This is the fourth Spanish exchange and will be followed shortly by the fifth to be opened at Malaga. The Valencia exchange will be in charge of Salvador Vidal Baxet as manager.

To Assist "Hutch"

Ford Sterling and Alice Calhoun assist Charles ("Hutch") Hutchinson, Pathe feature star, in making "The Trunk Mystery" an exceptional offering on the Pathé program.

Buy for Japan

Export & Import has purchased all Warner Bros. product for the Japanese territory.

Zellnic Directs

(Continued from page 397)

attacks. Now it is all Metro and Lubitsch in the press. United appealed against the court resolution that it has to accept fifteen more contingent pictures from Selznick at $650,000 until April 15. Ufa has been amalgamated with Deulig, which has been formerly controlled by Eugenberg. The president, Melamersohn and Grievling, will have leading positions by Ufa.

Film Men Bid Farewell To Kann, Now a Hoby

Many members of the film industry met Wednesday night at the Hotel Astor to pay their respects to "Red" Kann, the matrimonially inclined editor of the Film Daily who walks the bachelor plank as this magazine comes off the press. There wasn't a dry eye in the house.

That the banquet was a huge success even the Film Daily admitted the morning after. "At the time of going to press," it remarked, "the banquet was still in session at the cast corner of the reservoir in Central Park." Thus began, in the early hours of the morning, a concerted attack on New York's water supply.

Tax Reduction Decision Soon

Tax reduction proposals will be considered by President Coolidge within a short time, Washington, D. C., reports. The industry is chiefly interested in reductions proposed by Senator Reed of Pennsylvania, which include certain insurance and corporation taxes. The treasury is said to have a comfortable surplus.

F. B. O. Now Is F B O

It is now the F B O Pictures Corporation. Joseph P. Kennedy, president, has decided on the change in name to conform with the corporate name of the company. No period are to follow the initials.

F. N. Leases the Globe

First National has leased the Globe Theatre, New York, for the showing of "The Patent Leather Kid." It will open early in August.

Eugenia's Record

Four out of five leading lady roles were opposed to Leo Maloney in his recent Pathe Westerns have been played by Eugenia Gilbert.
Picture Business

Corners Limelight

In City of Zurich

Germany and U. S. Lead

In Booking Fight

There are approximately 125 picture houses in Switzerland where daily shows are given, according to the Department of Commerce. Zurich leads with 14 cinemas, followed by Geneva with 11, Basel with 8, Berne with 7, and Lausanne, Lucerne and St. Gall with 6 each.

In addition there are in Switzerland from 125 to 150 localities where films are shown occasionally, in some theatres one to three times a week, while in other places the business is seasonal. It is estimated that German-speaking Switzerland has 76 cinemas, the French section 46, the Italian 8.

Distributors of motion picture business in Switzerland has not displayed any marked enterprise. But in the Zurich cinema world especially there is now in evidence and activity which in the city's leading newspaper even has been characterized as excessive. It is definitely decided to increase the city's number of picture theatres by six, which will mean over 13,000 seats as against the present 8,000.

The Scala Theatre, now in construction, alone is intended to furnish 1,200 seats. According to the Reunion Suisse du Cinéma it is deemed likely that within a year Zurich will possess cinemas seating 19,400.

The competition among distributors in Switzerland—there are some 50 in the country—is so keen that some exchanges, it is reported, hardly earn their expenses. In view of its impending expansion,

Miss Waller Weds Rice

Miss Miriam Deacy Waller, sister of Tom Waller, West Coast representative of Moving Picture World, was married on June 5 to Edward Don Rice at St. Joseph's Church, Bronxville, N. Y., by the Rev. Joseph McCann. She was given away by her uncle, Supreme Court Judge Charles Waller, of New London, Conn. Joseph Shean was best man.

Comersall Starts New York

E. T. Comersall, former branch manager in Indianapolis, this week assumed his new duties as short subject sales manager at Fox, having been promoted by General Sales Manager J. R. Grainger.

A Pair of Leaders

Commander Richard E. Byrd and Adolph Zukor face the camera at the Paramount News Convention

Culmen Leper Colony

Sees Outside World

Several thousand lepers in the Culmen Leper Colony in the Philippines are now seeing the outside world in motion pictures which were shipped to them recently by members of the Motion Picture Producers and Distributors of America. The pictures were presented to representatives of the Surgeon General of the United States by Paramount-Famous-Lasky Corporation, Fox Film Corporation, Metro-Goldwyn-Mayer Distributing Corporation and Universal Pictures Corporation.

the picture business is believed in that country to be fairly certain to enter gradually into more satisfactory channels. For the purpose of protecting the general interests of the theatres, an organization has been formed under the name of Schweizer Lichtspieltheater Verband, president, A. Wyler, Weinbergstrasse 31, Zurich.

German films during the last year have entered prominetly into the Swiss cinema field. American films, however, still hold a 50 per cent. share in the Swiss market (as against about 85 per cent. two years ago). It is claimed that at present Germany controls about 30 per cent. of the Swiss film trade, America 50 per cent.; France, Russia, Sweden, Italy, etc., the remainder. No films except of a local nature are manufactured in Switzerland.

Wells Hawks Improves

Good news comes from the Polyclinic Hospital where Wells Hawks, theatrical press agent, has been seriously ill. Dr. J. Carroll, his physician, reported late this week that Mr. Hawks' condition was "greatly improved" and that he is responding well to treatment.

Our Stock Market

By Ervin L. Hall

We have continually called attention in these columns that great discrimination must be used in this market in selecting stocks. The inexperienced investor is often led astray by the dividend rates published in the daily papers. The dividend rate paid at the last meeting of directors is always carried by the papers until it is either changed or omitted.

In the present market there are a number of companies whose stock is selling on a very attractive basis. In the spirit of the point of the last dividend paid. Marland Oil, for instance, was yielding over 10% recently on its market price, but at the last meeting of the directors the dividend was omitted.

The same holds true of American Woolen Preferred. For the past few years the dividend has been paid out of surplus and had the company been forced to abandon the dividend entirely. These examples show the necessity of looking behind the stock for the real value and not depending upon surface indications.

Money still remains cheap and the consensus of opinion is that good dividend paying railroad and utility stocks should be held. At the same time, many industrial stocks are showing signs of weakness and rising commodity prices and competition may cause profits to decrease considerably less in some cases than last year.

Paramount-Famous-Lasky in its consolidated statement for the three months to April 2, 1927, which includes earnings of subsidiary companies, reports combined net profits of $2,067,273 after deducting all charges and reserves for federal income and other taxes. This figure includes $367,847 from the undistributed share of earnings of the Balaban & Katz Corp., a 65% owned subsidiary. The net profits, therefore, exclusive of the earnings of Balaban & Katz, for this quarter amount to $1,699,426, which compares with $1,900,477 for the previous quarter.

After allowing for payment of dividends on the preferred stock, the earnings for the first quarter of this year amount to $3,33 per share on the common stock outstanding.

In the April 23 issue of Moving Picture World we gave a complete outline of the new capitalization of Pathé Exchange, Inc. This capitalization called for an issue of bonds which has just been made through Blair & Co.

The bond is a ten-year 7% sinking fund debenture with non-delinquent warrant. The issue is for $6,000,000 and paid at $110 and accrues interest, yielding 7%. Each sinking fund is provided beginning February 1, 1928, sufficient to retire 5% of the issue by maturity. Another sinking fund, contingent upon earnings beginning August 1, 1928, is also provided. The total amount of these debentures authorized is $10,000,000, but only the first $6,000,000 will be issued at present. If the remainder is issued the sinking fund will be increased proportionately.

The Stock Purchase Warrants entitle the holder to purchase 20 shares of $100 par value for each $1,000 bond at $25 per share prior to May 1, 1929; $80 a share prior to May 1, 1931; $35 per share prior to May 1, 1933; $40 per share prior to May 1, 1935, and at $50 per share prior to May 1, 1937, when the bond issue matures.

The bonds are callable at 110 and accrued interest on 60 days' notice on any interest date in whole or in part at the option of the company.

For the quarter ending May 1, 1928, and thereafter at a decreasing premium of 1% a year or fractional part.

French Film News

Mr. Hurel, late of Paramount, Paris, is opening a producing firm named La Franco Film, according to La Revue du Cinema.

The French Exhibitors' Association decides to split into three groups to represent throughout France: (1) big undertakings, (2) average thespians, and (3) small cinemas. Mr. Brezilion will be president of the first group. This to make more easy the solution of problems confronting the trade.

The invention reported in Paris to revolutionize projection and reduce production costs enormously is a machine which projects the images clearly at a slowed speed of from eight pictures per second instead of sixteen. It claims this will reduce footage by 50 per cent.
New Combine Will Banner 486 Pictures as 1927-28 Schedule

De Mille Stresses Organization’s Magnitude in Address to 800 People at Banquet—Flynn Too Ill to Attend

Within the next two weeks there will be broadcast to the industry another trade name which, at this writing, will include under its seal Producers’ Distributing Corporation, Pathé and the Orpheum, B. S. Moss and Proctor theatre circuits. At a banquet writing finis here for conventions of these merged interests which gained impetus in New York and Chicago, it was announced that the new trade name will banner 486 productions as its 1927-28 schedule.

“This merger is only a beginning. There are others afoot that will make your organization as powerful as any two combined organizations in the motion picture business.” Cecil B. De Mille, in the leading speech of the evening, told 800 people in the Ambassador Hotel. In this audience were 175 Pacific Coast salesmen besides executives and representatives of the moving figures of all interests concerned.

Telling his audience to add $31,000,000; $19,000,000 and $11,000,000 which, he said, were amounts grossed by Famous Players-Lasky, Pathé and Producers Distributors Corporation, respectively, last year, De Mille described the grand total with the flourish: “This is nothing.”

“Don’t spend your time trying to figure whether Producers bought Pathé or Pathé, Producers. It doesn’t matter. The great thing is that we are one institution,” declared De Mille after observing that the magnitude of the amalgamation might not be appreciated by many in the room, especially the players.

What was interpreted by many as being especially significant was De Mille’s reference to J. J. Murdoch, general manager of the Keith-Albee interests, who, the World later gleaned, is president of the merged interests with Elmer Pearson of Pathe and John C. Filmm of P. D. C. as vice-presidents.

“There are a great many conferences now going on in New York. You may understand that the feet of this little fellow will be under the table of any important conference in this industry.” Just before then De Mille had described Murdoch as “the man who never has been whipped” and “the man who always gets what he goes after.”

“Our organization through and through is superior to any company in the business,” said De Mille. Then came a declaration which climax read all other reactions:

“Our principal is for the independence of the artist. We are not a factory. We are making works of art and that is why Mr. James Cruze is with us.”

It had been rumbled for the past few months that Cruze had been quitting Paramount. His introduction, as the head of a production unit for the merged interests during which he will first personally direct three pictures and supervise five others, was the first

(Continued on next page)
Bancroft's Splendid Work in
"Rough Riders" Wins Stardom
Production Has Premiere at Million Dollar Theatre—Casting is Perfect—Picture Goes Over Big
By JIM POWERS
West Coast Staff Writer

In the wake of the Los Angeles premiere of "The Rough Riders" at the Million Dollar Theatre, comes the announcement that George Bancroft, who plays Happy Joe in the production, is to be starred. After witnessing Bancroft's performance as the happy-go-lucky cow-hand, who does his best to soldier, in Paramount's romantic screen story of the Spanish-American War, all we can say is that he deserves stardom if ever an actor did.

It would prove a difficult assignment to select from the cast the player whose work stood out as the most brilliant. Each of the seven players entrusted with the important roles in the picture appeared to have been picked with a fine appreciation of their respective talents.

Mary Astor, the lone girl in the picture, could hardly have been improved upon. She admirably typifies the demure young lass of the period.

The usual brilliant assemblage of film folk were on hand for the opening night. Passage into the theatre was obstructed by the milling mob of curiosity seekers entrenched about the entrance of the theatre to get a first-hand peek at the celebrities scheduled to be present.

A short and interesting prelude was arranged by Manager Frank Newman of the Million Dollar to precede the screen play. It was short enough to preclude a possibility of tiring the customers before the picture, which after all was the first showing, flickered on the screen. Newman did not make the customary mistake of presenting a prolonged prologue, that because of its monotony has a tendency to iritate the average audience to a nervous pitch. After all, it is the screen play folks go to see and not a spectacular prologue, a fact some of our master showmen seem to overlook entirely.

The one regrettable feature of the evening was that Charles Emmett Mack, recently killed in an automobile accident, was not on hand to witness his triumph. Unquestionably he gives one of the greatest performances of his career as the western youngster in love with the same girl that arouses the spark of love in the breast of his city rival, played by Charles Farrell.

Farrell, by the way, takes his place as one of the screen idols of the hour. His work in "The Seventh Heaven" established him and his characterization of the likeable but overbearing city "fella" in "The Rough Riders" cements him more solidly than ever on the heights.

Noah Beery as Sheriff "Hell's Belts" and Bancroft carried the comedy relief and made a fine job of it. Their united efforts alone would assure the picture of a reaction gratifying to the producers, Frank Hopper, who looks like Teddy Roosevelt and acted like him, did well in his role.

In passing, it is not amiss to make some reference to Fred Kohler. While he is the least known of the cast, with the exception of Hopper, he won't remain so long, judging from the ovation he received when he was called to the stage after the performance by George Jessel, who acted as master-of-ceremonies and introduced the members of the cast and other Paramount players.

Victor Fleming directed "The Rough Riders" and has turned out a remarkably human and interesting picture, handling his subject in a workmanlike manner. It treats with a period in American history rarely hit upon previously on the screen.

Lloyd Recovers

Harold Lloyd, film comedian, will be able to start work on his next picture in about a month, following his recent illness, which for a time threatened to develop into pneumonia. Mrs. Lloyd, who was also threatened with the same malady and was confined to the sick room, is also doing nicely and will be out and around again in a week or two.

Lloyd Wins Popularity Poll
Held by London Daily Mirror

More than ten million votes, according to word here, were reported to have been cast in the popular contest staged by the Daily Mirror, one of London's foremost newspapers, to pick the most popular screen star. Harold Lloyd polled the greatest number of votes, 682,962. Mary Pickford was second and Douglas Fairbanks third. Lloyd had more than 100,000 votes the best of Fairbanks.

Other screen stars ranked as follows in the popular vote: Charlie Chaplin, Greta Garbo, Tom Mix, Lillian Gish, Poa Negri, Pauline Frederick, Norma Talmadge, Reginald Denny, Constance Talmadge, John Barrymore, Adolphe Menjou, Ronald Colman, Ramon Novarro, Buster Keaton, Laura La Plante, Colleen Moore, John Gilbert, Dolores Costello and Norma Shearer.

Schedule of New Combine
(Continued from preceding page)

ness meetings, which were of the usual executive nature to which the press is barred, a statement rendered unnecessary.

Cecil B. DeMille, with his firmly-established studio facilities, will produce for 1927-28 release forty feature pictures with the number of "specials" and "road show" attractions quadrupled over last year's. There will be twenty-six regular attractions, ten "specials," to be made for long runs and "two-a-day" policies, and four "road shows," to be handled as has been "The King of Kings." At least one of the latter group will be directed by DeMille, while the arrangements just completed with James Cruz include his direction of at least two more.

Pathe's 1927-28 production schedule calls for a total of 450 pictures, both short subject and features, including 104 Pathé News issues, 52 releases of the Pathé Review, 52 Topics of the Day, 52 "Asco's Film Fables," six ten-episode serials, 26 Grantland Rice "Sportlighters," 52 Mack Sennett and Hal Roach One-reelers, 12 Will Rogers one-reelers and eight "Rarebits." Pathe also will release three Monty Banks feature comedies and 40 Western feature-length productions.

It was announced that owing to these greatly augmented production schedules the amount of money spent in production this year will be doubled over that of last season.

The new concern, through its association with Pathe-Dupont and the Pathe interests, manufactures its own raw film, cameras and home projectors. This Albee, Orpheum, B. S. Moss, Proctor and affiliated circuits, provide a notable reservoir of stage talent, as well as a vast theatre outlet for the product. The Orpheum interests were represented by Frank Vincent, Pacific Coast manager for that circuit.

H a r o l d  I s  I d o l  o f  E n g l i s h  P u b l i c
Tearle Lodges Complaint With Academy Conciliation Committee
Says Attempt Has Been Made to Blacklist Him
Out of Work Since Last August—Will
Not Discuss Legal Aspects

Tearle refused to discuss the
legal aspects of his case except to
say that it was "something more
than salary" and that he was not
making the more than the commis-
sion he was receiving during the
dispute. When we asked him: "Do
that you have been made to
blacklist your union?" he replied
with emphasis: "I do." He refused
to discuss his reason for this answer
saying that he would await the
outcome of next week's session with
the producers' association.

Tearle said that he had
discussed the situation in an informal
way with Will Hays who is now on
the coast and who will be present
when Tearle's charge takes on
its first official aspect before
next week's board meeting.

Asked why he had not taken
some action before, Tearle said
that he had hoped the situation
would "straighten itself out of its
own accord." When the policy of
the academy was announced a few
weeks ago with emphasis laid upon
its hope to be able to adjust dif-
fences among people engaged in
the five branches of the production
phases of the industry, Tearle
said he decided to lay his case before
their conciliation commit-
tee.

That an absolute denial will be
made if Tearle officially charges
"discrimination," was the reply of
Fred Beetson, secretary of the pro-
ducer's association, to the World's
query in this respect. Beetson ad-
mitted that Tearle had talked to
both himself and Hays on the tele-
phone but that nothing other than
informal conversations had taken
place.

A check-up at the headquarters of
the academy revealed that this
week Tearle's charges were con-
sidered "informally." The com-
plaint was explained to us as being
verbal, and "informal" because the
constitution provides that in the
P-F-L Announce Their Ten Best
Paramount—Famous—Lasky
announced this week the ten best
pictures of the year turned out by
that organization.

The winning productions and
their directors follow:
"Kid Boots," Frank Tuttle;
"Forlorn River," John Waters;
"Mantrap," Victor Fleming;
"The Campus Flirt," Clarence Badger;
"The Quarterback," Fred New-
meyer;
"The Vanishing American,"
George B. Seitz;
"Let's Get Married," Gregory La Cava;
"The Grand Duchess and the Waiter,"
Malcolm St. Clair;
"We're in the Navy Now" and "Behind the
Front," both by Eddie Sutherland.

Colleen May Hook-up With
United Artists
With her "Irish Eyes Are Smil-
ing" scheduled to go into actual
production this week at Burbank,
Colleen Moore boarded the train
for Manhattan. Accompanied by
her husband, John McCormick,
whose recent spirited resignation
as First National's studio produc-
tion chief stirred Hollywood, Miss
Moore will vacation in the East
indefinitely. It reaches us that the
trip may likely be extended to
Europe.

Following a complete rest the
couple will return to Hollywood
when the disposition of Miss
Moore's First National contract,
which calls for her making four
more pictures for that company,
will be settled.

As told in a lengthy story pro-
viding World readers with exclu-
sive inside facts on the Moore-
McCormick-First National break,
Miss Moore refused to start work
on her next vehicle on the ground
that its continuity was unsatisfac-
tory. Since then, we are informed,
efforts to remedy this condition
are being made by First National.
From present indications Miss
Moore will doubtless complete her
Burbank schedule before an-
ouncing future plans.

From a most veracious source
we learn that since husband's
resignation Miss Moors has re-
ceived over one hundred telegrams
from producers of all classes, all
of which contained worthwhile
offers.

Page a Couple
Of Moving Fans

The possibility of Douglas
MacLean making his
future productions for P.
D.C. was raised by a
report from officials of
the MacLean unit. Mac-
Lean is now releasing his
pictures through Para-
mount. It is held quite
possible, however, that
MacLean will shift his
allegiance from Paramount.
It was also reported here
that Raymond Griffith and
Jack Holt would make
pictures for P. D. C., but
at the DeMille publicity of-
office this was tagged as
merely a rumor with noth-
ing definite assured one
way or another.

The Academy Gets Its First Case

Ever hear of them? Meet the Duncan Sisters, who
are now awaiting the premiere of their recent
screen production, "Topy and Eva," at the Egyp-
tian Theatre. This was their initial film for United
Artists. Vivian (right) and Rosetta (left) with the
lone lily.
**Dillon Wields Mean Megaphone**

For the past fifteen years John Francis Dillon has been reading over scripts and shaking a menacing megaphone at delinquent actors and actresses.

He has just finished his latest production, "The Road to Romance," which he is making as a First National release. In this picture he directs that popular young leading man, Jack Mulhall, and the equally popular, Dorothy Mackall.

Dillon started in pictures about fifteen years ago after having served an apprenticeship on the stage both as an actor and stage director. In this branch of the game he toured the country and appeared in many of the larger cities.

He was born in New York and naturally made his bow behind the footlights in that mecca for ambitious actors. His sense of technical values soon earned him an opportunity as a director of stage plays, which in due course of time led to his taking a turn at pictures.

For years he has been working on the various lots manipulating in this time many well-known players in their transmitting of the screen manuscript to the celluloid.

Among his outstanding efforts as a director was "Flaming Youth" for First National. Incidentally, this was the picture that did more than anything else to bring Colleen Moore into the spotlight. "The Prince of Headwaiters" is another of Dillon's recent productions.

Signed by Roach

Virginia Sale, sister of "Chick" Sale, vaudeville star, has been signed by Hal Roach for a role in a comedy featuring Stan Laurel, Oliver Hardy and James Finlayson. "The Little Adventuress," "Corporal Kate" and "Sunny Side Up" are a few of her recent pictures.
Cartooned Way
Into Pictures

Cartoonist makes good—good cartoons and good motion pictures. This typifies Mal St. Clair, young Paramount director, now directing Constance Talmadge in "Breakfast at Sunrise," her final production for First National under her present contract.

St. Clair, we found on one of the large stages at the United Artists' studio, where the story is being filmed. He had a moment between "shots" and spent it giving the writer a few facts on his career.

It seems St. Clair is one of the few Los Angeles-born products to carve a substantial name for himself as a director. He received his first inside knowledge of pictures at the Sennett studio, where he went as a cartoonist. It was but a step to directing the comedy two-reelers.

While with Sennett he signed a contract to direct for F. B. O. and while with this company he made the "Fighting Blood" Series. Concluding his relations with F. B. O., he moved over to Famous Players-Lasky, where he is at present under contract. He has merely been loaned out to direct Miss Talmadge in her current production.


Will Remain With De Mille

Because of her work in "The King of Kings" as Mary Magdalene, Jacqueline Logan will undoubtedly sign again with Cecil B. De Mille, who has an option on her services. According to reports, she is to have a leading role in a forthcoming DeMille production.

Molly Finishes
First Big Part

Molly O'Day is apparently out to duplicate the success of her more famous sister, Sally O'Neil. Molly, whose own name is Sue O'Neil, but which was changed to her present screen name when she joined First National, is now finishing her first big part in "The Patent Leather Kid" opposite Richard Barthesmes.

This picture has been in production now close to six months and is scheduled to be one of the big pictures of the year at the Burbank studio. When she finishes in this, Molly is to start immediately in the feminine lead opposite Milton Sills in "Hard Boiled Hagerty."

Two years ago Molly started in pictures at Hal Roach's playing leads in comedies. At the time she was but fifteen years of age, which made her one of the youngest leading women on the screen. She is now but seventeen and on the threshold of a brilliant future.

After her term in comedies at the Roach studio she took a lengthy respite from pictures at the behest of her mother, who felt she was still a little young to be towers in front of the Klegs.

Then came the casting for "The Patent Leather Kid." A score of girls were given tests for the very desirable role of feminine lead for Barthelmes. Of all those called, Molly was the one chosen after a careful study of the various tests.

While interviewing her on one of the sets at First National, we found her one of the greatest boosters her sister Sally has.

Shapes Up As
Comedy Star

Probably more familiar to patrons of the legitimate houses than to those that haunt movie palaces is Johnny Arthur, versatile Educational comedy star.

Arthur spends much of his time on the stage even now, while between pictures. He is now starting his third year under the Educational banner with an ambitious program of two-reelers facing him for the coming year.

Three years in repertory provided Arthur with the necessary training for storming the legitimate stage. When the "rep" company went on the rocks he took what little ready cash he had and bought a ticket for New York.

His first part in Gotham came with Leo Dietrichstein in "The Ambitious Mrs. Alcott," at the Astor Theatre.

He was also in the original cast of "Paid in Full," a stage play, which he later personally produced in London for Charles Frodman at the Aldrich Theatre.

An offer to play a featured role with Lon Chaney in "The Monster" served as Arthur's first inducement to forsake the stage for the screen. In "Mile, Midnight," starring Mac Murray, he also did excellent work.

His present contract is on a year to year basis. However, since Educational started its current production schedule, Arthur shapes up as that studio's leading comedy star, so he will probably remain there indefinitely.

Brendel Pens
His Own Gags

After a year with Paramount-Famous-Lasky, El Brendel, noted stage comedian, decided that if he wanted to get anywhere in pictures it would have to be in different surroundings.

Therefore, he severed his relations with that organization and is now starting a series of two-reel comedies for an independent concern. He feels that he was given little opportunity to display his wares while with Paramount. In the year he was under contract, he told the writer, he spent most of the time cooling his heels and watching non-contract comedians being brought in to do comedy relief in various productions.

Then came the chance to star in the present two-reelers and he grasped the opportunity with both hands. Brendel also wrote the story and injected the numerous gags in his current picture. He informed the writer, he holds certain ideas he would like to try out on the screen if for no other reason than to find out whether he is right or wrong.

For years before joining Paramount, Brendel was one of the Shubert headliners. Few "Passing Shows" were completed without the Brendel touch of humor.

He was born in Philadelphia, where he started his career doing a dozen turns a day between reels in the dinky five and ten cent theatre of the period. This eventually led to vaudeville and later to the Shubert contract.

"Cinderella on Broadway" and "The Spice of 1922" were two of the stage presentations in which Brendel scored heavily. Since coming west to make pictures he appeared in two for Paramount, "You Never Know Women" and "The Campus Flirt."
**Studio Row**

**ESTHER RALSTON** has a strong supporting cast in her latest Paramount production, "Ten Modern Commandments," including Neil Hamilton, Maude Trux, Jocelyn Lee, Romaine Fielding and Arthur Hoyt.

**BOBBY GORDON** and Eugene Besserer have been signed by Warner Brothers for roles in "The Jazz Singer," in which Al Jolson is to play the title role.

**GUNBOAT SMITH** and Al Kaufman, both ex-pugilists are appearing with Thomas Meighan in his current Paramount vehicle, "We're All Gamblers."

**NORA LANE,** a newcomer in pictures, has been signed to play the feminine lead opposite Fred Thomson in his first picture under his new contract with Paramount, "Jesse James."

**DOUGLAS FAIRBANKS** has started production on his newest picture "The Gaucho." Eve Southern and Lape Velez are the only two principals signed to date.

"The Rush Hour" has been selected as the final title of the picture Marie Prevost has just finished for Metropolitan.

**ANTONIO MORENO,** M-G-M star, has just returned to Hollywood from a trip abroad.

**BUDDY MESSENGER** has been signed by Universal to appear in a series of two-reel comedies.

**RUSSELL SIMPSON** has been added to the cast of "The Trail of '98." M-G-M production.

**MARION DAVIES** is to be starred next in "The Fair Co-ed" by Metro-Goldwyn-Mayer. She has just finished in "Quality Street."

**BOB STEELE,** F.B.O. western star, has returned from location where exteriors of "The Mojave Kid" were filmed.

**ITA CAREWE** is fully recovered from a recent operation.

**LYDA DE PUTTI'S** next Universal production will be "He Knew Women," adapted from the Viennese musical comedy, "Polish Blood."

Work at the Columbia studio has been completed on "The Blood Ship," in which Hobart Bosworth and Jacqueline Logan are co-featured.

"Amercian Beauty" in which Billie Dove is to be starred goes into production at First National next week.

**MADGE BELLAMY** is the latest picture star to decide upon a short visit to Honolulu. She leaves this week accompanied by her mother and will return to Hollywood in about six weeks.

**ILLIAN GISH** is to be starred in the screen version of Channing Pollock's, "The Enemy," which M-G-M is to screen. Miss Gish is now finishing in "The Wind," an adaptation of Dorothy Scarborough's famous novel directed by Victor Seastrom.

**PRODUCTION** has started at the United Artists' studio on "Sorrell and Son," featuring H. B. Warner. Herbert Brenon is directing this as his first U. A. directorial effort. Alice Joyce, Anna Q. Nilsson, Carmel Myers, Norman Trevor and Mickey McCann are also in the cast.

**BYRON HASKINS,** who directed May McAvoy in her last two productions for Warner Brothers, is to direct George Jessel in his forthcoming picture, "The Broadway Kid." According to an announcement by Jack L. Warner, Jessel will make two or more pictures for that organization this year.

**SAM DeGRASSE** draws the role of the captain in "The Wreck of the Hesperus," which Elmer Clifton will direct for DeMille. Virginia Bradford and Frank Marion are to have the romantic leads.

**UTH MIX** is playing a part in her dad's current production for Fox, "The Little C." Dorothy Dwan plays the feminine lead and Lou Seiler is the director.

**MARIAN NIXON,** Universal star, will return from Honolulu where she went on a short vacation, about June 14 to start her next picture for Universal.

**OD LaROQUE** and Vilma Banky, two of the screen's most popular romantic stars, are to be married on June 26. The nuptial knot is to be tied at the Church of the Good Shepherd in Beverly Hills, according to an announcement.

**APHINE POLLARS,** former musical comedy star, has been signed by Mack Sennett to start in a series of two reel comedies featuring the bathing girl. The title of the first of these is "Why is a Bathing Girl."

A TRAINLOAD of screen celebrities will make the trip east to take part in the general festivities of the Shrine Convention to be held in Atlantic City, June 9 to 16.

**MALCOM STUART BOYLAN** has been elevated to the rank of Production Editor at the Fox studio, according to an announcement.

**IASCHLEV TOUJANSKI,** who directed the European production, "Michael Strogoff," has been signed to direct Tim McCoy in "The Gallant Gringo" for M-G-M.

**DOLORES** and **HELENE COSTELLO** are en route to New York for a short stay with a prospective trip to Europe in the offing. Dolores' latest starring picture for Warner Brothers is to open shortly in Gotham.

*Flashes From The Coast Lots*
What Drove Them To The Movies

The Reconstruction Era

PROBABLY 1927 will go down in film history as notable as the year of the Big Wind, for nothing in the past fifteen years promises to approach the radical and drastic changes that will be made within the ensuing six months.

It was the inevitable consequence of the growing influence of Wall Street on the picture industry that a radical and sweeping change should be called for. This has been made patent at every sales convention, though not much of this angle has reached print.

For the past ten years producing costs have been sweeping upward at an alarming rate. Rentals have been advanced to meet in part the greater expenditures, but it has been far easier to raise costs than to augment rentals, and a condition has been arrived at where financial help is needed and can be made available only through drastic changes in almost every phase of the production business.

Most of these increased costs are without reason. In a way they may be traced to the wide publicity given the production costs of certain features. Directors came to regard cost rather than results. They disdained the making of the picture that cost less than half a million. Some set their faces toward the million mark. They deliberately set out to exceed their production allowances, not so much with the idea of making a better picture, but rather of making a more costly picture than others. It was necessary to advance the additional money required in order to obtain any result from the original appropriation. It is not too much to say that money has been deliberately frittered away; consciously and intentionally wasted in an effort to prove the director greater than his fellows because he could spend more money.

The limit seems to have been reached. The far confines of riotous expenditure have been arrived at. The immediate result will be so sharp a drop that in many instances the safety point of economy will be exceeded. Costs will be cut perhaps too low; probably at the expense of the product. It is the history of all declining movements that the depression cannot be checked at the point of safety. It must sink lower and then rebound to the proper level.

This will be a chaotic year for production, but in the end the readjustment will present a new phase in which result will be considered without comparison with cost, wherein the star director will be the man who can get the most for his money and not merely the most money. It will be a much more sane and healthful period for the industry.

And the exhibitor can help by considering his rentals not from the angle of cost but box office returns. A picture that will bring a certain sum to the box office is worth a definite rental no matter how large or small the production cost may be.
This Week and Next

Trade Union Rulings Are Amusing When They Do Not Cause Intense Irritation
Fraternal Society Has to Hire Two Men To Run Off Six-reel Feature One Time
Where Grauman Gets His Patrons to Fill His Chinese and Egyptian Picture Shows
Jean Le Roy is Retracing His Steps Over Ground Trodden Thirty Years Ago

TRADE UNIONS are funny when they are not irritating. Combination to resent and prevent oppression is one thing, but a little power seems to make for exaggerated ego and arbitrary action. Now an Atlanta local refuses to permit a manager to cut his orchestra from 15 to 11 pieces, though eight to ten men are regarded as sufficient for a drama theatre.

NOT long ago another local refused a transfer to an organist from another city, though there was no local organist who seemed to meet the requirements of the house. Some time ago the Washington local is said to have refused to permit a chain to use an automatic piano in one of the weaker houses.

AND only the other day a fraternal organization gave an entertainment to its members and their wives. The program consisted of a six reel motion picture. Although it was run only once through, it was necessary to pay two operators $15 each because the picture was more than four reels in length.

WITH the mergers remerging, it is beginning to look as though the last independent owner of a single picture theatre would be in line for a nice job in the dime museum along with other human curios. As Bob Fitzsimmons used to say: 'The bigger they are the farther they fall.'

THE man who was killed in front of the Paramount Theatre the other night merely marveled that a three hundred pounder like Paul Whiteman should play such light music.

A RECENT declaration that the day of the short feature house was at hand might have been more convincing without the suggested program of a 'five reel Harold Lloyd and a two reel comedy.' Seems from the outside that five two reelers might have been a better layout.

HEY seem to think a lot of the Chinese theatre in Hollywood. A Hollywoodsman was talking about it at a New York lunch table the other day when another guest suggested that Grauman would have to draw from Los Angeles on his long runs. "Los Angeles," shouted the Westerner, "why he pulls them from 'Frisco."

FOX made an auspicious start with a Movietone of Lindbergh's start. Now if, they will only follow it up with a news reel section giving the interviews between the flighty Captain and the men who want to give him million dollar contracts it will make for perfect enjoyment.

THERE seems to be the makings of a dirty crack in the Daily Review's remark that Will Rogers was in New Haven in person and in the films and "needless to say the film drew big business."

EAN A. LeROY, who has collected a vast library of pre-historic motion picture films, is now collaborating with Capt. James H. White, Edison's chief cameraman and technician in the early days, on a brand new feature.

HE has scores of shots around New York taken in 1895-6, and Captain White is now shooting the same places from the identical viewpoints showing how they look from 30 to 32 years later. Nothing quite so completely shows the wonderful changes in the city than these contrasting pictures. LeRoy is going to book the dual reels as soon as the shooting is completed.

NO one in those early days seems to have realized the historical possibilities of the then new pictures, and little or no effort was made to preserve the negatives to posterity. It has taken LeRoy years of hard labor digging to unearth his collection and some choice old shots probably have been lost forever. It is different today, but the old timers were widely scattered.

THIS is one of the dull weeks along Broadway. There are no openings and the average of the regular releases is a little below normal, but there are still a few big ones to come to the screen before the hot weather really sets in—if it ever does. For the last few weeks the cooling plants have been an aggravation rather than an asset.

ANYHOW you have to hand it to "Snookums." According to the news reels he is the first to pull the presidential leg in public and win the Coolidge smile. Wherein he has been far more successful than innumerable politicians. Great publicity stuff for the youngster.

WHEN all the joint debates on prohibition and censorship have been cleared away, what's the matter with a joint discussion on whether or not the roadshows should be road-shown. A lot of exhibitors seem to favor the idea and others are equally opposed. It certainly should be good for a couple of tryouts.

JUST as a matter of business, if a roadshow can pull several times its rental price, you can't blame the producer for giving it a preliminary tour, and if the picture is good enough to roadshow, it's good enough to play return dates at a lesser price. The roadshow seems to have the best of it.

HEY have pinned a lot of nicknames on the new aerial star, but so far no one has been moved to refer to him as the personification of the Air Male in spite of his previous occupation.

TWO or three more cross-seas flights and there will be enough stars to supply all the studios.
IN the momentary lull that comes after the detonations of high explosive and machine gun fire rhetoric at the various sales conventions, while the attention of the trade is directed toward the doings at Columbus, where the exhibitors have been trying to work out their own problems, it seems to be the proper time for some one to say a word for the motion picture salesman.

DURING most of the year we hear little about him, for mostly he is away from the big film centers and out in the sticks, trying conscientiously to get his product a place on some theatre program already apt to be more or less overloaded, or fighting for dates on pictures which his customers would like to shelve.

WE don’t hear much about the film salesman, though we hear plenty about the producer’s problems and the tough time the exhibitors are having, but, nevertheless, the salesman is on the job all the time and, whether you believe it or not, it is he who is the lifesaver of this industry.

ONCE a year, for a few bright days, the picture salesman is told how good he is and how much better he needs to be, if he is to deliver the necessary contracts to his company, in order to hold his job or secure the modest increase in salary he has hoped for all the year.

THAT is at the annual seasonal conventions, where, it has been said, most companies spend about a thousand dollars per, just for the privilege of permitting their Great Moguls and Chief Executives to talk with their principal salesmen and sales managers face to face.

THIS is not a small sum for the privilege of talking to anybody, even a salesman, but it is undoubtedly money well spent, or the companies would not do it each year.

FOR a few fleeting hours the salesman’s importance is then recognized officially, after which he is sent back to work and his bosses forget about him for another twelvemonths—unless it so happens that he begins to fall down in getting either the bookings or the prices for the product that his company has to offer, in which event it is different.

IT doesn’t matter, if the product isn’t up to standard quality or should it be of fair box office excellence, whether it has cost so much to produce that the prices demanded make it all but prohibitive for the salesman to sell or the exhibitor to buy.

IT doesn’t matter, if his competitors have a better line or an equal quality of attractions at a lower figure, the sales force has no alibi, it being the film salesman’s duty to get in the gross for his company and show a profit no matter how.

IT is no concern of his that the studio records of his company may show the loss of thousands of dollars daily for “idle time” of stars, actors, directors and scenarists or that a production originally estimated to cost $200,000 has cost three times that sum.

HIS job is only to see that by hook or by crook his efforts absorb that loss for his employers and for all this labor and sweat his only hope of reward is that he may hold onto his job.

NO wonder the rest of the trade seldom hear of the salesman’s troubles, while the hectic howls of the much-abused and misunderstood producer and the down trodden exhibitor are frequently heard from Hoboken to Hollywood and back again.

THE salesman is too busy getting contracts, trying to satisfy everybody, to let his own complaints be heard—and he is generally too far out in the wilds of no man’s land to have them heard anyway.

THE companies cut their advertising appropriations to the bone and then expect their salesman to overcome this lack of sales co-operation by their own individual and unaided efforts, when they ought to have every possible assistance to get the needed results.

YET you don’t hear the salesmen complain!

IT is much as if an army sent its “shock” troops into the battle without a preliminary barrage and then deliberately refused to send them reinforcements.

SOME day the salesman is going to come into his own, when production costs are finally regulated and the business of making pictures reaches a point where star temperament, directorial incompetence and all the other numerous ills of the studios can be controlled.

IN the meantime the film salesman, generally unknown and certainly unsung, is keeping this industry off the rockpile and getting very little credit for the doing of it.

IF others have their headaches, what must be the katzen-jammers of the sales managers and their loyal aides, upon whose devoted heads are poured the troubles of all the rest?

THE inspiration in the studios doubtless plays a big part in the film’s progress, but it is the perspiration of the lads in the field that keeps the studios open, and don’t you forget it!

GIVE this a thought, boys, next time a film salesman calls on you!

Merritt Bradford
MOVING PICTURE WORLD

June 11, 1927

N OW that the big convention is over the Columbus is settling down again to its wonted quiet and peaceful repose. It is only fair to say that the M. P. T. O. A. never had a more successful get-together, nor a more hospitable reception in its eventual history. There have been other conventions with more fire works (but then Al Steifes is now more an exchange man than an exhibitor), and there have been a lot where more personalities were indulged in. On the whole, however, much constructive work was done and initiated of which the industry will get the benefit during the coming year.

Many men deserve credit for the good work they did in making the gathering at Columbus really representative, but all of them will find the chief honors to Pete Woodhall, Mike O'Toole and P. J. Woods, of the Ohio State organization, whose unerring efforts put the event across in true showman fashion. Give a hand, too, to Roxy and L'il Harry Reichenbach, each of whom were headline attractions in their respective specialties.

Now that the M. P. T. O. A. has discovered Columbus and Columbus has discovered the M. P. T. O. A. everything is fifty fifty. We can now, therefore, all go back to work.

I t begins to appear that the season is opening up in the field of the "sound" picture. Every week or so there is an announcement of some new device to synchronize sound and motion on the screen, that looks good, as soon as it can be put into working order. But most of us are sadly in doubt as to what the theatre owner is going to do, when they all get going. But at least we can be fairly certain there will be a plenty of action before many days.

Into the arena of the "talkie" has stepped a veteran gladiator of a hundred battles, no less a person than P. A. (Pat) Powers, whose picturesque personality and still more picturesque exploits have furnished interesting conversation at the tables in the Hunting Room at the Astor many times in days past. If he has acquired the control of the De Forest Phonofilm, as authoritatively reported, no one in the trade can doubt but that things are going to live up a lot. Also there is something big brewing in the back of Pat's fertile brain, as observing persons would infer, who have noted that he has been seen in the company of John J. McGuirk and another very important figure in the industry, on numerous occasions recently.

Probably those who would like to know what the "big boys" talked about, had better ask Pat, himself. Maybe it was golf—or the exhibitors convention—and then again maybe it wasn't.

"What Price Beauty?" is the name of a film made by Rudolph Valentino, which Harry Reichenbach once tried to sell for S. George Ullman. For reasons, stated and unstated, the feature did not find a home.

Now George would like to have Harry pay back some of the money advanced and the courts have been called upon to decide the question. "What Price Harry?" thus replaces "What Price Beauty?" in the mind of Mr. Ullman, though whether the two titles are synonymous, will have to be determined later. Among friends beauty should have no price, and doubtless that is the way Harry feels about it.

Carl Laemmle's Russian star, billed for awhile as Ivan Moskine, is beginning to find that there's a lot more in a name than Shakespeare probably imagined, when he pulled his famous line. Originally Ivan spelt his name in English, Moujoukinske (the original Russian has 'escaped us). Then he tried to save electricity and spell it—Moskine. But this sounded and read too much like the snappy lines in the celebrated Ivan Moskovin of the Moscow Art Theatre, so he has had to make another switch. Till further notice it will now be Ivan Moskine up.

The question suggests itself, why does he not shorten it again, instead of lengthening it and giving exhibitors headaches, when "Mor" would be economically ideal. Moreover, it would never be misspelled, which would never than can be said of the polysyllabic patronymic, "Mosjukine."

Some one once said that the motion picture business had an ethics all its own, and let it go at that. More of the old-fashioned kind, however, is needed.

When producers stop bidding for each other's stars and directors, thereby keeping the price up on inferior articles, they will begin to learn that ethics really mean a lot more commercially, than they thought it did. And the exhibitors, who have never been supposed to have any ethics at all, will give many cheers.

Tom Bret is back at the old stand, writing film titles again. A lot of folks didn't know that the recent able city editor of the Morning Telegraph, Thomas Barrett, was none other than Tom Bret, who used to write the snappy lines in the famous Sidney Drew comedies, which so many have since tried to imitate, more or less unsuccessfully. But Pathe did, so Tom has again passed up the newspaper business to leap into print in celluloid.

As Marcus said to Julius: "Welcome home, old Roman!"

Has anybody seen Lon Young's "rainbow" announcement of Gotham's forthcoming list of attractions? It's quite topole, as they say in English.

Herb Cruickshank has our copy with our name on it, by the way, and we wish he would ship it down to us. Then we will send him this, which we haven't opened.

But first thank Lon Young, Herb, for sending a little brightness into the shadows of the Morning Telegraph's editorial rooms. Rainbows, even when synthetic, are scarce enough nowadays, goodness knows, and the Gotham line-up ought to be as good as its radiant cover.

Now that Jimmy Granger has signed on the dotted line for another five years, all that William Fox will have to do will be to keep on building new theatres and Winfield R. Sheehan to keep on making new pictures, so that Jimmy can be kept busy. Long before that time, every house in the country ought to be showing Fox pictures and Jimmy will have to airplane to Asia or the Soudan to get new customers.

Put down the name of George Jessell in your records as the pioneer of a new, duplex, two-in-one type of actor and the talking or sound actor. Producers who hire or employ this new kind, must be prepared to pay two salaries, one for the singing of the actor and the other for his conversational, musical or sound emoting efforts.

At least this was what Jessell wanted Warner Brothers to do for him in "The Jazz Singer," for which he signed as a movie actor, as soon as he thought they had advertised him so widely that they could not do without him. Of course, he thought that he could split his large salary between himself, anyway he pleased, but that the Warner cashier would pay no salary to Mr. Hyde, when Dr. Jekyll was getting all that the traffic would stand. The Jazz Singer" will now not be Jessell, who will single acting a tune when he wants to get a fresh contract for the screen.

With Jack Conway off to Hollywood to write titles for Paramount, taking at least three trunks full of the latest slang (all original) for Jesse Lasky's comedy try-outs next season, and Fredric March already laying claim to being a "name" actor, California, with Harold Franklin and the West Coast Theatres, Sime Silverman must begin to feel like a Variety office boy. A couple more socks like this on Sine's old ham detector, as Jack, himself, might express it, and Variety will begin to look like "Sunnyside's" undertakers' trade paper.
Things were lovely in Clintonville before Zack Scrogmore came. Things had been lovely in Eden before the serpent sneaked in, and Ben Ronald, had he been given a choice, probably would have preferred the serpent to the human snake who wore city clothes and looked down upon the quiet, plodding old man who had been running the Idle Hour since before Mary Pickford had joined the Biograph.

Clintonville was a reasonably small community then. It was not much larger now, but it had grown to a size that convinced Scrogmore that the town could possibly support two houses. If it couldn’t be figured that it would support his more modern methods.

Ben had grown gray in the dim recesses of his private office at the older house; a tiny cubbyhole under the stairway leading to the L. O. O. F. Hall on the floor above. He gave the best shows he could, took a ten inch ad in the weekly paper, more as a matter of pride than an appeal for business, and laughed when film salesmen told him about exploitation.

Everybody for miles around knew the Idle Hour. They knew it had good pictures and they did not care particularly what they were.

One of Scrogmore’s first moves had been to persuade the local book store to stock the fan magazines. The second had been to induce the Clintonville Courier; which came out once a week, most weeks, to run a photoplay page. To capitalize the newly aroused star consciousness, he gave out postcards, rotos and about every other accessory he could command. It was not long before even the children were able to tell the difference between Pola Negri and Clara Bow and distinguish between Buster Keaton and Harold Lloyd.

You had to hand it to Scrogmore. He was right up to the minute, and he rapidly drew Clintonville up to his level. Some of the more enthusiastic proclaimed his advent a powerful factor for good. Six months after he arrived in town and took over the old skating rink (which had failed as a shirt factory after the roller craze died out) the High School girls had raised their skirts four inches and Scrogmore had raised their prices ten cents.

On the face of things Scrogmore was entitled to the fruits of his success. He was putting the jazz spirit into the town, and he was running a high-press exploitation campaign that was rapidly drawing most of the business to the Rivoli, in spite of its hard benches and bleak walls.

But Scrogmore was a dirty fighter. He was not content to pull the business away from his older rival. He wanted to put the other out of the running. When Ben, spurred to new endeavor, had looked in a picture that New York still was paying two dollars to see, Scrogmore bribed the express agent to “lose” the reels, and he took the crowd from Ben’s dark house for a double capacity business.

It was Scrogmore who bribed Sammy Blivens to cut the ropes on Ben’s big “Safety First” banner on a big automobile picture, after he had vainly protested against the banner being flown. He was not only a genius at exploitation, but he shone even more brightly as the destroyer of the other man’s endeavors. He spent even more time over Ben Ronald’s advertising than he did over his own.

It was he who persuaded the pleased editor of the Courier to double his ammunition rates. It was he who convinced the job foreman that he was getting too little for his throwaways. Scrogmore could more easily pay the extra couple of dollars on a job than the fast slipping Ben.

And Ronald could only watch his downfall with a dumb wonder that brought an ache to his heart. He was even considering Scrogmore’s proposition to buy him out, but pride forbade. “I may go down, but I’ll go down fighting,” he had offered his decision, and Scrogmore laughed nastily.

“Got any idea as to when you’re going to start fighting?” he inquired. “I’d just as soon buy the house from the right fellow as from you.” Ben straightened up. “It’s a long road with no turning,” he said with no rhetorical flourish.

“And I’ve been over a considerable stretch of road, Scrogmore. I’ll keep on plodding along.”

He made more of an effort to exploit his pictures, but most of his ideas were hampered by his rival. When he booked “The Keeper of the Bees” and Scrogmore had countered with “Come to the Rivoli and avoid the hives,” Ben sadly collected the compo board laces he had neatly lettered for the attraction.

The following week launched the election campaigns. It was a heated year in State and County, and so many windows were given to the display of pictorial cards for the various candidates that Scrogmore was crowded out of his usual windows. As an offset he obtained permission to park half a dozen flour barrels along the business district, the bottom of each posted with a half sheet for his coming attraction. Each was covered with chicken netting and was prominently lettered, “Policate! Do not look inside” to further pipe curiosity. As an afterthought he added a huge “Rivoli theatre” to each. They were put out late at night to catch the town in the morning.

It was Scrogmore’s habit to visit the railroad station on his way to the theatre to make certain that Harry Hammond had picked up the reels for the night show. He had just stepped outside the express office when Mrs. Clint Barrett smashed in his new four dollar derby with her umbrella and threw in a couple more blows on his unprotected head for good measure.

Before he could ask an explanation Henry Peters landed a fast one to the point of the jaw that floored Zack for seventeen seconds over the count.

He got up just in time to go down again before a twister to the plexus from “Red” Jenkins, and Mrs. Jenkins was able to boost him on the jaw twice before he rolled into the gutter.

He scrambled under the express wagon standing there and emerged under cover of the man to claim the protection of “Cap” Brown, the major half of the town’s police force. Cap’s response was one to the left eye, a second to the chin, and a well-placed kick before he landed in the middle of the road. Cap probably would have pinched anyone else for using the language which served as an obligation to this performance.

Before the astonished manager could speak, Cap had a ham-like hand in Zack’s collar and yanked him to his feet, propelling him rapidly toward the Square. An increasing crowd fell in to serve as escort.

Cap paused before the first barrel and fairly jammed Scrogmore’s face against the netting. In place of his own bill, Zack perceived the nose too beautiful face of Mrs. Lily Jenkins, Democrat candidate for Town Clerk. “Call her a policate will you?”

“I never did it,” protested the panting Zekie. “It must have been that skunk Ronald.”

“It’s your advertisement, ain’t it?” inquired Ronald, who seemed to be enjoying the performance from the side lines. For a moment the crowd paused, breathless, while it remembered the hive episode, and a long string that had gone before. Then it broke into a roar of laughter that sounded the knell of Scrogmore’s hopes. The worm had turned, and with it turned the long road.

The Rivoli can be hired very reasonably for non-theatrical purposes. Scrogmore has been laughed out of town.
A “Quickie” Discusses The “Slowies”

HOW the big time studios regard the “quickies” has been made patent in scores of ways and hundreds of names. Here’s the opinion of an old-timer on the questions of economy which are rocking the big studios in a simulation of a Santa Barbara earthquake.

Arthur D. Hotaling, who is here in the cast with some of his product, is one of the real veterans of the game, dating back to 1895. He was director for the old Lubin Manufacturing Company in the days when the director wrote his own scripts and as often as not turned the camera himself.

“The real difference between the quickie and the super feature,” he contends, “is that in the quickie everything goes into the picture. A director starts shooting Monday morning with the idea of getting through by Saturday. Saturday night he should not have even an office boy on the payroll. He has spent from $6,000 to $12,000 and every penny of it shows in the finished product. The “big” man spends $30,000 up and if he gets fifty per cent of it over to the screen he is a wonder.

PRELIMINARY WORK

“When a man starts to make a quickie, he does not start shooting until he has it all set. He knows just how many days he will need a studio, he hires a studio space for those days only. He knows what properties he wants, hires them, and gets them back the moment the rushes tell him it is safe. He employs a cameraman who can shoot fast and accurately. He does not waste miles of film in duplicate shots, and he sticks so closely to the script that he has no great excess of unduplicated footage.

“He goes about his work in a sane and businesslike fashion. He has been doing for years what the large studios are now trying to train their people to do. He does not cheat on necessary expense. He merely cuts out the waste. He gets a dollar for every dollar invested and does not throw ninety per cent of it to the birds.

WON’T KNOW DIFFERENCE . . .

“Take a really good quickie and the average program picture and the average spectator will not know the difference. One is apt to look as good as the other. It may not have quite the artistic finish. It may not be quite as perfectly lighted. It may not have as many sumptuous sets but put any well known brand on a well made quickie and there are few among the theatregoers who would sense any difference.

“Half the trouble with the big companies is that they try to tie up all the available talent. They get not only stars but supporting players far beyond their needs. The overhead is tremendous, and this must be figured into the cost of the pictures.

“They permit a director to spend a day shooting ten or a dozen scenes. The quickie will shoot from 40 to 75. His day is longer and he works faster. He may start shooting at nine o’clock in the morning, shoot until three or four o’clock the next morning and have his people back on the lot again six or seven hours later, but most players would rather get quick action than spend half a day sitting around while a ‘pecker’ gets his camera set up.

WANTS FAST ACTION

“A pecker, if you don’t know, is a cameraman who peeks into his camera, orders a change in the lighting, peaks again, orders more change, and by the time he has peeked thirty or forty times, he has the lights about where they were in the first place, if the electrician knows his business. Sometimes he is supplemen-
ted by the newest invention—the light expert. Get a good pecker and a lighting expert and the director will forget what picture he’s making before they get through experimenting.

“A quickie cameraman will make his set-up, give one look, and if he takes a second peck the director bawls him out.

“He is supposed to know enough about his business to be able to make the proper set-up after a glance at the lights. He may get a little better lighting after an hour or so of experimenting, but the difference will not be great enough to be appreciated by one person in a thousand.

“And the director has to keep pace with his cameraman. He cannot do it this way and that and then try a third way. He must know what he wants, known how to tell his players, and get results with one or two rehearsals.

“He shoots hard and fast, but he shoots accurately. He cannot afford retakes. He must get it right the first time. He has to do in a week what others may accomplish in two months. He has not the time to be temperamental, and he can't get the idea that the more he spends the better he is. He must realize that the less he spends, the more valuable he is. Some directors will regard it as an insult to be asked to rush a picture through in three or four weeks for $40,000. They cannot do justice to their art with less than eight weeks and $75,000. And often their pictures do not class with the best of the quickies, where there is neither time nor money for failures.

HIGHLY SPECIALIZED

“The quickies are all highly specialized. We can get good stories for from $400 to $600, and we get them written to order. We tell the scenarist who specializes in quickie scripts how much we want to spend. If he has only $5,000 to spend, he gets a story with perhaps only a day in the studio, or perhaps only a few black interiors that can be colorized. If he has more to spend, he gets more elaborate settings, but the author has learned to suit all purposes. That’s the reason why a very few writers command the cream of the business.

“If funds are low and the star is high priced, he may be hired only for a day or two. One near star, when free lanceing, will often work in three or four pictures in a single week.

DON’T CUT SALARIES

“Stars are not asked to cut their salaries for the quickies. They get their full salaries; generally their top price, but we get more out of them for we use them in forty or fifty scenes in a day, where the slow motion director feels that he has done his share if he grinds out ten.

“A clever scenarist can work a star all through a picture and yet write in only two days’ work. Some strong character bits are used to fill in with and the picture often looks better than one in which the star hoggs the center of the stage in practically every scene.

“It’s true that we run the players ragged, but we never let them work more than we care.

(continued on page 460)
All At Sea
On A
Marcel Wave

YOU must come over. When the wave is permanent, Warner, Warner.

MAY must be as light as a ladyfinger if she is sitting on balloons—we think we are being spoilt. She has the lead opposite Al Jolson in Warner’s “The Jazz Singer.”

IT is said that Gwen Lee doesn’t have to walk a mile for a camel, for when she needs one she just wishes to get to the side of this beautiful M-G-M blonde looks like an animated United Cigar Store.

ORVILLE CALDWELL in F. B. O.’s “The Harvester,” which Leo Meehan is directing at Rome City, Indiana, the old homestead

VIRGINIA VALLI with her mandolin resting between the scenes of Fox’s “East Side, West Side,” in which she is appearing.

LILLIAN GISH is to be starred in M-G-M’s “The Wind,” a story of the Texas wind country. Lars Hansen has the masculine lead.

MARCINE DAY, heroine of M-G-M’s “Captain Salvation,” plays with her unpedigreed pet.

ERNEST TORRENCE, who plays the role of the Czar in a bootlegging gang in M-G-M’s “Twelve Miles Out.”

THIRI DAVIS with her mandolin resting between the scenes of Fox’s “East Side, West Side,” in which she is appearing.

PITZER TARRANCE, who plays the role of the Czar in a bootlegging gang in M-G-M’s “Twelve Miles Out.”

MARCELINA GISH, heroine of M-G-M’s “Captain Salvation,” plays with her unpedigreed pet.
Will You Ride In My Basket?

She loves me—Something tells me that in the above picture Monty Banks has discovered that Jean Arthur loves him—at least on the screen in his next Pathé picture.


COULD it be a mouse? We don't believe that Frances Lee would look so terror-stricken, if it were. She is the feminine lead opposite Buck Jones in Fox's "Good As Gold."

LAWN BEAU'TI at work on the M-G-M lot by the name of Dolores Del Rio, chins with the blonde in the next picture. Dolores is playing in "The Trail of '98."

MADE BELLAMY en despabilie. Marjorie Beebe, the maid, stands by and admires the gorgeous lingerie she wears in "Colleen," a Fox picture. So do we.

BellAMY en despabilie. Marjorie Beebe, the maid, stands by and admires the gorgeous lingerie she wears in "Colleen," a Fox picture. So do we.

**OUR own question and answer book.** 1. What is it? 2. It's Lew Cody trying to outspew Brother Mussolini. He is escorted with Aileen Pringle in M-G-M's "Adam and Eve."
Ten Pictures in Production
Five Ready at M-G-M Studio

John S. Robertson Starts "Romance"
With Ramon Novarro Starred;
Chaney's "Terror" Under Way

WORK ON THREE new productions during the last week at the Metro-Goldwyn-Mayer studio has brought the number of films actually in production to ten, with five additional pictures ready to start within a comparatively short time and at least half a dozen in cutting rooms.

"Romance," a screen adaptation of the famous Joseph Conrad novel, in which Ramon Novarro is starred, with Marceline Day in the featured feminine lead went into camera work last week under the direction of John S. Robertson, who recently directed Lilian Gish in "Annie Laurie," the newest M-G-M long run special in New York City.

The second to start within the week was "Terror," an original story of the Russian revolution, in which Lon Chaney has the stellar role. The story is from the pen of Benjamin Christensen, who will also direct it. Christensen, a renowned European director, formerly with Svenska, of Stockholm, and later with U. S. A. at Berlin, recently directed Norma Shearer and the late Emmett Mack in "The Devil's Circus."

William Haine's initial starring vehicle, "Spring Fever," started last week under the direction of Edward Sedgwick. The screen play is from the pens of Albert Lewin and Frank Davis and is based on the famous Vincent Lawrence stage comedy, with a golf background.

Five of the organization's biggest feature films of the year have been in production for some time. These include "The Trail of '98," which Clarence Brown is directing with Ralph Forbes, Dolores Del Rio and Harry Carey in the featured romantic roles of a cast of forty-odd principals.

King Vidor's "The Crowd," final scenes of which now are being made with Eleanor Boardman and James Murray in New York City, Lilian Gish, with a large company, is on location in the Mojave desert filming "The Wind," a screen adaptation of Dorothy Scarborough's recent novel. Lars Hanson is again playing opposite Miss Gish.

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Fields-Conklin
A Comedy Team

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Cohn Announces Shirley Mason
Star Of "Sally In Our Alley"

HARRY COHN, vice-president in charge of production for Columbia Pictures, announces that Shirley Mason's first appearance in the 1927-28 program will be in the title role of "Sally In Our Alley," one of the eight specials in the company's "Perfect Thirty." This production will mark Miss Mason's fourth feature for Columbia in the series of special productions she is making for this company. She now has to her credit "The Wreck," "Rich Men's Sons" and "Sweet Rosie O'Grady.

The latter picture which was one of Columbia's $50,000 pictures, proved such a box office winner, that it was booked by many theatres for return engagements, and the company decided to meet the exhibitor demand for another picture of this type by producing "Sally in Our Alley" with the same star.

"Sally In Our Alley" deals with the rise of a waif from Cinderella, in a story that mingle pathos with comedy.

Miss Mason is ideal for the role of Sally. Her appearance as "Rosie" was the pinnacle of a long series of screen characterizations which she started when she was only three years old.

She has played for almost every big company in the business in a wide variety of roles, but she excels in the types that mingle the gamine with the wistful. Her personal triumph as "Rosie" stamped her as one of the best delineators of East Side characters, a girl who can play with equal ease the Bowery Cinderella or the Park Avenue debutante.

Janet Gaynor In
"2 Girls Wanted"

With Janet Gaynor playing the leading role, Fox Films has started production on John Golden's stage success, "Two Girls Wanted," by Gladys Unger. This play is now enjoying its tenth successful month at the Longacre, New York.

This is Miss Gaynor's second successive theater play. Recently she completed the role of Mody Daniels in the Golden stage success, "Seventh Heaven.

Alfred E. Green, veteran megaphone wielder and maker of box-office pictures, directed the film. Joe Ranft is assistant director and George Schneidermann will be in charge of the photographing.

Younger Ready
With His Script
Of "Wild Geese"

A. P. Younger has completed the script for the picturization of the widely read novel by Martha Ostenso, "Wild Geese," to be produced by Tiffany Productions, Inc. This novel has been read by more than 2,000,000 people and has been translated into more than nine foreign languages.

Mr. Younger is responsible for the adaptation for the screen of "Brown of Harvard," "College Days" and "Slide, Kelly, Slide." Tiffany expects to release "Wild Geese" in June.

Buck Jones Picks
Barbara Bennett

Barbara Bennett has forsaken the realm of dance for the click of the cameras. Barbara was chosen by Buck Jones as his leading woman in his new Fox production, "Blackjack."

Miss Bennett is the youngest daughter of Richard Bennett, eminent actor of the legitimate stage. She is a sister of Constance Bennett.

Bob Custer to
Start New One

With the final preparations completed, Bob Custer will begin actual filming on "Galloping Thunder," the last of a series of western pictures he has been making for F. B. O. release.

Under the direction of Scott Pembroke, "Galloping Thunder" will be made from a story by W. Bert Foster, adapted for the screen by George Morgan. Members of the cast, in addition to Custer, include Anna Shelton, Richard R. Neil, J. P. Locksley, Fernando Galvez, and others.

"Slightly Used" Is
May McAvoy's Next

May McAvoy's first starring picture for Warner Bros.' next season program will be "Slightly Used," a story by Melville Brown. Arch Mayo has been designated director of the feature. Miss McAvoy is at present playing opposite Al Jolson in the "Extended Run" production, "The Jazz Singer," and as soon as this special is completed she will begin work on "Slightly Used."

"Romantic Age,"
Drama of Youth, Nearing Release

Joe Brandt, president of Columbia Pictures, announced that the company's first release for the month of June will be "The Romantic Age."

"The Romantic Age" tells of a flapper's loves, losses and tribulations, and treats the ever popular theme of modern youth from a different angle. It throws the spotlight on the common sense and resourcefulness hidden beneath the superficial glitter and sophistication that is the armor of the youth of today.

This Columbia production introduces Eugene O'Brien, who has a niche all his own among the great screen lovers, and Alberta Vaughn, the flapper par excellence. Bert Woodruff and Stanley Taylor are featured members in the cast.

A runaway horse, a spectacular fire finish, dazzling cabaret sets and a midnight raid are some of the highlights of the story, "The Romantic Age," written by Dorothy Howell. Robert Florey handled the megaphone.

Pola Negri On
Way to Coast

Pola Negri is on her way back to Hollywood to begin preparations for her next Paramount starring production after a six-weeks' vacation in Paris.

Accompanied by her husband, Prince Mdivani, to whom she was married recently, she will arrive in the film colony the latter part of the week.

Add Clements

Colin Clements has been added by M-G-M to the latter's scenario staff.

Moran Cast

Lee Moran has been cast in support of William Haines in the latter's first M-G-M starring vehicle, "Spring Fever."

An informal picture of Douglas Fairbanks and Lupe Velez, one of the leading ladies in his forthcoming United Artists Picture, "The Gaucho." The other leading feminine role will be portrayed by Eve Southern.
prof. Newlands
To Advise On
'Laughing Man'

Professor R. H. Newlands, instructor of English and English history at the University of California, has been engaged by Universal to act in an advisory capacity for the filming of "The Man Who Laughs," the Victor Hugo story which that organization is producing.

Professor Newlands, a profound student and authority of early English customs, will assist the director in reproducing in exact detail the period settings of the famous novel. He will also assist the wardrobe department in securing the costumes worn during that era.

The participation of Dr. Newlands assures the historical and technical correctness of "The Man Who Laughs," which will be filmed on a pretentious and lavish scale.

Irene Rich in
"The Outpost"

Michael Curtiz, director of Irene Rich's next Warner Bros. picture temporarily titled "The Outpost," has left Hollywood with the principals of the company for a location trip to the Arizona desert which will last for about three weeks.

John Miljan and Jack Ackroyd are the most recent players to be signed to support Miss Rich in this story. William Russell and William Collier, Jr., also have important roles in it.

Sloman in New York

Edward Sloman, Universal director, has arrived in New York City to make sequences for "We Americans."

Baxter Signed
For "The Coward"

Warner Baxter has been signed to play the lead role in "The Coward," one of the 20 Greatest Attractions on the 1927-28 F. R. O. schedule.

"The Coward" is based on the story by Arthur Stringer and concerns itself with the regeneration of a spiritual and physical character. The entire story of the film takes place in fashionable New York, with several important sequences laid in the North Woods country.

Warner Bros. Completing Plans
For "Jazz Singer," Via Vitaphone

Cantor Joseph Rosenblatt is on his way to Hollywood to make his first appearance in a motion picture by way of "The Jazz Singer" and Vitaphone.

Al Jolson, star of the production, has arrived, and with the announcement that May McAvoy is to be leading lady, Warner Oland play the father, and Otto Lederer cast for the role of Knudsson, all is ready for Warner Bros.' effort to turn out the first feature motion picture that talks and sings.

Cantor Rosenblatt left this week for the Warner Studio, accompanied by Leo Rosenblatt, his son, (who is also his personal representative), and his wife. The party stopped off in Chicago for a few days and proceeded on to Hollywood on June 7th. The cantor will take no part in the dramatic action.

Several exterior scenes have been shot in which the principals take no part, but actual production has been awaiting the arrival of the star and other featured players, and also Sam L. Warner who has been in charge of Vitaphone production in New York.

Mr. and Mrs. Warner are now in Hollywood and the work of building two big sound-proof stages is near completion. This is an important part of the technique, as even the large "props" have to be padded so there will be no interference with the sound waves.

Dane Signed By
Metro to Long Term Contract

Dane, who gained film fame over night with the release of "The Big Parade," in which he played the role of "Slim," a companion of John Gilbert, has signed a new long-term contract with Metro-Goldwyn Mayer.

Dane has been under contract to M-G-M since the making of the famous war picture and has played principal roles in many big box office attractions. Recently he was teamed with George K. Arthur in "Rookies," initial production of a series in which Dane and Arthur will play as a comedy team.

Dane played with Lillian Gish in "The Scarlet Letter" with John Gilbert in "Bardelys the Magnificent," and again with Miss Gish in "La Boheme."

He has also appeared in a number of other feature films and at present he is playing one of the principal roles in M-G-M's Northern epic, "The Trail of '98," directed by Clarence Brown.

War Enemies
On "U" Film

Meeting now as friends, after many months of bitter fighting against each other on the Chemin des Dames front during the World War, Captain E. Jacoby and Lieutenant Horace Halsey are working together at Universal as technical advisors on Melville Brown's war picture, "Buck Privates."

Jacoby, once an officer of the 54th Division of the Crown Prince Army of Germany, has charge of the Teuton settings, while Halsey, an ex-member of the 127th Infantry of the 32d Division, acts as technician for the American forces.

"Buck Privates," depicting the activities in and around Coblenz during the period in which the Army of Occupation had charge of that territory, has a cast including, among others, Malcolm MacGregor, Lya De Putti, Zasu Pitts and Eddie Gribbon.

Head Big Cast

Francis X. Bushman heads the exceptional cast of Universal's "Honor and the Woman," with Anna Q. Nilsson in the feminine lead.

Baby Wins Newark

"Sunny" McKeen, the baby "Shoeless Joe" in Universal-Stern Bros. Comedies, "The Newwyeds and Their Baby," visited Newark, N. J., last week and made a big hit at the Brantford Theatre.
Winifred Hart Goes to Coast To Start Work

Winifred Westover Hart, former wife of W. S. ("Two Gun Bill") Hart, has returned to Hollywood after a four-week shopping tour in New York City, to resume her cinema activities where she dropped them several years ago to give her personal attention to the welfare of her baby son, William S. Hart, Jr. Winifred Westover, as she is best remembered, is a veteran actress despite the fewness of her years. As a very young girl, fresh from the Dominican Convent at San Rafael, Cal., she was "discovered" by D. W. Griffith and became a member of the Triangle Film Company which at that time held a monopoly of screen talent. She has played leading roles opposite most of the big-time stars of the screen.

One of her finest characterizations was the leading role in "Old Lady 31" for Metro. Winifred Westover Hart is returning to motion picture activity under that name. She is a player of exceptional charm and talent. Her father was president of the San Francisco Press Club, at a time when the roster of that organization blazed with the luminous names of writing genius.

Wyler Signs "U" Contract

Universal announced yesterday that William Wyler, one of the youngest directors in the industry, had signed a new contract that will keep him under the "U" banner for the next five years.

Wyler directed his first picture less than two years ago and since that time has advanced rapidly. At present he is holding the megaphone on "Thunder Rides," starring Ted Wells, Universal's latest Western find.

All Aboard!

The fare and one half fare concession to all attending the Eighth Annual Convention of the Motion Picture Theatre Owners of America in Columbus, Ohio, June 7th, 8th and 9th has been announced by the Passenger Department of the Trunk Association. Arrangements for the meeting are vigorously being forwarded by General Chairman J. J. Harwood, assisted by Business Manager P. J. Wood of Motion Picture Theatre Owners of Ohio. The meeting promises to be one of the most interesting yet held by the National Organization.

F. B. O. Has Ambitious Program Of 20 Westerns For 1927-28

JOSEPH P. KENNEDY, president of F. B. O., announces that with the signing of Bob Steele and "Buzz" Barton to long-term contracts, the company is inaugurating an unusually ambitious program of expansion in the division of western pictures.

With Tom Tyler rapidly taking the place recently vacated by Fred Thomson, F. B. O's program of western pictures is taking a place second to none in the industry.

Tyler has made rapid strides during his two years with F. B. O. and with his horse "Flash" and dog, "Beans," has become one of the leading favorites on the screen.

Formerly a team star of the Los Angeles Athletic Club, Tyler holds the American and world's record in weight lifting in two events; the one-hand "clean and jerk" at 204½ pounds, and the two "snatch" at 233 pounds. He is also considered the strongest man in Hollywood, as one would be who can "muscle-up" two hundred and forty pounds in one hand.

His best known pictures are "Out of the West," "Tom and His Pals," "Red Hot Hoofs," "Lightning Lariats," "The Sonora Kid," "Cyclone of the Range" and "Splitting the Breeze." He is now on location for "Tom's Gang," under the direction of Robert De Lacy.

Bob Steele, recently signed to a long-term contract by F. B. O., and the son of Robert North Bradbury, supervisor of Western units for F. B. O., has been trained since childhood in the athletic outdoor activities which go to make a western star worthy of the name. Now just 21 years of age, and marking the fulfillment of a life-long training, he is now on location at Red Rock Canyon, 60 miles from Mojave, California, on the desert, to inaugurate filming on the exteriors of the first of his seven starring vehicles, "The Mojave Kid."

When shooting begins, the newly made star will have the opportunity to apply his experience in horsemanship, cowboy tricks, and acting for the first time in the role for which he has been intended since his birth. His father feels that he can do anything, and never needs a double on the screen.

"Buzz" Barton, 13 years old, has also been signed to make a series of seven Westerns. "Buzz," freckled and homely, known as the "ridin' fool" of Hollywood, is now at work on his initial starring vehicle.

Glazer's Script

Benjamin Glazer, who prepared "Service for Ladies," as an Adolph Menjou starring vehicle, is working on the next Menjou opus, as yet untitled. "Service for Ladies" is now in the cutting room.

Roach in New York

Bert Roach, the M-G-M comedian, has arrived in New York City to work in King Vidor's "The Crowd," in which Eleanor Boardman and James Murray are featured.
Esther Ralston, Between Films, Visits Gotham

Esther Ralston, Paramount star, and her husband, George Webb, arrived in New York this week for a brief visit. En route from California, where Miss Ralston has been appearing in Paramount's forthcoming release, "The Modern Commandments," the blonde star and her husband stopped off in Arizona to inspect a gold mine in which Miss Ralston is interested.

"Panning gold is really thrilling," declared the star, "when there is gold to be panned—and there is in our mine. I panned some myself."

"Digging gold in Arizona and digging gold in Broadway are so vastly different," she said.

Miss Ralston will be in New York four days. While here she will close the honeymoon apartment at the Buckingham which she and her husband occupied before her transfer to the Paramount West Coast studios.

Books "Silver"

"Silent Comes Through," an F. B. O.'s film starring Fred Thomson, has been booked by the Harris, Pittsburgh, for the week of June 19th.

Record Size Press Books for "The Big Parade" and "Ben Hur"

The long-awaited press books for "The Big Parade" and "Ben-Hur," the two sensational road shows which will lead the way this fall for Metro-Goldwyn-Mayer's record production schedule, are now being distributed.

In keeping with its customary policy of providing the exhibitor with every possible aid in scoring 100% on a picture, M-G-M has turned out some more work of which the company may well be proud. Both press books are of record size, each containing twenty-six full newspaper size pages—literally a whole reference library crammed with press stories, ads of all sizes, novel, catchy exploitation and news suggestions and ideas for putting over these unusual pictures.

There are eight whole pages of publicity material profusely illustrated with cuts available as mats or stereos. Everything from biographies of the players to reviews of the film in New York City is to be found here. In the case of "The Big Parade," which has broken all records in film history, a survey of the run at the Astor, as compared with other long runs, is given and a mass of other interesting box office data.

The exploitation suggestions on the two films are not only more prolific than those which the oldest living reader of press books can recall, but also include dozens of practical campaign schemes which have already brought splendid results in key cities where the pictures have been given road show presentations.

Gasnier Doing A Burlesque Of Western Melodrama For Pathé

The time-honored Western melodrama, which just won't die (it gets more popular every day, seemingly) is being burlesqued to a farce-yell by Hal Roach in his latest Star comedy for Pathé, directed by Louis Gasnier.

Gasnier was signed as a director at the same time that Henry Lehrman was signed by Roach as scenario editor. Gasnier's first assignment is a western story, in which the cast of popular players includes Martha Sleeper, James Finlayson, Theodore Von Eltz, Gene Pallette and Stuart Holmes.

The scenic backgrounds around Victorville, California, provide the settings. Two-gun men, heroines-waiting-to-be-rescued and "bad men" form the elements of the plot, intended to desecrate the sacred ground upon which bowlegged heroes of the Old West have battled to smoking victories and sweet kisses.

Camera Work On Columbia's "Clown" Ends

Camera work was completed this week on "The Clown," Columbia's drama of circus life, which is one of the few remaining productions on Columbia's present season program, and Director Wm. James Craft is now busy with the cutting and editing.

William V. Moog, as the clown, gives another of the striking characterizations which have helped him time and again to steal a picture from younger and more romantic co-players. Johnnie Walker and Dorothy Revier the juvenile leads and John Miljan plays the heavy.

Story by Kyne

"Foreign Devils," Tim McCoy's last film, in which Claire Windsor has the feminine lead, was written by Peter C. Kyne as a McCoy starring vehicle, and is based on the Boxer uprising in China.

Walling Signed

Will R. Walling, the character actor, has been engaged for an important part in the picturization of Gene Stratton-Porter's novel, "The Harvester."


Barbara Worth in a martial mood. The charming Universal featured player has just finished her latest role with Reginald Denny in "Fast and Furious."
**A Champion Fan**

**SAMUEL GRAY, 275 DUROCHE AVENUE, OUTREMONT, MONTREAL, is the champion moving picture fan of Montreal. Although 90 years of age, Mr. Gray hasn't taken a drink since '28 and the only time he be ever smoked was to stop a toothache. Yet almost every night after he has seen a moving picture theatre. He wants comedies and still newer is now particularly feature comedies. Incidentally, he declares that members of his family "maintain that other moving pictures are not suitable for him."

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**Victor M. Shapiro Returns, After Studying United Artists Plans**

**VICTOR M. SHAPIRO,** United Artists' advertising and publicity director, returned to his desk in No. 729 Seventh avenue, New York City, on Monday last, after a survey of productions for his company covering more than two months.

Mr. Shapiro reorganized the contact system in vogue between United Artists' independent units and the releasing organization on being filmed at United Artists Studio.

Gloria Swanson's "Sadie Thompson," John Barrymore's "The Tempest" and Gilda Gray's "The Devil Dancer" will go into production within a month, Mr. Shapiro said, while Inspiration-Carewe's "Runona" is wholly prepared and only awaits the presence of Dolores del Rio, who is to be starred. Miss del Rio is completing work in Metro's "The

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**"Love of Sunya" Opens Newest Chicago House**

Gloria Swanson's United Artists picture, "The Love of Sunya," will soon be recognized as the "theatre-opening film."

On Saturday, May 28, Miss Swanson's first independent production was the initial film feature at the opening of the new Marbro Theatre, on the West Side, Chicago, Ill.

The $5,000-seat house, erected by the Marks Brothers, is the fourth picture house to be opened by "The Love of Sunya" since March II, when the new Roxy Theatre in New York offered Gloria Swanson's first United Artists picture as its first film.

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**Artclass To Do Kiddie Classics**

In addition to Artclass' activities in the serial and short length comedies, it is now announced that this company is planning a series of eight three reel-features centering on the most popular of Grimm's Fairy Tales.

The first of the series, "Mother Goose," has been completed. The second, "Snow White," is already in production.

"Mother Goose" is a selected title for a screen story, which combines several of the most popular of Grimm's fanciful characters and nursery classics into a single composite picture.

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**Sharon Lynn in F. B. O. Picture**

Sharon Lynn, popular screen actress, has been selected to play the leading feminine role opposite Tom Tyler in his next F. B. O. western picture, "Tom's Gang."

Miss Lynn's most recent screen appearance for F. B. O. was in "Chancy's Kosher Wedding," soon to be released.

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**Columbia Adds To "Ladies" Cast**

**COLUMBIA Pictures added two more important players to the cast of "For Ladies Only" this week, when Harry Cohen, vice-president in charge of production for the company, signed Edwin O'Brien and Ben Hall for principal roles in this comedy of modern American business life.**

"For Ladies Only" tells the story of a young woman-hunter who inherits a thriving business and immediately replaces all women employees with men. His pretty secretary not only revenges herself but marries him in the end.

Jacqueline Logan has been cast as the secretary and John Flowers as the handsome woman-hunter.

Several directors are now under consideration for megaphone work on "For Ladies Only," which was adapted by Ernest E. Piatango from "Down With Women," a short story by George F. Wurtz.

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**"Times Square" In Preparation, Says Hoffman**

M. H. Hoffman, vice-president of Tiffany Productions, Inc., announces that the Tiffany production department is now at work preparing the script and working schedule for the special production to be made for extended runs titled "Times Square."

There is likelihood that this picture will be included in the Third Dimension pictures, controlled by Tiffany.

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**Bancroft To Be Paramount Star**

George Bancroft, the character actor who scored so decisively in "Old Ironsides" and "The Rough Riders," has been rewarded for his showing in these and other Paramount pictures by being raised to stardom following the production of "Tell It to Sweeney," according to an announcement from Jesse L. Lasky, first vice-president of Paramount.

"We have decided that you are hiding your light under a bushel," said the Paramount executive, "and at the conclusion of 'Tell It to Sweeney' you are to be starred in a series of productions."

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**Gibson at "U"**

Hoot Gibson, Universal Western's King, has completed "Painted Ponies."

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**A Hawks Picture**

Howard Hawks directed the William Fox feature production, "Paid to Love."
**Lloyd's Experts Drafting Plans For the Star's Gotham "Shots"**

TECHNICAL EXPERTS of the Harold Lloyd Corporation are drafting plans that will bring a little bit of old New York to California, for Lloyd's next picture is to have a medley of Manhattan settings, which will include the Yankee Stadium and portions of Coney Island.

While Lloyd will take his entire force to New York for the "shooting" of these scenes, which require the Yankee Stadium and Coney Island backgrounds, he will film a considerable portion of his story at Westwood, where, for the first time, he will put into use the forty acres he bought several years ago primarily as a studio site. The sets to be built at Westwood will constitute the largest ever erected for a Harold Lloyd comedy.

Lloyd has selected a story for his third Paramount offering that combines all the ingredients that made "The Freshman" a veritable sensation. He is taking a typical New York youngster and carrying him through a series of adventures. While he will try for big laughs he will not overlook the plot values of this story which he has been carrying in his mind for several years.

The comedian is anxious to be in New York while the baseball season is in full swing, and will try to take advantage of either the Independence Day or Labor Day holidays to insure himself of the crowds his background demands.

Lloyd's story is set in modern times, and it is quite probable a number of prime baseball favorites will be paraded before the camera in this picture. The national pastime, however, provides only one sequence of the picture.

The production manager, John L. Murphy, has the entire organization in full swing now, and within two or three weeks Lloyd should again be donning the war paint of the motion picture studio.

Ted Wilde, who is to direct the picture, gained prominence through his work with Lloyd in "The Kid Brother." He also won much favorable comment through his direction of Babe Ruth for First National.

John Grey, head of the scenario staff, is a veteran of the game, who stands out preeminently in this division of production. Lex Neade has worked for many of the top notch comedians, and was with the Lloyd staff throughout the making of "The Kid Brother."

Howard Emmett Rogers is a newcomer to the comedian's organization, but has a well rounded picture and theatrical experience.

The balance of the Lloyd force remains as it was on "The Kid Brother," with Walter Luskin head camera man, assisted by Henry N. Kohler; Liell Vedder, art director; Walter Luskin, technical director; Cecil Bardwell, chief electrician, and Gaylord Lloyd, assistant director.

**Roxy Books A Chadwick Film In the Academy**

"Say It With Diamonds," scheduled for general release in early Fall by First Division Distributors, Inc., is the first independent production to be booked by Roxy.

This story, the second of four Betty Compson productions on the First Division schedule, is the current attraction at the New Academy of Music, New York, which reopened last week under the direction of S. L. Rothafel.

"Say It With Diamonds," one of the six completed First Division Pictures, was written especially for the star. Jack Nelson directed under the personal supervision of I. E. Chadwick, whose company is producing twelve First Division Pictures for the current season. The supporting cast includes Armand Kaliz, Jocelyn Lee and Betty Baker.

**Cooper in "Nevada"**

Gary Cooper has been returned by Paramount to the cast of "Nevada," the Zane Grey story which John Waters will direct before he makes "Beau Sabreur."

A setting from Fox's "East Side, West Side," now in production, which was designed and built by Sam Corso, Art Director for the Fox Studios.

**Warners Start "Ham and Eggs"**

Another big Extended Run Production was started on the coast by Warner Bros, this week when Roy Del Ruth picked up the megaphone to direct the first scenes of "Ham and Eggs at the Front." This comedy was written by Darryl Francis Zanuck and adapted by Robert Dillon and James Starr.

**Sally Phipps in Fox's "A Midsummer Night's Steam."** Sally has plenty of what seeing Elmer Glyn calls "It."

**Hector Turnbull Goes to Europe For Conference**

Preparatory to making four big specials, Hector Turnbull, featured Paramount producer, is bound for Europe with his wife and daughter, Ruth, for two months of travel and business. Sailed from New York on the S. S. Berengaria on June 8. The journey will take him to England, France and Italy.

While abroad he will confer with Anita Loos and John Emerson on the screen story for "Gentlemen Prefer Blondes," scheduled as one of the outstanding pictures for Paramount's 100 per cent program.

In addition to this on his return to Hollywood he will make "Glorying the American Girl," and two other specials. The last two pictures made under his supervision were "Underworld," Ben Hecht's sensational story of modern crime, and "Casey at the Bat," starring Wallace Beery.

**Praise "Rookies"**

Metro-Goldwyn-Mayer clerks are sorting letters from exhibitors over a wide territory praising "Rookies," war comedy featuring Karl Dane and George K. Arthur.
New Russian Films

Russia is reported to be steadily producing interesting films, each with a minimum of propaganda. "His Majesty's Prime Ballerina" is now a success in Moscow. Its background is the Russo-Japanese war and the story is rich with intrigues of the Czarist regime. The technique is said to surpass Petrenkin." Other recent films are "On the Coast of the Silent Sea," a story of the Siberian steppes, and "Mamul," a tale of the revolutions in 1905.

Seven Pictures Assigned To Directors on Paramount Lot

With the assignment of seven new picture to their directors, launching of the mid-summer production drive at the Paramount studios got under way this week.

First of the assignments was "Hula," to Victor Fleming. Clara Bow is to be starred and Clive Brook and Arlette Marchal have been selected for the supporting cast.

Rowland V. Lee has been assigned to direct the famous European star by the Sidney Howard story being prepared for her. Emil Jannings' next American picture, as yet untitled, from an original by Josef von Sternberg, goes to Mauritz Stiller.

Luther Reed will handle the megaphone on "Shanghai Bound," the next Richard Dix picture.

Gregory La Cava will direct the railroad comedy, "Tell It to Sweeney," featuring Chester Conklin and George Bancroft.

Josef von Sternberg, has been named to do Adolphe Menjou's next.

Frank Tuttle will direct Florence Vidor's next, as yet untitled.

Newest Denny Breaks Record In Indianapolis

"Fast and Furious," Reginald Denny's newest Universal production, an automobile racing picture of gripping thrills and laughable situations, had its world premiere this week in the Colonial Theatre, Indianapolis.

The picture, to be released in a few weeks, was set into the Colonial over Decoration Day because of the big auto race at the Indianapolis speedway on that date.

Earl Cunningham, manager of the Colonial, wired the following congratulatory message to Lou B. Metzger, general sales manager for Universal:

"World's Premiere Reginald Denny in 'Fast and Furious,' opened here Sunday, establishing new house record. Great picture in every way and will make money anywhere. Congratulations to Universal on this bang-up automobile racing story and picture."

Casting For a Tiffany Picture

"The Tired Business Man," a Tiffany production, is now in the course of production at the Tiffany Productions studio in Hollywood.

This picture is scheduled for release the latter part of June.

The cast now being assembled for the principal roles, will be announced shortly.

Phil. Lights N. Y.

A studio lamp capable of throwing a beam 100 miles (the largest studio lamp in the world) has been sent from the M-G-M studios in Hollywood to Atlantic City for the Shriners' convention, June 16, 17, and 18. In Philadelphia the light will be turned towards New York. Efforts will be made to light up the top of the Loew State Theatre Building, and other skyscrapers.

A dilemma if there ever was one. Barbara Bedford seems to be having trouble with her skirt while Shirley O'Hara, Alberta Vaughn and Eileen Percy make matters worse in Tiffany's "Backstage."

Lindy's Success Creates Demand For An F. B. O.

Public demand, created by the intense interest throughout the world in Captain Charles Lindbergh's sensational hop from New York to Paris, has forced F. B. O. to place additional prints of Emory Johnson's "The Non Stop Flight" in all of their exchanges. "The Non Stop Flight" is an authentic picturization of the Navy's memorable air dash across the Pacific, which gripped the interest of the entire world last summer.

Among the many exhibitors to take advantage of this natural tie-up was the William Benton Circuit, which booked the film for their theatres at Ballston, Glens Falls, Mechanicville and White Hall, New York; the Palace, Troy, N.Y. and the Casino, Fleischmann's, N.Y.

In Chicago, the U. S., the States, the Lincoln, the Liberty, the Karlov, Paulina, Bertila, Bell, Haledon, Queen will play the picture at an early date, and it will be shown in the Campus at Evanston and the Illinois at La Grange.

In Canada, the Arcade and Starland in Montreal have also booked the film.

Fairbanks, Jr., And De Segurola Cast

Corinne Griffith yesterday announced from Los Angeles that she has signed Douglas Fairbanks, Jr., as leading Paris for her first United Artists picture, "The Garden of Eden." Production on the picture was begun last Friday, June 3, at Arcades de Segurola, a small Metropolitan harem, which made her screen debut in Gloria Swanson's "The Love of Sunny," will play the heavy.

Reed to Direct "Shanghai Bound"

Luther Reed will direct Richard Dix in "Shanghai Bound" for Paramount. This is to be a specialized production with a background of China turmoil from a story by Edward S. (Tex) O'Reilly, the short story writer, world traveler and former instructor in the Chinese Imperial Army.

Mack Swain Signs

Mack Swain, the comedian, has been signed for Lou Cheney's "The Terror," for M-G-M release.
New Combine Announces 1927-28 Product

Features and Shorts Announced By Pathe'-P. D. C. For New Season

An exceptionally entertaining array of attractions for complete screen programs for next season is included in the newly merged Producers' Distributing Corporation and Pathe Exchange, Inc., announcement, just issued.

P.D.C. announces a brilliant roster of stars and players in an unsurpassed feature schedule headed by ten DeMille Studio Specials, four road shows and twenty-six releases.

Imposing Line-Up

Pathe announces an imposing lineup of forty or more features, including Westerns, melodramas and comedies in addition to a wealth of all varieties of short feature attractions, embracing news films, magazine reels, serials, novelty and other short subjects.

The DeMille programme offers the output of the leading screen writers, novelists and dramatists of the world. The productions introduced celebrated screen stars of proven merit, with supporting casts of rare brilliancy.

Famous Directors

Directors of world-wide fame have been chosen to produce the various DeMille releases, and screen writers of skill and reputation will prepare the various offerings for the silver screen. Every production will be made on a lavish scale. All productions will be made under the special supervision of Cecil B. DeMille. Exhibitors are assured that every DeMille offering will be the work of a director who has been selected by the producer, and that the showman may present with every promise of box-office success.

DeMille Specials

The ten DeMille specials include the following:


“The Blue Danube,” starring Leatrice Joy and Victor Varconi. A drama written about the haunting Strauss melody, with a touch of war and poignant love story.

“The West Pointer,” starring William Boyd. A story of West Point, showing what the army does to make a man a real man, produced with the cooperation of the United States Military authorities. Directed by Donald Crisp, continuity by Douglas Z. Doty, supervised by C. Gardner Sullivan.

“Chicago,” an all-star special with Phyllis Byrne, Victor Varconi, Robert Edeson, Julia Faye, Louis Nathneux and Mary Robson. A screen version of the successful stage play by Maurice Watkins, and a keen satire of a modern murder trial and raucous publicity “hounds.”

“Hold ’Em Yal!” starring Rod LaRocque. A college picture, packed with life, love and romance, based on a story by Owen Davis.

William Boyd Epic

“Power,” starring William Boyd. An epic of the mastery of man over the forces of nature, with a charming love story and a conflict between love and duty. By William C. DeMille.


“Rip Van Winkle,” with Rudolph Schildkraut. Screen version of Washington Irving’s classic in which Joseph Jefferson starred for many years.

“Craig’s Wife,” with Victor Varconi. A domestic drama with the central figure in an amusing love story. Written by Clara Beranger.


“The Leopard’s Lady,” starring Jetta Goudal. A thrilling picture of circus life and of a girl who, as a lion tamer, is the central figure in an amusing love story. Written by Clara Beranger.

Thrilling Circus Story

“The Angel of Broadway,” starring Leatrice Joy. A dramatic story of a clean living night club entertainer who dons the uniform of a Salvation Army girl for an act and who actually becomes the real thing. A gigantic human story of human people written by George Kelly and awarded the Pulitzer prize of 1926.

The DeMille “26”

Following is the list of the twenty-six DeMille releases, with stars and featured players:

“The New Yorker,” starring Rod LaRocque. A story of modern society, a story of the Knickerbockers, an age of courage, class and charm whose weak spot is discovered by a woman and whose love tale is one of signal thrill and charm. By William C. DeMille.


Skyscraper Romance


“The Least Man,” with Phyllis Haver. The story of a girl who fights for the love and possession of the man she loves and wins a spectacular and satisifying battle. Written by Peter B. Kyne.


Tenement Life

“The Heart of Katie O’Doone,” starring Vera Reynolds. The story of a tenement girl who drags herself out of her lowly position to one in which her beauty and intelligence shine. Written by Leroy Scott.

“Woman of the Night,” starring Jetta Goudal. A mystery that unrolls in the darkness of night. A delightful love story by Max Marcini.

“On to Reno,” starring Marie Prevost. The story of a girl who substitutes for a wealthy woman who desires a divorce and who gets her chance at the finish. Written by Joe Jackson.

“The Main Event,” starring Vera Reynolds. Love, intrigue and prize fights play their parts in this intriguing drama of the ring.

“My Friend from India,” with Franklin Pangborn. A screen ver-
Pathe P. D. C. Release Schedule Stupendous

vision of the stage farce that has enrapured untold thousands of boys men and women. A comedy of the finest grade.


Releasing Plans

It is planned to release the foregoing pictures as follows: Five in September, four in October, four in November, and three in December, 1927, and four in January, four in March, four in April, three in May and two in June, 1928.

The four DeMille road shows include Cecil B. DeMille's "The King of Kings," "The Pioneer Woman." "The Army Mile," and another Cecil B. DeMille personally directed picture with a cast including Joseph Schildkraut, Jacqueline Logan, Robert Edeson, Julia Fayé and Louis Natheux, the latter's western is still unannounced.

The Pathe feature program offers a diversity of multiple-reel entertainment.

Harold Lloyd Reissue

Harold Lloyd will be presented in a reissue of his feature-comedy, "Grandma's Boy," supported by Mildred Davis.

Charles Chaplin will be offered in a reissue of "Sunny Side." There will be a series of three Monty Banks feature comedies and five series of outdoor Westerns totalling forty pictures.

Monty Banks' first release of the new season will be "A Perfect Gentleman," in which Ruth Dwyer appears opposite this clever pantomimic artist. Previews have already stamped this picture aworthy successor to Banks' hit in "Horse Shoes." Two to follow will be of like caliber.

A Real Western

Leo Maloney, hero of the true West, who brings an absorbing, sympathetic strain into his characterization and is helped by his trained horse, Monte Cristo, and his dog, Bullet. "Border Blackbirds" will be one of his first releases for this season and "The Devil's Twin" will probably follow.

Lester Scott, Jr., will offer his trio of Western starts in twenty-four out-door features of the type which have won box-office approval throughout the country during the past season.

Buffalo Bill, Jr., is a dyed-in-the-wool Cheyenne cowboy born in the West and living it in his cooking Westerns, such as "Pals in Peril," and "The Interferin' Gent." There are eight in the series.

Buddy Roosevelt is a collegebred cowboy, so popular today. Young Roosevelt, who topped off his education at Harvard, has just finished "Code of the Cow Country" and is now making "The Phantom Buster," typical of the eight in his series.

Wally Wales is a dashing, happy-go-lucky, genuine cowboy who can hold his own in a dress suit. Wally has just completed "Skeddaddle Gold" as the first of his eight pictures.

Six for George Walsh

George Walsh will appear in a series of melodramas being produced by Pathe. They will probably number six, the initial vehicle featuring Walsh, supported by Claire Adams and Gladys Hulett.

Eight other features, embracing comedy and melodrama, will be placed on the schedule.

Comedy Releases

Every release on the Pathe short feature program of the new company offers concentrated entertainment value.

Mack Sennett will offer three series of twelve comedies each: Mack Sennett Comedies, a series of twelve two-reelers enacted by such sterling comedians as Billy Bevan, Madeline Hurlock, Eddie Quillan, Andy Clyde, Barney Helium, Mary Mabrey and Alma Bennett; Mack Sennett Girl Comedies, a series of twelve two-reelers, offering the glorified bathing girls in sprightly fun; and SenneJT Smith Comedies, a series of twelve two-reel comedies featuring Mary Ann Jackson, Ruth Hiatt and Raymond McKeer, support by the Sennett stock company of comedians. Sennett will also offer two new Harry Langdon Comedies: "Soldierman" and "Fiddlesticks," also two two-reelers starring Ben Turpin— "Love's Laughing Lure," and one to be announced.

Domestic Comedies

Ganley Comedies is a series of two-reel domestic comedies enacted by Taylor Holmes and Leah Baird. Lawrence Windon is directing this series under the supervision of Leonel de Cordova at studios on the West Coast. Roy McCarrd prepared the scenarios for the first three pictures. There will be laughs aplenty.

Hal Roach will offer a number of popular brands of comedies. Will Rogers stars in a series of twelve one-reel featurettes entitled, "Will Rogers, Our Unofficial Ambassador Abroad." Rogers appears personally in each of these pictures, and offers a personally conducted tour of the various countries visited, the scenes being interspersed with sparkling subtitles written by Will, himself, in his usual funny vein.

Grantland Rice Sportlightis, a series of twenty-six one-reel films revealing the very best in sport, taking advantage of the increased interest in healthful physical exercise. J. L. Hawkinsoton, the producer of this series, is now in Europe gathering new material.

Pathé Serials Listed


One-Reel Novelties

"Rarebits," a series of twelve one-reel novelty films to be edited by Beth Brown, writer of note, and editor of more than 300 short reels, is "The Weaker Sex" will be the first release.

Pathe News. There will be 104 issues of the pioneer news film edited by Ray Hall and filmed by cameramen in every part of the world. The veteran Pathe News staff is functioning better than ever and the new season will find the pioneer still leading the field.

Pathe Review will offer 52 issues of the most popular screen magazine released at the rate of one reel a week. S. Barrett Mc-Cornick, the new Editor of the Review, is experienced in the exhibit, presentation and other branches of the picture business and is producing an actual showmanship reel, full of novelty and interest. Several exclusive picture logs of expeditions to little known parts of the globe will be included in the new releases.

Aesop's Film Fables—52 releases of the best cartoon reel on the screen supervised by Paul Terry and produced by the studio staff of Fables Pictures, Inc., of which Amedee J. Van Buren is President, and Charles McDonald is Editor-in-Chief.

Other short subject series will be announced later.

Pathe Serial Thriller For Release Soon

"THE CRIMSON FLASH," which promises to be a batting thriller, starts on June 19th with the release of "A Shot in the Dark," the first chapter in this ten-episode serial, an original story by George Day, submitted by Paul Fairfield Fuller, New York City and a Long Island suburb offer its background.

The story opens with the theft of the "Crimson Flash," an internationally-famed ruby. An added touch to the mystery element is "The Ghost," a crook whose identity is unknown, but who is greatly feared in the underworld. Operative K 17 is also a mysterious figure.

Intervened in the plot are Treasury Department operatives, State Police and a gang of clever snatchers. A struggle for the possession of a valuable antique vase figures in the fast action.

The cast is headed by Cullen Landis and Eugenia Gilbert. In the supporting cast are Thomas Holding, J. Barsney Sherry, Walter Lewis, Ivan Linow, Mary Gardner, Tony Hughes, Gus De Weil, Ed Rosenman and Howard Carey. Arch Heath directed.
Premieres On Two Consecutive Nights Announced by Warners

AGAIN WARNER BROS. has done the different thing in announcing that they will present to Broadway audiences two big Extended Run Productions to open on two consecutive nights, Tuesday, June 21, and Wednesday, June 22.

"Old San Francisco," starring Dolores Costello, will have its premiere on Tuesday evening, June 21, at the Warner Theatre. This elaborately mounted melodrama is built around an aristocratic Spanish family in California just before the historical fire. Alan Crossland directed.

Warner Oland, Josef Swickard, Sven, John Miljan, Andres Rangel, William Demarest, Angelo Rossoito and Anna May Wong are in the cast.

The following evening, June 22, one of the most unusual pictures made this year will flash on the screen at the Colony, when "The First Auto" will be presented.

Barney Oldfield, the first famous auto racer, appears in the picture and in the same car re-creates the great race that made him an international figure in 1902. The players include Patsey Ruth Miller, Russell Simpson, Frank Campeau, William Demarest, Paul Kruger, Gibson Gowland, E. H. Calvert and Douglas Fair. The picture was directed by Roy Del Ruth.

Pick Players For Historical Roles in Warner's "Maryland"

PERFECTION in casting players for the portrayal of historical characters has been reached, the Warner Brothers believe in the choice of actors for the screen version of David Belasco's play, "The Heart of Maryland," now in production with Dolores Costello as the star and Lloyd Bacon as the director.

Following a search of several months, Warners state that they have found an ideal trio of character actors to bring to the screen the three great Civil War celebrities, Abraham Lincoln, Robert E. Lee and Ulysses S. Grant.

Charles Edward Bull has been signed for the Lincoln role. James Welch will play General Lee and Walter Rodgers will appear as General Grant.

The likeness of these players to these famous personages is practically flawless. Their beards and hair are their own, their features and statures almost exact and they are each within a few years of the age the celebrities themselves had attained at the time of the Civil War.

Christie Season For Paramount Is Under Way

With activity at the highest point in the long history of the Christie Film Company, stars, directors, players and executives at the Christie Studio have started work on the new season's program of Paramount-Christie Comedies.

Bobby Vernon, Billy Dooley, Jimmie Adams, and Neal Burns are each in front of a battery of cameras, being directed by Harold Beaudeine, William Watson, Robert Kerr and Arvid Gillstrom. Anne Cornwall and Jack Duffy will don make-up within a few days.

"Romance" New M-G-M Film In Production

"ROMANCE," Ramon Novarro's new starring vehicle for Metro-Goldwyn-Mayer, went into production last week with John S. Robertson, who made "Annie Laurie," the Lillian Gish film now playing at the Embassy, directing.

"Romance" is an adaptation of Joseph Conrad's novel of the same name. Marcelline Day has the feminine lead, and the supporting cast includes Marc McDermott, Roy D'Arcy, Caesar Gravina, Patricio O'Brien, Bobby Mack and Otto Matieson.

Novarro recently completed his part in "Old Heidelberg," foreign scenes for which are now being made in Germany by Ernst Lubitsch.

Roy D'Arcy, famed for his villainous roles since "The Merry Widow," has been given an important role in "Romance."

"Hutch's" Cast Excellent In Newest Serial

CHARLES HUTCHISON, daredevil star of the screen, in his newest feature picture, "Pirates of the Sky," released by Pathe, May 22, has surrounded himself with a highly capable cast of characters recruited from the ranks of screenland's favorite players.

In support of Hutchison as leading lady is vivacious Wanda Hawley, petite blonde star of many successful screen productions. Miss Hawley in her latest role is seen as a girl reporter on a big daily newspaper.

Crawford Kent and Jimmy Aubrey assist. "Pirates of the Sky" was adapted for screen presentation by Elaine Willmore and directed by Charles Andrews. The story centers around a gang of mail thieves and the mysterious disappearance of a mail plane.

The U. S. Secret Service Department solicits the aid of Bob Manning (Charles Hutchison) an amateur criminalist, who has been singularly successful in unraveling complicated crimes. The unfolding of this baffling mystery forms the entertaining plot of "Pirates of the Sky," the action of which abounds in just those thrilling daredevil stunts that have served in the past to win Hutchison fame.

Batting for Absentees

Thomas Patrick Mulrooney, assistant manager of United Artists' Foreign Sales Department, is occupying the desk of Arthur W. Kelly, vice-president and general manager of foreign distribution, while Mr. Kelly is abroad on a three months' trip. Bruce Galway, in charge of United Artists' advertising, is acting in Victor M. Shaprio's post in New York while "Vie" is in Los Angeles.
Who Invented
The Umbrella
Anyway?

A FENCING lesson on location with M-G-M’s Tim McCoy frontier drama unit, during the filming of “The Frontiersman.” Louise Lorraine learns how to parry from her soldier friend.

JACQUELINE LOGAN is featured in Columbia’s “The Blood Ship,” the first picture on their new schedule, directed by George B. Seitz.

RENEE ADOREE making a date. She is scoring one of her greatest hits opposite Lon Chaney in M-G-M’s “Mr. Wu.”

If this umbrella should fall—Well—Sally O’Neill may have a bathing suit on. Anyway, she is taking no chances and is hanging on to it grimly with both hands. She is an M-G-M player.

LOUISE LORRAINE displays a pair of neat ankles for the edification of all and sundry. Let us hope she doesn’t topple off that taboret in her St. Simeon Stylites act. M-G-M is her workshop.

WIFEY thrusts out a restraining hand and kills what had all the earmarks of a perfectly good party. William Desmond and the little flapper are in Fox’s “Crude Smackers.”
Pathe's Short Feature List, Week, June 19

"The Crimson Flash," Pathe serial by George Arthur Gray featuring Cullen Landis and Eugenia Gilbert, is the high light of the Pathe short feature program for the week of June 19th.

Other releases are: "Fluttering Hearts," a Hal Roach comedy starring Charlie Chase; Pathe Review Number 25; "Died in the Wool," an Accop Film Fable: Tales of the Day Number 25 and two issues of Pathe News, the pioneer news reed.

Pathe Review Number 25 presents: "Russia's Greatest Industry": The ballet dancers, from the cradle to American theatres. How they are trained, but not why; "The Birthplace of Civilization": A Pathe-color unit of Kishuai, known to the Orient as the birthplace of the Shiragi race, 3,000 years ago. The relics and temples of ancient days; "With the Puitani Expedition to Greenland": A visit to the summer home of the huskies, at Dog Island. The Eskimos in their kayaks, flchers of the Arctic sea.

Cleveland Likes "Curt. Salvation"

Metro-Goldwyn - Mayer's latest release, "Capt. Salvation," opened in Cleveland last week and was met enthusiastically received by both the audience and the newspaper critics.

Lars Hansen has the lead, and again displays a fine character, with Pauline Starke, Mayflower Day and Ernest Torrence rounding out the cast. John S. Robertson directed.

Al Martin Has New Contract With Christies

After having completed two very successful years as chief title writer for Christie Comedies, Al Martin has again been signed to write the captions.

Frank Roland Conklin will head the scenario department, which also includes such outstanding comedy writers as Sig Herzig and Hal Conklin. The clever cartoons adorning subtitles will be drawn by Norman Z. McLeod as before.

Buddy Messenger's Comeback at "U"

Buddy Messenger, one of screenland's first child stars, is to return to the screen to play a featured role in the Universal series of comedies starring Arthur Lake, it was announced yesterday by Universal executives.

Buddy's last important roles were in the Universal pictures "His Good Name" and "The Fiftieth" produced several years ago. Since that time he has been completing his schooling and his return marks the advent of one of the most promising of juveniles.

The comedy series will consist of thirteen episodes of one reel each and once more places Lake in the comedy field after a year of juvenile supporting roles in feature length productions.

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Former Indianapolis Branch Manager Says Short Product From Fox Studios Is at High Box Office Level

E. T. GOMERSALL, formerly branch manager of the Indianapolis exchange, this week officially assumed his new duties as Short Subject sales manager of Fox Film Corporation. Announcement of the promotion of this popular executive was received with general enthusiasm in the industry and particularly among exhibitors. Mr. Gomersall enters upon his new duties splendidly qualified for this high position with years of experience both in the home office and in the field, comedy stories that promise to set a new era for comedy production in this business.

E. T. Gomersall

Early in May General Sales Manager J. R. Grainger promoted him to be a special representative and assigned him to executive sales duties in the field. Two weeks ago, however, Mr. Grainger elevated him to the position of Short Subject sales manager. Mr. Gomersall has particularly distinguished himself within the Fox Films organization during the current season. Last September he succeeded in acquiring the Fox Week championship among Fox exchanges for the Indianapolis branch. Last January he figured (Continued on next page)
Edith Thornton
Pathe Star of July 3 Release

Edith Thornton stars in "The Little Firebrand," a feature drama announced for release by Pathe on July 3rd.

"The Little Firebrand!" is the story of a spoiled little rich girl who so sorely tries her father that he puts her in charge of a legal guardian and then goes out of town until the fireworks display is over. And there were plenty of sparks flying, and some of them kindled a flame of love that finally tames the little hoyden.

Lou Tellegen and George Fawcett are featured in support of Edith Thornton, and others in the cast are Eddie Phillips, Joan Standing and Lincoln Siedman. The picture has comedy, romance, drama and thrills.

Work Started On Mickey McGuieres

Mickey (Himself) McGuire, that tough little mug in Fontaine Fox's newspaper cartoons, has taken his gang across the railroad tracks at the F. B. O. studios in Hollywood for "Mickey's Circus," first of a series of twelve comedies being produced by Larry Darmogram.

Al Herman, who is directing this series, has gathered together all the members of the "Little Scorpio Club"—Mickey (Himself), Stinky Davis, Tom Boy Taylor, Spanky Edwards and Little Stanly, for these comedies, which have been adapted from Fox's cartoons by E. V. Durling and E. T. Montgomery.

A nation-wide search was conducted by Darog and McGuire, and a Mickey McGuire, and peculiarly enough the youngster he picked up to play the part had the name of McGuire.

President Sees Lindbergh "Shots"

International Newsreel's motion pictures of Lindbergh's trans-Atlantic flight and his reception in Paris, were viewed by President and Mrs. Coolidge on Saturday night, June 4th, aboard the President's yacht, The Mayflower, as it steamed down Chesapeake Bay for the review of the battle fleet.

In attendance to the President and Mrs. Coolidge the pictures were seen by Secretary of the Navy Wilbur and Mrs. Wilbur, and Admiral and Mrs. Eberle, guests aboard the Mayflower.

Wellman Resting

William Wellman, director of "Wings," has been granted a vacation and will go to Catalina Island for two months.

William R. Fraser Says Short Feature is Worth Advertising

WILLIAM R. FRASER, President of Hollywood Productions, producing two-reel comedies starring Edward Everett Horton, distributed by Paramount, discussed this week the importance of advertising short features. In his statement to Moving Picture World, Mr. Fraser, in part, said:

"Is the short feature worth advertising?"

"This is a question that arises many times in the mind of the average exhibitor, and is one which will come up again more frequently with the start of next season for never before in the annals of motion picture exhibition will the two reel comedy or the short feature in general have such an important place in the cinema.

"The subject could be dismissed in a brief summation: Watch how the most successful exhibitors play up their short features and you will appreciate just what they mean to the box office.

"But one can go beyond this and point out the value of the two reel comedy, or the short drama, cartoon, news reel or other "featurelette," from an advertising viewpoint.

"The other day I was checking over the history of the screen, and was amazed to learn the number of prominent figures on the screen today who had their start in two reel comedies. This is an indication of public interest in the short features, for without this following gained in two reels it would have been impossible for these stars to advance to the heights they have attained. Lloyd, Chaplin, Swanson, Langdon, and a host of other leading lights of the cinema are products of the one-and-two two-reel field. They had the personality that warranted their advancement. Yet it was only because of the interest they aroused in these short features that they were enabled to step out ahead of the field.

"No one can question the value of the short feature at the box office. It is an established asset but without the proper concentration on short features no exhibitor can get maximum box office returns. Therefore, if a short feature is worth playing at all, it must certainly be worth advertising. It has a definite, substantial, box office pull, and if properly advertised will bring more than a justifiable return. This does not mean just sticking the name in electric lights on the marquee. Exposition does begin at home, of course, but a one sheet in front of a theatre will not let the world know what is being played. A certain definite portion of all newspaper advertising should be devoted to the short feature. Newspaper publicity should also back the booking of these offerings, for in so many instances they surpass the so-called main attractions in entertainment value.

"Take the case of the Edward Everett Horton comedies which we are producing, for example. We have taken a star who is thoroughly established with motion picture fans in every section of the country. He has been a featured player in stock over a period of years in the most important centers of the United States. In placing him in two reel comedies we have taken not an experimen, but a tried and true bet with a definite dollar valuation for any theatre. In many cases he will be a better drawing card than the star in the so-called feature of the program. To ignore the advertising possibilities of the comedies in which Horton is appearing would be like throwing money away, for every penny spent in advertising his place on the program means a return many times the output in exploitation.

"If a picture is worth playing at all, it will repeat, it is worth advertising, whether it is five hundred feet or five thousand feet in length.

"Get back of your short features. Give them the support to which they are entitled, and you will get results beyond your fondest expectations.

William R. Fraser, president of Hollywood Productions, starring Edward Everett Horton.

Christies Place Arvid Gillstrom Under Contract

The Christie directing staff, including William Watson, Harold Beaudine, and Robert Kerr, has been augmented by the addition of Arvid Gillstrom, who just completed the feature production, "Chancy's Kosher Wedding" for F. B. O.

Two Neal Burns' comedies were directed by Gillstrom last season, with the result that he has been placed under contract to direct a good portion of the Christies this year. Robert Kerr, now directing Jimmie Adams, has previously directed him, and also Bobby Vernon.

Sid Smith, well known comedian, gag man and author, has been placed under another Christie contract, also Bill Engle, who during the past year became very popular as a member of the supporting casts of various Christie comedies. The list of supporting players will include Bill Irving, Jimmie Harrison, Bill Blaisdel, Eddie Baker, George Towne Hall, Blanche Payson, Tom Dempsey, Cliff Lancaster, Bert Swor, Stella Adams, Bobby Higgins, and others to be announced later.

Monty Banks in "The Flying Fool"

"The Flying Fool," a feature comedy with an aviation theme, will be the next Monty Banks starring vehicle under the Pathe banner.

This new fun feature is from an original story by Charles Horan, who also worked on the scenario and gags in collaboration with Hampton Del Ruth, Matt Taylor and Monty.

Gomersall Assigned

(Continued from preceding page) with equal triumph in the Fox Anniversary Week championship contest.

Mr. Gomersall joined Fox Film Corporation on June 23, 1919, as sales manager, working out of the Cincinnati branch. On September 23, 1920, he was named to the management of the Buffalo branch. On June 23, 1923, he was transferred to the home office of Fox Films in New York, being assigned to the general sales manager's office. He returned to Cincinnati as home office representative. From May 17, 1924, until March 20, 1926, he was manager of the Indianapolis branch, being transferred at the latter date to the management of the Indianapolis office.

For the past few years Mr. Gomersall has been the source of important sales to Fox Films in the Midwest, where he made thousands of friends for his organization and himself.
**Buddy Roosevelt In Pathe Feature**


The supporting cast includes, in addition to Miss Benham, Melbourne McDowell, Sherry Taezey, Ruth Royce and Hank Bell.

**Mayor Walker Extends Regal Welcome to "Baby Snookums"**

"SNOOKUMS," the Stern brothers start of "The Newlyweds and Their Baby" comedies, now touring the East, was received at the New York City Hall one day this week by Mayor Walker, and welcomed with enthusiasm and interest.

The youngest presented a letter of introduction from Mayor Kendrick of Philadelphia, but it was not needed any more than the famous Lindbergh letters of introduction in Paris.

Mayor Walker has been a "Snookums" fan ever since the baby first appeared on the screen. He held the baby in his arms with pleasure while cameras clicked on the City Hall steps as thousands of down-town workers crowded City Hall Park. Police Commissioner Warren also was present and helped to extend the dominion of the city to the diminutive guest.

After visiting the Mayor Snookums was taken to play an official role in the inauguration of the Second Avenue Traffic Lighting System. There he was mobbed by the hoards of East Side children eager to get a "close-up" of their favorite screen baby.

**Christie Maps Program For A Perfect 36**

Under the schedule of thirty-six Christie comedies to be made for Paramount’s new short feature department, eight each will be made by Vernon, Dooley and Adams, while twelve Chrisies are to be filmed starring such players as Jack Duffy, Neal Burns, and Anne Cornwall.

These players will be supported by a large, attractive list of feminine and male talent, including such leading ladies as Vera Steadman, Frances Lee, Caryl Lincoln, and Gayle Lloyd.

Within the last few days three new beauties have been added to this list by the signing of contracts, the young ladies being Doris Dawson, Jane Manners and Lorraine Eddy.

Ethel Shannon, well known feature leading lady, has been engaged to play opposite Jimmie Adams in his first Paramount-Christie starring vehicle.

**Fox News Presents Movietone Shots of Chamberlin’s “Hopoff”**

FOX NEWS scored another hit with moving picture fans with a Movietone recording of the take-off of Clarence D. Chamberlin and Charles A. Levine in their Bellanca plane, "Columbia," on the flight from Long Island to Germany for a new world’s distance record.

Audiences at the Sam H. Harris and Roxy Theatres on Saturday evening, June 4, were thrilled with the showing of the Movietone news reel showing the departure from Roosevelt Field earlier the same day, accompanied by the roar of the plane and the cheering of the crowd.

Jack Painter, Fox News cameraman, had planted his camera a little ahead of the starting point so that the "Columbia" taxis toward the audience at the start of the reel and runs past with a roar that is almost deafening. The noise lessens as the plane climbs upward just beyond Commander Byrd’s plane, “America.”

Before the takeoff Chamberlin made a short speech from the screen, in which he commended Lindbergh for his great service to aviation in making his flight from New York to Paris.

"When Bert Acosta and I hopped off on our endurance flight of 50 hours," Chamberlin said in his screen speech, "I wish we had pointed our noses eastward. While this is being taken I am on Long Island, but when you hear it and see it, I hope to be many miles from here."

Chamberlin’s speech and the sight and sound recording of the takeoff are so realistic that the audience has the illusion of actually being present.

Following the successful recording of the Lindbergh takeoff, this Movietone newsreel gave convincing proof of the practicability of the Fox-Case talking pictures in recording news happenings.

**Pathe Club Greets “Still Face” Players, in Patheserial, in East**

THE EASTERN PATHESERIAL production unit headed by Jean Arthur and Larry Kent, filming the Clarence Budington Kelland Saturday Evening Post story, "Still Face," have completed the shooting of preliminary interior scenes for the new serial at the Cosmopolitan Studio in New York City.

On the eve of their departure for location, the members of the "Still Face" company were the guests of honor of the Pathe Club at a regular monthly gathering held last Thursday evening at the Hotel Knickerbocker Grill.

Following a short business meeting, Jean Arthur and Larry Kent, the principals in the cast of the new Patheserial and other leading players, were presented to the club’s largest attendance by E. Oswald Brooks, Patheserial production manager.

The "Still Face" players are now engaged in the making of exterior scenes at Wyckoff, N. J.
Timely Reviews of Short Subjects

Edited By C. S. Sewell

“The Collegians”
Universal—Series

With “Crimson Colors,” Universal inaugurates its second series of “The Collegians,” starring George Lewis, released as Junior Jewel two-reelers. Eddie Phillips, Dorothy Gulliver, Hayden Stevenson and Churchill Ross are retained in the leading roles and there are several other minor players who appeared in the original offering.

This series marks the opening of the new scholastic year and the stories follow along the same lines as the previous successful series, the only difference being that Phillips and Churchill Ross are junior when Lewis is a senior and can take his fling at hazing the new freshmen.

As with the previous numbers, these are bright, peppy offerings that should find favor with the majority, especially the younger generation, and while not entirely typical of college life, they do play up the college spirit and rivalry in love, athletics, etc., in an entertaining manner.

“Crimson Colors”

Starting with the hazing of the freshman on the opening day, the trace between Phillips and Lewis, declared at the end of the school year, is soon declared off when Lewis is accused of faking a story of a motorboat captain and Lewis is forced to own up to the motorboat and knowing that Lewis does not possess one, challenges him to a race. Lewis accepts, puts a flivver engine in an old boat and even though he is defeated and forced to own up and finally explodes, he, of course, wins the race. While utterly improbable under the circumstances, it is, nevertheless, exciting and entertaining.

“Samson at Colford”

The second chapter opens with a snow battle between Colford and an opposing college, with the use of novel comedy devices such as a snow machine and一个 machine gun for firing snowballs. Naturally, Colford wins and as a reward are allowed to stage a play, “Samson and Delilah,” with Lewis as Delilah and the much-behisselded senior as Samson. Phillips, up to mischief as usual, locks Lewis up and putting on the Delilah costume cuts the dean’s whiskers and gets in bad, but Dorothy smooths him over. The boys, finally, in costume, stage a real fight.

“Cured in the Excitement”
Pathé—Two Reels

Vernon Dent, pictured here, imagines he is ill and goes to a sanitarium run by Dr. Holmes, played by Madeline Hurlock, is suspicious of his pretty nurse and gets two male ones who rough-house him. Madeline herself accidentally gets mixed up with the physical therapist and there is a rather ingeniously worked out assortment of excitement and gags that includes practically every known slapstick antic. Designed wholly for the slapstick fans, it moves at a zesty pace. Billy Bevan appears without his familiar mustache as the patient in which Earle Rodney directed. As an example of the type of humor, a hot iron sliding onto the floor, burns a hole through and eventually lands in Bevan’s trousers and what happens then can easily be imagined. Should prove entertaining to the majority.

“Cows Is Cows”
Universal—Two Reels

A burlesque of the movie hit, Furnishment of a cow, is handled in this two-reeler with a real western comedy built around doings in the border town of Pipe-rock. Pee-Wee Holmes, pictured here, through a trick of his pal, Ben Corbett, is forced to uphold the honor of Pipe-rock and Paradise by meeting a regular fighter in the town, Pee-Wee tries to duck and even jumps out of the ring and rides away, but is brought back. An accident to the champion results in Pee-Wee winning the struggle. A mildly amusing comedy of its type.

“Hard Cider”
Pathé—One Reel

Generous Quantities of hard cider came Farmer Al to have a glorious victory in which he is floating through the clouds chasing a beautiful girl. Thomas Cat is similarly affected and pursues a beautiful cat fairy. Finally they “come to,” embracing each other, and then the chase begins, with the pair going around in a mill wheel with such vehemence that the mill runs away across the landscape. Hardly as varied or amusing as the usual Aesop’s Fable cartoon.

“Vendors of the World”
Fox—One Reel

Salesmanship, with particular reference to the street vendors, as practised in all parts of the world, furnishes the subject of this interesting and picturesque Fox Variety. There is the open-air picture market of the artists in Paris, an elaborate flower market in Vienna, bird market in France, child umbrella sellers in Italy, pushcart and old clothes dealers in New York.

“Buster’s Initiation”
Universal—Two Reels

A “one-dog-power” auto supplies an amusing touch to the opening of this Buster Brown comedy in which little Arthur Trumble, pictured here, has the title role. Buster and Mary Jane start out for school in a toy auto propelled by Tige, hidden under the hood. Several mishaps occur used in the school scene, most of which are moderately amusing but not new, such as Buster sliding on a cake of ice down a hill and a bee getting down his back. Later he tells the kiddies to do everything that he does. Tige is locked in the cloak room and eats all the kiddies’ lunch and they try to waylay Buster, but again Tige comes to his master’s aid. Not quite up to the standard of the majority of the series, this two-reeler should delight the kiddies.

“A Midsummer Night’s Steam”
Fox—Two Reels

Sally Phillips, pictured here, appears as one of the six lattish girls who are hired to jazz up a theatre that is about to flop. Eddie Clayton is the peppy press agent. He starts to the train to meet the girls and his taxi meets with an accident by running into a freshly tarred street. This starts a chase in which a black-hooded scare figures, with the chauffeur, a motor cop, and an Italian after him. He gallantly aids into a side show, gets mixed up with the fat woman and a disappearing act and altogether the excitement is kept up at high pitch. It is a good slapstick number that should please. George E. Marshall supervised this Imperial Comedy.

“Snookums Asleep”
Universal—Two Reels

The troubles of a father with his infant offspring furnish the idea for a number of “newly wed” comedy featuring little Sunny McKeeen, pictured here. Dad, portrayed by Sid Saylor, has a tough rule it does not stand up well for the entire length. Among the things that happen to dad is marrying the niece of the neighbor who runs a burlesque and finally he has to crawl into the baby’s crib as Snookums in the big bed. There is a lot of truth in the incidents pictured here as any father knows, although the various things that happen have been exaggerated so as to make up the required footage. Parents especially should appreciate this one, as a general rule it does not stand up well for the entire length.

“Under the Bed”
Universal—One Reel

How deceptive appearances can be is shown in this fast-moving and amusing single reel starring Charles Puffy. It is a farce comedy and while the situations are of a familiar type there is more “meat” than is frequently found in much longer offerings. Charles is a lonesome husband in a hotel. He gallantly aids a pickpocket disguised as a woman by hiding “her” under the bed; a young bride trying to escape her irate father seeks the same refuge as does Charles’ real wife who is also there. He chases a motor cop. Poor Charlie gets in so bad, although entirely innocent that his wife is glad to go to jail with the cop and threatens Charles if he dares to bail her out. A suspicious house detective that sees the three women go into Charles’ apartment adds to the confusion and fun, and altogether events are kept moving at a snappy pace that should provide amusement for the majority of spectators.
Live News from Coast to Coast
NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Canada

EXHIBITORS of Quebec City, Quebec, have launched a campaign against the agitation by religious authorities and others for the closing of theatres in the municipalities of Quebec which has been pronounced since the Laurier Palace Theatre disaster in Montreal last January and which has gained momentum since the opening of the Royal Commission to inquire into the tragedy. The fire and panic which cost 78 lives took place on a Sunday, and, as a result, there has been considerable public and business response to the shows. To combat this agitation, the exhibitors of Quebec City placed lists in the local stores to be signed by people favoring Sunday performances. No less than 10,000 signatures had been secured within a week by J. Paquet, manager of the Auditorium Theatre; A. Molson and Joseph Tanguay of the Victoria and J. A. Fraser of the Empire are among those directing the counter-campaign.

Minnesota

A LL Fieldeiten & Ruben's Minneapolis theatres will now be under the management of Ralph Branton, who will also be managing the Educational Theatre.

The Garrick Theatre, F. & R. first run theatre in Minneapolis, closed recently and will not be reopened until late in the summer.

Eddie Gruenberg has returned to Minneapolis to become salesman for Universal in northern Minnesota. Gruenberg went to Omaha last fall to join the sales staff of Famous Players-Lasky.

Bagley

E. R. Wright, manager of the Family Theatre at Bagley, Minn., acted quickly enough recently to prevent the showing of a Norwegian picture by a traveling salesman with a portable machine. The owner of the film booked the picture at the Bagley Theatre originally but later conferred with businessmen and arranged for the showing in the school auditorium. Wright communicated with the film's manager's office and also convinced the businessman that it was poor business and the show was cancelled.

Another successful children's matinee was conducted at F. & R.'s Noloms Theatre in Minneapolis recently when two hundred youngsters gathered at the theatre to see a picture to be filmed in a movie. The motion picture will be shown at the Noloms soon. During the movie program Manager George Peter- son announced an essay contest.

Faribault

The emplees of the Grand and Sun Theatres in Faribault, Minn., recently presented the F. & R. Pep Club of Faribault. The reception rooms on the third floor of the Grand Theatre have been closed for repairs by the manager. The Grand also recently received improvements which have made the theatre a popular meeting place.

Heron Lake

The local post of the American Legion has purchased the old theatre at Heron Lake, Minn., and will operate it.

International Falls

At Peterson, owner of the Grand, International Falls, has turned over the management of the theatre to the manager, George Baer, following a fire last week which destroyed the stage curtain and scenery.

Monticello

The Lyric at Monticello, Minn., will now be managed by M. J. Hues, operator of the theatre at Bird Island for two years.

St. Louis, Mo.

JOSPEH ERBER, manager of the Vandevelde & Fields Managers Association in St. Louis and a syndicate of St. Louisans has purchased the 47-acre Lake Hill Park in Valley Park, Mo., for approximately $200,000. Erber at one time owned the Lyric Theatre in East St. Louis prior to that managed the Majestic Theatre in that city. He also operated the Washington Theatre in Belleville, Ill., several years ago.

Funeral services of Leopold Silberberg, 88 years old, of 5914 Bartmess avenue, St. Louis, Missouri, father of Mrs. Dubinsky, assistant orchestra conductor at the Missouri Theatre, were held on May 31. Interment was in Mount Olive Cemetery.

Rogers, Ark.

Cooper & Marshall have started construction of their Victory Theatre on Second street in Rogers, Ark. The house will seat about 750 persons. It will be two-story with basement, 50 feet by 140 feet.

Harry Redmond of the Majestic Theatre, East St. Louis, Ill., has announced that bids will be taken to build a new theatre. He plans to erect on Collinsville avenue in East St. Louis.

The H. & R. Construction Company, Plain Dealing, La., has been awarded the contract to build the theatre on Peeler avenue near Harriet street in Shreveport, La., for A. L. and J. E. Woods Co. The project is estimated at $60,000. The new theatre will operate a house. It will be one story and balcony, 40 by 124 feet and cost upwards of $25,000.

Charles P. Skoias, general manager of Skoias Brothers Enterprises, operators of the Ambassador, Missouri, Grand Central, West End Lyric and the houses of the St. Louis Amateur Company group, has retired from the Pacific Coast where he attended conventions. While out West he also observed the Pantages and Marco stage productions in the West Coast Theatres. He plans to incorporate some of the best points of the West Coast shows in the Brooke Johns shows in the Missouri Theatre.

Barney Dubinsky of Jefferson City has announced that upwards of $10,000 will be expended on improvements to the Miller and Jefferson Theatres in Jefferson City during the summer season. Both houses will be entirely renovated and redecorated while new projection equipment will be installed in both houses.

Pine Bluff, Ark.

Roland Siegel of the Community Theatre, Pine Bluff, Ark., a recent graduate of the University, has recently applied for the construction of his new theatre on West sixth avenue to T. J. Jones. The new house will be 40 by 50 feet and cost upwards of $12,500. Siegel recently purchased a theatre in Stuttgart, Ark.

Good Albany Business

Seldom, if ever, have the motion picture theatres of Albany, New York, enjoyed a busier season during any May than that of last week. It was an unusually busy week, but instead of keeping people away from the theatre the weather was of disagreeable sort that kept the people indoors. The motion picture houses for entertainment and likewise for the weather, for more than one head of a household had to furnish fire out all day. With an evening's entertainment and warmth for 21 cents, it was only natural for people to forsake their clammy homes. Some of the theatres, which were inclined to discard their receipts for the week, revealed attendance records equal to January and February.
Group Theatres Break Down Old Ad-Ruling

Pennsylvania

RECENT exhibitor visitors to Film Row: A. Notopoulos, Altoona; Edward and Fred Beadle, Cannonsburg; Mr. Sherman, McDonald; Gus Vavere, Mt. Pleasant; Michael Rosenbloom, formerly of "George" Battison, Irwin, and B. E. Culeper, Washington.

Isadore Cohen has announced plans for the erection of a theatre building in Bluefield, W. Va., to cost approximately $250,000. The theatre will be opened by September first.

Anthony Jim, owner of several theatres in the local territory, has just purchased two theatres in downtown Bluefield, and will take over the house on June 13th. This is a 1,000-seat house, built by Mr. Wright six years ago, and one of the finest along the Monongahela Valley. Mr. Wright will continue to operate his Bosnia Theatre in the same town, and which house he has conducted for the past thirteen years.

West Virginia

The Preston Theatre at Tannelton W. Va., has again changed hands, this time the Cable Brothers, who manage the Arcade Theatre in Kingwood, have assumed control.

James Daoughty, well-known local projectionist, has been named manager of the Majestic Theatre at Oakland, W. Va., on June 5th, took up his new duties in charge of Vitagraph at its regular performance in the Liberty Theatre, New Kensington.

John Harris, of the Harris Amusement Company, is back on the job more peppey than ever, since he recently submitted to an operation for the removal of his tonsils.

"Eddie" Johns manager of the William Penn Theatre on the Northside, has traded in his Ford, and is now driving a classy looking great eight cylinder car. Yes, Eddie's getting up in the world!

Mrs. A. H. Schnitzer, wife of the popular local manager for F. B. O., has fully recovered from her recent operation for appendicitis.

Our sincerest sympathy is extended to Joseph Leuko, city salesman for First National, in the loss of his mother whose death occurred two weeks ago at Cleveland.

Texas-Oklahoma

East Texas Theatres, Inc., has applied for a $100,000 corporation to start the building of a new theatre to be located in East Texas and with houses at Nacogdoches and Lufkin, Texas. The new officers selected are: Sol E. Garden, president; J. C. Clemmons, vice-president and general manager; E. L. Anglin, Jr., treasurer, and T. R. Clemmons, secretary.

Pond Creek, Okla.

The Rex Theatre at Pond Creek, Okla., is undergoing extensive repairs and remodeling, redecorating and with new equipment added.

Burkburnett, Tex.

The Palace Theatre at Burkburnett, Tex., has been purchased by C. M. King.

J. H. Williams has leased the Sterling Theatre at Dayton, Tex.
Illinois

Moving Picture World Bureau, Chicago, Ill., June 8.

The name contest for the new Great States Theatre at Rockford has closed. The Coronoado is the name for this de luxe house.

Louis S. Pierce, general manager of the Orpheum Theatre Company, will be in charge of the Coronoado and will stage the presentations.

Valparaiso

Paul Miller has sold his Tivoli Theatre at Valparaiso, but will continue to operate the Eagle and Roosevelt Theatres in Gary.

Evansville

Clyde Elliott, who has been operating his new Evansville, Ill., theatre as a stock house, has returned to a picture policy for the summer months.

Eddie Silverman, who recently severed his connection with the Vitaphone Company, has returned to Chicago and states that he intends to take an active part in the management of the theatres in which he is interested.

Lubliner & Trinz now operate Karns' state Theatre in Hammond, in addition to the North Center, which this firm took over May 1. Mr. Lubliner & Trinz may move the Vitaphone from the North Center to their Senate.

Pana

Harry Tanner of the Pana, Ill., theatre owner of that city and also interested in movie theatres at Vandalia and Nokomis, is planning to build a fine new theatre and hotel at Pana and has obtained an option on a site at East Second and Locust streets, and it is expected that construction will start at an early date. The new buildings will cost in excess of $300,000.

Balaban and Katz circuit are changing the policy of the Norshore Theatre to tri-weekly shows. John Thompson will continue the presentations and musical policy of the house during the summer months. The first annual of Bonnie Krueger's leadership at the Uptown Theatre of the B. and K. circuit is being celebrated this week with an elaborate stage show, employing forty people.

E. F. Kanely of the Studebaker Theatre has gone to the Tower Theatre of the Orpheum circuit as assistant to Manager George Burick of John Thompson. John Thompson's theatre staff has been sent to the new Orpheum Theatre at Madison, Ill., manager of the house under the direction of Bert Schnaebel. The Orpheum circuit has been featuring several of the important attractions of the Circle in the Chicago district recently, presenting Baby Peggy, Mary and Mickey the Golden Sunshine Sammy at the Majestic last week.

Vantage has been let for the new movie theatre to take the place of the Marvel Theatre, recently burned to the ground at Carlinville, Ill.

Moline

Joseph Hoppe, manager of the Palace Theatre at Moline, Ill., is the head of a new company that is being formed to build a 1,500-seat theatre in that city.

Mendota

H. C. Jarman, owner of the Strand Theatre at Mendota, Ill., is preparing plans for many improvements in that house and work will start at once.

Ohio

According to a rumor which is apparently authentic, Columbus, O., will have another movie house to its already large number. The Long Street Improvement Association of that city contemplates the erection of a theatre at

Michigan

PROBABLY a score or more of Michigan exhibitors will be in attendance at the annual convention of the Motion Picture Theatre Owners of America at Columbus, June 7, 8 and 9. The Michigan organization, through H. M. Richey, general manager, has been arranging accommodations for a good many.

The Fitzpatrick-McElroy company, operating a number of theaters in Western Michigan, divided among branches of the Red Cross for the flood sufferers' fund derived from benefit performances given in their circuit.

The second annual Kunsky Theatres Thrift Contest is now under way and is attracting much interest. It is being operated in connection with the circuit and the Kunsky theatres will be offering 100 prizes, starting with a trip around the world, are offered to contestants.

The Detroit contingent of film salesmen and managers away on conventions has returned to desks and is busy planning and booking campaigns are now under way. J. E. Flynn, district manager of Metro-Goldwyn-Mayer, together with Frank Hopp, manager, and several members of the sales force are the last of the Detroit forces to return and get well down to action.

Al Ruttenberg, manager of the new Home Theatre in Kalamazoo, is stricken suddenly with appendicitis last week and rushed to Harper Hospital for an operation, which was a complete success and Mr. Ruttenberg will be discharged within a few days.

The new office of the Film Truck Service on the first floor of the Film Exchange Building is being furnished with seating arrangements and telephones so exhibitors will find it convenient when doing business in the exchanges.

E. C. Beatty, general manager of the Butterfield Circuit, accompanied by Mrs. Beatty, has left for a motor car trip that will take them through New York State and some of the New England States. They will be gone about one month.

Stephen Geits, Detroit producer, has left for Los Angeles, taking with him three local actors who will form the nucleus for the cast of the picture in which he plans to make his feature at the F. C. O. studios for national release. The working title of the picture is "The Girl in the Red Sash" and Arlene Preston, a Detroit girl, will play the starring role.

A. M. Goodman, manager of the Standard Film Exchange, is spending his summer holidays at Blue Water Highway on Lake Huron.

David Palfreyman, secretary and manager of the Detroit Film Board of Trade, has returned from French Lick, Ind., where he attended the annual convention of the film Board secretaries.

The Kunsky Theatrical Enterprises are seeking a name for their new theatre in Birmingham, a Detroit suburb, and residents of that place have been asked to send in suggestions. Several hundred names, from which one will be chosen shortly, have been submitted.

The corner of Long and Lafayette streets to have a seating capacity of around 2,500.

Grantsville

The old Training House, Grantsville, Ohio, which was destroyed by fire last winter, is to be rebuilt. The front and side walls of the building have been done over and a new floor has been laid down and the house will be opened for the new school year in September.

New York

BUSINESS picked up in remarkable shape at the motion picture theatres in Albany, Troy and Schenectady during the last four weeks. The large picture houses drew thousands. These pictures reached Albany at 5 o'clock on Wednesday afternoon and were met in many instances by the exhibitors who locked the station in order to have exclusive showings. It is estimated that the Lindbergh pictures added more than $2,000 to the box office receipts of these three cities last week.

G. A. Woodward has assumed the management of the Bond Exchange in this city, returning from Row after an absence of nearly three years, during which time he has been conducting his own printing business.

Mr. Woodward was associated with the local Fox exchange for over five years, serving for two years as its manager before resigning.

Saratoga Springs

Bill Benton, of Saratoga Springs, who already has a considerable reputation as an exhibitor in northern New York, is negotiating for the purchase of a theatre in Granville. Other items of interest to exhibitors include the fact that the Stanley company concluded its negotiations with a week's trip to the West and negotiations are under way for property in Madison avenue, Albany, on which the new house will be erected. Catherine Wilcox is the new booker-stenographer at the Pathe exchange. Mrs. Clayton Eastman, assistant to the Paramount exchange, who was recently married, is back from her honeymoon and once more at her desk.

W. W. Farley, who owns theatres in Schenectady, Catkill and Yonkers, sold the Schenectady house to John Hayes, of that city, and Edward Dowdell, and he appears in "Hollywood," Mr. Paul Rentner, has opened a new residence for himself in Albany, last week, which resembles a miniature hotel.

James Roach, general manager of the Parachute house, is now taking his meals at his own home, for he was married a short time ago to a young woman residing in Saratoga Springs. Joseph Wallace, manager of Proctor's Theatre in Albany, was also married during the week. Mr. and Mrs. Wallace left on a motor trip through the state.

The Schine Theatrical Enterprises, with headquarters in Gloversville, are finding it necessary to go the other way just the right sort of managers for their houses, and they will open a school for managers this summer at Rochester. This school will be open to high school and college students who will be offered courses not only in theatre management but also in business, bookkeeping, radio, typewriting, machines and a course in advertising and publicity. Young men who are accepted will have their expenses met by the Schine company, which has about eighty theatres in New York state.

Speculator

There is one out-of-town theatre in New York state, in the person of Hesekiah Perkins, of Speculator, who is pulling around with a world championship film. Gene Tunney is landing his training in Mr. Perkins' home town. The two men are practically the same age, and frequently Mr. Perkins is already making his plans to hold down a ringside seat at Tunney's next battle.

Claude Fish, of the American in Schenectady, will be in New York this week doing a bit of fancy marking with the Al- bany headquarters. He is preparing for a bigger convention. Mr. Fish also participated this week in the State Elks convention at Troy. Mr. Fish has been active in both organisations for many years and two years hence will be at the head of the Schenectady Elks organization.
Track and Field Maneuvers

CALLY PHIPPS and Nick Stuart lolling on the greensward in a scene from 'Cupid and the Clock,' a Fox-O'Henry comedy.

SALLY PHIPPS and Nick Stuart calling from the greensward in a scene from 'Cupid and the Clock,' a Fox-O'Henry comedy.

J FARcry from the rags she wore in "7th Heaven," Janet Gaynor is to be starred in "Two Girls Wanted," as a result of her work in the aforementioned Fox picture.

ELEANOR BOARDMAN has the feminine lead opposite James Murray, King Vidor's new boy, in "The Crowd," an original story of New York's masses by Vidor.

ESCAMILLO (Victor McLaglen) takes a snooze while Carmen (Dolores Del Rio) playfully tickles his nose with a feather in Fox's "Carmen."
Little Things Often Hurt a Theatre’s Success
More Seriously Than More Important Defects

SEVERAL months ago business began to drop in a neighborhood house in
Brooklyn. There seemed to be no reason why it should. The theatre offered
a good program, it had no immediate opposition, and there was nothing
in the program of the adjacent houses to explain the slump. On the face
of things there was absolutely no reason for a falling business, and yet the
receipts were slowly ebbing to the danger point. The manager even ques-
tioned his regular patrons, but they seemed unable to give any reason for the
drop, though they confessed that the shows did not seem as good and some
frankly said that only the distance of the nearest house kept them from seek-
ing their amusement elsewhere.

Finally the manager arranged to take a
couple of days off and play audience. He sat
through both the matinee and night shows and his staff had instructions to say that he was
not around, should anyone inquire. At the end
of those two days he fired his projectionist and got his program working to talk about
better projection.

The entire trouble lay in a slipshod projec-
tion. It was not bad enough to be really no-
ticeable. Now and then the machine would get
out of focus and stay that way for a min-
ute or two. There would be a bad break from
one reel to the next, a misframe might stay on
the screen longer than it was eligible to good
projection, and the speed was poorly timed. No
single factor was sufficiently pronounced to be noticeable, but in the aggregate it was just had
enough to make the patrons feel that the show
was not good. It took more than the first day
of steady observance to make the manager real-
ize just where the trouble lay.

In another house there was a tendency to
rush the news reel. The operator regarded this
as unimportant, so he rushed it through. It
was not until a testy patron complained that
he liked to have a picture stay on the screen
long enough to be looked at that the manager
gave observance to the news projection and
then issued orders that the picture stay on the
screen. He happened to hit a horse race in
which the animals went so rapidly that the eye
could scarcely follow. The operator honestly
thought he was helping along the action when
he gave a little extra speed to the already
speeded up film. On the track a mile-a-minute
pace might have drawn big crowds, but on the
screen it was unconvincing.

It sounded unimportant, but there were a
number of older persons to whom the news
reel was more important than the feature. They
got the news reel elsewhere.

In another house a change in the head usher
brought a laxity of discipline too slight to be
immediately noticeable to the house manage-
ment and yet sufficiently marked to have its
reaction on the patrons.

One entire family of six went to another
theatre, when it opened, because the head
of the house was a bit nearsighted and disliked
stumbling down the aisle of the poorly lighted
house. As he paid for the six tickets, he went
to the better lighted house when one was
opened. Perhaps others did the same.

Scores of other examples might be cited,
each slight in itself but important in the aggreg-
te.

Picture theatres no longer sell film alone.
They sell film plus service, plus comfort, and
all three must be delivered. A surly doorman
can drive away more business than a superior
feature can attract. An inattentive usher may
nullify the impression already created by a
smiling cashier and a genial ticket taker.

A sale of a theatre ticket is a contract to
provide entertainment, and unless every factor
of the contract is delivered the sale is incom-
plete and unsatisfactory. Today the stage and
screen program is less than half of the ap-
peal. Watch to make certain that you give
full value. It is as much exploitation to have
your drinking water well iced as it is to get
out an attractive house program or advertis-
ing display. And ice is cheaper than adver-
siting.

Please Put It Back

Through some error an item in this
department last week made reference
to the Vita-Temple, Detroit, where in
reality the house is located in Toledo.
Will you please mentally replace the
transposed theatre and get it back on
its Toledo site. “Excuse it, please,”
as they say in telephone circles.

TAKING ROOKIES TO THE BALL GAME FOR THE STILLMAN THEATRE, CLEVELAND.
Presentation of a bunch of bouquets, verbal and floral, to the American league team gave strong advertis-
ing to the run of the M-G-M. The training camp angle helped to clinch the argument in favor of mus-
Beat Out Circus Parade With Novelty Pram

Gained Extra Sales From Six Specials

Roy L. Smart, of the Rivoli Theatre, Greenville, S. C., put a whole week over to extra advantage lately by selling his daily change wholesale as well as retail.

The line-up looked pretty good to him, so he announced his “Big Six” and put more effort into the campaign for the six than he would have done on the pictures individually.

The result was a largely increased business that proved the value of his work. He did better than the six pictures would have done if individually exploited. Each program item got the advantage of all of the exploitation instead of just its proper share.

The newspapers were induced to collaborate, and both of them gave a number of special stories, including an effort to discover new pictures who never had seen a picture. Only six were located in a ten-day canvas, and these were made the guests of the theatre.

One of the papers conducted a cooking school three mornings that week, admission to the theatre being free for that session, and this put the idea over for the culinary students. For the stage was massed with paper for the attractions. A real novelty was permitting the traffic officers to issue six summonses a day during the campaign. Surprised autoists who were told “to drive to the curb,” though they were conscious of no infraction, were given a summons with “pass two” and drove on delighted to tell all their friends about their unusual experience. The word-of-mouth value of this stunt was great.

Pricing were announced for the best written letters on the pictures best liked, and 1,000 broadsides were used.

Stage miniatures on all six attractions were used in the lobby, and the front carried a special sign, the letters being outlined by the sign writer and cut out and wired by the house electrician. These letters were four feet high.

An electrical store loaned the extra sockets required for this special work. The front was also decorated with flags and bunting, gold and dark green, the colors of the drive, being predominant.

These colors were also used for special strips reading “one of the big six,” which were pasted on all posters and such other advertising as could carry them.

Special combination trailer for the six titles was used the preceding week, and helped to get the idea over.

These special weeks are good only for occasional use, but when they are properly handled, the result will give larger returns than if the six items are treated singly. Watch your book-ings, and when you get a specially good week, blow the lid off.

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

The timely subject of the program for the week in which Decoration Day fell on Monday, was the Vitaphone presentation, Lincoln's Gettysburg Address. This subject was impersonated and interpreted by Lincoln Casewell and took up 6 minutes of a complete show which ran 2 hours even. The feature play-out was "Convoy," running 1 hour and 21 minutes, while the Mark Strand Topical Review, chief interest in which centered around Lingbergh, required 8 minutes. The remaining incident of the show was the first appearance at this theatre of Ted Lewis and his orchestra, who used up 25 minutes to good advantage.

Before the Vitaphone presentation was thrown on the screen, opening each de luxe performance, there was a brief prelude by the orchestra, this being played while the gold draw-curtains were closed over the small production stage and all drapes from one side of the proscenium to the other flooded with red, white and blue from the bridges and the dome. The curtains then opened as the Lincoln Address was thrown on, the lights remaining, the white light being on the screen.

After the Topical Review came the first appearance of Ted Lewis, "the high-hatted tragedian of song" and his Merry Musical Clowns, assisted by Miss Bobbe Arnst. Lewis was offered in full stage, the opening being in front of a drop representing the outside of a circus tent. "Pretty Crest"

prologue was played by the house orchestra while Ted Lewis announced the purpose of his act. Lewis was costumed in black and white Pierrot outfit with his customary battered hightop. After the prologue with Lewis crying "ring up the curtain," the act went to full stage disclosing the interior of the circus with the band in green silk costume of the ring. The prologue was as follows: prologue, "St. Louis Blues," "Keep a Little Sunshine in Your Heart," "Milenburg Joys," "Lily," "Pretty Thing," "Small Town Band" and "There’s No End of My Love for You," and lights were as follows: as Lewis enters center of curtain for prologue a white spot is thrown on him from dome; first number—bridges lemon and dome white spot on Lewis, red and white spots, amber box lamps, third number—dome lemon floods and bridges lemon floods, red foott; fourth—dome white spot, bridges lemon, stage remained as before; fifth—after one verse and one chorus stage lights off, bring white spot on female dancer on her entrance stage right; sixth and last—stage lights off and on cue dome white spot on Lewis and at closing of curtains stage lights up.

A FLOAT THAT BEAT OUT A CIRCUS PARADE
Sam E. Bleyer, of the Park Theatre, Meadville, Pa., contrived this very ingenious float and it beat anything the Walter L. Main Circus could offer, so he cleaned up. The box conceals the man’s real legs. Simple and effective.

Windows Are Helpful On a New Universal

Giving Love Me and the World Is Mine a tryout, Universal staged a world premire at the Palace Theatre, Newport News, Va., with Bob Wood helping the local management on the exploitation.

As the picture is on next season’s schedule, there was not much to be had in the way of accessories, other than stills, so Wood concentrated on window displays, and found that the stills work up very nicely in this connection. The pictures of Kerry Greenwood were used to land furnishing stores on hats, ties and other contributory articles, while Betty Compson, in her undies, landed lingerie windows and Mary Philbin worked in with the drug stores on cosmetics.

The result was an excellent business and Newport News feels very important at having seen the picture well in advance of the rest of the country.
Edgar Hart’s Outdoor Stunt Pulled in the Rain

Built Up a Cutout Into a Production

Montagu Salmon built up advance interest in Mr. Wu with a cutout of Chaney used in connection with the de luxe trailer of the same subject. While the trailer was running the cutout was placed in position on the stage and at the end of the trailer the house went back.

The orchestra went into an Oriental number, playing softly but working up to a crescendo, ending with a clash of the cymbals, when the curtains parted and a green and amber spot picked up the face of Wu.

It was the same lithograph they had seen on the boards, but it had been raised to a new importance through the presentation, and it clinched the sale.

Most of the dependence was placed on the lobby, which was lavishly decorated with Chinese lanterns, with a fringe of pennants around the edge of the marquis. Rich Chinese hangings were borrowed for the inner side of the lobby where they showed to advantage under subdued lighting, the transition from the brilliant illumination of the bauern under the marquis giving emphasis to the effect.

The result was the creation of an impression that was converted into cash at the box office.

Easy Pickings

For the three days of the run of Casey at the Bat at the Majestic Theatre Austin, Texas, T. W. Erwin worked a simple idea for a lot of space.

Through The Statesman he offered tickets each day to the man who knocked out the winning run, and also for the first home run. That had the interest of all the ball fans, who were the most likely prospects for the Majestic. One day the home run was also the winning run and the fact that the player got two sets of tickets not only made a special splash in the sponsor paper but the other daily also ran a story on the coincidence.

Any town with a ball team can work this stunt, and it brings in much for a small ticket investment.

Pennants and Lanterns Helped Mr. Wu at the Macon

Montagu Salmon depended almost wholly on the lobby of the Rialto to sell the M-G-M, using plenty of lanterns to supplement the flags. He also used incense and Chinese draperies, with a subdued interior lighting.

Strogoff Beat Mellor

In Havana Campaign

In spite of the fact that Raquel Mellor is the idol of the Spanish-speaking countries, and was playing in Carmen, a distinctively Spanish story, Michael Strogoff got the money record at the Marti theatre the opening night, though Mike is nothing if not Russian.

Strogoff was playing at both the Rialto and the Marti, the latter being the more important house. There is a Spanish opera based on the story of Strogoff, known as “La Guerra Santa,” or “The Religious War” and a half hour scene, that in which Strogoff receives his mission, uses but three soloists. This was used as the prologue at the Marti, and being less common than Carmen—as well as cheaper—it got the money.

The most advantageous bit of advertising was planting a 24-sheet in a vacant lot on the Malecon directly across from the grand stand occupied by the President during a carnival, and which could be seen by 130,000 persons.

One of the native papers issued 20,000 rotos the Sunday before the opening and another 5,000 printed in Yiddish, were distributed to a large Russian settlement.

The picture appealed to the love of color while the opera prologue got the music lovers. The result was a cleanup.

Had Three Bad Men for Too Many Crooks Stunt

Using three house employees helped to put over Too Many Crooks at the Colonial theatre, Portsmouth, N. H. It got a lot of additional ticket sales and cost only a little make-up material.

Two of the men were made up as roughnecks and handcuffed together. An additional chain, running from the cuffs, was held by the third man, who represented a detective. The latter carried a suitcase lettered “Too Many Crooks. At the Colonial, Now.”

The men went through the streets in the morning, and to give variety to the idea the detective called for his mail at the post office and read it in the lobby, made small purchases in the local stores and took his captives to a popular restaurant for lunch. The suitcase was in evidence at all times.

Perhaps the statement that there were too many crooks at the Colonial might be regarded as a sham at the audiences, but no one seemed to see it in that light.

A Variation

Using a herald on The Scarlet Letter, the Landers Theatre, Springfield, Mo., used the other side of the sheet for the ten-names stunt, offering a ticket to any child returning the herald filled in by those who had read it. As 20 instead of 10 spaces were used, it was making a thousand heralds go a long distance, though not the full thousand were turned back.

The unduplicated names were added to the mailing list.

How Edgar Hart Stood Them Up Out in the Rain

Wet weather prevented the packing of the square in Portsmouth, N. H., when the alert manager staged a municipal fire prevention function for The Fire Brigade, but he got a crowd and about a mile of newspaper notice.
Borrowed An Elaborate Outfit And Only Paid $10

Makes the Passers-by
Supply His Animation

Edgar Hart, of the Colonial theatre, Portsmouth, N. H., has a new one for Tom Mix in No Man’s Gold. It can be worked for any picture in which a character holds a rope. It can be worked with or at a cutout for any picture with a bell tile. It can be worked with no excuse at all, for that matter.

What suggested the idea to Edgar was a three sheet of Mix holding a girl with one hand and throwing a lasso with the other. The section of the sheet above and around Mix’s upraised arm was cut away and a real rope joined to the pictured rifle.

This ran across the lobby with a string of cowbells suspended from the rope and a spring to take up the tension.

In the center of the string a rope dropped within easy reach of the passer-by with an inviting “Tug” on a card at the end. Any tug would start all the bells jangling, and it was only human nature to give the rope a yank, with the result that Edgar had an animated noise display with no cost for current.

As he borrowed all of the material and used an old piece of combo-board, the net cost was the price of the three sheets.

It might be no man’s gold, but it was Bill Gray’s silver collection in large degree.

Put On Fashion Show
To Add Corporal Kate

There is nothing in Corporal Kate to indicate a fashion show, but a department store in Newburg, N. Y., was willing to stage Summer fashions and Charles R. Hammerslough, of the Broadway theatre, thought that it would be helpful to that picture, so he put it on, and it packed the house for three nights, being used only as an evening feature and showing at both night shows.

The store imported a few models from New York and added its own employees to bring the number to twenty girls. It also engaged a professional actor to function as master of ceremonies and inject a little comedy touch.

It paid for the girls, supplied the costumes, shared the cost of 100 special half sheets, gave a page to the show in its store news with 8,000 circulation, contributed a display window and used bundle stuffers.

Mr. Hammerslough contributed the stage, the music and his own services as stage director.

It not only gave three days of unusual business, but it turned up attendance later, for a big splash like this does the house much good beyond the immediate showings.

Some Remembered

Several years ago the Chattanooga ball team won a pennant. To interest in Slide Kelly, Slide, E. R. Rogers offered a pass to the Tivoli to all persons who could correctly name the players from an old photograph of the once-famous team.

Although there was no limit placed to the number of prizes, but eight tickets were paid out, and five of these went to women, which would seem to prove that women are interested in baseball as well as the man.
Larmour Uses
An Old Idea To Gain Variety

Uses an Old Idea For Copy in a Dull Moment

M. W. Larmour, of the National theatre, Graham, Texas, sends in an advertisement based on one appearing in this department about a year ago. Mr. Larmour is too fertile in ideas of his own to be constrained to admit that he borrows inspiration now and then. The idea worked a year ago. It worked a few weeks ago, just as well. Mr. Larmour took only the idea and not the exact copy.

it works in this space as well as though it had been specially drawn. Mr. Shimon gets very good type results in a similar space, but for a picture not requiring much sales talk, he thinks that the use of the cut is better. Very

UPTOWN FOR MICHIGAN AVE.

TODAY ONLY

We Present the World-Famous Eple

with

EMIL JANNINGS

Two complete shows at 7 and 8:45

SHIMON'S SINGLE

often you can get something out of a four column cut or even a full page design when nothing offers in a double mat. The four is more apt to offer smaller figures, one of which can be cropped out for your use, though it may not be possible to get the title, too. A good way to select a portion is to have a heavy card with an oblong inch and seven-eighths wide cut in the center. You can put this over a press book page and move it around until you strike an area that will fit the space. If you are limited both as to width and depth, have the oblong precisely those dimensions. If you find something that is a little shorter, so much the better. The value of this card lies in the fact that you shut off the extraneous cut surface, which may confuse you if left uncovered. If you are using singles, you will find the card well worth while.

you can obtain your own font of border from which to frame your rule work, and if you are careful to select something that is not on the casting machines, you are reasonably certain to enjoy a good monopoly.

The real attractor is the house signature, though this is set in straight type without any attempt at ornamentation. This is a neighborhood house, and the reader is more apt to be attracted by the house name than by any title. He is looking over the paper for the downtown attractions. He comes upon the familiar

Sells Much Announcement neighborhood house, and reads on to see what it offers, possibly being sold on staying closer to home if the title looks interesting, but to sell the title the house name must first be sold. It is a nice example of all that can be followed by houses which use only singles.

Gives Fine Effect From Use of the Photograph

Here is an exceptionally pretty display from Eddie Hyman, of the Mark Strand, Brooklyn.

MARK SYD CHAPLIN BROOKLYN

ONE OF HYMAN'S SUCESES

Makes a Rule Frame The Sole Attractor

Here is another useful, single column space reproduced in exact size to show that more than one item can be sold in a comparatively limited space. It is taken from a Chicago paper.

Not only is the Universal picture put over with a good display, but Vitaphone is given three lines of bold face with one of eight point. The attention is gained chiefly through the use of a characteristic border, probably specially drawn for the house, though similar framed may be formed of stock border, provided that other houses do not use the same pattern. For less than the cost of a drawing,
Burns Does As Well With Single Column Spaces

It will be noted that he cuts the initial into the left hand border and that he gets an excellent effect by breaking the border in the upper right hand corner to increase the display value of the house signature. This last is compensated by running the border under the signature for an underline, which is a new touch that makes for better effect than the straight broken border. The original is 75 by 2, or a little more than five inches deep. All of his displays are marked by clean lettering which have the legibility of type, but usually he trusts to the lettering to get the idea over. Here he has incorporated a picture of Old Bill that should materially help the sales.

**Too Much Drawing Is Apt to Obscure Cut**

P. F. Schwie, of the Garrick theatre, Duluth, Minn., sends in a display for Mr. Wu that is effective, but a bit overdrawn. We think the wealth of detail surrounding the face of Wu is not as effective as would be the same face against a white ground.

**Burns Gets Results in Characteristic Single**

We do not recall having shown any of Frank H. Burns single column displays before. We do not recall having seen any. For that reason this single from the Beacham theatre, Orlando, Fla., is of unusual interest to those who have followed and adopted Mr. Burns’ style. It is shown actual size.

**Another Open Letter Is Used for Barbara Worth**

Open letters are not unusual, but we believe that The Winning of Barbara Worth has brought out more open letters than any other picture in recent history. This seems to be because the managers want to put over the bigness of the play. Here is one from the Park theatre, Newburgh, N. Y.

---you'll never forget it!

At monthly the highest price ever paid to exhibit a motion picture in Newburgh, we secured “The Winning of Barbara Worth” for the patrons of the Park Theatre.

We have tried in our advertising to really describe the merit of this marvelous picture.

Yet, the thousands of people who now jamming the theatre have convinced us that the ad is not sufficiently portraying the message.

You must see for yourself this miracle picture in which the beautiful Vinita Bardy, and romantic Ronald Colman portray the little stage—lovers. You must see for yourself this miracle picture of the leading lady of vaudeville comedy as a director. You must see for yourself where and how Samuel Goldwyn, the genius producer, spent one million dollars and one year in the creation of this rarest miracle.

Think of it—Harold Bell Wright’s mighty story vividly, brought to life, in a way that will amaze you. See it for yourself.

At the Park Theatre today and the rest of the week. No increase in admission price.

You will agree with us.

**Black Bottom Contest A Help to Taxi Dancer**

Music dealers figure that there are 40,000 ukulele players in Southern California, but not all of them can do the black bottom in exhibition style, so a contest staged by the State theatre, Los Angeles, for The Taxi Dancer, ukule players were limited to those who could also do the bottom. Even at that, it was necessary to hold private elimination contests in order to get only the best for the stage performance. As the Examiner was hooked to the stunt, the entries were unusually heavy.

Following the free-for-all a second contest was held, with the ukes omitted, for 22 couples selected beforehand, or so signed up in the various important dance halls, each elimination serving as an additional advertisement for the picture.

As this was in Los Angeles, Joan Crawford was put on in a dancing act with Gene Morgan, and she served as one of the judges. She also played her own accompaniment on the uke in her stage specialty, so she qualified as an expert in both divisions.

It served to put the picture in the top division, and gave some good hook-ups to music stories as a side line.

**Doughnuts Were Plenty For Tin Hats Novelty**

Doughnuts helped win the World War, and went down into history in connection with the big conflict. More recently doughnuts helped to win a war for business at the Noble theatre, Anniston, Ala.

For Tin Hats T. Y. Walker employed a boy in uniform to ride around town on a bicycle loaded down with a gas mask, rifle and some German helmets. A sign on his back connected him with the picture at the Noble where a further display of souvenirs of the war made an attractive lobby behind a sandwich breast-ward.

A local cafe saw a chance to make its own advertising more effective and the day of the opening the bicycle rider was disembarked and distributed doughnuts in individual wax paper envelopes printed up for the picture and the cafe.

The safe out only supplied the doughnuts but paid for the sacks and their printing. All Walker had to do was supply the boy as distributor.

ANOTHER OPEN ON BARBARA

This was used after the run had started, and refers to the already large attendance. Most of the letters have been used before the run to ensure that attendance.

This is rather too extravagant in its praise. We think that it is apt to oversell the reader. "Cine-miracle" is interesting, but a bit too strong. Greater sobriety of adjective might have helped.
"Tillie the Toiler"
Marion Davies Has a Congenial Role in Amusing Light Comedy Based on Newspaper Cartoon Strip

Metro-Goldwyn-Mayer presents
"Tillie the Toiler"
Based on Russ Westover's newspaper cartoons
A Hobart Henley Production

CAST:
Tillie Jones ............. Marion Davies 
Mac .................... Matt Moore 
Penny Fish ............. Harry Crocker 
Mr. Simpkins ........... George Fawcett 
Whipple .......... George K. Arthur 
Bill .................... Bert Roach

Hubbles ............ The Congenial Hubbles 

Length—6,160 Feet.

Tillie, a beautiful but dumb, street-smart character, finally catches Penny Fish, a millionaire, and determines to go through with the marriage for her mother's sake, although she loves Mac, a fellow worker. She decides at the last minute that she will accept Mac who in desperation has rebelled against his downward job and has made general manager of the company. Amusing comedy drama.

"The Whirlwind of Youth"
Lois Moran Achieves a Personal Triumph
In Story Adapted From an Analytic Novel

Adolph Zukor and Leatrice Joy Present
"The Whirlwind of Youth"
Based on novel "Sounding's" by A. Hamilton Gibbs
A Rowland V. Lee Production
A Paramount Picture

CAST:
Nancy Hawthorne .......... Lois Moran 
Heloise .................... Vera Vernon 
Bob Whittaker .......... Donald Keith 
Cornell Evans ............. Alice Mills 
Lloyd Evans ............ Larry Keefe 
Curley ...................... Gareth 
Jin Hawthorne ........... Charles Lane

Length—5,850 Feet.

Nancy, an unsophisticated English girl, falls desperately in love with Bob, a philandering young man, only to realize she is unworthy of him and that he is not worthy of her. The war breaks out and Bob realizes his love is real but marries Nancy. Drama of a girl's developed soul.

Based on the novel, "Sounding's," which offered a study of a young girl's early experiences, "The Whirlwind of Youth" offers a rather sketchy outline of a cleverly analytic story. It is not a simple matter to probe deeply into motives and reactions through the use of picture, and without recourse to an over footage of sub-title the development hits only the high lights, with the result that the plot seems rather thin and the actions of the characters somewhat implausible.

Nancy Hawthorne, reared by her artist father in comparative seclusion, knows little of life until she goes to Paris to complete her studies. There she meets Bob Whittaker, an Oxford undergraduate, whose boast is that he can look into a girl's eyes and tell whether she would prefer to be kissed or play tennis. Apparently he gets little practice at the net game.

He reads Nancy's eyes and decides that she prefers kissing, but does not read deeply enough to realize that to her finely trained nature the surrender of her lips means also the surrender of her heart.

Startled by her naive confession, he is put at ease and rushes to the conclusion that his past life renders him undeserving of so pure a love, though apparently his amours have been innocent enough.

He deliberately seeks to disgust her by letting her see him embracing another girl, and Nancy, heartbroken, settles down to nurse the memory of her one love.

The outbreak of war sees both in France where they meet as Bob's regiment is moving up to the front for its first action. There is a hurried marriage and then the story jumps to three years later with the war at an end and Bob returning to London with his wife and little daughter.

The story is too scantily provided with plot to live up to the "whirlwind" in the title. The action advances very slowly and there is little that is genuinely dramatic. Both Bob and Nancy seem a bit too unreal to be accepted as human, and such interest as is gained in the story arises largely through the exploitation of Miss Moran's engaging personality. She is given little opportunity to act, but is seen in a wealth of pretty poses. Donald Keith offers little appeal, and Larry Kent, as his chum, is so much more human than he that he holds the greater interest.

There are some interesting shots of studio life, not too widely engaging and a well-staged military sequence back of the lines, but there is little to hold the interest other than Miss Moran.
“Irish Hearts”  
May McAvoy has the Featured Role in Story Combining Sentiment, Slapstick and Villainy  

Warner Brothers Present  
Irish Hearts”  
With May McAvoy  
Directed by Byron Haskin  
CAST:  
Sheila ................. May McAvoy  
Rory ................. Jason Roberts  
Emmett ............... Warner Richmond  
Clarice .............. Kathleen Key  
Sheila’s Father .... Walter Fewell  
Sheila’s Boss ........ Walter Rodgers

While the title of Warner Brother’s “Irish Hearts,” featuring May McAvoy, would seem to suggest that it is a sentimental heart-interest romance of the moving isle, there is little of this quality in the picture.  
The story opens in Ireland, but soon shifts to the shums of New York and the keynote of the plot is the fact that the heroine loses all of her money when she loses a shamrock pin and just as suddenly regains it with the recovering of what she believes to be the same pin.

From every standpoint the picture is over-drawn, the story fails to carry conviction. The situations are obviously forced for effects that the director fails to achieve. It is stretching the credulity too much to ask one to believe that the little fighting terror when she has the shamrock would be so double and let even the street urchins pick on her when she loses it, or that anyone could be such a cad as her childhood sweetheart, who accepts her meagre savings and not only uses them to marry another girl, but even takes his bride to the heroine’s lunchroom for the wedding breakfast.

In an effort to provide a fast and amusing ending, the last reel is filled with slapstick in which talented and funny Miss McAvoy, much out of place, is seen hurling over-ripe vegetables at her tormentor and bowling over with ease masculine tormenters much larger than she is.

Despite the handicap of the story, the players do good work. Miss McAvoy makes an attractive Irish lass and Jason Roberts an acceptable hero. Walter Perry is an excellent type for the father and Warner Richmond does as well as the deep-voiced villain.

“The Trunk Mystery”  
Punch, Suspense and Fast Action in Exciting Police Melodrama Starring Charles Hutchison

“Slaves of Beauty”  
Picture Built Around Secrets of a Beauty Light Entertainment  

William Fox Presents  
“Slaves of Beauty”  
Based on story by Nina Wilcox Putnam  
A J. Q. G. Pro-duction  
CAST:  
Len Jones .............. Holmes Herbert  
Anastasia Jones .... Olive Tell  
Paul Terry .......... Earle Fox  
Goldie ............... Margaret Livingston  
Bob .................... Richard Walling  
Dorothy Jones ......... Sue Carol  
Irish Woman .......... May Fox

With “SLAVES OF BEAUTY” following closely upon several of similar type, such as “Ankle Preferred,” “Love Makes ‘Em Wild,” and “Rich But Honest,” it would seem that one branch of the William Fox production forces is specializing in light and breezy comedy dramas with light plots, fine furnishings, snappy scenes and amusing comedy bits such as on the musical comedy stage are designed especially for the tired business men.

“Slaves of Beauty,” like its predecessors, meets many of the above requirements. The story which cannot be taken seriously deals with a woman whose easily-going inventor husband invents a beauty clay. Riches follow and then the wife tires of hubbub and runs away with a he-vamp neglecting business. She sells out to a competitor who proves to be doubly who also secures a new hold on his youth by diet and exercise. There is of course a reconciliation. The ending while snacking more of fiction than fact is pleasing, and altogether the picture should provide an hour of average light entertainment. From different angles, both men and women will like some of the scenes revealing secrets of the beauty shops. Olive Tell is excellent as the wife although forgetful a certain amount of audience sympathy and Holmes Herbert gives a convincing performance until he blossoms out as a dandy. A newcomer with great promise is Sue Carol as the flapper daughter, she is pretty, vivacious and talented. Richard Walling, as the serious youth, makes a good foil for her and Earle Fox handles well the thankless role of the male vamp.
“Code of the Cow Country”

Buddy Roosevelt’s Newest Starring Vehicle
Is a Western Well Punctuated With Action

WITH BUDDY ROOSEVELT in the stellar role, Pathe is offering “Code of the Cow Country,” a melodramatic action western based on a story by Betty Burbridge and directed by Oscar Apfel.

The production, with a majority of program westerns, this picture contains a number of familiar situations, and offers still another variation of formulas that have often proved their appeal with the fans. In this instance, the action concerns a new foreman who falls in love with the ranch owner’s daughter and not only rescues her from a villainous gambler but gets her weak brother out of this crook’s clutches, thus bringing about the conventional happy ending.

While there are practically no new situations and the outcome of the story is at no time in doubt, the development is smooth enough and punctuated with plenty of action, including a dance hall dispute, at least three instances in which the hero floors the villain, considerable gun-play and a running fight on horseback between the raiders and the ranch defenders in a night raid.

Roosevelt gives a good account of himself and has a congenial role and Elsa Benham is satisfactory as the girl. Hank Bell does well as Buddy’s pal and seems much more real than the eccentric characters usually found under such conditions.

“Code of the Cow Country” should prove a satisfactory attraction for the average western fan.

“Simple Sis”

Louise Fazenda and Clyde Cook Have Featured Roles in Pleasing Heart Interest Melodrama

WITH BOTH OF THE featured players in roles that are quite different from

Warner Bros. Present

“Simple Sis”

With Louise Fazenda and Clyde Cook
Directed by Herman Raymaker

CAST:

Louise Fazenda .......... Candy Cook
Edith Van .......... Myrna Loy
Oscar .......... William Demarest
Buddy .......... Billy Kent Shetler
Buddy’s Mother .......... Kathleen Calhoun

Sis, a laundry worker, finally attracts Jerry, a truck driver, but almost loses him, and does lose her job when her little pal’s mother dies. Welfare workers take the kid after Sis rescues him from a fire, but she gets him as well as Jerry when the latter assures the judge he can support all three. Heart interest melodrama.

CHARACTERISTIC OF the usual Buck Jones starring vehicle there are plenty of thrills and an abundance of action in “Good as Gold.” His fans and those who like western action thrillers will find this one good entertainment.

“Good as Gold” is a western story of the mining rather than the cow country, with Buck in the role of a chap who, to avenge the theft of his father’s mine, takes the law into his own hands and, turning bandit, holds up the payroll messengers. It all turns out O. K. for he falls in love with and marries the new mine owner after saving her from her rascally superintendent.

There is a good thrill where Buck is hanging on a rope over a cliff and the rope breaks. The action scenes also include Buck’s hold-up of a train and his kidnapping of the girl as well as a dramatic appearance before the villain’s benchman and a spirited getaway. The big climax comes with a fight in and around a mine shaft, with Buck overcoming two of his opponents and then bursting the entrance door with a dump car, sliding down a rope into the mine, rescuing the girl and then fighting the villain on a moving car that finally runs over the edge of a hill.

Frances Lee, a recruit from the two-reel comedies, makes a good impression as the girl and Buck is, of course, in his element. Carl Miller is an effective gentleman villain and most loses her sweetness because of complications that arise when she adopts a little kid. There is a strong appeal to the emotions when she hides the little fellow in a trunk to keep him from the welfare workers and a good melodramatic climax with a real tug at the heartstrings when she saves the lad from the burning building. Clyde Cook does well in the opposite role as the bashful gawky truck driver. The other roles are in capable hands.

Herman C. Raymaker, aided by the featured players, has succeeded in putting an exceptional lot of feeling into this little story, and women especially should respond to its emotional appeal.

“Good as Gold”

Lots of Action, Excitement, Stunts, Thrills
And Romance in Typical Buck Jones Vehicle

Charles K. French is good as the friendly sheriff.

William FOX Presents

Buck Jones in

“Good as Gold”

A Scott Dunlap Production

CAST:

Buck Brady .......... Buck Jones
Janet Laurier .......... Frances Lee
Sheriff .......... Charles K. French
Tiffin .......... Carl Miller
Timothy .......... Alecie Watson
Buck Brady (as boy) .......... Mickey Moore

As a valuable mine has been stolen from his father, Buck retaliates by holding up messengers and taking the payroll. He falls in love with a pretty girl, learns she is the new owner of mine, saves her from her crooked foreman and finally wins her. Stirring action western.
ASSOCIATED EXHIBITORS

Kind of Picture Review Feet

Galloping Cowboy (B. Coly) Western May 26, 5,640
Earth Woman (Mary Alden) Drama May 5, 5,829
Lassie (Buddy, Jr.) Western June 1, 4,460
Dinnertime (Buddy, Jr.) Western July 21, 4,472
Twisted Triggers (Wally Wales) Western Aug. 17, 4,472

Carnival Girl (Marion Mack) Melodrama Aug. 14, 5,919
Hidden Way (Mary Carr) Dog melodrama Aug. 26, 5,891

Flying A (Al Wilson) Crook melodrama Sep. 10, 5,905
Call of the Wilderness (Sandow) Dog melodramas Dec. 1, 5,826
Bandido Buster (Buddy Roosevelt) Western 1927

Bad Man's Bluff (Buffalo Bill, Jr.) Western Jan. 1, 4,441

BRAY PRODUCTIONS

Comma Butterfly Nature Special Dec. 1, 1 rl
Even Up Central cutout Dec. 28, 2 rls
A Sport Calendar Novelty Magazine Dec. 3, 1 rl

So's Your Monk Sunset comedy Jan. 1, 2 rls
Dog Comedies MEXICAN Jan. 2, 2 rls
Hymna Laucha SPECTACULAR Feb. 12, 1 rl
Frenzy Arms Mack Sennett set Feb. 12, 2 rls
Oh, Boy Melbaugh set Feb. 4, 2 rls
Bray Magazine 8 Yukon scenes Feb. 19, 1 rl
Along Came Pides Hot Dog cartoon Feb. 28, 1 rl
A Furry Tale Nature special Mar. 1, 1 rl
Peering Out Hot Dog cartoon Mar. 17, 1 rl
A Sorority Mixup Sunset comedy Mar. 25, 1 rl
Wound Up Comical Culture Apr. 4, 1 rl
Peter's Pow Wow Hot Dog cartoon Apr. 9, 1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein) Stage Life drama Oct. 17, 7,000
Some Up-and-Coming Novels June 28, 2 rls

CLINTON PICTURES CORP.

Perfect Clown (Larry Semon) Feature comedy Jan. 3, 1926
Prince of Broadway (G. Walsh) Friar pring drama Jan. 9, 1,900
Coast of London (K. Walsh) Railroad melodrama Mar. 6, 1,800
Devil's Island (Frederick) Mother-love drama Aug. 2, 1,800
Two Bells (L. Barrymore) Drama Nov. 11, 2,900

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lylett-Dove) Crook melodrama July 31, 1,090
Butterfoot (Comeau-Rayompson) Romantic Drama Aug. 24, 1,500
Sweet Rose O'Grady (S. Mason) Comedy drama Oct. 1, 1,090

SCREEN SHAPES

False Alarm (Lewis-Carr-Rever) Melodrama Aug. 13, 1,380
When the Wife's Away (Flack) Family comedy June 1, 1,460

THE TRUTHFUL BUNNY (B.C. Gordon)

Comedy drama Aug. 1, 1,900

BETTER WAY HOME (Rev. Morgan)

Melodrama Aug. 18, 1,540

SIDON PLAUSIBLES (Rev. Dorf)

Comedy drama Aug. 24, 1,460

WANDERING GIRLS (Rev.Newman)

Comedy drama Aug. 3, 1,900

PLEASURE BEFORE BUSINESS (Davies)

Hebrew feature May 14, 1,800

Dollars That Help 7,335 Exhibitors

Assorted Exhibitors

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Price of Success (Lake-Glasse) Drama July 26, 5,800
Sealed Lips (Rever) Dramas Aug. 9, 5,210
Value of a Flirt (Rever) Melodrama Aug. 26, 5,300
Date of a Flirt (Rever) Comedy drama Aug. 26, 5,300

PERFECTION

Fighting Youth (W. Fairbanks) Melodrama April 26, 4,700
New Champion (W. Fairbanks) Boxing melodrama April 26, 4,600
Great Sensation (W. Fairbanks) Melodrama April 26, 4,500
Handsome Brute (W. Fairbanks) Police drama April 26, 4,400

CRANFILL & CLARKE, INC.

Molly May Serai (Violet Mersereau) Romance July 31, 3,900
Famous Paintings (Geo. De Luxe dramata) July 31, 2,900
Real Men (F. More) Drama de luxe May 18, 2,900
Wooden Shoes (International) Drama May 18, 2,900

EDUCATIONAL FILM CORP.

Figures of Fancy Hodge-Podge Nov. 12, 1 rl
Badgers Hodge-Podge May 30, 2,900
Felix Hunts the Hunter Sullivan cartoon Nov. 10, 1 rl
Raging Inle Life cartoon Nov. 15, 2,900
Mighty Smithy Life cartoon Nov. 22, 3,900
Felix Hunts a Bubble Sullivan cartoon Nov. 29, 2,900
Framing Romance (Al St. John) Burlesque melodrama Nov. 29, 2,900
Mighty Smithy Life cartoon Nov. 29, 2,900
The Mona Lisa Romantic Nov. 29, 2,900
Teacher's Tea Comedy (Hammy) Bacon-Scott Nov. 29, 2,900
Bruce Scene Hula Hula, etc. Dec. 4, 1 rl
Come Off (Duffy-Crawford) Comedy Dec. 4, 2,900
Land O' Fancy (Felix-cat) Sullivan cartoon Dec. 11, 2,900
Felix Drives the Nuthouse Sullivan cartoon Dec. 11, 2,900
Reverse English (Felix-cat) Sullivan cartoon Dec. 11, 2,900
A Key-hole Crime Hodge-Podge Dec. 18, 2,900
Have Courage (Felix-cat) Cartoon-cody Dec. 25, 2,900
Barbary Wax Right Hodge-Podge Dec. 28, 2,900
One Sunday Morning (Hamilton) Comedy Dec. 28, 2,900
Parsons and Persons Hodge-Podge Dec. 28, 2,900

Dollars That Help 7,335 Exhibitors

AST year 6,929—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble of any of these good friends who will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in. It is to be appreciated that exhibitors take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing to us. It's worth it to have that sort of friends. They help us to retain dependability leadership.
Star, Story Type, Review and Footage Here

EXCELLENT PICTURES CORP.
A Man of Quality (G. Walsh) Punch melodrama Nov. 6, 5,460 His Rise to Fame (Geo. Walsh) Pugilist melodrama Feb. 14, 5,790

FILM BOOKING OFFICE OF AMERICA

Features

Broadway Gallant (R. Talmadge) June 5, 5,510
Valley of Braavery (Custer) June 21, 6,000
Lassie Come Home (Ford) June 28, 5,420
Wells Fargo (Ford) July 26, 5,410
Cowboy Cop (T. Tyler) August 7, 4,385

FOX FILM CORP.

Features

The Great Man (B. Skouras) Drama May 30, 5,120
My Own Pal (Tom Mix, dog and child) Western May 2, 6,018
Tell the Children (Olive Borden) Parfait melodrama April 2, 6,840
Sandy (Midge Bellamy) Drama April 17, 7,460
 nightly Stunt Showers (Buck Jones) Comedy melodrama May 29, 5,726
Ringing for Cupid (O'Brien) Romantic western May 8, 4,953
Silent Head Quarters (J. Earle) Drama May 20, 5,472
Early to Wed (M. Moore-R. Perry) Domestic drama May 26, 5,912

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First National

June 11, 1927 MOVING PICTURE WORLD 449

REVIEW

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Juno's Mistakes (T. Tyler) Comedy May 15, 5,710
Why Don't You Marry Me (Randall) Comedy May 18, 4,800
Ranson's Folly (Bartholomew) Romantic drama May 23, 7,310
Sandal (R. Novack) Musical drama June 5, 5,312
Temp, Trap, Tampering (Langdon) Parfait melodrama June 12, 5,380
Wise Guy (Kirkwood-A. Compton) Human interest dr.

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### Short Subjects Separated From Features

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<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>20th Century Fox</td>
<td>2,200</td>
<td>1926</td>
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**PARAMOUNT**

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<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Burlesque on war</td>
<td>20,000</td>
<td>1920</td>
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**GOTHAM PRODUCTIONS**

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<tbody>
<tr>
<td>Dog picture</td>
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<td>1926</td>
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**METRO-GOLDWYN-MAYER**

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<tr>
<td>Mondo (Dorothy Grimes)</td>
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**Hotel Imperial (Pols Negri)**

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<td>Drama</td>
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<th>Kind of Picture</th>
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<tr>
<td>Super Spectacle</td>
<td>1,000</td>
<td>1926</td>
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**Rough House (Bolton Gable)**

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<th>Kind of Picture</th>
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<tr>
<td>Series picture</td>
<td>6,000</td>
<td>1926</td>
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June

MOVING PICTURE WORLD

1927

11,

Make This Chart More Useful

Users Help
PATHE
Fup t Xale
More Ways

Sportlight

in

Be Your Age (ieature cast)
On the Front Page (L. Rich)
Buck Fever

Mayer "Sketchbook"
Hal Roach comedy
Sennett comedy
...Terry cartoon

Mystery serial
Hal Roach comedy
...Hal Roach comedy

Feathers
The Nickel Hopper (Normand)
Dodged (Bevan)
Divorce
Through Thick and Thin
Hesitating Horses (Alice Day)

Terry cartoon
Sennett comedy
Terry cartoon
Terry cartoon
Hal Roach comedy

the Rails
Bars and Stripes
Ain't No Santa Claus
1 here
K Blonde's Revenge (Turpin)
School Days

Hitting

Typical comedy
Terry cartoon

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...Oct. 30.
.Nov.
Nov. 13.
13..

3 rls.

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2 rl*.
1 rl

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Nov.
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Safe (Monty Banks)
Between Dangers (B. Roosevelt)
Burnt Fingers
Galloping Gobs (Buffalo Bill, Jr.)
Man from Hardpan (Maloney)
Princess on Broadway (Garon- Walker)
Tearin’ Into Trouble (Wally Wales)
Arizona Whirlwind (Bill Cody)

Play

Comeback

Fighting

(B.

Spuds (Larry Seraon)
Horse Shoes (Monty Banks)

27

Rowdy (Buffalo
No Man’s Law (Rex)

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Ridin’

29...2
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Bill,

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Pirates

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Melodrama
Stunt melodrama
Alaskan melodrama

May
May
May
May
May
May

Alaskan Trip
Western melodrama
Crook melodrama

...May
June
June

Black Stallion dr
Punch western
Feature comedy

Sky (Hutchison)

Yukon (Bowers)
Heart
Alaskan Adventures
Meddlin’ Stranger (Wally Wales)
Avenging Fangs (Shadow-dog)

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Anything Once (Mabel Normand)

Hal

lelhng Whoppers
Musical Parrot

Our Gang

With

Terry cartoon
(Day)

comedy

Sennett

Wind

the

Roach comedy

Sennett comedy
Hal Roach comedy
Terry cartoon

Smith’s Pets
Bring Home the Turkey
Chasing Rainbows
Should Sleep Walkers Marry?

Jimmy Smith

Romance

of

a

Melodrama

Million Dollars
(Star Cast)

Terry cartoon
Sennett comedy

Hal Roach comedy

Pass the Dumplings (Alice Day)
On Guard (Cullen Landis)
Sink or Swim
A Hollywood Hero (Turpin)
Should Men Walk Home (C. Hale)
Sporting Knack

Mail

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cartoon

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Smith Family com
Sennett com
Sennett comedy

Terry

in 'iV
Dublin

Rogers Abroad
Terry cartoon

Sa e?
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Why 7
Girls |
Say KT
No ,i?
(Marj. l
Daw)
Weatherproof
Pathe Review
Cracked Ice
Taking^ the Air

Comedy

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Hal

Roach

comedy

Sportlight

Review
Terry cartoon
Terry cartoon

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Smiths New Home (Mc-Kee-Hiatt)
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Oct. 30.. 5,218
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PRODUCERS DISTRIBUTING CORP

1925

Comedy-drama
Tense drama

Wedding Song

Comedy-heart

Steel,

Steel industry
Indian drama

Braveheart (LaRocque)
Rocking Moon (Tashman- Bowers)
Danger Girl (Priscilla Dean)
Million Dollar Handicap (all star)

dr.

Horse race

Avenue (De La Motte)
Wild Oats Lane (Viola Dana)

Human

Melodrama western
Melodrama
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Comedy drama

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Terry cartoon

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Pilsen (Geo. Sidney)

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Eve’s Leaves (Leatrice Joy)
Silence (H. B. Warner)

Unknown Soldier (Chas. Mack,
Dee Woman (Priscilla Dean)
Shipwrecked (S.
Meet the Prince

Romantic
Self-sacrifice
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War drama
Farce-melodr;

Owen-J. Schildkrant)
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Melodrama
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Melodrama

For Alimony Only (Leatrice Joy)
Gigolo (Rod La Rocque)
Nervous Wreck (Ford-Haver)

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Comedy-drama

Sunny Side Up (Vera Reynolds)..
Speeding Venus Prisdlla Dean)

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Alaskan drama

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1926

(Leatrice Joy)
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Simon the Jester (O’Brien- Rich)
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Politics-melodrama

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Family

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Magazine

Smith

Rights

Whispering Smith (H. B. Warner)
Volga Boatman (W. Boyd-E. Fair)
Paris at Midnight (Jetta Goudal)

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Sennett comedy
Sennett comedy

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Pilot

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Sportlight

Customer
Peaches and Plumbers (Bevan)..
Plumbers Daughter (Alice Day)
Pathe Review 6
Plow Boy s Revenge
Crowd Bait
Seeing the World
One Hour Married (Normand)
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Sennett comedy
Hal Roach comedy

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Aug.

Dancing Days
Domestic
Shameful Behavior? (Edith Robert*). ...Romantic com. -dr
Comedy drama
His New York Wife (Alice Day)

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Our Gang comedy

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(Bevan)
Many Scrappy Returns (Chase)
When Friendship Ceases

Two Time Mama (Tryon)

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Sportlight

Fourflushers

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PREFERRED PICTURES

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comedy

Feature comedy

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farce

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Mar. 5.
Mar. 5.
Mar. 19.
Apr. 2.
Apr. 9.
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Mine-western
Action western

War,

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Western

4,915
4,533
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Feb. 19.

drama
Comedy drama
Western

1927

Kitty from Killarney

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Western

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Fast western
Melodramatic mystery
Western

Jr.)

Don Desperado (Maloney)
His First Flame (Harry Langdon)...
Eyes of the Totem (Hawley- Santschi)

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comedy

Thrill

Roosevelt)

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Roach comedy

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Sportlight

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Our Gang comedy
Sennett comedy
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War

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Minutes

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Terry cartoon
Terry cartoon
Sketch Book

Controlled
tripping the Rhine

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Sportlight
Sennett comedy

Radio

Forty-live

Feet
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Mayer "Sketchbook”

Vaudeville

Top

Review

Picture

of

Sporthftht
'•Pilgrimage'’

Hooks and Holidays
Smith s Uncle (U Geraghty)
House Without a Key (Ray-Miller)

Review

Picture

of

1927

Kind

jNuremburg
Raggedy Rose (Mabel Norm and)
A Harem Knight (Turpin)

Kind

Features

Durable Souls
Journey ot tne Israelites

Than One

451

Melodrama

Drama
Farce-comedy
Kyne mining story

Paradise (star cast)

For Wives Only (M. Prevost)
Corporal Kate (Reynolds-Faye)

Sophisticated
Girl

farce

War-workers

8.. 6,155
24.. 10,660
15.. 6,995
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3.. 5,865
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1927

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ru (Ben
Jolly
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Turpin)
Melting Millions (Ray-Miller)

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Comedy

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Chapter Play
lng Through Holland (Will Rogers). .Rogers Abroad
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Pathe. Review 13
Medicine Man ....

Shpping Wives

Smiths

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(Dean-Rawlinson)

Surprise. (Hiatt)

Forgotten Sweeties (Chase)
Pathe Review 14
Smith s Kindergarten (Baby

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Comedy
Jackson).

(Turpin)

Bubbling

(Matt Moore)

15,

Pie. Eyed Piper
Jewish Prudence

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(Davidson)

Age

Sportlight
Terry cartoon
Sportlight

Pathe Review 20
Bigger and Better Blondes (Chase)
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Tabloid Editions
Horses, Horses, Horses
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Tired
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Pathe Review 22-21
Digging for Gold
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Pride of
Chills

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(Turpin)

comedy

Terry cartoon
Hal Roach comedv

Magazine

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When Snow Flies

Pathe Review

Magazine
Family

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Hal Roach comedy
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Sennett

Man
Mr. Buggs

Pathe Review

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Magazine
Terry cartoon
Hal Roach comedy
Smith Family

Magazine

Comedy

May

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Our Gang comedy
Magazine
Smith Family
Magazine
Terry cartoon
W' 11 Ro£ ers ’ trip

comedy

Sportlight

Nobody’s

Man

Bait

Widow (Joy-Ray-Haver)

Suspense western
Farce comedy ....

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Comedy drama

(Marie Prevost)

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Rubber Tires

19.. 6,859
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(Ford-Love)..

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Heart Thief (Schildkraut-dePutti)
Fighting Love (Jetta Goudal)

European

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Desert drama

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Sportlight
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The Conqueror (Boyd-Faire)

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Hair Cartoon
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Toot' (Ko-Ko)
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Marcus cartoon
Fleischer

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Searchlight

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Marcus

Song Car-tune
Marvels of Motion
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Reporter

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Carrie of the Chora*
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Ko-Ko in the Fadeaway
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Marcus cartoon
Song Car-tune

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STERLING PICTURES CORP.

1926

Lost at Sea
Romantic drama

The Big Pal (Wm. Russell)
Price light drama

One Hour at Love
Emotional drama

Shabby (John Murray)
Drama

Walking Timber
Woodland drama

Sons of the Desert
Family drama

The Song of Steel
Business drama

Add Geese (Special)
Human drama

Princess of Holyoke
Human drama

Lightning
Stage comedy

Tales of the Vanishing People
Emotional drama

Footsteps of Fashion (Haze Rustch)
Drama

Josiey's Wife (Paul Frederick)
Emotional drama

Redheads Preferred (Hitchcock-Daw)
Farce comedy

The First Night (Lytell-Davoe)
Farce comedy

Hustler (O'Malley-Gibson)
Crock melodrama

Cheaters (O'Malley-Gibson)

UNITED ARTISTS

1926

Black Pirate (Douglas Fairbanks)
Technicolor feature

Tramp, the (all-star cast)

Son of the Sheik (Valentino)
"Sheik" sequel

Sparrows (Mary Pickford)

1927

Winning of Barbara Worth (Banky)

The General (Buster Keaton)

Love (Buster Keaton)

Beloved Rogues (J. Barrymore)

Resurrection (Rod La Rocque)

UNIVERSAL

Features

Outlaws of the Law (Cheney-Dean)
Crock melodrama

Rolling Home (Denny)
Farce comedy

Plasticine (Buster Keaton)

Buster's Ranch (Arcot)
Western

Chasing Trouble (Morrison)
Action western

Bucks of the Road (Rene Clair)

Marriage Clause (Lois Weber)
Drama

Under Western Skies (Norman Kerry)
Western

Man in the Saddle (Gibson)
Western

Pocket Money (Davis)

Whale Town's Talking (E. W. Harrison)
Farce comedy

Runaway Express (Daughter-Mehaffy)

Old Soak (Jean Hersholt)
Comedy drama

The Trench (Larry Gray)

Ice Flood (Harlan Duna)
Campmel ope.

Yellow Back (Fred Humes)
Comedy drama

Take Him from Mr. Pontiac (LaFrance)

Marriage Clause (Lois Weber)
Drama

Under Western Skies (Norman Kerry)
Western

Man in the Saddle (Gibson)
Western

Red Ryder (Maurice De La Ronde)

Man from the West (Arcot)

Disraeli comedy

Provincials of the Night (Hume)

Silent Rider (Horn)

1927

Butterflies in the Rain (FSOLE)
Romantic drama

Ready Room (Horn)

Los Loaf (Art Acord)
Action western

Seven Years of Luck (Eugene Lockwood)

Perch of the Devil (Busch-O'Malley)
Meldrama

One Man Gang (Fred Hum)
Blue streak western

Taxi (E. E. Horton)
Farce comedy

Dutch Dude (Hoot Gibson)

Wrong Mr. Wright (Jean Hersholt)

Hey! Hey! Cowboy (Gibson)
Action western

Men of Earth (Hune)

Fourth Commandment (Bennett-Carr)
Sentimental drama

Down the Stretch (Agnew-Nixon)
Racing melodrama

Buckaroo Bill (Jesse Hibbs)

Cat and the Canary (LaPinte-Hale)
Mystery-thriller

Ginning Guns (Jack Hoke)

Love Thrall (Laure-LaPinte)

Fight of the Century (E. W. Harrison)

The Claws (L. C. Brown)

The Cat (Hiram Upton)

South African drama

Short Subjects

Business Stories (Arthur Lake)
Comedy

Please Excuse Me

The Big Surprise

Stockmen's Owing

Take Him from Mr. Pontiac (LaFrance)

Better Luck

Martin and Mason (Glamor)

Fighting Strain (C. Willard)

Buster Prize Winner

Swinging Sleepers (Arthur Lake)

Sweetheart Date (Edward)

Lack Lapse (Marie Alonso)

A Close Call

Home Sickness

Around the Ranges

Rooms for Rent

KIND OF PICTURE

Review. Feet

Lost Soul (Puffy)
Bluebird comedy

Jane's Flirtation (Wiley)
What happened to Jane...

Menace of the Mounted (Cobb)

Hop Along (Arthur Lake)

Up Against It

Dude Desperado (Gilman)

What's Your Hurry?

Lover on a Stolen Drum

Newlyweds Build

Cinder Path

Youth and Beauty

George Runs Wild

Oliver Twist

Meet the Husband (Arthur Lake)

A Strange Inheritance

Ranger's Romance (Fred Gilman)

Some More Leave Home (Summerville)

A Party Man (Duffy)

Jailhouse Blue (Arthur Lake)

Hot Air (Puffy)

Buster Gump

Reckless Records

She's My Cousin

Jane's Hubby

Haunted Homestead

Buster Forget

Newlyweds' Shopping Tour

Plunging Snow

Keaning Smoother (O'Mine, Clas. Puffy)

Red Hot Man (Co, Edw., Cob)

Branding Records

Buster's Frame-up

Creed Riders (Fred Gilman)

Red Suspenders (Summerville)
Comedy

Gene's Lovers (Fred Gilman)
"Who's that Girl?"

That's No Excuse

Do the Puffy

Rest Cure

Doctors Poorer's Brunettes (Edwards)
Bluedbird comedy

Homo Student (Fred Gilman)

Tune Justice (Gilman)

Monte's Reward

Cowboy Chop Suey (Ed. Cob., Western)

Jane's Sluth

What Happened to Jane...

7th W. C. W.

June 11, 1927

WAGNER BROS.

Lady Windermere's Fan (R. Rich)
Stage classic

Golden Cocon (H. Chadwic H Gordon)

W. C. W.

December 7, 1926

Sea Beast (John Barrymore)
Whaling epic

Cave Man (M. Moore-Prewett)

Dream of Life (Ed., Costello)

Night Cry (Play-Tin-Tin)
Dog melodrama

Hill Man (John Barrymore)
Drama

Hell Bent for Heaven (Kilker)
Mystery drama

Why Girls Go Back Home (Hills)

Silken Shackles (Irene Rich)

Society Clock

Footloose Widows (Fazenda-Gordou)

Across the Pacific (Monte Blue)
Melodrama

My Three Sons (R. Manf.)

Private Izzy Murphys (Jeff)

The Sea God (Sidney-Fazenda)

Millionaires (Sidney-Fazenda-Gordou)

While London Sleeps (R. Tin-Tin)
Dog melodrama

Third Degree (Dulles Costello)
Stage melodrama

Dumb Luck

Finger Prints (Pareda)

The Tinkers (Bluth)

When A Man Loves (J. Barrymore)
Classic romance

Gay Old Bird (Fazenda)

Gay Old Bird (Fazenda)
Melodrama

Planes (Lousey D.)

The Route (Monte Blue)

Bitter Apple (Monte Blue-Lynx Law)

Missing Link (Sid Chaplin)

Tracked by the Police (R. C. McAvoy)

A Million Bid (Dulles Costello)

Melodrama

Dec. 10, 1926

Too Much Progress in Pipercok.

Buster's Sleigh Ride

Laughing Spirit

Buster Brown series

Lost Soul (Puffy)

Jane's Flirtation (Wiley)

Menace of the Mounted (Cobb)

Hop Along (Arthur Lake)

Up Against It

Dude Desperado (Gilman)

What's Your Hurry?

Lover on a Stolen Drum

Newlyweds Build

Cinder Path

Youth and Beauty

George Runs Wild

Oliver Twist

Meet the Husband (Arthur Lake)

A Strange Inheritance

Ranger's Romance (Fred Gilman)

Some More Leave Home (Summerville)

A Party Man (Duffy)

Jailhouse Blue (Arthur Lake)

Hot Air (Puffy)

Buster Gump

Reckless Records

She's My Cousin

Jane's Hubby

Haunted Homestead

Buster Forget

Newlyweds' Shopping Tour

Plunging Snow

Keaning Smoother (O'Mine, Clas. Puffy)

Red Hot Man (Co, Edw., Cob)

Branding Records

Buster's Frame-up

Creed Riders (Fred Gilman)

Red Suspenders (Summerville)
Comedy

Gene's Lovers (Fred Gilman)
"Who's that Girl?"

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Do the Puffy

Rest Cure

Doctors Poorer's Brunettes (Edwards)
Bluedbird comedy

Homo Student (Fred Gilman)

Tune Justice (Gilman)

Monte's Reward

Cowboy Chop Suey (Ed. Cob.), Western

Jane's Sluth

What Happened to Jane...

7th W. C. W.

June 11, 1927

WAGNER BROS.

Lady Windermere's Fan (R. Rich)
Stage classic

Golden Cocon (H. Chadwic H Gordon)


CALIFORNIA OR RUST. Star, George O'Hara. Very good; with the Fighting Heart series makes a dandy show but costs too much for this small town unless you want to make money and a distributor all. Tone good, appeal 100 per cent. Sunday no, special, yes. Draw college, resort class, town 500. Admission 15-25. J. E. Parker, Cozy Theatre (200 seats), Merom, Indiana.

FIGHTING HOMMIE. Star, Bob Caster. Custer is one of my best bets. In the class with the best of western stars. This one was a little weak but they liked it just the same. Appeal good. Special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER FATHER SAID NO. A number thought this was quite a clever comedy. The latter end of the picture has a number of good laughs. Draw from town 2,500, Admission 15-25. J. E. Parker, Rich Theatre (400 seats), Montpelier, Idaho.

LADIES. This is a very pleasing little picture; however, no big one. Will please more than one. Is a draw, may of the women who are familiar with Gene Stratton Porter. Oregon and Indiana good. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAGIC GARDEN. Star cast, This is a Gene Stratton Porter novel. Here is a wonderful picture, good, clean and wholesome entertainment. We did the best business on this picture that we have done for months. Draw general class, city 297,000. Admission 20-25. Marion Haines, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

BARDELS THE MAGNIFICENT. Star, John Gilbert. Good show but I--what a flop! If I had the money I've lost on some Metro-Goldwyn specials I'd be able to do this. It is a very good class, an al at the same time but less attractive to the older folks. This picture is the nearest we have had of those conventions instead of talking 100 per cent. stuff, some one will be sober enough to say that it's either sell at a fair price or drive the little fellow out of business. H. L. Beudon, Grand Theatre, Port Allegeny, Pennsylvania.

DEMIBRIDE. Star, Norma Shearer. It's a wow! A dandy, as all Norma's have been for us. Everybody likes Norma here; we always get a good house with her. Tone good, appeal 100 per cent. Draw oil field class, 9,000. Admission 15-25. J. E. Parker, Liberty Theatre (250 seats), Merm, Indiana.


JOHNNY GET YOUR HAIR CUT. Star, Jackie Coogan. This is one of his best and we hated to see him grow up as we have to make no more pictures. Johnny has a picture will please the grownups too. Tone good, appeal 100 per cent. Sunday yes, special. H. L. Conery, Grand Theatre, Port Allegany, Pennsylvania.


MAGICIAN. Star cast. A very elaborate picture with great acting but too gruesome for all town class. Draw from town, city. There are a lot of children. Tone good, appeal poor. Sunday yes, special Yes with regard to above. Draw town, farm classes, town 600. Admission 15-20. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.


MIDSHIPMAN. Star, Ramon Novarro. Here is an old one but better than many of the so-called "educational. Gives a glimpse of the U. S. Naval Academy, also contains plenty of comedy. Tone good, appeal 80 per cent. Sunday, special yes. Draw farm class, town 150. Admission 15-20. George Fleischman, Paramount Theatre (250 seats), LaJaram, Colorado.

SLIDE, KELLY, SLIDE. Star, William Haines. A very good baseball picture. Tone, appeal good. Sunday yes, special no. Draw merchants, farmer class, town 1,550 widely scattered. Mr. B. Travelle, Elite Theatre, Placerville, California.


TILLIE THE TOILER. Star, Marion Davies. Seven reels of good entertainment. Marion, as Tillie, great and is supported by a wonderful company. Draw general class, 7,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merm, Indiana.

WAXING SEX. Star, Norma Shearer. Mark this one down extra good. It will stand up and please them all. Will stand two days in a row. J. E. Parker, Dixie Theatre, Russellville, Kentucky.

CARABET, Star, Gilda Gray, Gilda Gray, whose fame as a dancer should attract a lot of attention. Very good dance and very good work. Gilda wears many wonderful models with which she tops all. This is a very pleasing picture. Draw general class, city 357,000. Admission 20-25-30. James Shearer, Metro Theatre (1,100 seats), Indianapolis, Indiana.

CAT'S PAJAMAS. Was surprised that this one turned out good. It's a nice little pro-
Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves “Our Gang” and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

United Artists

THIEF OF BAGDAD. Star, Douglas Fairbanks. Old, but it sure pulled ’em in. PAI: banks all the money and we get the honor of running his picture. High rental keeps us from making another. Appeal good. Sunday yes, special no. Draw farm class, town 450. Admission 10-25, George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

Universal

CHASING TROUBLE. Star, Pete Morrison. Well, well, Pete: this had the makins of a cowboy story. First western we ever had of that sort and taken notice of. Does a little roping and can sit on his horse pretty well, too. We at least don’t have one like this. Audience got a kick. Tone, good appeal. Draw from farming community of 450. Admission 10-25. Star theatre (260 seats), Grand River, Iowa.

FOURTH COMMANDMENT. Star, Belle Bennett. Now listen, fellows, this is a real picture and will make you money if you will properly advertise it. Draw from town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (490 seats), Montpelier, Idaho.

Producers Dist. Corp.

CLIMBING VINE. Star, Lestrice Joy. Very disappointing; not much to it and not likely please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.


DICE WOMAN. Star, Priscilla Dean. A good picture but star does not go over so good with me. Print good. Tone, good appeal. Very much for a print. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOR WIVES ONLY. Star, Marie Prevost. A light comedy drama, just a fair program picture. Should please the women; but it was a grand flop for me. Print good. Tone, appeal very poor. Sunday yes, special no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NERVOUS WRECK. All star cast. Fairly good comedy. Have had better ones that were not so good, but this was the equal of 80 percent. Sunday yes, special no. Draw farm class, town 450. Admission 10-25, George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.
CROWDS! All facing one way. All moving toward one focal point—your box office. Never mind about a seat for every patron. A seat for every patron is your worry. When you can get the crowds coming—not once a month, nor twice a month—but every week, and every day—then you will have struck your stride.

B. B. B.

A man who does that—S. L. Rothafel—tells you his method back of this Color Sheet. He doesn’t attribute the filling and refilling of over 6,000 seats to his personality, although his public has chosen for him a chummy “nickname.” He had those seats designed wide and comfortable, spaced the rows and made the aisles and the lighting right, in short, planned every better business builder in equipment that he could when the theatre that bears his nickname was built.

B. B. B.

Nor did he stop there. Mr. Rothafel hasn’t stopped building better business. The “Roxy” Rules are success rules.

B. B. B.

Another theatre manager, from a different section of the country, but a successful business builder, is James D. Kennedy. He, too, is generous enough to step forward and tell you ten tips for building good will—and community good will means better business. Even if you know and already pay attention to nine of them, his tenth tip will be worth reading about.

B. B. B.

Presentations are only worth doing if they either contribute to the charm of the entertainment or add to the atmosphere of the picture which is the heart and soul of the program. O. T. Taylor is a practical presentation man, he is active in that field. His informative department, Back of the Curtain Line, is designed for adaptation to the smaller theatre with its more limited expenditure as well as to the big picture palace. Particularly so is this week’s presentation idea back of this color sheet.

B. B. B.

Since 1910 F. H. Richardson has worked and written in Better Projection for the uplifting and dignifying as a profession of Projection, for closer contact and sympathy between theatre owners and those of their employees who can build better business if they get the right sort of backing and co-operation from their managers. This week Mr. Richardson talks to projectionists in his inimitable fashion, flatly, fearlessly, and there is much for the theatre manager as well—a prevalent film malpractice that is bad for business, as an example.
Here's a Pair of
BETTER BUSINESS BUILDERS
That's Hard To Beat!

Richardson's New 5th Edition
HANDBOOK OF PROJECTION
In Two Volumes

VOLUME I
Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of electricity and optics.
Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.

VOLUME II
This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.
Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: Arc Controllers, Electrode Apparatus, Busch and Lamp, Cinematograph, and Simplex Condensers, Curtains, Machines, Current Rectification, Generators, High Intensity Lamps, Powers, Ashcraft, H. E., General Electric, Mazda Projectors, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Magna-Graph and Panel, Reflectors, Arc Lamps—Fireproof, Peerless, Magna-Graph, Medieval, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc.

At your dealer or direct from
CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE NEW YORK
"Roxy" Rules That Are Demonstrated Business Builders

By S. L. ROTHAFEL

The Man Whom His Public Has Rechristened "Roxy"

In presenting motion pictures to the public, I have always several basic principles in mind:
1. Happiness begins at home.
2. Do something different.
3. It's the little things that count.

Now to elaborate—"Happiness begins at home." That is to say if you want your guests to enjoy themselves you must bear in mind, first of all that they are your guests; and second you must assure yourself that you are providing comfortable, well regulated quarters and that you have entrusted the welfare of your visitors to a competent and contented staff.

Dissatisfaction among employees not only destroys the morale, but it quickly communicates itself to your clientele. It isn't a difficult matter to make your staff happy. All you have to do is to be human, to remember that these boys and girls are starting off on the sea of life, that they want their chance to reach their goal and attain the fulfillment of their hopes and aspirations.

To this end, we have installed a definite method of promotion. There is an honor roll and a demerit system by which those who have earned the right are automatically headed for promotion. The page boy of today is the housemanager of tomorrow if he fulfills his obligations consistently and well. Our boys know this and it encourages them in their ambition to "get to the top"—the desire of every normal American boy. Already, though the theatre has been open only a few months, promotions are in order. Since good health is the foundation of every human endeavor, physical training is essential. Our young men are trained by an ensign of the Marines who puts them through their daily routine of setting-up exercises. There is a hospital fully equipped on the premises where a sprained ankle, sore throat, headache, etc., can be nipped in the bud. Recreation too, is important and handball courts are in the making.

I am a great believer in giving the young fellow another chance, and on those occasions when a lad has been weighed in the balance and found wanting, I make it my personal business to examine the culprit and to plumb the depths of his offense. It is a duty and a welcome one, I should think, for every man in authority to see that every boy in his employ is given not only a square deal, but a chance to make a man of himself if by misfortune, temptation has been too strong for him and he has succumbed. It's seldom I find that one's faith in human nature is abused, but the good you can accomplish outweighs your failures.

"Do Something Different"—By this I mean

They gasp when they first see this marvelous Rotunda, and they tell their friends to see this one of many Roxy Theatre business builders.
To consider a hospital room as a business builder is per haps startling, but if it be required the space provided by Tobin & Knoll, Inc.

Third: "it's the little things that count"—
If you want to keep the good will of your public, you must show them consideration. You must think for them. It's the same with an audience as it is with friendship. Gilbert and Sullivan, you know, severed a life long friendship over a piece of carpet. It is failure in the little things which has broken up many a happy home. It isn't luxury, nor gold braid, quantities of marble which please your audience. It's your consideration for them.

The exhibitor on Main Street has just as much chance to make his audience "feel at home," as the man who runs a big theatre on Broadway. The tiny cottage on the edge of a prairie often houses ten times more happiness than the mansion on Fifth Avenue, because of the spirit which dwells therein.

With our added facilities, we of course, have taken every precaution to insure the least possible inconvenience to those who come to the Roxy. As you know, we can house ten thousand people under one roof. It take a staff of five hundred to insure their welfare and the demands on the energies of this staff are so great that a relief system has been installed not only Waft they help respond to fifteen minutes, but relays of fresh men constantly appear on duty.

In order that "the little things" which annoy patrons are oblivious to every possible degree we have built, for example, a marquee extending the whole length of the building and the lobby where soft music plays during change of program, houses 4,000 against inclement weather. The Lost and Found Department is conveniently installed in the lobby, one of our house managers is always on hand, maids are on hand in the ladies' rest room, no gratuities are allowed, and the lights are not glaring. Little things you say, but it's the little things that count. Our aim is to establish a soothing, not a distracting atmosphere—that atmosphere that is to say of the well-regulated home. It's "the personal touch" as an old friend of mine used to say which counts. I keep in touch constantly with the heads of my departments. We have staff meetings, staff luncheons and dinners. In my suite on the top floor of the Roxy is ever open to receive members of my staff who wish to discuss their problems with me. All may confer over the various problems in the library, or over the dinner table in between sessions. We give as much thought to "the little things" as to the big issues for it is the little things that count.

THEATRES SUED WHEN BOY FALLS IN UNLIT HOUSE

Richmond, Cal., June 7—Damages in the sum of $66,125 are asked of West Coast Theatres, Inc. and Daniel W. Reardon, manager of the concern's California Theatre, in suits filed by William G. Mayer and his son, Robert, aged 13. The suits charge that the youth fell from the balcony, twenty feet to the first floor, while the theatre was in total darkness. The accident occurred in May, 1926, and at that time it was reported that the boy apparently went to sleep in the theatre and was left inside when the house was closed for the night. When he awoke he became confused in the darkness and fell over the balcony. He managed to find his way outside the theatre and was found in the lobby early next morning, with a fractured jaw, a fractured arm and lacerations about the face and head.
Ten Tips On Methods That Make The Theatre A Go-Getter

By JAMES D. KENNEDY
Manager, Apollo Theatre, Indianapolis, Ind.

If you told me across a lunch table that your theatre had lost you money, I'd sympathize and wish you better luck in future, because I do not set up as an oracle. But if you came to me under the same circumstances and said, "As One Exhibitor to another, what do you suppose I can do to build up better business?" I would go over the things with you to see if any experience I have had could be of value to you. It is in that spirit that I write, not professing advice but rather digging into the things I have found to be practical business builders when properly directed.

Come and I will analyze a theatre that will please the most critical person.

Your front is attractive. It tells at a glance what you are offering. When the patron approaches the boxoffice a neat and attractive young lady sells him his ticket and smiles and says "Thank You" (and means it). A neat uniformed door attendant takes his ticket and returns half of it for the seat check. As the patrons enters the theatre cheerfulness and comfort greets him. Your lights are soft and mellow, the ventilation is good and the projection is clear and sharp. Your program has been carefully gone over, the picture is the best, your music is pleasing and entertaining, your aisles are noiseless and your seats are comfortable. After being seated by a neatly uniformed usher, the patron can relax and know that he is going to enjoy the show for the surroundings are cheerful and pleasing and every employee has done their duty by being kind and courteous. Your patron will leave the theatre well satisfied, with a desire to return.

An important phase of theatre management and one that is often neglected is keeping the theatre clean. It is easy to make your theatre the main attraction in your locality, all that is required of you is plenty of effort and a lot of hard work. A lady selling her dress on a dirty seat or a railing in your theatre, is something that is hard for her to forget and no doubt she will tell her friends and that means taking the revenue from the boxoffice. When you lose the patrons' confidence or your good will it is mighty hard to win it back, so look after the theatre, see that it is cleaned properly and thoroughly each night. Keep your theatre up to the standard, as nothing detracts more than a neglected or a dirty theatre.

Another thing is the burned out electric light lamps, these should be replaced immediately, nothing looks anymore careless than a lot of burned out lamps and people will hesitate about patronizing the theatre that is neglected. Your lobby is your show window, dress it accordingly. Every theatre's front is just as important as the show window is to the merchant. If he has an attractive window, nine people out of every ten that pass will stop and look, and likewise it is the same with your lobby, so make your lobby attractive as this is the show window for the public and by your display you are going to sell your program. Make it cheerful and pleasing to the eye, as it reflects the personality of your theatre. In my opinion there is nothing more attractive than hand painted posters. I have been using them for a good many years and find that they add greatly to your lobby. If this is impossible for you to do, then have your posters and photographs in your frames neatly arranged. Great care and good judgment should be used in selecting them, for with a lobby that is not pleasing to the eye one can drive away more people than it will ever bring in.

Another department that is essential to a theatre is the "Lost and Found" department and I have always found that this kind of service creates any amount of good feeling toward the theatre. The Captain is in charge of this department and articles that have been found are turned over to him, he immediately marks the date on a card when the article was found and clips the card to it, to await the owner's identification. Every two months we dispose of the articles that have not been called for. Articles found with the owner's name or address on them are immediately mailed to them.

The checking of parcels, grips or umbrellas is another department that is appreciated by the patron, as people coming into your theatre cannot enjoy the show if they are annoyed by having these articles in the seat with them. We have a young man whose duty it is to look after the checking only, as the patron enters the theatre and hands his ticket to the doorman the attendant approaches him thus, "May I check your grip please?" When the patron has seen the show and is ready to leave the theatre, he gives back the check that he received from the attendant upon entering the theatre, and received his grip. Employees are NEVER permitted to receive tips or gratuities. When a patron offers such, they say "No, Thank You, this is one of the courtesies offered you by the Apollo Theatre." Doctors coming into the theatre leave their exact seat location with the doorman in case of an emergency call.

If anyone wishes another person paged, we run a slide with the person's name or the telephone number that they are to call printed on the slide. It only takes a second to stop your show and run this slide, and I have found by doing this, it eliminates mistakes and avoids a lot of annoyance to the people who are watching the show and besides it reaches everybody in the theatre at the same time. In conclusion I wish to say that the name of your theatre should be the symbol of the best that can be found.

Now that the warm weather is approaching every effort should be made to create an atmosphere of coolness in the theatre. Your theatre can be decorated in warm weather so as to create a maximum of comfort. Attendants should be garbed in cool clothing and it might be a good suggestion to have the men in the orchestra wear palm beach suits.

Green electric light globes should replace all red ones. Amber or blue are very effective. Light summer drapes should replace the heavy velour. I believe that all forms of advertising should be kept at a minimum during the hot weather, and in the extremely hot weather features should not be heavily exploited as it is very costly and you are in the summer holiday period.

About your music, people don't care for cheap
music, no matter how good the picture may be. If your music does not come up to the standard the patrons will go away disappointed. I believe in obtaining the best orchestra and organist possible.

Here are a few things to remember:

You build your theatre reputation according to the program that you offer. Word of mouth advertising is the best and most valuable. Courtesy is the keynote upon which this business is built and a lack of it will break it.

When exploiting or advertising your feature try and keep away from saying "The Greatest" or "The Finest." These terms are used to excess. While it might be a good picture, or you may have a good progress, nevertheless your patrons will not think it the greatest, and right there you create an atmosphere of dissatisfaction. Be sure that you know the picture before you start to advertise or exploit it. You are selling your picture to the public in selling entertainment and you should know what you are selling. Just as the successful salesman knows the product that he sells. Read over your press sheets carefully, they will outline the story to you and it will help you to prepare your advertising campaign. Analyze what the picture is, a light comedy, a tragic, a drama of the outdoors, or a mystery picture, has it a distinguished author or a popular star, or is it based on a popular novel? These are essential in selling your program to the public. First know your picture, know what you are selling, then tell your patrons about it.

Another important thing is the short features. Don't lose sight of them, as they are as important as the rest of your program. An exhibitor should study his patronage, doing so will enable him to select the right kind of pictures for his particular locality as every theatre has its own problems of selling its pictures and pleasing the desires of the patrons in the way of entertainment.

**Seven Schwartz Theatres Equip With Typhoon Cooling Systems**

May 19, 1927.

The Homack Construction Corporation, which builds all of the theatres in the growing Schwartz chain, of which A. H. Schwartz is president, is equipping its houses with Typhoon Cooling and Ventilating Systems.

The system adopted for these theatres is a combination of the Typhoon Two-In-One and the Typhoon Recirculating systems. In the summer the Typhoon Fans blow fresh air into the theatre and in the winter the same equipment exhausts foul air out of the theatre by reversing the rotation of the fans and running them at reduced speed.

In conjunction with the heating for the winter months, a big saving in fuel costs is effected by a system of recirculating the warmed air through the heating stacks just before the day's work in the theatre begins. After the house has been brought to a comfortable temperature, fresh air is admitted through a set of dampers and moved with part of the recirculated air. In this way, a plentiful supply of fresh air at a comfortable temperature is constantly moving through the house. And the cost of heating is materially reduced.

The new Schwartz theatres to have their summer cooling provided for by Typhoon Systems are located at Flatbush Ave. and Kings Highway, Brooklyn, N. Y.; Cove Island Ave. and Avenue U, Brooklyn, N. Y.; Flatbush Ave. and 69th St.; Freeport, L. I.; Huntington, L. I.; Bellevue Ave. and Main St., Port Washington, L. I., and Roosevelt and Albertus Ave., Corona, L. I. The Homack Construction Corporation is now constructing two of the Schwartz theatres, one in Queens, L. L. and the other at Flatbush Ave., Brooklyn. The cooling and ventilating systems for these theatres are also being laid out by the Typhoon Fan Company.

**Lincoln N.B.—Olson Construction Company, 1259 North street, has contract for 12-story theatre and office building to be erected at 13th and P streets for Charles Stuart, Terminal Building. Estimated cost: $1,200,000.**

**Milwaukee, Wis.—National Layton Improvement Company, 615 N. Plankinton Ave., has plans by Dick & Bauer, 305 Third avenue, for two-story theatre, store and apartment building, 150 by 170 feet, to be located on National avenue, 23rd and 22nd streets. Estimated cost: $700,000.**

**Fox Theatre Started**

Work has begun on the excavation and foundation for the William Fox Theatre at Grand and Washington boulevards, St. Louis, Mo. According to A. M. Frumberg, St Louis attorney and financial representative of the Fox interests, construction of the new theatre will be pushed.

A. O. Clark, architect, has completed plans for the Victory Theatre to be erected on Second Street between Walnut and Elm streets in Rogers, Ark. Cooper & Marshall are the owners of the new house. It will be two-story and basement, 50 by 140 feet and of reinforced concrete and brick construction. There will be several stores on the ground floor and some offices on the second floor.

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**J. H. HALLBERG**

27 WEST 57th ST. • NEW YORK
Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"In An Artist's Studio"

Another Attractive Presentation From O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

This week's presentation is one of many possibilities. It may be offered with but a few performers and made very effective and entertaining or used as a stage band setting. The first features the scrim idea while the latter is a band feature with the scrim idea as a novelty number. The action runs along similar lines in both of these; the number of performers required for the pretentious presentation with band will perhaps limit this to larger houses while the simplicity of the scrim novelty makes this idea attractive to theatres in the smaller towns. Enlist the services of an art student to do the pictorial stuff if you have no one on the staff that is capable of doing this work. Copying pictures on a large scale so as to make them suitable for stage presentation is not so difficult. As a matter of fact the tendency is to make it too detailed. Details are lost when a setting is viewed from the auditorium. Contrasts and strong colors are essential.

The Routine.—The organist is playing softly, suggested number "Souvenir," as the drapes part, revealing the interior of an artist's studio. The artist, in smock, is at work on a huge painting. The studio interior is in white light and the garden, seen through the window, in amber flood. White light changing gradually to blue, with amber spot from projection room on the artist, who, after disposing of palette and seated at the piano, sings "I see you in my dreams." (Suggested.) After the song he fingers the piano idly and picks up "Humoresque." Very soft pink spot from overhead on the artist. Blue lights, and amber spot from projection room, dimming out as amber flood and white spot come up slowly back of scrim revealing dancers posed as the figures in the scrim painting.

The dancers go into a graceful nature dance to "Humoresque," finishing as the lights dim out behind the scrim and come up in front. Several different dance numbers may be introduced; the artist, at the piano, going from one number into the next and the lights dimming out and coming up for each change.

The organist finish with "Souvenir" for curtain.

This idea could be worked in conjunction with a local dancing school and made a very
MOVING PICTURE WORLD
June 11, 1927

pleasing presentation at a nominal cost. For a display in the theatre, the present method must be of ample proportions; larger by far than is shown in the plan where proportionate size has been sacrificed to limited space.

Another angle is presented in the panel shown in figure 3. This is after an idea staged by Malyavin, the organist, in the production of "Song of the Peasant Women," and suggested by the painting "The Whirlwind" by Malyavin. This is suitable where song novelties are to be featured instead of dances. Make the painting, or of a painting of similar nature, on the scrim, the sextette appearing in full view as the painting on the scrim fades out. Used as shown in the sketch the singers could open with Russian airs, or with the ever popular "Blue Danube," or as Italian Peasant Women singing "Sixette from Lucina." Next, after doffing the peasant costumes during fade out, they reappear in the costumes of the fifties to sing selection of popular southern melodies or an operatic gem such as "Lovely Night" from Tales of Hoffman. In the next change they appear as modern flappers offering popular song hits.

Another idea is the reproduction of the well known painting of Beethoven playing to his friends, introducing violin and piano sections. This idea, well adapted to women's ideas, could be presented as an organ scrim novelty by doing without the studio setting and the artist. "Hang" the painting against a plush eye; have the organist play the numbers instead of a pianist and the result will prove an agreeable surprise.

Used a stage band show the band could be costumed in smocks to carry out the artist idea and the scrim numbers offered as novelties.

THE SETTING. Figures 1 and 2.

The drop, A, forms the back wall of the studio interior, with flats, C, forming one side, and the studio window, B, the other side. Construction of the window has been explained in a previous issue of the MOVING PICTURE WORLD. The square cut out in the drop back of the picture frame should be a few inches larger each way than the inside of the picture frame.

A garden scene of artificial flowers, or natural greens, and set trees is used outside the window at the effect.

The studio ceiling, D, is light colored sateen or similar fabric draped from batten, concealed by the border, E, to the top or back drop and returns.

The picture frame, F, is of wall board and battening construction; the scrim, on which the picture is painted, is stretched on the back of the frame; the whole resting on the easel, G. Odd set trees, flowers, antiques, as well as furnished and unfinished canvases are desirable as props with which to dress the setting. Much of this material could no doubt be borrowed from amateur artists.

A eye or sateen, monks cloth, or similar fabric could be used instead of the drop and flats. The platform, with a suitable drape backing, is placed directly back of the painting.

The end elevation, figure 3, shows easel construction in detail, i, is the picture frame; j, the easel supporting the frame; k, the shadow box from the picture frame to opening in the drop or drap, k. The shadow box is of wall board and fills the space between the frame and the drop, preventing spill light yet permitting placing the easel well in front of the wall. The easel uprights would, if carried up behind the picture, show through the scrim. To prevent this, if possible, 1, are cut off at the bottom of the frame and detachable each way. Tacks, 1, are fastened to the top of the frame to carry out the illusion of a complete easel. Short pieces of 2 x 8 inch plank and a long board will do for the easel.

PAINTING. The drop and flats are in cheerful tints of pale green, the window in bright orange. The picture frame is moulded rough or ornamental Textone, coated with gold bronze and stained antique. Easel in deep bright blue. The props preferably in bright colors: Chinese vermilion, turquoise blue, emerald green, etc. The stencils illustrated in figure 3 are examples of simple yet striking decorative ideas for hangings or borders.

COSTUMES—The peasant women's costumes are extremely simple and easy to make. These consist of a full, ankle long skirt and a large shawl. The shawl covers the head; it is fastened under the chin and hangs in free easy folds over the shoulders and arms. The shawls are made of large patterned material; or the patches in gaudy colors could be sewed onto plain material. The peasant women's costumes are of similar cut but should be different colors. Artists' smocks are very popular at present and no difficulty should be experienced in procuring these.

How We Put It On

Although the D & R Theatre, Aberdeen, Wash., does not favor a prolog of the same nature as the screen attraction on the same day, this rule wasdeviated from in planning the stage attraction offered with Lon Chaney in "Mr. Wu," and a setting of Chinese atmosphere was used. The D & R presentation has been prepared with the idea in mind that variety makes a bill vastly more entertaining than similarity of subjects.

The fact that "Mr. Wu" is a sad, pathetic story, devoid of comedy relief, and that it has an unhappy ending, decided the D & R management in favor of an atmospheric prolog. It was felt that the lighter vein of the musical offering would partly offset the melancholy produced by the picture, if the stage show, through presentation, was made to suggest the Chinese atmosphere.

The routine ran as follows:

White spot from projection room on center of drapes. Chinese gong sounds; the band opening with "San" followed by "East is West" as the drapes part.

The setting depicts a Chinese garden; the band seated in front of a large Torii, or gate. High stone walls carry off from the gate, right and left. In front of the stone wall, right, is a large, fantastic tree; to the left a towering stone base surmounted by an ornamental bronze drap. Through the gate is seen a terraced garden with a Chinese bridge, hedges and a pagoda against the deep blue sky. A profusion of natural flowers (Yellow Scotch Broom) and greens are "planted" around the bridge and hedges.

Red side floods, blending with the white low flood from projection room and amber floods with white side spot touching the top of the "planting," illuminate the scene.

The Novak Vaudettes, heralded as "the peepist girls orchestra on the Pacific Coast," next played the accompaniment to "Chinese," sung by Tom Stockbridge, a fellow with a pleasing voice, to good returns. "Ain't She Sweet" was the next band number; this was followed by "I Got You, But You," one of the girls singing two verses. This was followed by the Old Accordian Man, followed by "Crazy Words, Crazy Tunes," the chorus sung by a trio from the band, concluding the program. The show clicked and the girls came across with "It All Depends on You" for an encore. On the night it was reviewed they could have done another.

"Quickie" Discusses 'Slowies'

(Continued from page 416)

day. Work starts on that day and keeps right on going until the picture is done. There is no hanging around a couple of days for scenes to be completed or changed. Everything is ready and goes through in one flash. A picture can be cleaned up in four days at a pinch, but it usually takes a week and sometimes there is a run over into the next week. It is often it is a better picture because the players are held to the spirit of the production. They do not have to bring themselves back into the part every few hours. And unless a man knows just how long it took, it would be difficult for him to say whether the picture had taken a week or a month.

The trouble with the big studios is that the directors have been encouraged to waste time and money. They have been judged by the time they took and the money they spent.

And knowing this, they have gone on spending more time and more money; until costs have become prohibitive and overload alarming. They have simply got to speed up production and cut down costs, but they can't do it while they still contend that the $40,000 picture has to be back on the draw $20,000. It's rarely that the $40,000 "slowie" picture shows $20,000 on the screen. They must insist that every penny gets where it can be seen and not be wasted in camera angles, goofy shots, experimentation, temperamental outbursts and all the rest. They must come down to the commonsense level of the quickies.

"They can't do it with efficiency experts. They only serve to add to the confusion. An efficiency expert can lay out schedules, but he can't make a director follow them. The thing to do is to make each director realize that he must be his own efficiency man; that he must learn to shoot hard, fast and accurately.

"But they must give him scripts that will permit this. They must be written to conserve energy and written to length. The tradition over the last ten years must be upset. "I Ain't Got You, But You," one of the girls singing two verses. This was followed by the Old Accordian Man, followed by "Crazy Words, Crazy Tunes," the chorus sung by a trio from the band, concluding the program. The show clicked and the girls came across with "It All Depends on You" for an encore. On the night it was reviewed they could have done another.

Next Week

Two Corking Business Building Features
Arthur Gray Deplores a Prevalent Film Practice

A RTHUR GRAY, Boston, Mass., who has been hiding in the long grass for so long these several months, sticks his head up and burls the following excellent article at the editorial head. It missed, but the editor grabbed it as it hurtled past. Here it is and it's good:

In the past, many have been the impositions practiced by the film exchanges in general, and the projectionist in particular. Their blindness and dubious-like methods of film inspection is, one print might have reels, reels the apt refer better.

Fortunately, and due largely, I think, to the pioneering work of Mr. Earl Dennison and the Famous-Players organization along the lines of better methods of inspecting film at the exchanges, the situation has been immeasurably improved.

Without exception, I think, the larger film producers have now adopted methods of film inspection and repairing which insure the films reaching the public in much better condition than was the case before these new inspection standards were adopted.

There still exists, however, a certain bad practice, which, while not the direct fault of the exchange, is most certainly the fault of the producing organization of which the exchange is a unit. I refer to what might be called, want of a better name, the "penny-pinching" print.

From time to time the projectionist is apt to receive from an exchange, (it may be one of several) a print of film which has been made up of short, mill-crd pieces of stock. I assume, that in the laboratories where the positive film is cut, printed and developed, there occurs from time to time an accumulation of these short pieces of film, which may vary in length anywhere from 20 or 30 frames to 20 or 30 feet, with the shorter pieces predominating in number. The film, of course, has not been exposed and is suitable for printing. Youngsters considered from that viewpoint alone.

The procedure, apparently, is to cement together enough of these very short pieces to build up strips that are long enough for practical handling in the printer. If enough of the stuff happens to be on hand, an entire feature of, say 6 or 7 reels may be assembled from these short ends, and the numerous resulting splices occur, of course, indiscriminately throughout the entire picture.

I have in mind, at the present time, one particularly print which was a bad example of this penny-pinching practice. It was received for projection with no intimation from the exchange that there was anything unusual about it. Upon examination there was found to be a conservatively estimated number of 900; splices in less than 7000 feet of film. It seems incredible, but it is, nevertheless, a fact. I counted 154 splices in one reel, selected at random, and over 100 splices in another reel, similarly selected. We are obliged to project this print several times, but, needless to say, another one was obtained from the exchange at the earliest possible moment.

I might add that, in addition to being made up of these junk ends of stock, this entire print was in black and white, while the standard print issued on this subject contained several hundred feet of color toned stock, essentially necessary to obtaining the proper atmosphere for the story. Another print, subsequently received from the exchange, was assembled with the proper color insertions, and had a total number of only 73 splices in the 7 reels of film. Quite a difference, I'll say.

Now it is a fact, even if all these numerous splices have been correctly made, and this I doubt, that good projection cannot be expected when splices occur in such rapid succession. Regardless of how carefully and accurately the splices are made, it is an exceptional one.

(B) Tell us what speed would be required to get the same effect when using the same current frequency and a 2-wing shutter.

(C) Taking answers to above, explain which shutter should be used with A.C. and why.

Question No. 586—Explain the effect or effects of a ground in a projector are lamp.

“Better Projection Pays”

Bluebook School

Question Nos. 585 and 586

Question No. 585—This is a practical question submitted by Brother Walter Monn, Iron Mountain, Michigan. He asks: "(A) Using 60 cycle A.C. and a three-wing shutter, at what projection speed would there be synchronization of the shutter interruptions in such manner as to cause a dimunition of screen illumination, and would the diminution be steady or intermittent?

B) Tell us what speed would be required to get the same effect when using the same current frequency and a 2-wing shutter.

C) Taking answers to above, explain which shutter should be used with A.C. and why.

Question No. 586—Explain the effect or effects of a ground in a projector arc lamp.

Better Projection Pays

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(Continued on next page)
Bluebook School Answers 571 and 572

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

Question No. 571—Why is the neutral of an Edison 3-wire system grounded, and why?

W. C. Budge, Springfield Gardens, New York; Thomas McNamara, Waltham, Mass.; C. H. Hanover, Burlington, Iowa; Donald M. Stimson, Winfield, Iowa; G. L. Doe, "Bill" Doe, John Doe and one who signs himself Alexander Whoami! Doe, all of Chicago, Ill.; Charles E. Curie, Chattanooga, Tenn.; Gilbert Atkinson, Cleveland, Ohio; Allan Gengebek, New Orleans, La.; T. R. Bangerton, Wentzville, Mo.; T. R. Roard, St. Louis, Mo.; A. D. T. to be remade before the film itself has reached the end of its useful life. Splices always have meant, and probably always will mean potential screen stops, and where there are a large number of them, as in a case of this kind, the threat of trouble soon becomes a real trouble.

It is manifestly impossible to check up on all the splices each time the film is examined, at either the exchange or in the projection room, and thus neglected more and more of the splices continue to partially open up until a condition is reached where the print is utterly unreliable. Nothing short of a complete renovation will then do any good and a renovation takes time, and as a film earns no money on the inspection table, you have two guesses as to what will happen.

There is obviously only one reason for a print of this kind being issued for theatre exhibition, and not even one good excuse. This pinch-penny economy may be necessary with the struggling fly-by-night producer who may be catering to the still existing nicedan exhibitor, but it has no rightful place in the methods of any of the large producers, to whom the exhibitor is paying good money for quality merchandise and which he has a perfect right to expect.

It is decidedly unfair to the exhibitor and to the public, to say nothing of the projectionist, and is a practice which should be stopped.

Demonstration Given of Automatic Film Inspector

By invitation of the Film Inspection Machines Company, N. Y. City, Howard B. Coles, General Manager, I examined the new, much improved model of a machine which automatically inspects film during the process of rewinding.

The present model is made for exchange use only, but the company promises a model which will be compact, fool proof and reasonable in price, for use in the theatre very soon.

The machine "detects" ripped sprocket holes on either or both sides, whether the side be torn away or barely loosened from the fillers between the sprocket holes. It detects loose splices, provided they be loose at either or both edges. In fact it detects any fault in the sprocket hole track of the film which will interfere with projection.

It will not detect a splice which happens to be loose in its center and cemented at each edge across the entire sprocket hole track. It will not detect any inherent fault in the central or picture zone of the film, but only those in or immediately adjacent to the tracks carrying the sprocket holes.

However, that is about all the hand inspection does, and very frequently a great deal more than it does. It also, in certain ways, acts as a check upon any serious fault in the projector itself—any fault which is causing damage to the film. This is in itself an important office of the machine.

Another important item is that its use will eliminate excessive rewinding speed, hence eliminate the enormous amount of film damage caused by it.

When a fault is detected the machine automatically stops before more than eight inches of film has passed, whereupon upon a metal table, which is a part of the device, the projector parts or his assistant makes the needed repair. This department welcomes the advent of this device and trusts the theatre model will soon be available.

Passing of Raymond Peck Was Loss of Friend to Me

I was more than surprised and shocked to be advised of the sudden death of Raymond S. Peck, Director Motion Picture Bureau of the Canadian Government. He passed away after three weeks illness. A tumor of the brain, which developed suddenly following the strain of heavy work and the death of his mother, was the cause of his demise.

Raymond Peck was a personal friend and a fellow member of the Board of Governors of the Society of Motion Picture Engineers. I admired the man for his ability. I valued his friendship.

Peck was not spectacular. He worked quietly but hard and exceedingly well. We shall miss him. The Canadian government has lost a highly efficient officer and the motion picture industry a most efficient worker and booster.

Peace to his ashes! You or I may be next. What then?

"A sigh for the past and a tender tear for those who have gone before, On the phantom trains that disappear In the mists of the Endless Shore!"
Superiority guarded thirty-eight years

In 1889 Eastman film made movies practicable. And today the famous Kodak Research Laboratories still safeguard the superiority that has always marked Eastman Negative and Positive.

Superiority in film includes higher screen quality. High screen quality insures satisfaction to the public. And constant satisfaction is needed to maintain and increase box-office receipts.

Always specify prints on Eastman Positive, and look for the words “Eastman—Kodak” in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
You eagerly welcomed the three previous Rex pictures because they gave you outstanding novelty.

"No Man's Law" is novel even for a Rex picture.

The human element, presented by one of the finest acting casts you ever saw, dominates. Yet Rex, with his appalling ferocity and his gentleness, his beauty and intelligence, is still the high light.

The old prospector was too simple to understand the danger which threatened his daughter from the two bad men. But Rex knew, and was her champion and protector.

A picture so vivid that it fairly bites, piling thrill on thrill, and masterly with suspense.
IN THIS ISSUE: Forecast For 1927-28

MOVING PICTURE WORLD

VOL. 86, No. 7 JUNE 18th, 1927 PRICE 25 CENTS

TRY THESE OVER ON YOUR CASH REGISTER

ROOKIES — SLIDE KELLY SLIDE

TELL IT TO THE MARINES

FLESH AND THE DEVIL MR. WU

LOVERS THE UNKNOWN AFTER

MIDNIGHT TILLIE THE TOILER

CAPTAIN SALVATION TWELVE

MILEST OUT CALLAHANS AND

THE MURPHYS — AND MORE

THE BIG WOWS OF THE SEASON FROM—

Published by CHALMERS PUBLISHING COMPANY

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Metro-Goldwyn-Mayer

Read these excerpts, culled from one issue of "Variety"

Buffalo—Lon Chaney in "The Unknown"—Lafayette Theatre. Business held up here, with Sunday and Monday top-notch days. Almost half week's gross garnered first two days. Claims over $15,000.


Chicago—John Gilbert in "The Show"—Chicago Theatre. Picture good enough for $45,000, considerable for time of season and surrounding conditions. The theatre's top notcher. About $5,000 better than usual for house.

Baltimore—Lon Chaney in "Mr. Wu"—Valencia Theatre. The picture continued to build at the Valencia. Best second week this upstairs house has had since "Flesh and the Devil." About $10,500.

Portland, Oregon—Ramon Novarro in "Lovers"—Broadway Theatre. Business solid all week, $12,000. Played to SRO in spite of hot weather with the picture, "Lovers," a natural. Lines for blocks long with packed matinee mobs.

Seattle—Dane and Arthur in "Rookies"—Coliseum Theatre. Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his twelve years' show experience. Held over $10,200. Coliseum was a bright spot with the second week of "Rookies," has been doing consistently good business.

Los Angeles—Marion Davies in "Tillie the Toiler"—Loew's State. That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed with a ton of liberally dispersed space in the Hearst papers, ran over $7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over $30,000 on the week.

Kansas City—"The Taxi-Dancer"—Main Street Theatre. Cash customers like action and plenty in this flicker comedy. House is in summer stride. $12,500.

Portland, Ore.—"Frisco Sally Levy"—Broadway Theatre. Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days of the picture "Frisco Sally Levy" than on the week of the theatre's opening, which is going some. The Broadway stepped on it for this program, getting near all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over $400 was given back to patrons as refund. About $16,000.


San Francisco—Dane and Arthur in "Rookies"—Granada Theatre. Sure picked a good one. Ran over 23 grand.

"Rookies" in Philadelphia—Stanley Theatre. The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously, and "Rookies" looked the best. "Rookies" well liked. $28,000.

"Rookies" in Kansas City—Little Royal Theatre. "Rookies" at the Royal got the newspaper breaks and just about all the word-of-mouth advertising. Business gained during the week and looks good for a second week. Set for two weeks, with eight shows daily. Steady play means big business for the little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; 9,100.—VARIETY

NOTE: "Rookies" in its fourth week at the Majestic Theatre, Columbus, Ohio.

and in
1927-1928

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBO
1 RAMON NOVARRO
3 NORMA SHEARERS
1 LILIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
3 CODY-PRINGLES
3 DANE-ARTHURS

These Specials all ready for bookings:

IN OLD KENTUCKY

THE CROWD—King Vidor

THE COSSACKS—John Gilbert

ROSE-MARIE

GARDEN OF ALLAH—Rev Ingram

NAPOLEON

BODY AND SOUL

MADEMOISELLE FROM ARMENTIERES

THE BIG PARADE OF STARS
TIFFANY PRODUCTIONS

for

1927-1928

TWENTY GEMS FROM TIFFANY

SEVERAL SPECIAL PRODUCTIONS SUITABLE FOR EXTENDED RUNS

24 COLOR CLASSICS (ONE REEL GEMS)

THIRD DIMENSION PICTURES CONTROLLED BY TIFFANY

TIFFANY PRODUCTIONS, INC.

M.H. HOFFMAN, VICE PRES.

1540 BROADWAY

NEW YORK, N.Y.

EXCHANGES EVERYWHERE
Why TIFFANY Will Give
"THE BETTER ENTERTAINMENT"

TIFFANY the youngest but the most progressive National Organization in the business.

New methods made Tiffany what it is.

According to old prescribed methods a company would present you with a hundred page Year Book in many colors—it would at least spend the cost of a good negative and then cheapen production in order to make up the cost.

According to old prescribed methods a company would enumerate and promise a long list of stars and by the time the pictures were delivered you might find five percent of stars promised appearing in the picture.

According to old prescribed methods a company would make the same empty promises regarding authors, stories, cost of production, directors and numerous other things—which promises would invariably not be kept.

And it is natural that the company making such promises would have to accept one of two evils—namely, either adhere as close to the promises as possible, which would result in poor pictures because the casts, the directors and authors may not fit eventually—or, as stated above, all promises would have to be broken in order to try and make some good pictures.

In order to make the progress that Tiffany has made and the greater progress it intends to and will make, Tiffany has pursued a more progressive, more efficient—a modern policy—of making no promises unless they can be kept, and making very few of those. The results of this policy speak for themselves, and to further establish the confidence of exhibitors and public, Tiffany will continue with that policy and will confine itself to facts—not imagination—not promises.

[Signature]
Vice-Présidént
One of the most interesting phases of the Third Dimension Pictures controlled by Tiffany is the fact that there will be no installation costs or expenditures to speak of.

The projection machines now being used no matter what the make, will not need any remodelling or replacing.

The screens, large or small, have no bearing on the effectiveness of this new method of production and projection of photoplays.

The size or age of the theatre will have no bearing on it. In other words no matter how small the theatre or how long ago it was built, the projection of the Third Dimension Pictures will be just as effective in small ancient theatres as it will be in the most modern or palatial.

The lighting effects have no bearing on this new method of photography and production. Whatever the theatre employs for the showing of the present day pictures, will suit just as well this modern evolution in the motion picture industry.

No stage is required.

Wherever there is a projection machine and a screen, the Third Dimension Pictures can be shown.

The patents and processes employed, and other necessary things that are done to bring forth the effect upon the screen of DEPTH in photography, are done with the camera, the development of negative, and the printing of positive.

Everything is taken care of by the producer before the picture reaches the exchange or the exhibitor.

Tiffany contemplates making its first big special production in the Third Dimension Pictures.

Tiffany also contemplates the making of some short subjects with this process.
“The Grain of Dust”

The struggle of a human soul torn between sacred and profane love. Portrayed with the wisdom of a judge, the idealism of a Saint, the humanity of a sinner. Passionate, powerful masterpiece of the American Balzac—David Graham Phillips.

“Grass Widows”

In these divorcing days, you never know exactly who’s whose. Everybody will enjoy a good-humored satire on the re-married set. A sparkling comedy, pepped up with just the proper dash of sex.
"LADIES OF THE NIGHT CLUB"

A broad comedy of Broadway, peppy as the latest slang intriguing as a hide-away cafe. Dramatizing the headlong pace of this dizzy age. Beauty and baldheads, youth and humor.

"Domestic Relations"

Drama true to the life of this land of quick, cheap and convenient divorce. The comedy of love, the tragedy of marriage. It hits HOME.
She was the flattest tire in town — till she borrowed the wicked glamor of the city by the Seine. And then how she did balloon out socially: A hilarious comedy of appearances — a banquet of entertainment, with only the menu in French.

"The Girl from Gay Paree"

"Once and Forever"

Reaches every heart that has ever thrilled to romance. All the tenderness of a girl’s love, all the strength of a boy’s — woven into a Humoresque of laughter and tears.
"Their Hour"

A new triangle—the man, the woman, and the clock. Dramatic story of love, temptation, passion—the things that move the hearts of audiences profoundly.

City of Asians and Caucasians—city of tourists and tramps, harlots and harpies, missionaries and madams, girls and gin.

Background for a tale of the lotus blooming in the muck—the miracle of lust turned to love.

"STREETS OF SHANGHAI"
The closest topic to woman's heart.
A picture—lustrous as satin, exquisite as silk, intimate as the title.
Take your audience on a tour of Fifth Avenue's corsetieres—makes
them feel as wealthy as the millionaires they meet. Adapted from
J. F. Natteford's Red Book story "Striped Satin."

All those endearing young charms are frankly on display in
this visit to the marriage market. A panorama of beauty, a
pageant of graces, an exhibition of allure-
ments. And a fascinating seductive, 1927-
model romance.

"Women's Wares"
"A WOMAN of the WORLD"

All the world her stage, she the player. Hers the part of an adventuress. But under the mask of rouge and powder she was just a loving, suffering, self-sacrificing woman. A dramatic gem of world-wide feminine appeal.

"The Scarlet Dove"

Story of a modern lady of the Camellias, told from the new angle of the other woman—sacrifice. Sumptuously mounted, but as human in its appeal to the emotions as a laugh or a sob.
Hilarious situations in the life of a human with a vegetable brain. Her beauty always got her in, and her stupidity always let her out. They told her that beauty was only skin deep, but she thought that was deep enough—and in the end, was she right or wrong?
"THE TRAGEDY OF YOUTH"

Shows what happens when the children realize that father's no prophet and mother's no saint. A social problem treated with fairness and good humor—but a problem so big that it guarantees public comment, discussions, quarrels—box-office appeal.

"The HOUSE of SCANDAL"

Love with a background of spying eyes and lying tongues. Suspenseful situations that build and build until nobody knows whether the outcome will be marriage or murder.
What goes on behind the bachelor’s door? This discreetly daring revelation answers what every woman wants to know. A Tiffany entertainment of gasps, chuckles, howls—and just enough drama to make it sure-fire.

This title has been famous for three generations. A luxury picture—An exotic, gorgeous pageant of fashion and passion.
A flashlight turned upon the city's darkness, with its joys and sorrows. Thrilling romance, glorious adventure, baffling mystery. All the clash and conflict that makes box-office power.

The mystery ship of forbidden romance. Are there any respectable people on board? Yes, the Captain has a license and a certificate. And some of the passengers are married. A swift comedy of this dizzy age—taking the searchlight off the shore and turning it on the staterooms for the first time.
TIFFANY

announces

Several Special Productions Suitable for Extended Runs

You hear a lot said about Special and super-special productions. We are making them all the time but do not boast about them, nor do we use them as a whip to get blood out of a stone. Instead of that the Tiffany exhibitor buys the Specials at the average price and the more big productions he gets from us the better we like it.

What we mean by Special Productions are pictures suitable for extended runs and Tiffany will make those for the sole purpose of helping its customers—not robbing them. Tiffany will only use the specials for extended runs for a sufficient length of time to establish their Box Office value. They will not be run indefinitely to take off the cream and turn over the skimmed milk to the exhibitor as others have been doing.

24 TIFFANY COLOR CLASSICS

You will also notice that Tiffany will not give to the exhibitor the ordinary short reel subjects. The very fact that they are from Tiffany will make them entirely different from the average short reel features and a progressive step forward in such entertainment.
TIFFANY
"THE BETTER ENTERTAINMENT"
1926-1927

"LOST AT SEA"
"The Production itself is of the first order."—Variety
"THAT MODEL FROM PARIS"
"Pleasing story nicely told."—Film Daily.
"FOOLS OF FASHION"
"Very Good. Has been produced lavishly."—Harrison’s Report.
"COLLEGE DAYS"
"A spirited bit of entertainment. A subject well done."—Variety.
"JOSSELYN’S WIFE"
"An interesting and dramatic story."—Motion Picture News.
"SIN CARGO"
"Will surprise and thrill audiences wherever it is shown."—Telegram.
"REDHEADS PREFERRED"
"One of the week’s best film bets."—N. Y. Daily Graphic.
"ONE HOUR OF LOVE"
"Is as amusing a film farce as I have inspected in quite a while."—Chicago Herald Examiner.
"THE FIRST NIGHT"
"Should ring the bell at the box-office."—Moving Picture World.
"HUSBAND HUNTERS"
"This film is going to make the boys step up to the window, lay down the coin and catch a thrill."—Variety.
"CHEATERS"
"Should make a strong bid at any box-office."—Exhibitor’s Daily Review.
"THE BROKEN GATE"
"Is a splendid picture, carefully and effectively presented."—MayTinee, Chicago Tribune.
"THE PRINCESS FROM HOBOKEN"
"A well-made film, with a finish in production and photography."—Variety.
"THE ENCHANTED ISLAND"
One of the most unusual pictures of the yeat. Effectively presented.
"THE BEAUTY SHOPPERS"
A great box-office bet. A wow for every kind of audience.
"BACKSTAGE"
An amusing, interesting story well directed and acted.
"SNOWBOUND"
A type of comedy that audiences prefer.
"LIGHTNING"
A Zane Grey story.
"WILD GEESE"
From the popular novel by Martha Ostenso. Read by more than 2,000,000 people.
"THE TIRED BUSINESS MAN"
A farce comedy with a great cast.
TIFFANY
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106 Walton Street

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505 Pearl Street

BOSTON, MASS.
42 Piedmont Street

CHARLOTTE, N.C.
United Film Building

CLEVELAND, OHIO
United Film Exchange Building

CINCINNATI, OHIO
Broadway Film Building

CHICAGO, ILL.
801 S. Wabash Avenue

DENVER, COLO.
2040 Broadway

DES MOINES, IA.
1019 High Street

DETROIT, MICH.
2310 Cass Avenue

DALLAS, TEX.
308 S. Harwood Street

INDIANAPOLIS, IND.
432 N. Illinois Street

KANSAS CITY, MO.
113 W. 18th Street

LOS ANGELES, CAL.
1916 S. Vermont Street

MINNEAPOLIS, MINN.
Loeb Arcade Building

MILWAUKEE, WIS.
713 Wells Street

NEW YORK CITY, N.Y.
729 Seventh Avenue

NEW HAVEN, CONN.
126 Meadow Street

OMAHA, NEB.
Film Exchange Building

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1313 Vine Street

PORTLAND, OREG.
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PITTSBURGH, PA.
1010 Forbes Street

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MANCHESTER
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GLASGOW
68 Great Clyde Street

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BIRMINGHAM
28 Severn Street

PARIS, FRANCE
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HAVANA, CUBA
R. M. de Labra, 33
Paramount's FLIGHT OF HITS is NON-STOP!

PARAMOUNT holds the long distance record for hits in 1926-7! And the record-breaking flight goes merrily on with such current successes as BEBE DANIELS in "SEÑORITA," the ZANE GREY special, "DRUMS OF THE DESERT," "ROLLED STOCKINGS" with the Paramount Junior Stars, FLORENCE VIDOR in "WORLD AT HER FEET," LOIS MORAN in "WHIRLWIND OF YOUTH," With ESTHER RALSTON in "TEN MODERN COMMANDMENTS," GARY COOPER in "THE LAST OUTLAW," and RICHARD DIX in "MAN POWER" coming soon.

And for 1927-8:

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
GREATER F. B. O. SHOWMANSHIP

Fred

Showmanship
Heels! Heels! Heels! Flying Heels in a Cloud of Dust! Fred and Silver Jump the Western Field and Leave all Rivals Far in the Swirling Wake! GREATEST WESTERN ATTRACTION UNDER THE SUN! PERFORMING BOX-OFFICE MIRACLES EVERYWHERE!

in
"SILVER COMES THROUGH"

Greatest F.B.O. sets a withering pace in the Arena of Western Showmanship! Because F.B.O. KNOWS and DELIVERS where others grope and experiment!

F. B. O., ever proud of Fred Thomson and Silver King, is breaking all records in the Western Field—with the MIGHTIEST LINE OF HONEST-TO-GOD ATTRACTIONS THE INDUSTRY HAS EVER KNOWN!

THE TRADE SENSATION!
Leadership --- through Concentration

Week after week, month after month, year after year, Educational Pictures lead the Short Features field. They lead in entertainment quality. They lead in power to attract added patronage to your box-office.

A true specialist for more than seven years, all Educational's efforts, all its resources, have been directed toward supplying you with short features that would entertain your patrons most, and make the most money for you. Concentration! Nothing but Short Features!

That exhibitors appreciate the value of such concentration is shown by the unprecedented number of them who look to Educational for "the spice of the program"—and for added profits. Thirteen thousand of them! And the number is still growing!
“CHICAGO”

The most sensational hit the stage has known in years
"CHICAGO"... the most coveted piece of theatrical property of the current season secured by CECIL B. DE MILLE to be produced on an elaborate scale... Just a sample of what you can expect on the DE MILLE PROGRAM 1927-28... Just one of a sensational group of pictures that is destined to make new box-office history.
The story of Chicken Hearted Sam

The Cause: Sam always suffered from Chicken Heartitis. He never would take a chance. And when it came to signing for new product Sam always suffered a nervous breakdown. But this year Sam quickly bought FIRST NATIONAL’S matter-of-fact Showman’s Group. And now he golfs for two weeks instead of spending that time in bed.

Moral: If you want to be sure about anything, buy on FACTS alone!

FACTS! FACTS!
They’re the basis of the
FIRST NATIONAL
58 Values—named and known—this year when you buy
FIRST NATIONAL
the world is yours!

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
The Best Thing Ever Offered To Moving Picture Exhibitors

(No. 538—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

OTHER COMPANIES ARE NOW MAKING FRANTIC EFFORTS TO COPY the Universal Complete Service plan.

OTHER COMPANIES, WHOSE SALESMEN WERE WARNING YOU MOST solemnly not to get tied up with any complete service plan, are telling you that the complete service plan is the greatest thing in the world—now that they have one to sell you.

OTHER COMPANIES FOUND THE UNIVERSAL COMPLETE SERVICE plan the hardest thing to buck they ever encountered in all their moving picture experience. With over 8,000 Universal Complete Service Contracts signed, sealed and delivered, you can appreciate their excitement and their fears.

WHY WAS THE UNIVERSAL COMPLETE SERVICE PLAN SUCH HARD competition for other companies to meet?

ANSWER: — FOR THE VERY SIMPLE REASON THAT IT WAS AND IS THE best thing ever offered to the exhibitor in the history of the moving picture business.

I REPEAT — IT WAS AND IS THE VERY BEST THING EVER OFFERED TO the exhibitor in the history of the moving picture business.

I PREDICT THAT BEFORE LONG, EVERY COMPANY WILL BE OFFERING you “something just as good as the Universal Complete Service plan”. And the very fact that they call it “just as good as the Universal Complete Service plan” is in itself a recognition of the fact that the Universal plan is the standard by which all others will be judged!

UNIVERSAL STILL OFFERS YOU THE ORIGINAL AND THE ONLY REAL COMPLETE SERVICE CONTRACT.

I SINCERELY BELIEVE THE UNIVERSAL PLAN HAS ENABLED MORE theatres to keep their doors open than anything ever devised in this industry. I believe the exhibitors have told the simple truth when they have written to me that they would have gone out of business if the Universal plan had not saved them from doom.

THE FACT THAT OTHER COMPANIES ARE NOW TRYING TO COPY the plan is not needed to prove its excellence. Its excellence was demonstrated before the others started to copy it. That’s why they started.

A GREAT IDEA HAS BEEN CONVERTED INTO A GREAT FACT. A WAY has been found to solve the exhibitor’s problems. Universal found it and put it into effect. And you, if you are quick to sign up, will be the beneficiary!
Royal Commission
To Study Morals
Of Quebec Films

Widened Scope of Power
Astonishes Showmen

The scope of the Royal Commission which has been investigating the Laurier Palace Theatre during the past 5 months, has been widened by orders of Hon. L. A. Taschereau, Premier of the Province of Quebec, so that it now assumes the status of a general inquiry into the picture theatre business in Quebec.

On June 9, Premier Taschereau issued the following order to Justice Boyer, who is conducting the investigation:

"I have received representations from various social bodies, requesting me to instruct you to extend the scope of your investigation to embrace the moral aspect of cinematograph performances. As the Government desires the inquiry to be as complete as possible, please accommodate yourself to the desire thus expressed and give a hearing to evidence or representations that may be placed before you in this connection."

This development created somewhat of a sensation among the exhibitors of the Quebec cities, par-

(Continued on page 475)

London Cable
(From London Bureau of Moving Picture World, June 13)

The Films Bill approaches a conclusion. It will be effective for a period of twelve years instead of indefinitely. Quota commencing 5 per cent. from April, 1928, to April, 1940. Chamberlin and Levine were filmed by UPA. Syd Chaplin is proceeding to Paris and will return to London in September for a British picture. Trace gives reception to Marx and Becker from UPA tomorrow, when interesting revelations regarding future plans will come.

Late Chicago News

The Coston circuit is taking over the Vista, Oaklark Square, Metropolitan, Flore, Crown and Commercial Theatres from the Ascher Cline.

The latest report has negotiations under way for Balaban and Katz taking over the Paradise Theatre from National Theatres Circuit.

Angry Minister Smashes
Projector, Is Arrested

Enraged because the woman's auxiliary of his church was showing a movie, and losing his temper over a scene where the comedian disarded some garments, the Rev. Leo Hooper, 30, of Franklin, Mich., with a hammer smashed the projection machine. He was arrested and locked up, and probably will lose his pulpit.

The film was Douglas MacLean in "Let It Rain." The minister had been preaching against movies, terming movie fans "sinner," and was incensed because the women of his church insisted on a regular series of weekly pictures.

Abolish Ontario Tax

Announcement has been made that the Amusement Tax will be abolished on theatre tickets up to 25 cents in value on or about July 1 for theatres in the Province of Ontario. This is a result of the petition of many Ontario exhibitors last September.

Marcus Loew Asked to Head
Motion Picture Social Club

Lichtman "Best Loved Man in the Industry"—Early Bird Initiation $100

By Merritt Crawford

DEFINITE plans for a motion picture social club, fully representative of all the industry and so organized as to take in athletics and benevolent activities once it is in operation, were formulated at a luncheon given by Al Lichtman, general manager of United Artists, at the Hotel Astor on Thursday. Representatives of practically all the larger companies and of other branches of the industry, numbering about sixty, were present.

The idea, which originated in a suggestion by Al Lichtman, made at the recent film golf tournament at Sound View, was enthusiastically received. All present agreed to contribute $100 as charter members and temporary codities were formed to function until the club can be regularly incorporated and a charter issued.

In his address Mr. Lichtman stressed the need of an organization for the film industry, where motion picture men can meet and fraternize, pointing out that the stage has no less than four representative clubs for its personnel.

Another for Butterfield

The Butterfield Circuit has added another theatre to its long list. The latest is at Pontiac, Mich., where the new Eagle has opened. It seats 1,000 and will be a "grind" house with four changes weekly. Thomas Lancaster and the Fink Brothers are erecting a Spanish type theatre at Grand River avenue and Meyers road, Detroit. It will be called the Great Lakes and will seat 2,500.

Fisher New Phonofilm President;
Powers Loses Attempt to Control

Clarence Brown has resigned as president of DeForest Phonofilm Corp. and as member of the Board of Directors, and has succeeded by Benjamin Fisher. P.A. ("Pat") Powers has lost his attempt to gain a controlling interest in the company, first reported by Moving Picture World.

The story runs that Brown accepted Powers' proposal that control pass to him without liability for pending damage suits, including that for $100,000 brought by William Fox. He brought it before the Board of Directors and a court committee with voting power turned it down flatly as unfair to the more than 5,000 stockholders.

Then Brown's resignation was accepted and Fisher was elected.

It is said that the court appointees could not see where Powers had offered any particular inducement. He did not prove that he represented important motion picture capital and he did not offer a satisfactory cash consideration.

By J. B. Cogswell

The Big Parade" passed its press test with flying colors. At its special presentation at the Gloria Palast the press voted unanimously that it be shown in Germany. The tally was 197 to 30. Surely the film will be shown for an indefinite run.

"Take It from Me," starring Reginald Denny, scored for Universal. Sixteen foreign and 11 German films were passed by the German censors during May. That means a percentage of 41 German films against 52 in April. The revival of the "Gold Rush" was again a big success.
Columbia Film Shows

Flood in Full Fury

Joe Brandt, president of Columbia Pictures, has acquired from A. Harrison for immediate release and general distribution a timely picture, "The Menace of the Mississippi," a two-reeler depicting in vivid fashion the story of the great flood.

This picture, which was taken at the risk of the lives of seven cameramen and was two weeks in the making, is not a news reel and contains exclusive shots of important events never before photographed. It depicts the loss of human lives and millions of dollars in homes, property and live stock.

Immigration Pictures

Treatment is Discussed

Thirty-five men and women interested in immigration problems met this week at the Waldorf-Astoria, New York, with Director Edward Sloman of Universal to advise as to the making of "We Americans," Carl E. Milliken, secretary of the M. P. P. D. A., was chairman.

Among those present were Commissioner of Immigration Benjamin Day and John H. Finley, president of the Council for Adult Education of the Foreign Born. Sloman started working on the film at Ellis Island this week.

Slump in Northern N. Y.

With the mercury sizzling at 90 degrees, business tumbled at the picture theatres in Albany, Troy and Schenectady, N. Y., last week in the worst slump thus far this year. Some of the bigger houses are going into split weeks and will continue such until September.

Film companies complain that the Elks convention cost them hundreds of dollars last week in lost business.

Capitalist Reenters Movies

J. Dozier Stone, Columbia, a capitalist, has decided to return to the motion picture exhibition field and has announced that construction will start soon on a new $250,000 theatre. He will be president of the new corporation, and H. H. Banks, president of the Columbia Savings Bank, will be secretary and treasurer. The new house will seat 1,500.

Kane Signs Miss Colbert

Robert Kane has signed a three-year contract with Claudette Colbert, the French brunette star of "The Barretts of Wimpole Street," to tour in "French Dressing," which will be the first Kane picture put into production in the fall.

Berinstein with Schine;

"U" Buys Virginia Chain

The Schine Brothers of Glensville, N. Y., already operating 102 houses, all but two of which are located in New York State, has secured a financial interest in the Berinstein chain of houses, located in Albany, Troy, Schenectady and Dunkirk.

The deal gives the Schines an opening wedge in these four cities and in Albany and Troy, brings them in direct competition with the Stanley chain. Universal has an interest in Schine.

In Schenectady, Farash Theatres, Inc., took over the Cameo and Capitol, as well as a new house under construction, all owned by George Dove. Farash already operated six in Schenectady and now owns and controls all but three theatres in Albany.

Dan Michalove, general manager of Universal Chain Theatres Enterprises, Inc., has announced the closing of negotiations for the Weinberg-Sachs Circuit of Virginia, which brings six new theatres into the Universal chain.

English Film News

By Correspondent

When the new cinema in Glasgow, the Playhouse, opened in September, it will be the largest in Europe. In all, 10,000 people will be accommodated in the building at one time. Around the entrance hall are numerous tea rooms and restaurants, while there are three elevators, capable of whisking up to the balcony on the roof 27 persons each in the small space of 10 seconds.

A wonderful response has been made to the British Instructional Films, Ltd., appeal to the public. Their prospectus, which is headed with a share capital of £100,000, has already been heavily over subscribed. In many quarters it is estimated that this company flotation may be three times over-subscribed.

Adelqui Millar and Collette Darfeuil, with Gerald Robertshaw, make a good picture of "The Blind Ship," an Anglo-French film with a novel theme.


In "The Emden" the Germans also are popularly represented at the New Gallery Cinema, Regent Street. Of the scenes most realistic. Producers have been wise enough to leave out any debatable element.

N. Y. Incorporations

Last week's New York incorporations were: Russfilm Corp., $1,000, Anna Sisman, Sylvia Halpert, Ethel Beaver, New York City; Tavia Film Service Co., $50,000, I. Archer Levey, Irwin Faber, Bennett I. Schlessel, New York City; Katalog Distributing Corp., $25,000, Charles F. Scherwin, Far Rockaway; Bernard H. Bernstein, Harry J. Schuman, New York City; Long Island Community Playhouses, Inc., $750,000, Gertrude Hofman, E. I. Lester, Philip Maron, New York City; the capitalization of the following companies not being stated: Carl Theatre Corp., Mabel G. Crawford, A. E. Atherton, A. Wellman, New York City; Phoenix Prod., Inc., William A. Shilling, Katonah; John S. Reaves, William A. Tilt, New York City; The Stadium of Carnarsee, Inc., Solomon O. Maltz, New York City; Irving Bresalier, M. V. Kress, Brooklyn; National Schematic Corp., Marion L. Elkin, Mollie Salit, Anne Eichel, New York City.

"U" Names Two Managers

Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., has appointed Maurice A. Salmon manager of the new "U" theatre, the Revere, nearing completion at Revere, Mass. Salmon also will supervise the Capitol, Somerville, Mass. Mark Hanna has been appointed manager of the Capitol.

Renew Lyon Contract

First National has renewed its contract with Ben Lyon for the fifth consecutive year. Plans have been made for featuring Lyons' summer productions during 1927-28. He will sail within a short time for a two months' vacation in Europe and will be accompanied by his mother and his sister.

Flood Fund Grows

The Oklahoma City Film Board of Trade reports that Oklahoma picture theatres have thus far raised $6,984.49 for the relief of the Mississippi Valley flood sufferers.

The Boston Film Board of Trade has a preliminary report on the flood benefits showing that $23,275.95 has thus far been raised.

Davis Goes to Oregon

L. E. Davis has been named manager of the First National exchange in Portland, Ore.
Miller and Tingle Die
Suddenly in Toronto

Two familiar figures are missing from the roster of two of the largest Toronto theatres through the ruthless sweep of the Grim Reaper. N. K. Miller, manager of the huge Pantages Theatre, Toronto, since it was opened in 1920, died very suddenly in St. Michael's Hospital from heart failure. William Tingle, treasurer-manager with Jerry Shea in Toronto for 27 years, died in his sleep at his Toronto residence in his 50th year. Ned Miller was only in his early forties when he was suddenly stricken and passed away on June 18. Bill Tingle was widely known in theatre, sport and fraternal circles.

Convention Golf Winners

Prize winners in the M.P.T.O.A. golf tournament, just announced, were: Hotel Deshler wrist watch, V. U. Young, Gary, Ind.; Exhibitors Herald cup, W. W. James, Columbus, Ohio; Motion Picture News cup, Nick Shuler, Elwood City, Pa.; Moving Picture World cup, Tom Hodge, Springfield, Ohio; Film Daily Cup, H. T. Palmer, Fairport Harbor, Ohio; Motion Pictures Today cup, Link Davis, Columbus, Ohio.

Chamberlain Prints Here

First Motion pictures showing the arrival of Clarence Chamberlin and Charles A. Levine in Kottbus, Germany, arrived in New City aboard the Olympic Tuesday. Within an hour prints were delivered to every Broadway theatre, where they were shown to patrons attending the dinner hour performances, according to Truman H. Talley, director of Fox News.

Stage Play for Hines

Johnny Hines has signed a contract with Paramount giving him the film rights of "The Girl Friend," the successful Broadway musical comedy of last season. It is declared that the picture rights were bought by the comedian, personally, for future production.

Einfeld Marries

S. Charles Einfeld, assistant manager of advertising for First National, who was married June 15 to Miss May Band, daughter of Mr. and Mrs. Samuel Band. The wedding took place at Chalet's and was followed by a reception. Mr. and Mrs. Einfeld will spend their honeymoon in Bermuda, returning to New York about the middle of July. They will make their home at 150 East 93rd street.

News Reels Cover
Lindbergh "Story" With Great Speed

Planes and Fast Train
Pressed Into Service

Colonel Charles A. Lindbergh's plane has stirred the upper currents of the atmosphere in other places than ove: the Atlantic. Since he became the leading news figure of the day, motion picture news reels have more than kept pace with other news agencies in collecting and distributing pictorial data on the hero of America, often by aeroplane.

According to Pathe News, that company has devoted 7,430,000 feet of film to him since he left California, exceeding the record held by the Prince of Wales by over 2,000,000 feet. There's a good reason for this. All over the country exhibitors have been crying, "More on Lindbergh."

Thirty minutes after President Coolidge had decorated Lindbergh, two Fox News planes left Washington with film, one for New York and one for Chicago. Theatre people want them that night. Planes took prints from Chicago to points west. The New York welcome was specified only for New York and incorporated in Issue No. 75 for the rest of the country.

Before Lindbergh arrived at Pier A, Pathe News film recording his Mitchel Field arrival were being distributed. They could be seen long before the parade reached Forty-second street. Pathe got out three editions, covering every phase of the reception.

International News worked so swiftly that early evening shows on Broadway saw the New York reception complete. Previously, a Pennsylvania Railroad special train had broken all speed records in bringing International prints of the Washington reception to New York. It did the 226 miles in 3 hours and 7 minutes.

DeMille Joins Hays Body

Cecil B. DeMille has been elected a member of the M. P. P. D. A.

Lindy Aids Shows

After the hundreds of thousands had seen Lindbergh pass up Fifth avenue, New York, on Monday they called it a day so far as Lindbergh was concerned. Practically every theatre, picture or legitimate, did a land-office business.
Films for Coolidge
Jack Connolly, Washing-
ton, D. C., representative of the
M. P. D. A., arranged for
motion pictures to be
shown nightly on the spe-
cial train that took President Coolidge to his summer
home in the Black Hills. A
small theatre had been
provided at the home for
showing these two nights.
No mention is made of the
films which the President is seeing and
will see.

Did Flinn Kidnap Doctor
When Ill on Fast Flyer?
A sidelight on the illness of
John C. Flinn of P. D. C. while
en route west is going the rounds.
Aboard a Santa Fe extra
train, Chicago to Los Angeles,
Mr. Flinn was suddenly taken ill.
Dr. P. L. Patrick of Marcelline,
Mo., was wired to board the train
when it arrived at a point where an emergency stop
at Marcelline.

Leaving the motor of his flyer
running, Dr. Patrick stepped on
the train. Immediately, against
his will, it started. It was off
at a fast clip. Soon he was in
Kansas City. Then Mr. Flinn,
slightly improved, persuaded him
to go on to Los Angeles. For
that "call" Dr. Patrick got the
largest fee of his life and saw
more of Hollywood than most tour-
ists in the West.

Exploitation Causes Suit
An unusual court action result-
ing from an exploitation stunt was
begun last week in Pittsfield,
Mass., when Mrs. John L. Sulli-
van, wife of the chief of police
of that city, filed paper seeking
$10,000 from George A. Markell
of the Strand Theatre in Pitts-
field. Mrs. Sullivan claimed in-
jury from a newspaper advertise-
ment in connection with the show-
ings. He will be able to resume
work in about three weeks.

Godsol Befriended Hilliard
That Robert Cochran Hilliard,
veteran stage actor, was befriended
by Frank Godsol, president of the
old Goldwyn Picture Corp., has
become known through Hilliard's will. The actor acknowledged a
gift of $10,000 and asked that it be repaid as much as possible from
the estate. Mr. Godsol is now in
Switzerland.

Fineman Convalescing
At Fineman, associate of Harry
Reichenbach, is out of the hos-
pital after an operation on his
eyes. He will be able to resume
work in about three weeks.

M-G-M Claims Record
For Australian Runs
M-G-M claims a long run rec-
cord for Australia with two ex-
tended season attractions showing
simultaneously in both Sydney
and Melbourne. In Sydney "The Big
Parade" is at the St. James, the
biggest legitimate theatre in the
Southern Hemisphere. "Mare Nostrum"
is at the Piccadilly, a select
shopping centre house.

In Melbourne, "The Big Para-
de" is playing capacity at
Capitol, where it commenced its
season on March 5. On April 2
"Mare Nostrum" embarked on a
long run at the Melbourne Auditi-
orum, another modern house with
a large seating capacity.

Rumored Orpheum House
Worries St. Louis Anew
The St. Louis business and in-
vesting world is worried by the
over-seating problem. Moving Pic-
ture World's correspondent
reports. A new wave of pessimism
is current. Fox is building a 5-
000-seat house at Grand and
Washington boulevards. United Artists
is expected to build a 3,000-seat
one on Grand boulevard and the
latest rumor is that Orpheum will
put up one with 4,000 seats.

The house now building at Grav-
ois and Ewellen avenues will be
in charge of the St. Louis Amuse-
ment Co. It is expected.

Seligoff Bro. plan a new house
at Park avenue and 18th street.

Daughter to Deckers
S. H. Decker, brand manager
for P. B. O. in Toronto, and Mrs.
Decker are rejoicing at the birth
of a daughter on June 8 at the
Royal Victoria Hospital.

Edward Halperin of Halperin
Brothers, production engineers,
co-producers with Robert Kane
of "Dance Magic," has gone to
Rochester, N. Y., to work with
experts of the Eastman Kodak
Company on a new device he is
perfecting for the popularizing of
home movies.

Ned E. Depinet, general sales
manager, and Stanley W. Hatch,
western sales manager for First
National, returned on Friday of
last week from Los Angeles where
they attended the sales convention.

A. W. Smith, Jr., eastern sales
manager, and Martin Keleher, New
Haven branch manager, for First
National, attended the opening of
Vuono's new Palace Theatre in
Stamford, Conn., last week.

William Callahan of the East-
man Theatre, Rochester, N. Y.,
was in New York the latter part of
the week working on plans for the
coming season.

H. M. Herbel, sales director
for Universal's Western Division
has returned to New York from
an extended tour. He is due to
leave New York again for a week's
stay in Chicago.

Motley Flint, Los Angeles
financier, is in New York from
Europe.

Esther Kalson and her husband,
George Webb, have returned
to Los Angeles.

Harry D. Buckley, vice-presi-
dent of United Artists, left New
York on June 9 for Cincinnati
and St. Louis on a brief tour of
inspection of exchanges. He re-
turned Tuesday.

H. C. Witwer, humorist, re-
turned to Hollywood last week,
ending a three week's visit to
New York. The latest release written
by him for F. B. O. is called
"The Beauty Parlor" and is now
in course of production.

Curtis F. Nagel, president of
Comedy Pictures Corp., has re-
turned to New York after a week
in Boston.

Jesse L. Lasky, first vice-presi-
dent, and Walter Wanger, man-
ger of the production depart-
ment of Paramount, are on their
way to the West Coast.

Harry Scott, Pathé general sales
manager, has returned from the
California engagements, accom-
panied by W. A. V. Mack, di-
rector of exploitation and pub-
licity; E. A. Eschmann, feature
sales manager; P. A. Parsons, ad-
vertising manager; Pat Campbell,
Southern Division manager;
Charles Henschel, Eastern Division
manager, and W. C. Smith, comp-
troller.

John Wenger, scenic designer,
has returned from the West to
join Dr. Hugo Riesenfeld's Colony
Theatre staff. He has been ex-
hibiting paintings at the Ambassa-
dor Hotel in Los Angeles.

Maurice ("Red") Karr is safely
married and on the high seas.
The popular editor of Film Daily
and Marie Center were married last
Friday and on Saturday sailed for
Europe on their "Lacoma" to be
gone about a month.

Arthur Lubin is en route from
Hollywood to New York.

Conditions in Orient
Are Bad, Says Clarke
A comparatively small percent-
age of American films are adapt-
ble for showing in the Far East.
In the opinion of Horace Clarke,
Far Eastern representative for
First National, he finds that
much depends on how the titles are
put out. This is done in the
Japanese houses by a reader, who
interprets them. Kissing scenes
and any showing a revolution, de-
fiance of the law or the use of
deadly weapons are taboo.

About 700 pictures are produced
in Japan each year, Mr. Clarke
said. None made by the Japanese
are suitable for America, but they
go well locally. He finds Far
Eastern conditions bad, due to the
Chinese revolutions.

Distinguished guests attended the dinner of the foreign staff of
Paramount News at Drott Inn, France, which was presided over
by S. R. Goetz, head of the Paramount News European staff.
Among them were Adolph Zukor, president of Paramount;
Albert A. Kaufman, manager of the Paramount theatres in
Europe; Ike Blumenthal, Paramount manager in Central Europe,
and Adolph Osso, Paris manager.
La Cava Remains

Gregory La Cava, now directing Chester Conklin and George Barlow in "Tell It to Sweeney," has signed a new contract with Paramount. La Cava got his start as a director in the short subjects, where he turned out product for Warner Brothers. Previously he was a painter and then a newspaper cartoonist.

Both Wynee-Jones and Wells Hawks Improve

Motion picture men are extending congratulations to two in valids who are recovering from serious illnesses at the Polyclinic Hospital, New York. They are Frederic Wynee-Jones, American representative for UFA, and Wells Hawks, one of the best known and best liked publicists in the field.

Mr. Wynee-Jones was reported this week as completely out of danger and "making rapid progress," while Mr. Hawks was reported on the road to recovery a week ago.

FBO Sold on L. I.

Charles Rosenzeig, manager of the FBO exchange in New York, sold the entire 1927-28 product to the Small-Strausberg Circuit for the following theatres: Norman- dle, Halsey, De Kalb, Summer, Nostrand, Kismet, State, Commo- dore, Marcy, Roebling, Williams- burg and Gem, in Brooklyn, N. Y.; the Steinway, Broadway and Grand in Astoria; the Granada, Juncton, Hyperion, Victoria and Palace in Corona; the College in College Point; the Metropol in Forest Hills; the Maserole in Greenpoint and the Maspath in Maspeth, all in Long Island.

Wisconsin Bill Dead

The Wisconsin Senate has killed the 9 per cent. tax bill by a vote of 22 to 4. This was sponsored by the Committee on Education and Public Welfare and affected all kinds of amusements.

New Contract for Wyler

Universal has extended William Wyler’s contract for five years.

Deny McGuirk Tale

"Nothing to McGuirk rumor," Abe L. Einstein, publicity director of the Stanley Company of America, writes Moving Picture World. Last week this publication described emergent rumor that John J. McGuirk would resign his Stanley presidency to devote all his time to operating the helm of First National.

New Contest Idea

For Movie Season

Sought by Richey

Record Campaign Plans

Under Way in Michigan

Detroit, Mich.—Plans for a campaign for Greater Movie Season are already well under way here. H. M. Richey, business manager of the M. P. T. O. of Michigan, who has been in New York arranging for special cooperation with the publicity and advertising departments of the various film companies, is expected here daily and will at once begin operations to make the Michigan Greater Movie Season as big a success as it has been during the past two years.

The first year that the Greater Movie Season was put over in this state, it increased the previous average August theatre business about twenty-five per cent, while last year it went over fifteen per cent ahead of this increase.

The Kinsley and Butterfield Circuits are naturally the largest contributors to the campaign fund, with their widespread theatre interests, but even the smallest houses are glad to contribute their quota as all have found the idea equally profitable.

H. M. Richey, while in New York, is said to be seeking for a new contest idea for the Greater Movie Season campaign in this state. Last year a Willys-Knight car, $1,000 in gold and a number of expensive radio sets were among the big prizes awarded. A total of $65,000 was spent, much of it in newspaper advertising.

Presides at “Mike”

S. L. Rothafel, “Roxy,” who in Washington on Saturday was special radio announcer when Colonel Lindbergh spoke at the National Press Club. He also staged the Nungesser-Ccoli benefit at the Roxy Theatre, Wednesday night.

Schulbergs on Pacific

B. P. Schulberg, associate producer and executive chief of the Paramount studio, accompanied by Mrs. Schulberg and their son and daughter are now en route to Japan. This is the first real vacation that Mr. Schulberg has taken in ten years and he plans to spend four days in Yokohama, boarding the S. S. Empress of Russia, after that time to arrive in British Columbia July 10. Mr. Schulberg will return July 12.

Michigan Showmen

Reap Benefits of Ticket Price Cuts

Automatic Register Co. Starts Fight Raging

Detroit, Mich.—Michigan exhibitors are watching a battle between the various ticket manufacturing companies and rather enjoying it. Tickets which from time immemorial cost the exhibitor $20 per 100,000 and up, now are costing him $12, with every prospect that the price will go down still further.

Some time ago the Automatic Register Co., having encountered what it regarded as unfair competition in this state, made a contract with H. M. Richey, business manager of the M. P. T. O. of Michigan, to furnish him tickets for all his membership at the “current manufacturer’s” price and give him 20 per cent discount. Richey promptly notified his members that if they bought their tickets through him he would give them a 15 per cent cut.

Then the other ticket making companies woke up to the situation, with the result that a cut-rate war is in progress, which tickles the exhibitors pink. What the ultimate result will be still remains in the realm of conjecture, but in the meantime the Michigan exhibitors are sitting pretty as far as buying their tickets is concerned.

Condemn 10 Detroit Houses

Ten Detroit theatres have been condemned by the Fire Commissioners, but none of the group is a motion picture house. Most of them represent the older type of construction that do not conform with fire laws now in vogue.

Murphy Leaves Warners

Will C. Murphy, for three years well known as a publicity booster for Warner Bros., has left to engage in other work.

N. J. to Frolic

With the successful culmination of the national campaign of the M. P. T. O. of America, the New Jersey state unit is planning an elaborate local convention and frolic. The New Berkeley - Carteret Hotel at Asbury Park has been selected as the location and date is June 21, 22 and 23. Two large rooms will be used for exhibits. There will be thirty-five booths.
Film Sports

Fox Films, motion picture champions of 1920, forged to the front on Monday with their day's defeated United Artists, 18 to 15. Pathe lost to Warners, 14 to 6, and dropped back to a triple tie for second position with First National and Warner others, each team having won two out of three games.

Heavy hitters were Manager Ed Freedman of Fox with 4 timely slams while the rival twisters, Carson of U. A. and Klein of Fox—each collected 5 hits, Weiner, Kitzis, Manley and Furst also accounted for 3 safeties apiece. Star of Fox gets credit for pitching his team into the movie lead. Owens, Kitzis and Klein put across a thrilling double play.

Features of the Warner-Pathe games were homers by Buddy Morris of Warners and Hub of Pathe, and a triple by Manager Hagetter of Pathe.

Form Social Club

(Continued from page 473)

chief executives of the various concerns will be asked to act as members of the board.

It was decided that the charter members of the club shall include all those who join within thirty days after the issuance of the club's charter, a real estate company will be formed to make plans for financing and selecting a suitable site and clubhouse for the new organization. Temporary quarters will be secured as soon as the necessary legal formalities have been gone through.

No name for the new club was decided upon at the meeting, although several were suggested. This matter will be taken up by the Publicity Committee, headed by Paul Galick, who will report its recommendations at the next meeting, which will be held at the Astor on Wednesday, June 22, at 10 o'clock.

Arthur W. Stebbins was appointed temporary treasurer and Bruce Gallup, temporary secretary. The following committees were appointed and directed to meet and report at the meeting next week.

A Film Building baseball team will be maintained by the Detroit film exchanges this iason, it has been decided. Many connected with the film exchange business in Detroit are good baseball players and these will join and play with the club. The club enjoyed a successful season last year.

Toy Dogs Show Rabies

Carlyle Ellis has completed for the New York State Department of Health the first film ever made on rabies. The tragic nature of the disease and its symptoms are pictured by the use of toy dogs ingeniously animated.

Producers Meet with Hays to Consider Stringent Economies

Stringent economies are under way in the motion picture business, even affecting the salaries of high-powered executives. The cutting of production costs and the elimination of bidding that runs up salaries of stars are other important items. This became known early this week after leading lights of the industry met secretly with Will H. Hays. The results of the meeting were not discussed openly.

In this connection one publica- tion asserted this week that Adolph Zukor had suggested to executives of Paramount and Pathé that voluntary decreases in their salaries would be accepted. The story said that Mr. Zukor offered to head the list. Attempts to gain compensation or denial were unavailing. The publicity department had nothing to say on the subject.

The most important phase of the move toward economy, of course, would hardly be home office executive salaries. Production expenses and star salaries as combined items would be the ones on which most economy would be practicable.

The following are said to have attended the New York meeting: Adolph Zukor, Jesse L. Lasky, Sidney R. Kent, Joseph M. Schenck, Robert J. Rubin, William Fox, Winfield R. Sheehan, P. D. Cochran, J. J. Murdoch, John J. McGuirk and Richard A. Rowland.

Women Ask "Lindy" to Act in Home Life Film

Charles A. Lindbergh has been requested by the General Federation of Women's Clubs to appear in a motion picture under club auspices with the purpose of arousing interest in American homes. Through Mrs. John Dickson Sherman, his president, Federation has asked various organizations interested in the subject to join in the movement.

Plasteroid Plant Burns

Explosion and fire in the Plasteroid plant, a film, cutting, repairing and washing concern, on Wednesday destroyed it, two homes adjoining being damaged three other homes. Two of the ten employees are missing, two escaped with burns and six were uninjured. Friction from a machine, causing a spark, is thought to have caused the blaze.

Rockett to Barthsellm

Ray Rockett will take over the production management of future Richard Barthelmess pictures. He completed "The Patent Leather Kid," the war picture starring Barthelmess, which had been in charge of Al Rockett since it was started early this year.

"Wings" August 1

"Wings," Paramount's epic about the Airforners in the World War, will have its premiere presentation at the Criterion Theatre, New York, on Monday evening, August 1st. It is announced definitely by A. Griffith Grey, head of the Paramount studio's show department. "Wings" has been dedicated to the spirit of Colonel Charles A. Lindbergh.

Our Stock Market

BY ERVIN L. HALL

A technical reaction set in this week and carried prices down from five to twelve points. The next day, however, a rally set in which made up most of the previous loss. Money received from New York Central and several other railroads increased the dividend rates and the combination was too much for those working for lower prices. Cheaper money continues to be the backbone of the market.

For some time now Paramount Famous Lasky has been under pressure and there have been rumors around that the division would be reduced. At the regular meeting of the board, however, the regular quarterly dividend was declared of $2 and with June 13 an extra dividend of $2 per share on the common stock was also made. The extra dividend is payable in common stock at a valuation of $100 a share and a new stock certificate is payable on September 20 to stockholders of record at the close of business July 28.

The pressure Paramount has been under was due to the fact that earnings for the first quarter of this year, exclusive of the amount credited from Balaban & Katz, were only slightly over dividend requirements. First quarter earnings were published in last week's issue of Moving Picture Week. In order to have a good margin over, the dividend on the common stock of $1.10 per share has been raised to $1.25 per share for the balance of the year must increase materially.

Fine Reception For Arbuckle in Play

Roscoe ("Fatty") Arbuckle got a great hand, both from critics and audience, when he opened this week at the 40th Street Theatre in the stage play, "Babes on the Move." The comedian, whose experience in the films was so unlucky, was visibly affected.

Perce Hammond in the Herald-Tribune said: "Mr. Arbuckle, it seems, has been forgiven for his romantic misdeeds in California and as he begins life anew has the entire support of the public."

Arne Carlos plans to feature Arbuckle in movies made in Germany. Judging by the stage reception, this once popular comedian, whose work on the screen has been clean, has a real chance to "come back."

Orman to Sail Soon

Felix Orman, playwright, is now visiting relatives in Gallatin, Tenn., and will soon sail to resume work in France.

No Porto Rican Censors

The Legislature of Porto Rico adjourned without taking any action on the censorship bill introduced by Senator Guerreiros.
Cantor Packs P-F-L Suitcase Rumor Hath It

Here's the dirt from Melrose avenue as it was shoveled to us this week:

Eddie Cantor, according to reliable sources, has quit the Paramount fold. Word reaches us that his main reason for withdrawing is because of poor story material.

"Special Delivery," Cantor's second picture, was first directed by "Fatty" Arbuckle and then by Larry Semon. Semon apparently as a director of features did not meet up to the requirements on the Paramount lot, we were also told. Semon is now making short subject for Educational.

Topping this is a report that when Adolphe Menjou completes his present vehicle for Famous-Players, he will move down to United Artists.

Facilities for Producing and Distributing at Thomas Studios

All Units Under Direct Contract to Producers Releasing Alliance—To Distribute Product of Seven Units in 1927-28

PRODUCERS who are tenants at the Richard Thomas studios here not only have facilities in which to make pictures but also a medium for their distribution. This, it was explained to us, is the purport of the Producers Releasing Alliance, Inc., involving the Thomas interests and those of the recent organized Film Distributing Company of Hollywood whose president Abe Heller also heads the Alliance.

Allan Rock, who is secretary of the Alliance, told us that the feature players of all units working at the Thomas studios are under direct contract to the Alliance thus making it possible for the new organization to guarantee distribution of complete programs to exchanges. In all, Rock said, that the Alliance expects to distribute the product of seven units during 1927-28. Plans are also under way, he stated, for enlarging the Thomas studios.

The sales policy of the organization requires the services of three men to supplement the activities of the exchanges in the east, middle west and on the west coast. Richard Thomas, head of the production company in the studios bearing his name, is the vice-president while Norval MacGregor, treasurer of the Thomas Productions is treasurer of the Alliance.

An announcement reveals that during the 1927-28 season the Alliance will distribute principally show novelty and comedy subjects. The line up consists of twelve single releases "Romance in Color," a natural color novelty produced by the Craig Hutchinson Productions, Inc., twelve single reel "Tid Bits," produced by Billy Wilterson Productions; two series of twelve two-reel comedies, one series featuring Eddie Gordon and the other featuring Fatty Laymon; and a series of twelve split-reel fun titles enhanced with illustrated cartoons, produced by Ken Price.

According to the announcement the new organization is capitalized at $500,000 of preferred being a closed corporation with the exception of $400,000 worth of its stock which is said will be apportioned among its field representatives.

Guarantees Complete Programs For Exchanges
Winifred Dunn
Theatre owners who have censor worries, relax when they think of 100 screen colleagues in Toronto. Therefore they probably will be just as amazed as we were when we learned this week that a noted screen writer, now living in Hollywood and working in Burbank, in her nineteenth year, braved the church bells, clergy and blue sky line of that city in her attempt to project in one of its leading theatres a New York film touching on commercialized vice.

Smiling, as she leaned over the desk upon which such accomplishments for First National as "The Patent Leather Kid," "The Tender Hour," "Twinkletoes," and many others have been whipped into shape for the screen, Miss Dunn recalled how she considered the Toronto visit the crisis in her film career which had started two years before with her getting married almost immediately after she had sold her first original story to Bill Selig.

Events leading up to the Canadian trip, which Miss Dunn now conceives furnished the essential practicability to a sophistication previously theoretical, were many and diversified. Under tutelage of her father, an English barrister, who had stumped for Gladstone and who, upon coming to America, had for several years waxed strong in Chicago politics, Miss Dunn spent her childhood upon a Wisconsin farm. About the time of this water-encircled land which had been homesteaded by her father, Miss Dunn's principal neighbors during this period were her father's dogs, guns and horses. Another most important neighbor and the one which is partially responsible for her successful niche today was a huge and varied library. Before her eighth birth-

day Miss Dunn had availed herself of such literary art as the entire set of "Les Miserables."

It was in Chicago, in her seventeenth year that Miss Dunn met the man who, before the conclusion of that year, became her husband. The romance started after she had assisted him edit a play which he had written between theatrical engagements with various legitimate companies well known in Europe. It was also during this period of collaboration that her partner, recognizing her ability to write, introduced her to the scenario head of the Selig company with which she was then temporarily engaged as an actor. In this way Miss Dunn made her debut as a writer for the screen. Her first story, titled "Too Late" and inspired by a famous painting, netted her seventy-five dollars or twenty-five dollars per reel. Thereafter Miss Dunn wrote and sold three other stories to Selig. She now considers such consecutive sales one of the worst points in her career since it gave her the first impression, realized by almost every amateur writer, that success was achieved.

After six months of miscellaneous writing for the screen Miss Dunn says she was assigned a theme on commercialized vice which required considerable sociological research—a phase of literature with which, she admits, she was then practically ignorant. This, incidentally, was also her first big feature.

Released in twelve reels under the title of "The Children Pay," the picture, which was in the hands of an independent group, at first failed to register at the box office. Miss Dunn recalls how she and her husband re-edited this picture before trading it for a Triangle feature dealing with recruiting. The draft going into effect at that time killed the theme of this second picture, but their first experience in the cutting room enabled them to re-edit the Triangle production so that it assumed an anti-Bolshevik aspect and was re-released under the new title of "The Red Viper." In all it cost them $3,000 to revamp the theme.

It was about this time and while she was rounding her nineteenth year that the Toronto proposition was broached, her Miss Dunn told us. An independent producer told her of his desire to crash into Toronto with a sex propaganda picture called "Enlighten Your Daughter." His interpretation of the deal for her was that it would "make her" in the motion picture industry and that, being a young girl, she would have little trouble in "getting by."

Still retaining her first opinion of such pictures—that they were made to reform the world—Miss Dunn and a print of "Enlighten Your Daughter" arrived in Toronto about the time of the Armistice. She remembers interviewing a man with a huge head in a high-collared Toronto room—how the man regarded her as a little child who had naughtily slipped away from home.

Then she remembers traveling about the town inviting various members of the clergy—snowy-haired kindly men—to attend a private preview showing of "Enlighten Your Daughter."

That night, after these interviews, Miss Dunn remembers how her nineteen years began to weigh heavily as she returned to the theatre where all of this was to take place. When she thought of the woman in pajamas and the man mopping up the floor with his wife, she gathered the film together and hastily improvised a cutting room.

Here she cut and cut until four the following morning. Hours later, when the audience of Toronto clergymen assembled, her conscience again rebuked her. She would have cut this and eliminated that. She thanked herself, however, that at least the woman in the pajamas would not be seen by the men of the altar. Of course, the picture did not get by, and, as Miss Dunn described it, she left the town feeling as though she had been scarched.

Upon returning to New York the little exploiter found that within a few days she had lost seven pounds. For her services she received seventy-five dollars and a "great laugh" from her employer. Later on, she said, she discovered that the man who had sent her to Toronto had been in constant telephonic communication with the theatre.

After that Miss Dunn commenced the first of what has totally to date seven years in Hollywood. The trip to the Coast was under a six weeks' contract to Sawyer-Lubin, during which she wrote three scenarios for Gareth Hughes as well as an original story on the side. Acceptance of an offer from Robertson-Cole intercepted her planned return to the East and for a year thereafter she wrote originals for Pauline Frederick.

Shortly after her twenty-fourth birthday Miss Dunn became scenario editor of the old Metro company. Following the merger with Goldwyn she went back as a staff writer, resigning six months later to spend the greater part of the next year with Mary Pickford. Writing the Pickford vehicle, "Sparrows," Miss Dunn finally moved out to Burbank where her policy of achievement has since continued with greater strides.

She Braved The Maple Leaf Censors

Who Is Taking Her Place Among the Coast's Literati

By Tom Waller
West Coast Representative

June 18, 1927
Hines Jumps From Gas Station To Social Lion in New Picture
Bluffs Way Into Blue Book Swim as Polo Player on Capital of $25—Paula Howard, Newcomer, Shines

By JIM POWERS
West Coast Staff Writer

JUDGING by its reception in the preview audience in the Alexandria Theatre, Glendale, Johnny Hines' latest First National release, "White Pants Willie" is scheduled to prove another winner from a standpoint of comedy entertainment. "White Pants Willie" also serves as a means of bringing Paula Howard, a budding young screen actress, into the spotlight in an effective manner. She shares feminine honors with Leila Hyams.

The story centers around a young man, who works in a gasoline service station but has an ambition to do bigger things. On one night this week before a public presentation, Johnny Hines' latest First National release, "White Pants Willie" is scheduled to prove another winner from a standpoint of comedy entertainment. "White Pants Willie" also serves as a means of bringing Paula Howard, a budding young screen actress, into the spotlight in an effective manner. She shares feminine honors with Leila Hyams.

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**Plan to Star Charlie Murray**

After thirty-four years on the stage and fifteen on the screen, Charlie Murray figures to be a pretty good actor. Anyhow, First National thinks so and as a result plan on starring the internationally famous comedian in four big comedies a year at the head of his own unit. First, however, he will make two pictures in which he will be co-featured with George Sidney.

His last picture was "Lost at the Front." Since this one was completed he has been on a protracted vacation. "What," laughed Murray, "a tough break! Three months vacation—on pay!"

Murray was one of the pioneers of the screen and today is at the height of his popularity. He started in with D. W. Griffith, when that director, was first attracting attention.

From Griffith, Murray went over to the Keystone "lot," where Mack Sennett was turning out what were known as side-splitters in those days. With Charlie Chaplin, Ford Sterling and other top-notchers of the present inflated era, Murray helped enrich the Sennett coffers and at the same time hand the world its quota of laughs.

In Hollywood the tiara of champion story teller and raconteur rests snuggly on the brow of the inimitable Charles. With Lew Cody, he ranks as nature's gift to after dinner speaking and as master-of-ceremonies at Hollywood functions he is in a class by himself.

His next picture with Sidney for First National will be "The Life of Riley," according to present plans.

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**Levee With U. A.**

Mike Levee, former executive manager of First National's Burbank studios, is now studio manager on the United Artists lot. He will be concerned with the physical interests of the fourteen units now comprising United Artists.

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**Premiere in Fall**

"Two Arabian Knights," directed by Lewis Milestone for United Artists' release, will not make its formal bow to picture audiences until early in the fall. William Boyd, star of "The Volga Boatman," has the leading role in the screen play.

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**Hughes Popular As Leading Man**

Lloyd Hughes we found busy at the First National Burbank studio enacting the featured male role opposite Billie Dove in her current starring vehicle, "American Beauty."

Hughes is typically American and devoid of a "shelby" exterior. He is the virile type of screen type player that appeals equally to male and female audiences as well as to the newsboy on the corner, who can afford the present high rate of exchange at the box office of our lavish ornate movie palaces.

His progress on the screen has been gradual until he is now ranked with film land's most popular young leading men.

Starting as an "extra," he soon gained recognition and it was not long before he was being given important roles to portray. Hughes hales from Bisbee, Arizona, which can be found on the map, but has resided in Los Angeles.

As he told the writer, pictures always held an un可以选择的 fascination for him even in the days when he was attending high school. Quite naturally when he had crammed his head full of Greek, Latin and higher mathematics and was given his diploma as a satisfactorily educated young man, according to our standards, he placed his sheepskin in moth balls and started out to get work in pictures.

His first leading role was with Mary Pickford in "Tess of the Storm Country." Later came important roles in "The Sea Hawk" and "The Lost World," as well as the male lead opposite practically every well-known feminine star at one time or another.
Robards Was 13
Years on Stage

After thirteen years on the stage, Jason Robards freely admitted that he found it rather difficult to accustom himself to the glaring lights. He is now under long-term contract to the various and sundry Warner Brothers and is rapidly ascending the ladder of popularity.

His latest picture for said brothers was "The Heart of Maryland," in which he played the male lead opposite Dolores Costello.

Robards told the writer that he experienced the same problems that invariably face the actor or actress forsaking the speaking stage for the silent drama. It meant the perfecting of a new technique entirely different from that required by the stage.

It was while the role of Chico in the stage version of "Seventh Heaven" in Los Angeles a few years ago, that he first attracted the attention of picture producers. His rendition of this particular role was unusually effective and stamped him as a personable young leading man but as an actor of recognized merit.

Universal finally succeeded in coaxing him from the stage by the simple expedient of a lucrative contract. He did two pictures for the "U," one of which was "Stella Maris."

Later he was loaned to Warner Brothers and following his performance in "The Third Degree," was put under long-term contract. Robards' work in this picture was impressive despite the lack of success enjoyed by the screen story.

Visits U. A. Studio

Dr. Honorio Pueyrredon, Argentine ambassador to the United States, was a visitor at the United Artists' studio this week as the guest of Douglas Fairbanks. He witnessed the "swathing" of a number of scenes in Fairbanks' latest production, "The Gaucho."

SAMMY COHEN — Found himself in "What Price Glory" and is now under contract to Fox.

Sally Has Yen
For Blonde Role

Three years ago Sally Rand, then a professional dancer, went over to the Mack Sennett studio and got herself a job in front of the camera. Now she seems to have blossomed into the circle of our leading young screen players.

At the De Mille studio, where she is under contract, she has been getting bigger and better parts during the past year and now cuts quite a swath in filmdom.

She has just finished an important role in "Brigadier Gerard" for DeMille and is enjoying a short respite between pictures.

Sally is an ambitious young miss and her present yen is the role of Lorelei in "Gentlemen Prefer Blondes." Of all the prospective Loreleis mentioned in the public press to date, Sally is probably the most admirably suited for the role of the high-powered flapper of Anita Loos' successful story, which is to be brought to the screen shortly.

Comedies provided Sally with her early training for the screen and laid the foundation for dramatic work. From the Sennett studio she transferred her makeup kit to Hal Roach's and later to the Christie plant. It was from Christie's plant that she went to DeMille under her present long-term contract.

She was selected as one of the Wampas Baby Stars of 1927 and looks for the present year to prove one of her brightest since entering pictures.

AMBITIOUS — Sally Rand, DeMille player, who might make a good Lorelei in "Gentlemen Prefer Blondes."

Roland is Soon
To be Starred

When Gilbert Roland finishes the male lead in "The Rose of Monterey" with Mary Astor and one other production for First National and Warner Brothers, he will move back to United Artists to play opposite Norma Talmadge in "The Darling of the Gods."

Roland is one of the most interesting characters of the screen, who by dint of hard work and concentrated effort finds himself on the brink of stardom.

Three years ago he joined the vast army of "extras" that populate Hollywood and gradually forged from atmospheric work to "bits" and small parts.

When B. P. Schulberg was making "The Plastic Age," as an independent producer, he picked Roland out of the ranks and gave him an important part in the cast that included Clara Bow, then just coming to the front as an actress.

Later when Schulberg went with Famous Players-Lasky he placed Roland under contract. This should have proven a big step for the young man, but it proved to the contrary. He spent a year there, he informed the writer, without being given a day's work. Therefore, he was more than anxious to accept the offer of Sam Rork, First National producer, to play in "The Blonde Saint."

With two pictures more to make under his First National contract, he went over to United Artists temporarily to play the male lead for Norma Talmadge in "Caliente," and "The Doll."

He is now located at the Burbank plant making "The Rose of Monterey."

Merging a la Mode

According to reports reaching here from Santa Ana, E. D. Yest has merged his theatres, the Yost Broadway and the West End, also a string of theatres under contemplation by the Yost Theatres Company in Orange County, with the Universal circuit.
**Studio Row**

D. W. Griffith spent about ten days in directing some of the dramatic sequences of "Toppy and Eva," in which the Duncan sisters are co-starred by United Artists. He is not touching the comedy business which DeL Lord directed.

Mrs. Winifred Westover Hart, divorced wife of the former western star, William S. Hart, has returned to Hollywood from New York and is considering an early return to pictures. She admitted, on her arrival, that she was negotiating for a reappearance on the screen.

S. Coree of screen celebrities and intimate friends attended the funeral rites of Einar Hanson, Paramount leading man, killed last Friday when his automobile was overturned and crushed him. The body will be shipped to Sweden for burial.

James Tingley, heretofore an assistant director at Fox's has been elevated to a directorial capacity and his first picture will be "Ladies Must Dress." This goes into production in a few weeks, with the cast at present undetermined.

Victor Schertzinger will direct Victor McLaglen in "The Black Gang," the latter's next starring production for Fox. Schertzinger is now assembling the cast, which will be announced shortly.

The contract of Edouard Rappello, Polish actor, with Universal has expired. He is now in the cast of Tim McCoy's latest for M-G-M, "The Gallant Gringo."

The Coroner's jury brought in a verdict of suicide in the case of Helen St. Claire, film actress, who took her life by swallowing poison in the presence of her husband.

Wesley Ruggles will direct "The Four-Flusher" for Universal. Marion Nixon will be the star, with George Lewis in the featured male role.

Ed Kennedy, screen actor, is suffering from a fractured knee cap as a result of a fall from a horse during the filming of a scene in "Now I'll Tell One," in which Reginald Denny is starred by Universal.

Jack Luden is to be starred in westerns by Paramount. His first picture will be "Shooting Irons," which Richard Rosson will direct.

Sid Smith has been signed by Christie and his first picture will be with Neil Burns. Lorraine Eddy has also been placed under contract by the comedy producer.

Rolle Asher, gag-man, has been signed again by the Corinne Griffith Company. He will work with Director Hobart Henley on her current U. A. production, "The Garden of Eden."

Fred Thomson's first picture under his new contract with Paramount is scheduled to go into production the latter part of June with Lloyd Ingraham directing.

Three gag-men, Norman McLeod, Percy Heath and Kerry Clarke have been assigned to "Tell it to Sweeney," in which George Bancroft and Chester Conklin are to be co-features by Paramount.

Victor Seastrom has been chosen by M-G-M to direct Greta Garbo in "The Divine Woman," based on Gladys Unger's stage play, "Starlight."

Tod Browning will direct Lou Chaney next in "The Hypnotic," which will be Chaney's next production.

Illyan Tashman has been signed by Goldstone Productions to play the leading role in "The Woman Who Did Not Care."

Exteriors of "Shark Gods," and independent production, starring Anita Stewart, are being filmed in Santa Ana Canyon.

Arnold Kent has been selected for the male lead opposite Clara Bow in her next Paramount production, "Hula."

B. P. Schulberg, Paramount associate producer, is taking a short vacation in Japan.

Services were held this week for Robert Kim, screen player, who died following two strokes of paralysis.

Bebé Daniels is getting ready to start her next Paramount production, "Swim, Girl, Swim," to be directed by Clarence Badger.

The company filming "Nevada" for Paramount has returned to Hollywood from Cedar Breaks, Utah.

Jack Conway has been signed by Paramount for a berth in the editorial staff.

John McDermott has been signed by Christie to write the scenario for "Tillie's Punctured Romance." McDermott recently left Paramount.

Warner Baxter's initial free lance production since breaking with Paramount will be "The Coward" for F.B.O.

"The Mojave Kid," featuring Bob Steele has been completed by F.B.O., under the direction of Robert Bradbury.

Roy D'Arcy has been assigned an important role in M-G-M's "Romance."

Jane Ellis has the feminine lead with Buck Jones in his next western for Fox, "Chain Lightning."

Jean Darling, the diminutive leading lady of the "Our Gang" comedies has returned to the studio after a month's illness.

Helene Chadwick and Pat O'Malley have the leads in "The Rose of Kildare," Sam Saxe production, which Dallas Fitzgerald will direct.

Bessie Love has been signed by DeMille for a part in "Harp in Hock," being directed by Renato Hoffman.

The Hal Roach studios in Culver City will close on July 2, for a month. This will give the employees a vacation period to be spent as they see fit.

J. R. Young, M-G-M cameraman, has returned from the flood regions of the Mississippi River with thousands of feet of film showing actual "shots" of the flood area.

The starring team of Lew Cody and Aileen Pringle will next be seen in "Be Your Age," an M-G-M production.

Notes On Coast Production Activities
M-G-M Adds One More to Its List of Tie-ups with National Institutions

Gets Its Concessions from Government Bodies Because It's Always First in the Field Beating Others to It

BEGINNING with "The Big Parade," Metro-Goldwyn-Mayer's achievements, in producing important box office attractions in close co-operation with various government agencies, places this company quite in a class by itself in this particular field.

Lon Chaney in "Tell It to the Marines" was the first of this notable group of screen successes following "The Big Parade," was made possible through the backing of the Army and Navy authorities. Its tremendous audience appeal has already been demonstrated in leading theatres all over the country.

Then came "The Midshipman"

WILLIAM HAINES is making

"WEST POINT"

A picture dealing with life at the United States Military Academy.

Ramón Novarro in "The Midshipman." An official tie-up with the United States Naval Academy.

starring Ramón Novarro, which through the courtesy of the Annapolis authorities was made by Metro-Goldwyn-Mayer using the United States Naval Academy as a background receiving the unqualified endorsement of the government experts for its accuracy and true-to-life qualities.

Most recent of the features produced in conjunction with the military authorities is "Rookies," with Karl Dane and George K. Arthur, a riotous, mirth-provoking film of experiences in a Citizens' Training Camp, which is now playing for extended runs in many houses all over the country.

It is pictures such as these which have won the M-G-M production officials the confidence of the government authorities, and give to their productions a status which may be called semi-official in tone.

Lon Chaney as he appeared in "Tell It to the Marines," which was an official alliance with the U.S. Marine Corps.

As the latest of the contributions to the impressive list of screen attractions made with the permission and co-operation of the government military authorities, Metro-Goldwyn-Mayer now has under way a production that perhaps may prove to be the most ambitious of all its notable Army and Navy features.

"West Point," starring William Haines, who was promoted to stellar rank by Metro-Goldwyn-Mayer for his fine work in such popular successes as "Brown of Harvard," "Tell It to the Marines" and "Slide, Kelly, Slide," is to be the name of this new attraction. Haines will play the part of a West Point cadet, just as Ramón Novarro enacted the role of a student at Annapolis in "The Midshipman."

The story is by Raymond B. Shrock and was written under the direct supervision of the West Point authorities to ensure its absolute fidelity to life at the U.S. Military Academy as well as its dramatic and picturesque appeal, with the famous school on the Hudson as its general background.

Work upon "West Point" is already well advanced, it is announced.

The confidence begotten by Metro-Goldwyn-Mayer's past successes has won the company a world of good will in government circles and is directly responsible for their selection to make this big feature.

George K. Arthur and Karl Dane in "Rookies." This picture was made with the co-operation of the Citizens' Military Training Camp. An M-G-M tie-up.
Columbus An Improvement

A
NOTHER exhibitor convention passes into history, and a story is written that is gratefully minus the selfish bickering, the personal axe grindings and advertising seeking pronouncements that have marred so many previous gatherings.

The proceedings were not without opposition; which is as it should be. Nothing is more deadly in its reaction than the use of the steam roller to iron out a cut and dried program. Differences of opinion were aired and adjusted without the personal animosity that has been an outstanding feature of some previous sessions. There was no gag law, no feeling that the ins were misusing the gavel.

There was even some feeling about the election; the objection to Pete Woodhull being a purely impersonal matter. No delegate is personally more popular with everyone than the genial exhibitor from the Jersey wilds. There was no objection to Pete himself, but rather some slight opposition to things-as-they-are in general. It is a matter for congratulation that Pete was returned on the ticket, for we know of no one who will shoot more squarely; stand out more steadfastly for the exhibitor individually and collectively and yet recognize the fact that even the distributor has rights that should be respected.

Much credit should go to Sidney Cohen for his admirable address. As a keynoter, the former leader may always be relied upon. And of course M. J. O'Toole, with his large experience, kept the wheels well greased and fished the incipient monkey wrenches out of the mechanism.

On the surface it does not appear that outstanding action was taken on vital questions, but for the first time in several years the organization presents an harmonious and united front and exhibitor interests in general are made paramount to individual interests in particular. That, in itself, is assurance of improved conditions.

If this spirit of harmony prevails during the year, with Woodhull at the helm, much will be done in the ensuing twelve months.

The golf tournament does not appear to have drawn from the expected radius, being largely confined to those within easy reaching distance, but in time the contest, if continued, will be one of the leading features.

Now all that remains is to get back of the officers and push, unitedly and with a will.
This Week and Next

Academy's Contemplated All Star Film Will be Interesting, But Out of Line

Bill (Kalem) Wright is Lonesome as Sole Tenant of Entire Seventh Floor

Pete Woodhull's Election is Approved By Entire Population of His Home Town

Demand for Freak Photoplays Grows Suburban Exhibitor is Looking Around

SHOULD the Academy of Motion Pictures Arts and Sciences carry out the plan of making a big film to provide the funds for a home for the needy, it should be an instance of a real star cast. The picture should gross well along toward a million, and provide the necessary funds.

BUT that isn't saying that it will be a great picture. All star casts are ruinous to ensemble work and have been ever since the notable presentation of Julius Caesar for the Actors Fund, some thirty years ago, when all the stars in town went into the mob scene and fought for the limelight. It will be worth while, but it will not be a work of art.

THE "ten best" directors list for the past season seems to run reasonably true to form. No one sees all of the big productions, and unless they do the poll is apt to be one-sided. There seems to be a reasonable agreement on the leading six, but the others trail rapidly.

ONLY thirty votes for D. W. Griffith is the surprising feature of the balloting, though it was scarcely to be expected he would be in the first flight with "The Sorrows of Satan" as his high mark for the season.

HARRY REICHENBACH surely put his feet in the mud at the Columbus convention. Probably he thought he would strike a popular chord, but he assuredly hit a sour note when he attacked Will Hays and his organization. Harry's play to the gallery landed in the cellar.

JUST as a matter of fact, a majority of exhibitors may feel that some of the Hays moves are more for the producer than the exhibitor, but they realize that without his efforts many abuses never would have been abolished.

THE good the organization has done so greatly outweighs the few irritants that there are not many who will endorse any portion of the attack.

BILL (Kalem) WRIGHT is branching out in commercial film work. He has an entire floor in the new Salmon Tower Building on Forty-Second Street—but the agent hopes to rent the rest of the offices after awhile. Bill was the first in and he gets terribly lonesome as the sole occupant of several thousand feet of new building.

BUSINESS was at a halt in the offices along Fifth Avenue last Monday. The entire town was waiting to see Lindbergh pass, and window space was at a premium. Even the film showings got knocked out, but business was fine at the theatres.

P. A. PARSONS, just back from the Coast, reports that he got very little fishing. He was busy most of the time but one day they took him to a place where he pulled out thirty-two fish in an hour and called it a day. It was too much like scooping them out. They stock the pond every morning and fill it so full that you can't help catching them. That's not P. A.'s idea of sport. He likes to sneak up on them and catch them, not merely haul them out.

SOME body missed a trick on the Lindbergh parade. No airplane dropped throwaways for a single picture. They do better than that out in the sticks.

IF you want to get the real lowdown on Pete Woodhull, get over to Dover, N. J., where Pete used to run some theatres. Some of the more hardboiled among the natives are dubious as to whether Pete or the President is the more important persons, but most of them put Coolidge in second place without any hesitation.

PAUL WHITEMAN brought business back at the Paramount with a bang last week. Evidently "the play's the thing" applies more to jazz playing than the screen variety.

ACCORDING to one estimate there were 500 cameras shooting at Lindbergh. It would be difficult to convince the Colonel that these were all. His estimate probably would run closer to five thousand.

PERHAPS Roxy is right in his contention that an orchestra of 110 union scale musicians is a "judicious extravagance," but the average manager with one-tenth the number is apt to consider Roxy a spending fool. It's all right if you have a 6,000 seat house, but it takes half the seats to pay for the music.

JEAN A. LEROY got in the limelight at several Broadway theatres the past week. His films of the early Wrig Brothers flights offered a complete pictorial record of the pioneer days, and the audience was vastly interested.

MAY ALLAH help the misguided film salesman who tries to land a picture along the Mississippi Valley on the strength of a usual "great flood scene." It's going to be "naps" for him for the next year.

MAYBE you've seen a dead mule and a brand new freight car, but did you ever see a theatre with a "for rent" sign on it? First we've seen in 35 years was tacked on the Mayfair a Broadway house, last week.

THE fed for "peculiar" films seems to be growing. A new freak house has been opened in West 55th Street, supplementing the Fifth Avenue Playhouse, and the other day an upstate exhibitor dropped in to ask where he could get "some of those crazy films." He plans to show a freak one night a week.

CONSIDERING the fact that we were playing him second run, Lindbergh got a good standout in New York.
by the way

Action of Theatre Owners at Columbus
Re-electing President R. F. Woodhull
Augurs Growth of Better Understanding

Majority of Theatre Problems Affect All Classes of Houses Equally, While Other Differences May Be Amicably Adjusted

Burke’s Eloquent Speech on Sound Pictures Forecasts Newsfilm’s Next Development

Michigan to Have Greater Movie Season

IN its polished period it was a masterpiece of forensic eloquence such as seldom is heard at exhibitor assemblies, and it gave Mr. Burke’s hearers much food for thought concerning the future of the sound picture, the “synchronization of sound and scene,” as he expressed it.

Said Mr. Burke, at one point in his address: “I believe that in 1928 candidates for high office will be seen and heard in hundreds of places at the same moment, while they themselves may be sitting comfortably in their libraries at home or attending to other business.”

AN interesting prediction surely, yet one which all who have seen and heard certain recent newsfilms, reproducing accurately the sounds which accompanied the action portrayed by the camera, will realize has already come to pass.

TAKEN in conjunction with the wonderful speed records made by all the newsfilm companies during the recent Lindbergh celebration, when events were recorded by the camera and shown on the screen within the time usually needed to get the stories on the first page of the newspapers and the possibilities unfolded for the sound picture merely as a news purveyor are amazing.

A YEAR or two hence, may it not be possible to enter a motion picture theatre devoted exclusively to the presentation of the day’s news in films and see and hear important happenings exactly as they occurred, even before we can read about them in our daily paper?

WITH the rapid development of the sound picture and the advent into the newsfilm field of other powerful companies soon to be a fact, this day may not be as far off as most of us have imagined.

MICHIGAN is to have a Greater Movie Season, despite the fact that most other states have announced this year that they will not make any special effort to improve their summer business.

MICHIGAN is going to do this, because for two seasons past they have made the Greater Movie Season idea pay and pay handsomely so they feel the added effort is well worth while and see no reason why the month of August should not be made to be as profitable for the motion picture theatre as the other eleven months of the year.

SO the “good old summer-time” is going to be good in fact as well as in song for the Michigan exhibitor and why it shouldn’t be the same for the showmen of many other states is not quite clear.

Perhaps H. M. Richey has something to do with it—take it from the Michiganders themselves.

Merritt Crawford
KING VIDOR has been looking New York over for several weeks past getting colorful scenes for his next big feature for Metro-Goldwyn-Mayer, "The Crowd," and the reception of the peerless "Lindy" on Monday in New York was surely made to order for him.

King has described his forthcoming attraction as "The Big Parade of Peace," and it is certain that no individual's war picture ever won the plaudits or the spontaneous outpouring of the people, such as "Lindy's" blazing of the Atlantic air lanes accomplished. From more orderly or more enthusiastic crowd ever packed New York's streets and open spaces, than that which turned out to do honor to this immortal young eagle early this week and King Vidor's camera-men must have captured some wonderful scenes for "The Crowd."

On Saturday afternoon, by the way, the World's Cross Roads looked like a deserted village, or more accurately as it often does on a hot Sunday morning in August. There was hardly a corporal's guard to be seen—where usually there are literally thousands of sightseers. Everyone was inside—somewhere—listening to the radio reports of "Lindy's" reception in Washington.

The untimely death of Raymond S. Peck, director of the Canadian Government studios at Ottawa, brings to the fore the name of Captain Frank Badgley, who had been associated with Mr. Peck since the inception of the studios in 1917. Peck, who was in military work here in connection with the British Mission during the closing days of the war.

When Mr. Peck was chiefly responsible for the great growth and now generally recognized importance of the Canadian Government's film activities, and his selection to succeed him, his friend and associate will be the logical one.

Mack Cohen of Artclass is telling about a python, which plays an important part in "Perils of the Jungle," their new wild animal serial, who hasn't eaten in three years. This looks like a long distant record—even for an actor—to go without eats.

Brooklyn, Mass., with a population of forty odd thousand souls and a lot of Boston commuters, makes a bid for fame because it has no movie theatre. Harrison, N. J., with more than half as many residents, it is said, is similarly distinctive. But the inhabitants of both are within easy walking or trolley distance of first class screen entertainment right across the township line.

So the distinction in either case is doubtful. A handsome brown derby will be sent anyone, who can furnish us with the name of a town in these glad United States, say of over ten thousand, which hasn't its own movie theatre, provided, of course, that there isn't a screen a mile or so away somewhere else.

* * *

Pawtucket, R. I., is now the only city in that State which has no Sunday movies, although the people are overwhelmingly in favor of having them. Some joker in the State legislature recently wired over on the Pawtucketers, when the law recently passed making Sunday movies legal everywhere else, left Pawtucket out. Now they have to go four miles for their screen entertainment when Sunday comes around.

Ben Lyon, who has just completed his work in "Dance Magic," the Robert H. Kane feature, being made at the Cosmopolitan studios by Victor and Eddie Halperin, qualifies as a knock-out puncher de luxe. He shows some fast fight work in the picture that ought to make Tex Rickard sign him up if he ever gets tired of doing his stuff before the camera.

As it is, he is a bet not to be overlooked by anyone, who may want to make a real prize-fight feature, always popular since the days of the "Leather Pushers."

* * *

All the motion picture magnates are getting their portraits done in oil. Giuseppe Trotta has done a very fine oil of Adolph Zukor and Carl Laemmle has his well known features limned upon the canvas by A. M. Froehlich of Universal's art department. Now these big leaguers have consented to "sit" for their portraits, many of lesser importance will rush to do so and posterity will have to look out or their galeries will be filled. Even Tannen Young is said to be thinking of having his classic phiz transplanted and immortalized by a brush and palette artist. He is said to have bought a gold frame for it already. NEXT!

Lou Blumenthal is said to be planning to use airplanes to take prospective buyers to his realty developments in the Bronx and Westchester, which are now occupying far more of his time than his theatre-holdings.

But that number Lou nor his partner Charlie Haring will leave the ground is a safe bet. Their last balloon ascension occurred some years ago, shortly before they withdrew from the balloon-busting business. Then they wondered whether they'd ever come down again.

H. C. WITWER ought not to be quoted "Eileen Creelman of the New York Sun, by telling her how he "found" Reginald Denny for the famous "Leather-pushers" and made him a star. Nor should he feel safe to talk to Denny, as he seemed to be trying to do in the interview printed in the Sun last Monday.

Reginald Denny was a well known Hollywooder, recently established stage and screen actor, although not a star, when he was engaged for the featured role in the "Leatherpushers." He had played opposite practically every well known feminine screen star then in the East. Witwer did not pick him up on the street.

As a matter of fact Witwer never saw or heard of Denny until he met him in the "ring" at the E. K. Lincoln studio, Fort Lee, where Harry Pollard and Herbert L. Mesenbour were then making the first episodes of the "Leatherpushers."

Herman Gantvoort, then this writer's partner and now a successful stage producer, was the man who selected Reginald Denny for the part that first made him famous in the "Leatherpushers," and the contract was signed in our office at 1482 Broadway. He had seen Denny's work in several screen productions knew him well, and felt that he would be absolutely perfect for the part. Later events proved that he was all that—and a lot more.

H. C. Witwer should keep on writing romances—but not telling them—especially to nice girls like Eileen Creelman.

* * *

Beth O'Shea of the Fox publicity staff was trying to think up a good publicity idea for "East Side, West Side," which Allan Dwan is now directing at the Fox New York studios. Then Felix Riesenbarg, the author, sent her an autographed copy of his book and the task was easy. When space permits it will be possible to tell you what the idea was, but as it has already been printed the reader may have to do his best to guess it.
JACKSON BAIRD, high pressure salesman for Bushwa Films, brought the treasure hunt idea to Singleton. Bushwa was making a drive on "Blackbeard's Booty," a pirate story, and all along the line he had sold the film for extra money on the strength of the exploitation idea.

Jay Hampton, of the Kozy, saw the chance the moment Baird sprang the idea and had the cap off his fountain pen before Baird started to talk prices. Even the special price did not stagger him. Jay was a go-getter when it came to exploitation. He saw his chance to raise this to a record breaker.

Singleton schools closed June 17. He played the picture the following Monday and Tuesday. He could not only clean up with the picture, but he could get a Summer goodwill boost.

He made a round of the stores and practically every merchant was easily persuaded to come into the scheme. The Singleton Hardware Co. donated a camp kitchen, and the Bon Ton Bootery kicked in with six pairs of hiking shoes. From these the prizes scaled down to packages of popcorn and chewing gum, but almost every store in town gave something.

Jay had certificates printed up, which he filled in with the prize, and each was sealed in a tin tobacco box or other container. The finder merely went to the proper store, presented his certificate and got the prize called for.

Mindful of the experience of others, Jay was careful to keep the hunt to a particular locality. Out on the edge of the town was a large field generally known as the circus lot, since most traveling shows pitched there. Jay borrowed the field and a week before the stunt he planted nearly a hundred prize certificates in various parts of the field. An early circus had just been through and the holes for the tent pegs saved a lot of digging. Naturally he buried the treasure in the night, to escape observation, even though the stunt had not yet been announced.

The following day he came out with a throwaway announcing that Blackbeard's treasure would provide the school children with vacation material. The idea was explained and the announcement made that on Saturday morning at ten o'clock the location of the treasure would be announced from the windows of the law offices of Frank Griscom. Jay had picked this location because Griscom's windows fronted the public square, on the second floor, where it could be more easily seen by the children than in a ground floor location.

For the rest of the week the buried treasure shared honors with the school examinations, and Mrs. Brock never will be convinced that the stunt was not responsible for her little Billy's failure to get promoted, for Billy could think of nothing else; wherein he was not very different from the other kids.

By ten o'clock Saturday morning nearly every kid in town was in the square, armed with everything from an old pick to a garden towel. Between the two windows of Griscom's private office was a sign reading: "The buried treasure can be found—". There was a blank space below, and very early that morning Jay had added "On the Circus Lot," and had covered it with a cloth which Griscom was to strip off sharp at half past ten.

Not only were most of the children present, but there was a gallery of more than a thousand adults gathered to see the fun, and the excitement rose to fever heat as the clock on the town hall moved toward the half hour. Scarcely had the single stroke boomed out when the cloth was stripped and with a shout the children were off.

With a yell in which amazement and alarm were mingled, Jay tore after them, for the sign read "On Judge Belknap's lawn."

Jay was a good sprinter, but no match for the children, and ten minutes before he got there the lawn, prize of Judge Belknap's heart, was torn by two hundred industrious delvers until it looked like the practise ground at a golf links with no divots replaced.

Jay screamed himself hoarse trying to check the excavator, and in this he was ably seconded by the Judge, his wife and the two hired men, but it was not until Frank Griscom arrived with the original sign that the children were diverted to the show lot.

Only Griscom and Hampton remained behind to listen to the Judge's forceful language, and Griscom gracefully backed out after assuring the Judge that his client of course stood ready to pay reasonable damages though he, too, was the victim of a dastardly plot.

"This is going to ruin the profits for weeks," lamented Jay as he settled down in his seat in Griscom's automobile. "I'd like to find out who it was. I'll bet it was that yellow hound that runs the Idle Hour."

"You'll make bets," counselled Griscom, "and don't you dare go over to the Idle Hour and get in a jam with Bill Taylor. Bill is as innocent as Belknap himself."

"Somebody did it," protested Jay, "and I don't know anyone else who would try to gum up a stunt on me. Gee, Griscom, this was going to be a wonder, and now it's all wet.

"Wet!" repeated Griscom. "You ought to know that the story is twice as good now. Think of the spread you'll get in the Herald, and you can hand this on your trade papers, too."

"Oh, I'll get plenty of publicity," admitted Hampton, "but it's likely to cost me several hundred dollars a column."

"It isn't going to cost you a cent," assured Griscom. "It may be necessary to slip the Judge a few dollars for labor, but if he claims exemplary damages I'll take the case into court. They can't make anyone believe that you did it on purpose, and they can't sue some unknown. I can beat the case from here to the North Pole with any jury. Don't you worry about that."

"All the same I want to find out who did it," asserted Jay. "Put me down at the City Hall. I want to speak to the police."

"You'll do nothing of the sort," cried Griscom. "Look here, Jay, we're both Grand Patriarchs of the Sons of Seth, and we are sworn to uphold each other."

"I don't see what that has to do with it, objected Jay."

"And this is the third year that Belknap's chickens have put my garden on the bum, and he just laughed, Brother Patriarch—I switched those signs. I'm square."
Contribution Cutbacks and Flashes

April 28

James Frances Burke, former Republican whip of the House of Representatives, and a close personal friend of President Coolidge and the late Warren G. Harding, made a splendid address on the marvels of the age in which we are living, calling especial attention to the "synchronization of sound and scene" in motion pictures as the latest development. Everyone in the audience thought that Mr. Burke was referring to Vitaphone, except Harry Warner, who thought he was the protagonist of the Fox Movietone, as Mr. Burke was unknown to him, personally. Even the efforts of Clint Mr. Burke was present as the guest and personal friend of Harry Willhams, chairman of the board of directors of Vocafilms, never places during the entire and was really referring to them.

Frank J. Rembusch, of Indiana, was busy on the last day of the convention taking "movies" of the delegates with the De Vuchi camera, new model. When he tried to "shoot" Maurice Chosnky, that oldtimer made a "shoo" that nearly busted the lens.

Fred Pickrell, of Oklahoma, held the long distance auto record at the Columbus meet, his wife having driven him all the way from Ponca City to the convention. She says that as a back seat driver he is absolutely in a class by himself.

The Sentry Safety Control booth at the Exposition at the Neil House was one of the busiest places during the entire convention. Fully eighty per cent. of the theatre owners had a personal demonstration of the efficiency of this device which eliminates the fire hazard no matter what goes wrong with the projection machine.

Clint Weir, fire insurance expert, was buttonholed by Canon Chase in the belief he was an exhibitor and every effort was made to escape from the Canon's clutches was fruitless, until it occurred to him to ask how the "boss" was at Brooklyn. Then the Canon Chased himself.

Sam Sonin, of New York, says he does not care to meet any more of Harry Reichenbach's "lady friends"—especially of the pushy type. He wishes on him in front of the Neil House on the second day of the convention. Gentlemen prefer blouses.

Edgar Guest was the hit of the banquet, with his recital of some of his popular poems.

A. L. Selig got a great break for Tiffany's Third Dimension Pictures in the Columbus press. All through the convention, thanks to his efforts, Tiffany was kept in the spotlight, many exhibitors saying that M. H. Hoffman's company was getting more advertising than all the "big fellows" put together.

J. C. Kroesen, of the Edison Lamp Works, read an interesting paper on projection and Mayor Thomas floating day of the convention. It is to be hoped that he will be enabled to send a printed copy of his valuable, but highly technical, article to all the delegates, so that they may have an opportunity to study it at leisure. The haste with which Mr. Kroesen was compelled to read the paper made it difficult for his hearers to assimilate all the information it contained for practical purposes.

Fred McConnell, editor of Exhibitors Daily Review, talked to the delegates about their trade press. He told them that it was up to them to make full use of it, for its editors were earnestly trying to serve them, but could only do so through their intelligent support and co-operation.

J. C. Brady, of Toronto, brought a cordial invitation from Mayor Thomas floating day of this city to the theatre owners to visit Canada next year.

Pete Woodhill from the chair, on the last day, made an impasioned appeal for his lost panama that brought tears to the eyes of many hard-boiled delegates. His oratory was not in vain, however, for he was wearing it on his head a few hours later. And it still fitted.

Ray Lewis, fair editor of the Canadian Motion Picture Digest, presented a few thoughts on courtesy and good manners for future conventions, which the delegates applauded. She stressed the haphazard arrangements of most conventions, including the Neil House, and the sorry fashion in which important guests were often treated, which invited legitimate criticism of the whole organization and the industry as well.

C. W. Maxfield, of Florida, chairman of the Committee on Credentials, had an easy time of it because of the open door policy of Pete Woodhill, Mike O'Toole and the other leaders. Every bona fide theatre owner, regardless of the status of his state in the national organization, was given a voice and a vote on all questions before the delegates.

At an extra session of the convention held in the lobby of the Neil House, a large group of the delegates voted a brimmed derby to Pete J. Wood, business manager of the Ohio organization, to cover up the bumps he had made while trying to please.

The dollar banknote of $5 as head, came in for criticism by many of the delegates, although all admitted that they got their money's worth in the fireworks and forensic flights which came after the meal.

Charley Pettijohn owes a real debt to his friend, Sam Morris, who saw to it that Will Yay's personal representative had the place of honor at the speakers' table, or at least the place which every man in the room would have picked for himself had the choice been given him. Charley sat between his lovely sisters, Helene and Dolores Costello.

Louis Sagol now qualifies as an authority on dog races. The fifteen cent "service charge," tacked onto the complimentary tickets provided through the courtesy of the local reception committee and the "free taxis," which it was announced would take the guests to the track, but which somehow failed to materialize, didn't make such a hit. A little bird exhibitor said: "Cheap! Cheap!"

Rudy Sanders, of New York, chairman of the Resolution Committee, the real joy when President Woodhill referred Canon Chase to him with a couple of resolutions four or five feet long. Rudy was still trying to make sense of them when the convention adjourned.

Saxton, Pa., was put on the map in the minds of most of the delegates through the presence of pretty and very young little Miss Clara Jane Hickes, whose proud papa is the movie magnate of that thriving metropolis. She didn't miss a single session.

As an orchestra leader, everybody agreed that J. J. Harwood had Paul Ash, Paul Whiteman and half a dozen others you might mention, lashed to the mast. If he had only had a union card Royce might have signed his name to it. Royce knows how he will have to stay in Columbus.

Maurie Sharpe, of the James Theatre orchestra, who provided the acts for the banquet and dance later, deserves special mention for his piano playing.

Sol Raives, arbitration expert, found plenty of work to do early in the meeting—M. C.
The Right to Live

An Address by Sydney S. Cohen to the Delegates at the Eighth Annual Convention of the M.P.T.O.A. at Neil House, Columbus, Ohio, June 7, 1927

Editorial Note: So many requests have come to us from exhibitors for the address of Sydney S. Cohen that Moving Picture World is printing it in full

MANKIND's priceless and inalienable birthright is the gift of life and the right to live. Only a few centuries ago in highly civilized England, when a property changed hands, its tenant went with it, chattels of the new owner like furniture and live stock. Only a few decades ago in this free land of Liberty in which we live, if a man had the misfortune to be born black he was born a slave. Today slavery is almost non-existent in the world, and yet man's unquestioned right to live is hampered by business aggression and commercial oppression.

Right Sorely Threatened

In this mighty motion picture industry of ours, the right to live of the independent theatre owner and producer is sorely threatened, and I propose to discuss this in considerable detail from the practical viewpoint of a practical independent theatre owner, and as one of the founders of this organization—The Motion Picture Theatre Owners of America.

Chains of theatres owned by producers do not want independently owned theatres to exist, even let alone to be built anywhere or at all. That is denying the right to live to many pioneers in exhibition who have watched the industry develop from its "fly-by-night" beginnings to its massive and diversified proportions of today. Many of these pioneers—men and women too—are showmen of the highest grade and business folk of the finest calibre. These, by reason of their long connection with the industry and their admirable qualifications for success, are entitled to strive and thrive—if they can—un molested. This is the aim right to live as that of the humblest laborer or the most powerful capitalist. Yet this right is not only questioned by certain interests, but threatened even. This is not competition, it is attempted extermination.

But these big financial interests cannot do it all, they cannot have it all; and if they themselves demand the right to live, they must accord the same right to their fellows. In fact, if they are really big, they will serve their fellows. There is no feeling in the entire range of human sensibilities which equals that glow which warms every fibre of one's being when he does something for another. It brings a genuine thrill which clutches the heart and throat, mists the eyes and makes us feel better men and women for the experience.

Not alone are we benefitted in our better feelings if we do something for others—and I do not mean acts of charity by this—but we will find that it is better business to do so. Warm human good will begets a warm response, and applying this to business will produce larger and more permanent dividends.

Power vs. Organization

It has ever been the rule that the powerful should have domination over weak. But power was given to us to use—not to abuse; and abuse of power may bring self destruction and oblivion in its wake. From that there seems no escape. Those who wield power should consider it a privilege, not a right. And because they have power they should not use it except in the interests of progress and construction. Abuse of power leads to despotism, and despotism leads surely to revolt.

When people revolt, either politically or economically, the revolt brings about organization of some sort. And we will find, if we go into the matter exhaustively, that organization positively safeguards the right to live. Organization brings about a common concern so that the affairs, the problems brings about a common concern, and the wrongs of our fellows become our own. This consideration for others than ourselves is the spirit of real organization, and is the spirit which should actuate the producers banded together in that potentially great National body—the M. P. T. O. A.

The Proper Relationship

At the inception of our industry, manufacturers (as they were called) made pictures, and individual men-owned theatres and showed these pictures in them. That was the proper relationship between producer and theatre owner—a relationship which should never have been disturbed, despite the fact that producer-ownership of theatres is now generally condoned in the industry. From the earliest days of the industry in this country manufacturers have had Associations—organizations of some sort or another. But not so with the theatre owners; they never organized in their early days except temporarily in times of extreme peril, as when the closing of their theatres seemed imminent. But excepting in instances of this sort, no real attempts at organization were made for some years. True, sporadic local state organizations functioned more or less regularly and effectively, but it was not until 1920, at which time the M. P. T. O. A. sprang into being at Cleveland, that a real National body of theatre owners existed.

For the past seven (7) years this National association of theatre owners—the M. P. T. O. A.—has been virtually the one and only bulwark which has stood between independent theatre owners and annihilation. And had it—the M. P. T. O. A.—been supported by these circuit theatres, not primarily affiliated with production interests, this present intolerable situation of producer-owned theatres operating to destructive competition with their own customers would never have come about. In spite of this the M. P. T. O. A. has carried on loyally, and has done its human best with the tools furnished it by you theatre owners. Producer organizations are always well financed; and a well-financed organization is like a well-oiled piece of machinery—it functions smoothly and efficiently. If theatre owners expect the ultimate in efficiency and protection from their National organization, let them see to it that their appointed workmen—its elected officers—are provided with the requisite lubricants and toolsample financing.

It must be borne in mind too, that the National organization, through rendering invaluable service to the theatre owner in the matter of eliminating burdensome Government taxes in the settlement of disputes, in making film adjustments, and along lines of public service, etc., has never dealt in that churlish and essential commodity in which all theatre owners are concerned—quality films.

Deposits Created Credit

Most of the present large producing organizations made their starts in the humblest and most modest fashion. Their heads however, were possessed of great energy, creative ability and shrewdness, though handicapped by having practically no money. This important item was soon furnished to them by the deposit monies exacted from the Theatre Owners of the Country, a great number of

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when are still customers of these producers. And these Theatre Owners are surely entitled to more buffer against the post-battle rumors than they receive at the hands of these men whom they helped to make.

As the Motion Picture Industry developed, drawing to it the national banking and financial interests, there came into being huge corporate entities which have interested the general public in the purchase of the stock of these film companies, there has been brought about an increase of credit and a supply of funds through these stock sales. This has prompted the larger producing companies to use the money to build and acquire theatres, regardless of cost of land or building, almost everywhere. And now they are making arrangements in the Old World, to assure to themselves, in their mistaken belief, a guaranteed outlet for their product.

Abnormal Period

During the past several years we have been through the abnormal period of abnormal promotion and prosperity that has brought about as a consequence, a tremendous investment in theatres by these producing interests with resultant mergers and consolidations with new and enlarged stock issues sold to the public.

If the men and women in all parts of these United States have invested in the stocks and bonds of these major producing and exhibiting companies thought that their money would be used to impair or destroy the investments of their neighbors—the theatre owners in their own towns and communities—they would never have advanced their money for this purpose.

"The Battle of the Giants"

Unintelligent and destructive competition is now taking place in the "Battle of the Giants." Producing companies are building large theatres not alone in downtown sections of the larger cities but in the smaller towns and in the choicest sections of the large cities. These moves being made by these producing interests bring about retaliatory action by other producing interests who turn about and build very large seating capacity theatres in the same zones.

This is all bringing about over-showing, over-producing, over-theatring; and eventually will bring about a lowering of admission prices to a point where profits will cease to be. We have during the past few months read of an instance where a producing company has advised its stockholders in a well-known city, that owing to the completion of a rival producing company's theatre in the same locality, it has become necessary to "pass their dividend." At this time still another rival producing company is about to open another very large seating capacity theatre in the very same zone in the same city. The disastrous result of this is self evident. It is another city, we had as early as last September at the commencement of an abnormal period of abnormal theatre operations, by one producer-owned large downtown theatre of a lowering of its admission prices, and this was immediately followed by an announcement by another producer-owned theatre in the same locality of the same city of a similar reduction in prices. This is happening now at this very moment, in Chicago and elsewhere.

As an instance of this country right now, theatres being erected in competition by producer-affiliated groups in spots where they realize and almost openly state that there is no possible chance not only of any profits being realized, but that there is a well-defined doubt, even, of sufficient monies being earned to take care of the operating charges, for mortgage bond interest, taxes and amortization.

Can Carry Losses?

These producer interests are in a position to carry some of these huge losses now, because of the gains they are securing from production and distribution, and the profits they are receiving from sections of their other theatres in sections where this keen competition does not exist at this time. But with the continuation of the abnormal theatre building program these producer interests have planned for in opposition-theatred sections, they will soon have competition in these now non-competitive zones.

They must divest both patronage and income, and bringing about a lessening of profits and perhaps even losses.

This condition of senseless overbuilding now constitutes the gravest menace in the Industry. There is nothing to be said in favor of it, while reams might be written in condemnation.

Some have the able minds in the industry who are directing these companies, plainly state that it is a battle for the survival of the fittest. That someone will be hurt. But the public's funds, available as yet, can carry on these intensive programs for some time to come. When the public once senses the actual condition, however, and the prospects for profits are not as roseate as formerly, additional monies will not be forthcoming and an entirely different complexion will be placed upon matters.

Building Moratorium

Why not, then, before this catastrophe comes about—and surely it must—why not sit down into the producing heads engaged in these current and destructive competition, together with the representatives of theatre owners, to properly consider this situation? A situation which not alone is humbling to the entire film industry but that one that may destroy the investments of thousands of others. At such a gathering, theatre owner interests should insist that a moratorium of at least several years should be declared against theatre building by producers. Such action would not be without precedent. It has been brought about during wartime, in other industries, and with the state of war now existing in this Industry similar action is required; or otherwise this ruthless, uneconomic and unbusinesslike program of theatre building will bring about a complete annihilation of the destroyed, the ranks—the great army of men and women in all parts of the world who own and operate these theatres.

We theatre owners two years ago pointed out to the heads of the various producing companies at a meeting in the offices of the Motion Picture Producers and Distributors, the very things enumerated here, but it was impossible at that time to bring about any arrangement for a cessation of the overbuilding campaign they were then embarking upon.

It was coming too easy for each of them. They were not competing against one another so strongly then. They were only competing against the theatre owner. They were only skirmishing, reconnoitering as it were, at this stage in "The Battle of the Giants," but now the "battle" is in full blast. The producers are in action, and so much damage has been done already that perhaps they will welcome an armistice.

It is not too late to call a halt in hostilities, however, and to make arrangements for some such meeting at an early date.

Unfair Monopoly

It was never the thought of the inventors responsible for the making of the motion picture camera, or the creators of the wonderful motion picture itself, that the complete control of this medium of expression should be in the hands of three or four people situated in the City of New York. It is not right that all of the theatres, not alone in this country, but of the world, should be run by two or three groups situated in New York. This is bringing about real-estate legislation in different parts of the world. The severity of this legislation will increase as this program of expansion and acquisition of theatres develops.

How much better it would be if all of the wonderful ability resident in the theatre world, the men who control these business giants, was given over to help and assist their customers who now operate theatres, so that these customers could enlarge their present physical facilities; in some localities; so that new audiences could be created for the producers' pictures and the customers' theatres. Perhaps a newer and larger theatre is required in some zone, perhaps theatres. But the present scheme of operation in this industry, there are thousands of theatre owners who hesitate to take any decided steps in the matter of building or expansion, on account of the ever-present fear of the very confiscation of their theatres and the loss of their investments because of the unfair, ruthless and destructive competition they are brought from the very men from whom they are buying their films, and who should be protecting them instead of attempting to destroy them.

Waste of Time

The time and effort that these gigantic corporations are devoting to the production of money and the acquiring or purchasing of theatres, could be devoted with much better results to the making of better and more entertaining pictures. This would be not only constructive and helpful. Let there be competition among these producers along this line. For the larger theatres will be built anyway as necessity dictates, since the theatre owner wants to give his public the beautiful and comfortable theatres which are its due. These theatres will yield larger profits to the producers, and theatre owners will likewise profit.

Several years ago at the initial embarkation of producers in the activities of theatre owners, a suggestion was given to this situation by the M. P. T. O. A. We had reassurances and pledges of the discontinuance of this program, and of no intent to carry it on; and most moves made, for quite sometime, were made quiescent. But since the success of the producers in weakening the theatre owners organization and strengthening that of the film rentals, the film rentals, and theatre owners will likewise profit.

They have ventured upon similar activity in England, and at the same time announcing to theatre owners there that it is not their intention to build or acquire theatres in competition with them. Undoubtedly, they will be facing the same crisis as confronts us here, and already this is bringing about reta-
The Right to Live

(Continued from preceding page)

and international character, as we have already indicated.

Real “White Hopes”

Theatre owners may successfully combat these moves if they are properly organized. This has been conclusively proven in the past. They hold the balance of power in their community, and they have known by virtue of their numbers, of their contact with the public, and because of the fact that they are buyers. There will always be Independent theatre owners in sufficient numbers to maintain this ratio of power as it is at present, no matter what merger may be effected. Individuality will always exist, and individuality in theatre ownership will still be invincible, for individuality demands expression. Independent theatre owners may be put out of business, or forced to sell on unfair terms, but there has always been some way to take their places.

The small town impresario, whose name is legion, and the neighborhood “Roxy,” who are equally numerous, are the real “White Hopes” of the theatre owner’s cause.

It is upon these men that the responsibility of the reformers rests; and it is to them that organization mans look. On account of their vast numbers they are a factor which cannot be overlooked. From the producer’s viewpoint, too, they are of the utmost importance, for they represent the bookings which are the bone fide profits—the “velvet.” These men also represent some of the best thought in the industry, and if they unite, their efforts and their initiative are essential to theatre owner organization success.

These are the very men and women who prevent hostile legislation in national, state and local, as we have found out in our experience in legislative matters at Washington and in the state capitals throughout the land. These “local” men and women, through their families and the action picture going public they represent, are in close and intimate touch with lawmakers where the personal equation enters into the relationship, and they have prevented much adverse and destruc- tive legislation from being adopted.

Get All Small Theatres In

A campaign to interest all owners of small theatres, whether in cities or towns, sufficiently to have them all themselves with the National theatre owner body should be instituted without delay. Many of them understand that their problems are identical with those of the larger theatre owner, but more of them do not. They feel “Oh well, I’m only a little fellow in a small town, in a big-city neighborhood as the case may be. “I don’t count for much, I don’t get new films anyway; what’s the use of my bothering myself to join any organization? They don’t need me—and I don’t need them.”

Wrong on both counts, Mr. Theatre Owner who figures thus. They (the National Organization) do need you. You own and operate your theatre and you are paying your local sales tax in your home town, or locality. You are a business man of standing with a certain amount of influence. You vote, and may even control to some extent other votes. You have ideas. The National Theatre owner body does need you. And you need them, even though they do not deal in your particular phase of the business insurance up to now, and unless you mobilize your strength, the present high value of your theatres will diminish alarmingly, for you have been used themselves similarly in the past and have really thought that way. They have thus withheld their cooperation and support at a time when the industry had freedom given it, they would not be hampered and burdened and threatened now.

Signed Written Agreement

At a time when the largest producing organization in the country signed a written agreement with the M. P. T. O. A. not to engage in the purchase of theatres and to confine its activities to producing pictures, many theatre owners sat supinely by and said “now we are safe, and the other fellows have it.” How incorrect was that thinking! They then had the time to strengthen their national organization, to give it their personal individual help and counsel, to pay the small dues exacted from them, and to help the M. P. T. O. A. to the best of their ability. This was agreement was kept and that greater lines of service could be rendered to the theatre owners and the Industry generally.

But they could see no further than the noses on their faces,” and they settled back into the old ways and said “these fellows won’t bother me.” But see the situation they are in today! But it is not too late yet, this situation can be remedied as I am endeavoring to point out.

A Business Manager

Year after year I have urged upon you the need and necessity of a Business Manager and that you should engage one. You are a member of a profession which will engage a man to look after the protection of your theatre investments and the rendering of business service to you.

There are many points of mutual interest, many points of common contact between the theatre owners and the producer- owned theatre can and must meet. There is legislation—national, state and local; public service and public interests, etc., where your unification and action will increase the interests of the entire Industry. These points of contact can be made through your Business Managers’ office and the producing office. These independent theatre owners are now affiliated. Other problems can be ironed out too.

The Scope of the National Body

The organization, through its national office, can bring to every film board of trade functioning in each film zone in the U. S. and Canada, a copy of all precedents and rules and decisions adopted elsewhere, so that expert knowledge will be available when Arbitration Boards of what is transpiring, so they can be of great help not alone to theatre owners but to distributors as well. This service is extended to the distributor members of the Arbitration Boards through their home offices, because they have a properly manned national organization disseminating information and help. Theatre News can be of great help to producers—they were wise enough to see the actual necessity of a home office with sufficient people adequately compensated to carry on for the protection of their interests. It has been the theatre owner alone who has been so foolish in this regard.

This service will bring about better understandings and a reduction in rate of friction. It will eventually bring about more equitable contractual relations between the buyer and seller than exist today.

It is hardly necessary to catalog all the many things done by the M. P. T. O. A. for the betterment of theatre owners generally. These legislative reforms have been commented on many times already. But it is pertinent to point out that they could not have been accomplished without organization.

No man likes to be considered a “free rider,” and yet that is almost the exact status of the majority of independent theatre owners who have not come to a realization of the necessity of organization and an active participation in same.

This is a trouble with most theatre owners in my opinion is the fact that they have too much done for them gratis since the inception of the Industry and they have thrown the baby out with the bath water. This is a condition of affairs in which the independent owners are not, in my opinion, as resistant and discriminating as they should be. They have not realized the importance of opposing the big business interests and the necessity of increasing our audiences and attracting more people into the theatre. The combined brain and man power of the Industry could be put to no better use than this. And this passive attitude which some theatre owners have maintained towards the inroads of producers on their own business has brought about such results that finally these men have come to a full realization of the dangers ahead and the possible loss of their investments.

Many theatre owners enjoy the benefits of all that has been done for them by the M. P. T. O. A. without membership in this body and without the payment of any dues or fees. In all probability these theatre owners have not been patient enough. I do not think there are any theatre owners in the land who would knowingly permit others to do all the work and bear all the expense. Let me make it clear, therefore, to every independent theatre owner that it is his duty to himself as well as to the theatre owner cause to become a dues paying member of the National M. P. T. O. A. By so doing he will enjoy to the full the right to live, and will help others to enjoy the same right.

The Public and Pictures

The rights of the public are entitled to consideration, too, for the public “pays the piper” and the public demands variety and diversity in their entertainment, particularly in their motion picture entertainment. If we are to become too far involved in their extent—if too many hitherto separate producing companies become merged under one banner, a certain standardization of picture will inevitably result; a certain factory made finish will be bestowed upon pictures; they will be turned out on schedule according to specifications drawn up by the boss of the producing company.

This would mean a marked deterioration in quality, and a usurpation of the public’s right to enjoy the best results of competitive genius, if the merged companies possess the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production. The public would never tolerate this depreciation in value of their entertainment, particularly if the merged companies are of the requisite power and influence to stifle independent production.

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Concerning Columbus

By Merritt Crawford

The first bombshell was dropped following the reading by Joseph M. Selder of New Jersey of the report of the Board of Directors, which contained a recommendation to invite producer-owned theatres into membership in the organization. Inasmuch as the constitution of the M.P.T.O.A. has never made any differentiation between theatre owners, whatever their affiliations, and this recommendation required no amendment to the constitution, it would not seem to have been extremely radical.

Nevertheless it brought forth immediate threats of a bolt from several states, and for a time the situation appeared to be most serious.

The address of Sydney S. Cohen reassured many, however, and while it left uncertain what action ultimately might be taken, clarified the national situation of the industry in its relation to the M.P.T.O.A. in the minds of most of the delegates.

The next important step toward the harmony which later prevailed, came when A. Julian Brylawski, of Washington, moved that the State leaders act as a committee to discuss and decide the problem and then make their recommendations to the convention, rather than a committee of the old National Board.

This, in effect, assured the delegates that no "steam roller" tactics would be employed and that a full and free discussion of all phases of the question of the membership of producer owned theatres would be had. It disclosed at once the sincerity of the leaders and created confidence all around.

From this point on, the theatre owners may be said to have put aside their personal differences for the good of all and the harmony which marked the close of the convention, with the assurance that many exhibitor groups, hitherto outside the M.P.T.O.A. membership, would again affiliate themselves with the national organization, because self evident.

At the meeting of the State leaders, held on Wednesday afternoon and evening all differences were ironed out and definite plans made to expand the activities of the M.P.T.O.A. to its highest efficiency during the coming year.

What all these plans may be, has not yet been fully disclosed but it can be said they include the appointment of an executive board of nationally known personalage to represent the theatres, just as Will H. Hays now represents the producer-distributor interests of the film industry, and the creation of a closer touch and a better understanding between the independent and producer operated theatres for mutual protection and co-operation.

As these plans have received the endorsement and unanimous approval of all the State leaders, however widely they may have differed previously, it is needless to state that they are fully representative of the theatre owner's interests in every way and will receive the support of all factions, if carried out.

It now remains for the producer-owned theatres to meet the independents half way on a basis of membership in the M.P.T.O.A., with the realization that each group is essential to the continued prosperity of the other and that coming together for their common good will also be the means for adjusting many individual and regional differences which now exist or which may arise later.

Following is the first published complete official list of the officers and directors elected at the convention, which closed Thursday, June 9th.


REGIONAL VICE-PRESIDENTS: J. C. Brady, Canada; Herman Blum, Maryland; J. J. Harwood, Ohio; M. A. Rosenburg, Pennsylvania; Frank Knowlton, New York; Roy A. Grumbich, Washington State.


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Eighth Annual Convention of M.P.T.O.A.
Notable for Absence of Petty Politics—Split Averted by "Open Door" Policy of Leaders—Official Lists of Committees
Columbia Pictures

One of the leading independent companies, Columbia, comes to the front with thirty productions for the current season. Big names are listed—ático and stars and many of these releases are worthy the attention of the exhibitor who is not completely bound up by his difference with his competitors.

"Virgin Lips"—A different flipper story by Jack Lafl. The story of a girl who looked like a flipper but was not and who profited by her difference.

"The Blood Ship"—From Norman Spranger's powerful story, Hobart Bosworth in a cenegical role should carry the story over.

"Modern Mothers"—From Rachel Crothers' successful farce, Dorothy Seivert

Another social study of an eternal theme that promises interest.

"Lady Raffles"—Derived from an Alfred Henry Lewis story, Priscilla Dean in the title role. An ingenius story that should screen well.

"Brave Woman of Boulevard"—A jazz story that should enjoy the usual favor.

"Miss the Lone Wolf"—Bert Lytell in another chapter of the Lone Wolf romance. An appeal with a popular book and film character.

"The Sporting Ace"—Another jazz contribution with plenty of action.

"Kiss Me"—From a George Bronson Howard story. A quartet tale with a theatrical angle. Generally they go over.

"This Is Love"—From a Gertrude Atherton story. A familiar theme of a gold digging wife. Offers a good name.

"Sally in Our Alley"—Shirley Mason in a southerly story that should hit her. The "Using Her Here"—Done from a Willard Mack story. Should run.

"Forgotten Women"—A story by Louella Parsons on which no detail is available. A "clothes" story designed to interest both men and women, with a fashion show sequence.

"The Five Pennies"—Starring Betty Comley in a story of the two extremes of the western metropolis.

"Bridge"—The tentative title for a story to be named through a contest. A story of women gamblers and more or less patient husbands.

"When a Man Has Hand"—A C. B. Pollock story that can be tied to his Broadway successes.

"Golf Widows"—How the wives tea up while their husbands tee up. A timely story of the new national game.

"The Sire"—The title about telling the story. Priscilla Dean in the same part.

"After the Storm"—A melodrama with a big flood sequence.

"The Centurian"—Marion story of an international version, a snapshot of the popular type.

"My Wife's Relations"—A domestic drama with a strong comedy touch.

"Say It With Sables"—Another of those involves gold diggers, with a story by Dorothy Howell.

"Broadway Daddies"—A Broadway night-life story. Good stuff for the small towns.


"That Certain Thing"—Another version of "It."
A Condensed Approximation of the Season's Plays

of varying value, but generally acceptable.

Weeks Curiously reveals whatever is worth the program, though the value varies with the issues. With good, a good average, and like the Hill, a record goes on for two weeks, a week, a week, then four weeks, the week, a week, the week, give the information. It's all in how it goes together.

Melodrama of that does not seem to depart from the usual. Not a single story. Not one has been told.

"The Harvester" - A Gene Stratton Porter story with the same director who made "Keeper of the Light". This is another story of a prevalent type. This story, however, is a very good one. But you can't talk a gang story, one that is as good as this is, and have a good one. It is well to remember that F. O. Francis Thompson to success.

"Clancy's Kettle Wedding" - George Arliss in a story that is not as good as the Porter play, but it has a fair chance. He appears in the novel. But you can't talk a gang story, one that is as good as this is, and have a good one. It is well to remember that F. O. Francis Thompson to success.

"The Harvest" - A Gene Stratton Porter story with the same director who made "Keeper of the Light". This is another story of a prevalent type. This story, however, is a very good one. But you can't talk a gang story, one that is as good as this is, and have a good one. It is well to remember that F. O. Francis Thompson to success.

"Sally of the Scudamore" - Another Porter story to which the same applies. The money is not going to be as well spent on these stories as on the Porter play. It has no melodrama that should be above the ordinary, with a gun turret back- ground, and a coward who comes to the face of danger.


"Cows Can't Win" - An underworld story with a police cooperation that will be helpful but will help.

"The Coward" - Forest, and a coward who becomes brave in the face of danger. Nothing new, but a chance for action.

"Wallflowers" - From Temple, and a very good novel. Should appeal to the magazine readers. Rather a list of productions.

"The Great Mail Robbery" - From Temple, and a very good novel. Should appeal to the magazine readers. Rather a list of productions.

First National

First National pictures are difficult to pre-judge this season because of the many productions that come through the studio. For a time things will be unsettled, and it is not unlikely that the majority of the plays will be acceptable, but the studio will work will suffer.

If Colleen Moore persists in her determination to withdraw three of her pictures, Miss Moore will be greatly missed, and her list will be lacking, for Miss Moore is a very capable asset to the box office. Probably the biggest box office hit will be "Camille", and with Miss Moore out this probably will be the outstanding picture of the list. Miss Moore's former star, who has been awarded a good standing of good possibilities, will be a success.


"Beyond London Lights" - A magazine story that has been made up. Familiar formula. A formula story.

"Publications" - The dam bursts in a story presented by the Ralph Ince Company. Should be powerful. The story is a novel.

"This Man's Curve" - An auto racing story that should have some appeal. Newsworthy story.

"A Legionnaire in Paris" - A novel that is well presented. Based on the Legion convention in Paris this summer. To be tied in with the Legion. It should be a fort in the gang story.

"South Sea Love" - A shark story by itself. It seems to be up to the same level as the Porter play. It may be a bit too late for the seas stories can be put over.

"In a Moment of Temptation" - Another Porter story, that tells its own tale. It should be good for the gang story.

"Judgment of the Hills" - With Virginia Bruce and Ralph Darro. Done by J. Leo Meehan. May be a good story.

"Joke the Plumber" - A satire on plumbers in a broad vein. It seems to be up to the Porter play again.

"The Loves and Husbands" - The Porter play that has been made up. It should have appeal.

"Tom Sawyer-Tom" - The Porter play of the same name. Should give the Porter play a lot of good advertising.

"Westerns" - A very strong list. These are the Porter stories. Westerns are pretty much alike, but the story has personality.

"Ranger" - Six stories with the Porter play. Should give the Porter play a lot of good advertising.

"Comedy" - A Porter play and the Porter play. Should give the Porter play a lot of good advertising.

" Exhibitors" - A Porter play and the Porter play. Should give the Porter play a lot of good advertising.

"Once There Was a Princess" - A Porter story and a Porter story. Should give the Porter play a lot of good advertising.

"Heart of a Follicle Girl" - This is the last of the Porter quartet. It is more of a Porter story than any of the others. This is probably the best of the Porter stories. It is not as good as the Porter plays, but it will give the Porter play a lot of good advertising.

"The Private Life of Helen of Troy" - With Louis Stone and Margaret Grahame. Should give the Porter play a lot of good advertising.

"Sins of the Mind" - A Porter play and the Porter play. Should give the Porter play a lot of good advertising.

"Fire of a Follicle Girl" - This is the last of the Porter quartet. It is more of a Porter story than any of the others. This is probably the best of the Porter stories. It is not as good as the Porter plays, but it will give the Porter play a lot of good advertising.
How the Season's Product Looks from Advance Dopex

most famous stories, looks like the
"Just a Snicker"—Another Mil-
ton return. It is a good prod- severely
not up to Sils average. uct and one of the best of the

"The Poor Nut"—With Jack the season.

Malnall and Charlie Murray. This motion picture is the play of the same title. If Mur-

rey is promising, this should be, but there is no absolutely the case. The poke-

Reduction

"The Prince of Headwaiters"— publicized, the comic, is a

Back from a liberty story, it

should have the advantage of the

the

item advertising. Lewis Stone is

starred with an exceptional cast. Worth watching. It

should be one of the best of the season.

Group—Robert Kane announces five pictures and names three. Of these "The Quentins," one of the most promising, is backed by a national campaign. Trouble is likely to be encountered

"French Dressing," a farce laid in Paris. There is no doubt inside of the industry as to the opinion of sixes—"J ohn Hynes in a stage success which should bring him, with a good script this should continue.

Two others are announced but no details are supplied.

"The Goiter"—A real Broadway"—A real

Broadway

William Fox leads off his list of rele-

series with a roadshow qual-

story that should be good for money.

"What Price Glory" is a genu-

The number of releases is not stated.

"The Soul of Passion"—This is a story of a

Borden and George Borden is

Sils story of a bully with the

number of releases is not stated. good story and every bit of the

! 

"The Man Higher Up"—A po-

story of a bully with the

man of the Family"—A story by George Randolph Chest-

The Chorus Kid"—A chorus

with six months at sustained business. It

as a feature and Dolores Del Rio, Dolores Del Rio, Dolores Del Rio.

An outstanding tense, strong story of the type suggested by such titles as "French Ankle" and "Sils Legs," but there are a num-

thirty-five minutes. It

"Mother Macree"—A John Ford production with Belle

"The Girl Downstairs"—


"Baled of Gold"—Dolores Del Rio, directed by Louis Daussis. Probably more or less

"The Comedians"—A Guilty

series with a roadshow quali-

story that should bring him with a good script this should continue.

The Goiter"—A real

"French Dressing," a farce laid

"The Goiter"—A real

 varies according to the

an opinion of sixes—"J ohn Hynes in a stage success which should bring him with a good script this should continue. Two others are announced but no details are supplied.

"The Quentins," one of the most promising, is backed by a national campaign. Trouble is likely to be encountered.

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Paramount

"Beau Geste" heads the Paramount list as a feature of demonstrable value. "Beau Sabreur," its sequel, also announces itself, and this may be "pulled" for roadshowing. "Chang," one of the best manufactured comedies of the year, should be one of the money hits. The Rouck Riders" has been added to the schedule. Intended for a roadshow, it failed to meet audience but, with an assured booking, should be released. Harold Lloyd will be found one of the big money attractions, but his definite announcement has not been reported. "Paris, When It Sways" is an old title with a new look and a special, it should get over to Broadway with a flourish.

"Now We're In the Air"
**What Appears to Be Back of Producer Promises**

Berry and Hatton in the third of their service stories. Should be good, as both stars are strong, and footage on the air stuff.

**Fighting Navy—A Child**—Berry and Hatton in the fire-department as a successor to the same material. Should be a success here.

**We're In Society Now**—A third Berry and Hatton offering which can simulate “Bandits.” Not promised as the other two—a paper.

**The Ladies**—A Men- jou story that sounds familiar. Hatton is said to be very ably and happily he can carry it again.

**The Moving Mountain**—A Saturday Evening Post story that probably will be pulled out of any story for its real star. More Menjou than Wythe.

This seems to offer Menjou his best drama from an operatic source. Opportunity is there. But you can’t “hand” him anything.

**Beat Sabreur**—Sequel to the popular “Beau Sabreur.” Another effort to try out a costly picture in the sophisticated style of role in which she has made her best score. The usual matériel cannot fake the same magic as in the first. “Beat Sabreur” seems to be along the same lines. Others are announced, but not named.

**Running Wild**—A review of this story. Good comedy.

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**The Cactus Kid**—The first of the three pictures announced from Germany, the more important of which seems to be “The Last Waltz.” It is the most dramatically written, the story is made up of a number of plays, some of which are well written. The locale is better than the acting. The stars are “The Mysteries of Paris,” by Boileau and Narcejac. The stars are “The Mystery of the Mummy,” by H. G. Wells.

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How the Season's Product Looks on Paper

Seem to click, and these titles are attractively typed. Comedies—Thirteen "Rough-neck" fairy-tales; from the comedies split the program, no details about the jokes they class well with the usual
Sterling Pictures

Sterling pictures offers only eight titles for the coming season and first half of the year. Eight. The stories seem to be directed more toward the semi-

Universal

Universal's self-contained program comprises everything from the super-feature to the filler and contains an unusual per-

Tiffany

Tiffany announces 20 regular productions, several specials and 24 one reel color pictures. This in addition to the third dimen-

Tiffany Productions

Tiffany possesses good scores, and they are not difficult to

Rayart Pictures

Rayart offers 18 pictures in addition to its comedies and westerns, the latter of which are generally safe to assume that the present product will prove useful.

Rayart's Main Event

The Million Dollar Mystery

A vivid action in a story by Harold Medford. This is a

Rayart's "The Million Dollar Mystery"

A Boy of the Streets

A story of New York of a type that most clientele like.

Rayart's "A Boy of the Streets"

The Branded Man

By the author of "The Unholy Three"—has a train smash for the big picture.

Rayart's "The Branded Man"

The Law and the Man

From an actual case of a young woman District Attorney who has been so loved by the man she

Rayart's "The Law and the Man"

The Wheel of Destiny

"From the Man Without a Past"—Rayart's production of the long list of Conley island stories. They are

Rayart's "The Wheel of Destiny"

Gypsy of the North

"Flame of a modern type. They seem in demand.

Rayart's "Gypsy of the North"

The Woman Queen

A circus story, inspired by the actual story of a certain

Rayart's "The Woman Queen"

The Heart of Broadway

A night life story and a sort of melodrama.

Rayart's "The Heart of Broadway"

The Silent Hero

A dog story in the usual style.

Rayart's "The Silent Hero"

The Phantom of the Tart

A comedy that should prove appealing.

Rayart's "The Phantom of the Tart"

Heroes in Blue

A fire department story. They run about the same.

Rayart's "Heroes in Blue"

The Danger Patrol

A North west story with good possibilities.

Rayart's "The Danger Patrol"

Western Series—Twelve stories mostly coming in the usual "Ace High" and "Action Stories" magazine fashion. They are not much alive, but they always

Rayart's Western Series

Rayart Rayart
How this Season's Product Should Frame Up

Five Films Now in Course of Production at F B O Studios

The Advent of Summer is being marked by an unprecedented production drive at the F B O studios in Hollywood. Five feature pictures are in course of filming under the supervision of William Le Baron, newly appointed vice-president in charge of production.

The Harvester, one of Gene Stratton-Porter's most famous novels, is rapidly nearing completion. Filming has been inaugurated this week on "The Coward," based on the story by Arthur Stringer, with Warner Baxter in the leading role. "The Coward" concerns itself with the regeneration of a spiritual and physical coward. The action takes places in New York, with several important sequences laid in the North Woods country.

A cast to date includes Sharon Lynn, Freeman Wood and Raoul Paoli. Alfred Raboch is director.

Introducing a novel idea into motion pictures, actual filming was inaugurated at the studios on an as yet untitled screen play written around the love interest of a dog, "the leading lady" dog, and a "heavy" dog. Ranger, F B O's dog star, which includes a "leading man" dog, a "leading lady" dog, and a "heavy" dog. Ranger introduces to the public his new leading lady, Methamisco, which, translated from the Indian, means "beautiful lady." The third side of the "Triangle" is supplied in Ogoma, a dour, grim-faced dog, typical of Ontario farmer. The locale of the film is in the Cumberlands Mountains, and the human cast includes Sam Nelson, Jeanne Morgan, Stanton Heck, Frank Ladd and George Morey. Assistant director Ray McCarry is responsible.

The Mojave Kid, a story of romance and adventure in the desert country, marks Bob Steele's first picture for F B O. Steele, the latest addition to F B O's aggregation of western stars, has for years been trained by his father, Robert North, Bradford, supervisor of Western units for F B O, to become a western star.

In "The Mojave Kid" the newly made star had every opportunity to show him his way in horsemanship and cowboy tricks. Exteriors were shot at Red Rock Canyon, 60 miles from Mojave, in the heart of the desert. The cast includes Lillian Gilmore, Back Connors, Bob Fleming, Jay Marley, Theodore Henderson and Nat Mills.

Final scenes of "Tom's Gang," starring Tom Tyler, were shot this week under the direction of Robert De Lacy.

Dolores Costello Star Guest at M.P.T.O. A. Columbus Convention

Dolores Costello, Warner Bros. star and daughter of Robert Costello, the first screen idol, arrived in New York on June 10. Accompanying her were her mother, her sister Helene, and a group of Warner executives including H. C. Warner, Sam E. Morris and A. P. Waxman.

This is her first visit since she left two years ago as half of a little known sister act. Now she is one of the screen's biggest stars. One purpose of her trip from Hollywood is to attend the premier of her latest Warner Bros. Extended Run Production, "Old San Francisco," to open at the Warner Theatre June 21.

In route from Hollywood where she stopped over in Columbus, Ohio, where she was feted by motion picture exhibitors from all over the state, she is wearing the queen of their convention which is being held by the Motion Picture Theatre Owners of America.

Governor Donahue of Ohio received Miss Costello, her sister and mother, Wednesday afternoon the Governor's wife entertained the star at tea.

Society Scenes Scheduled Next in Fox's "East Side, West Side"

Having completed the "East Side" scenes from "East Side, West Side," now being produced at the Fox New York Studio, Allan Dwan is turning his attention to the "West Side" portions of the Felix Riehensberg.

The large set of the Jewish center which attracted so much comment because of its fidelity to detail, is now giving way before an army of carpenters who are constructing elaborate Park Avenue interiors on the same stage.

The bearded Hebrew patriarch and the old women of the prezels stands have gone back to Hester Street, and while Col. Connolly, casting director, is looking for actors who wear evening clothes.

While Dore Davidson and Sonia Nodier were "Bess" and "Ma Lipitch," the latter supporting characters for George O'Brien and Virginia Valli who will now be Homes Herbert, in the role of Gilbert Van Horn, June Collyer as Josephine Van Horn and Frank Dodge as Judge Kelly.
Studio Secrets Being Revealed

If this is "The Secret Studio," then we don't blame the owner for keeping it secret. Many a beau gallant would like to take Olive Borden away from Ben Bard in this Fox picture.

"MOUSE? Something's wrong. Barbara Bedford wouldn't look startled. She had the presence of mind to cover her pretty limbs, however, in 'Backstage.'"


Joan Crawford doesn't seem to be bothered by the skeleton surrounding her-- ah-- form. A scene from M-G-M's "The Unknown," starring Lon Chaney.

The ideal way to use a phone when your sweetheart is on the other end of the line. At least this is the dicta of Alberta Vaughn, who is appearing in Columbia's "The Romantic Age." And Alberta is an adept in the use of the telephone, for she made a decided hit in a "telephone girl" scene—not so long ago.
Barbara Kent With Denny in Fast Comedy

Barbara Kent, Universal featured player, has the leading feminine role in Reginald Denny's "Now I'll Tell One," which production was begun this week under the direction of Fred Newmeyer. Miss Kent was given the assignment as a reward for her exceptional work in "War Eagles" and "The Small Bachelor," two Jewels productions scheduled for early release. "Now I'll Tell One" is an original story by Denny, a fast farce comedy.

Greta Garbo in Metro Picture, "Divine Woman"


Beebe's Record

Ford I. Beebe, scenario writer for Leo Maloney, holds the marathon record for writing for one star, having provided all the Maloney screen successes during the past years.

French Honor

France knows Menta Banks, the Pathé comedian, as "Plumes," a reference to his athletic ability—flight as a feather.

Martha in Lead

Martha Sleeper, Wampas Baby Star of 1927, comes to the screen again as leading lady in Pathé's "Fluttering Hearts."

Langdon Scores

Harry Langdon's most recently released feature comedy, "His First Flame," a Pathé release, is winning more fans.

Metro Signs Robert J. Flaherty To Make South Sea Island Film

Robert J. Flaherty, who has gained unique distinction in the film world by his portrayals of life, his life work being "Nanook of the North," showing Eskimo life, has been signed as a director by Metro-Goldwyn-Mayer. Mr. Flaherty's first photodramas under his new contract will concern itself with the South Seas. It will be a romantic story with a full cast—and not made solely with the aid of natives, as has been the case in his previous films. Mr. Flaherty is a fellow of the Royal Geographical Society, a student and scientist, and one of the most delightful personalities in the picture field.

His first venture with a camera was in the home of the Eskimos. His resulting picture brought a refreshing note to the screen. His "Moana" was an artistic triumph along the same lines, with the South Seas as a locale.

Shapiro Announces Details of New United Artists Studios

Enlarged Self-Contained Plant Built on Site of the Old Pickford-Fairbanks Studio in Hollywood Sector

Victor M. Shapiro, United Artists' Advertising and Publicity Director, this week brought back to New York from Los Angeles photos, facts and figures about the enlarged United Artists Studios. He said: "Although only partially completed, the new United Artists Studio is already one of the few really self-contained picturesque plants in the industry."

Situated on the site of the old Pickford-Fairbanks plant in Hollywood, the new studio was laid out and constructed so as to embody utilization of ground space, easy accessibility to all buildings and economy in operation, according to Mr. Shapiro.

La Cava Signs New Paramount Contract

Gregory La Cava, now directing Chester Conklin and George Bancroft in "Tell It to Sweeney," has signed a new contract with Paramount. Among the director's greatest Paramount successes are "Womanhandled," "Let's Get Married," "You're a Natural!" and "You're My Old Man." His most recent work is "Running Wild," starring W. C. Fields. He started out to be a painter, then became a newspaper cartoonist. His first work for the screen was in the making of animated cartoons. La Cava's debut as a director was in Hollywood, where he made short feature for Warner Brothers. His success in this field soon led to feature pictures, and he attracted the attention of the Paramount executives, who signed him to a long-term contract.

Louise Fazenda Cast in Merry Comedy of War

Louise Fazenda has been selected for the leading feminine role in Warner Bros. Extended Run Production, "Ham and Eggs at the Front." Work on this comedy special has been started at the company's studio in Hollywood with Roy Del Ruth as its director.

D'Arcy Assigned

Roy D'Arcy is to have the role of O'Brien in "Romance," the Joseph Conrad novel to be directed by John S. Robertson, as a starring vehicle for Ramon Novarro.

He said the plant has three of the largest stages in the industry. The two newest are 135 feet wide by 225, with a height of 36½ to 35 feet respectively to the lowest trusses. In one of these is a theatrical stage 64 feet deep with a height of 60 feet. The old stage is 120 by 240.

The administration building, 171 feet long and two stories high, contains 50 executive offices. A third stage is planned for this structure. Six bungalows, equipped and furnished to the last detail, are provided for stars.

Eight cutting rooms, 12 x 18, and four projection rooms are housed in a concrete building. On the roof of this structure is a gymnasmn, 40 x 72, with a balcony at one end. This space is sometimes converted into a theatre seating 250 persons.

A mill and woodworking shop, 50 x 205, has a clear height of 22 feet and is situated near the stages. Centrally grouped around the mill are the plaster, property, blacksmithing and drapery shops. There is no lost motion in going from one to the other.

The casting department adjoins the wardrobe and "extra" dressing rooms and has a separate entrance. The building is 230 feet long and two stories high. Next to it is the individual dressing room building, 187 x 26, with 76 individual rooms for supporting cast players.

One of the largest out-door tanks in the industry is situated directly behind the central group ing of buildings. Near this are eight fire and proof film vaults and a huge storage shed.

Mr. Shapiro says the studio takes particular pride in the woodworking shop, which is equipped with the most complete line of machinery man's ingenuity could devise. Ponderous planing and milling machines are at one end of the shop, while the delicate latches used in making miniatures are at the other.

Still more stages and shops are being planned to take care of the increasing activities of the United Artists. These will be situated in the central group so that workmen will lose no time in going from one center of industry to another.

H. H. Barter, studio manager, directed the construction and placing of buildings.
Half of Paramount's 1927-28
"Thirty-one" Are Now Ready

O F THE thirty-one productions scheduled for Paramount release for the first four months of the 1927-28 season beginning August 1, it is pointed out in a statement from Paramount, fourteen have been completed and six are now in production, with the balance being whipped into shape.

"Beau Geste," epic of the Foreign Legion, the first playoff on the list, is in the midst of its eminently successful New York run at the Rialto, which followed a long run at the Criterion.

Others that have been finished are: "Service for Ladies," starring Adolphe Menjou; "Running Wild," directed by Gregory La Cava, with W. C. Fields and Mary Brian; "Metropolis," which ran seven weeks at the Rialto Theatre, New York; "Madame Pompadour," with Dorothy Gish and Antonio Moreno and "Chang," now in its eighth week at the Rivoli Theatre, New York.


Six others are in production, some of which are rapidly nearing completion. These are: "Fireman, Save My Child," co-starring Wallace Beery and Raymond Hatton, under the direction of Edward Sutherland; Douglas MacLean in "Soft Cushions," directed by Eddie Cline; "We're All Gamblers," starring Thomas Meighan, in James Cruze production; "Nevada," with Gary Cooper, John Waters directing; "Swim, Girl, Swim," starring Bebe Daniels; and Clara Bow in "Hula," directed by Victor Fleming.

Rosita Moreno
Spanish Dancer
Under Contract

Rosita Moreno, young Spanish dancer, under contract to Feature Productions, a United Artists unit, began her vaudeville career with the Pilarica Trio of Spanish dancers on the Sullivan and Considine circuit. She knew Mr. Considine. Now she begins her screen career under supervision of John W. Considine, Jr., the son, who is president of Feature Productions. Semorita Moreno went from Spain to South America, and from there to the United States. She has danced by invitation at the White House.

McDermott Writing "Tillie's Romance"

John McDermott, the comedy writer and director, has received the important assignment of writing the scenario of "Tillie's Punctured Romance" for Christie, a production which is expected to be one of the big things in the comedy line for the season of 1927 and 1928.

McDermott will be at home on the assignment for various reasons, partly because he has written for Al Christie before, and because "Tillie" will be made for Paramount, the company with which McDermott has been doing outstanding work for some time past.

Arlen Opposite Ralston

Richard Arlen has been selected to play the leading role opposite Esther Ralston in her forthcoming Paramount production, "The Glory Girl."

Sunny McKeen, the Snoop- kums of Universal's "The Newlyweds and Their Baby, in the engineers' cab of the train that brought him east. He visited and was chucked under the chin by Silent Cal when in Washington.

Jannings' Film Follows "Beau" At N. Y. Rialto

Emil Jannings first American made film, "The Way of All Flesh" will follow "Beau Geste" at the Rialto this month.

The picture had an unannounced test showing at a New York neighborhood theatre recently and is said to have received prolonged applause.

Jannings is supported by Belle Bennett, Phyllis Haver and Donald Keith. Victor Fleming directed.

Headline in the esteemed Morning Telegraph informs: "Joe Fine Improved After Operation." Then the intrigued and relieved reader learns that the operation was on Abe Goodman, Joe's able assistant in the Fox advertising department, and that Joe's appendix is still where good doctors ought to be. Nevertheless, it is a real pleasure to report that Joe's improvement will be complete, once Abe returns to his desk in the Fox offices a week or ten days hence, with his remodeled Kisehkas.

Old Friends Are Together Again

Fourteen years ago Robb Law- son, now of United Artists' London office, publicized a little known English writer named Warwick Deeping, author of "Uther and Igraine," "Fox Farm" and "The White Gate."

In the years that followed, Mr. Lawson allied himself with United Artists.

Now, in connection with Herbert Brenon's picturization of Warwick Deeping's best seller, "Surreal and Sons," and United Artists, Mr. Lawson and Mr. Deeping have revived their former literary companionship.
Desmond's Vaudeville Engagement
Turning Into a Triumphant Tour

WILLIAM DESMOND, Universal's serial ace, who is now touring the country in vaudeville, presenting an act called "The Dude Bandit," reports that his tour is becoming a triumphant succession of personal appearances with great emphasis on his picture popularity and his forthcoming appearance in a new Universal serial "The Vanishing Rider.

In addition to his stage appearances, he is being called upon to address school children, industrial organization and others on subjects relating to picture making and Universal City.

In a recent communication to Carl Laemmle, Desmond reported that he is playing to packed houses and that he addressed fifteen hundred Louisville high-school boys, talking Universal stars and pictures.

He also addressed twenty-five hundred employees of the National Cash Register Company in Dayton and lunched with the staff of that organization.

Last week he played a return engagement in the Garden Theatre, Baltimore, with the audience cheering his appearance.

Within a few weeks, Desmond will head for the Coast where he will start work on "The Vanishing Rider," one of Universal's five big serials for next season and will portray Bill in a role similar to that in which he has gained such great popularity in earlier Universal serials notably "The Riddle Rider" and "The Return of the Riddle Rider."

Renee Adoree
In M-G-M Film
"Rose Marie"

Renee Adoree, heroine of "The Big Parade," "Mr. Wu" and other successes, has been chosen to play the title role in "Rose Marie," international musical hit which Metro-Goldwyn-Mayer will produce as one of its most important features of the coming season.

A notable cast is being assembled. William Nigh will direct the new picture. He recently directed Miss Adoree with Lon Chaney in "Mr. Wu," and before that made "The Fire Brigade."

Buck Jones' Next
"Chain Lightning"

With "Black Jack" practically finished, Buck Jones has lined up the cast on "Chain Lightning," his next western starring vehicle for Fox Films. Dione Ellis, the lovely blond who played the ingenuous role in "Cradle Snatchers" and "Is Zat So?", has the leading feminine role opposite Buck.

Ted McNamara, who attained high rank as a screen comedian for his work in "What Price Glory" will play Shorty, a comic figure. William Welch and Jack Baston have been assigned to other important parts.

Director Lambert Hillyer has written the scenario based on Charles Alden Seltzer's story from which he will produce the picture.

Ben Bard With
Janet Gaynor

Ben Bard will play the role of Jack Terry in support of Janet Gaynor in the Fox screen version of Gladys Unger's play, "Two Girls Wanted." Glenn Tryon has the other male lead. Alfred E. Green is directing.

"The Garden of Allah" Follows
"Annie Laurie" in Embassy Later

Rex Ingram's picturization of Robert Hichens' novel, "The Garden of Allah," soon will have its premiere at the Embassy Theatre, where Lilian Gish in "Annie Laurie," has been running since last May 11. Announcement of the closing date for "Annie Laurie" and the opening of "The Garden of Allah" will be made later.

The print of Ingram's latest film for Metro-Goldwyn has arrived in New York from Ingram's studio headquarters in Nice, France. Photographed in Europe and Africa, it was in production from January 10 until May 1. Hichens was present during much of the actual camera work. The author said that watching the transfer of his novel to celluloid was one of the most interesting events of his life.

Alice Terry (Mrs. Ingram) and Ivan Petrovitch have the leading roles. Others in the cast are Marcel Vibert, H. Humbertson Wright, Mme. Paquerette, Gerald Fielding and Michael Powell.

Columbia Gives
Fresh Title to
"East Side" Epic

Joe Brandt, president of Columbia Pictures, announces that the title of the company's last production for the 1926-27 season has been changed from "Sidewalks of New York" to "The Swell-Head."

The story, by Robert Lord, is set in the crowded districts of New York's East Side. It does not deal exclusively with tenement life but tells the human tale of a fighting hero who lets success go to his head and comes a cropper when his conceit gets the better of his good judgment. Because of its story "The Swell-Head" was considered a more appropriate title and chosen to replace the original one.

"Dan" Sees Son
Hard at Work

Dan O'Brien, Police Chief of San Francisco, dropped into the Fox New York Studio last Tuesday to watch his George O'Brien, at work before the camera.

George is now making "East Side West Side" under the direction of Allan Dwan, the younger O'Brien's eighteenth picture since signing his Fox contract.

Rise to Stardom

Sandow, canine star of the cinema, became a star after serving as understudy to another dog celebrity.
Premiere of Jannings’ Film, June 20

“‘The Way of All Flesh.’ Emil Jannings’ first American-made starring vehicle, after weeks of cutting and ‘audience test,’ is now a finished product and is on its way from the Paramount West Coast studio to the home office in New York. The Broadway premiere is scheduled for the Ritz Theatre the week of June 20.”

Jannings sent the following wire to Adolph Zukor, president of Paramount:

“In ‘The Way of All Flesh’ I believe to have done the best and happiest work of my life and hope from the bottom of my heart that a little bit of the happiness I felt during the making of my first American picture will flow over the American public. For Victor Fleming, my director, it is a triumph for Paramount, which gave me the opportunity to create such a work, my gratitude is greater than I can say.”

“The Way of All Flesh” is based upon the story by Perley Poore Sheehan.

Carl Laemmle’s “The Viking” Honors Erickson and “Lindy”

Carl Laemmle, president of Universal Pictures Corporation, announces the consummation of plans for an epic photodrama to be made on super picture proportions, to be titled “The Viking.”

It is based on the voyage of Lief the Lucky, the great Scandinavian voyager credited in history with having reached the shores of America in the year 1000 A. D., or almost five hundred years before Columbus made his historic voyage.

The timeliness of the story lies in the contrast between this first voyage of an adventurous Scandinavian across the Atlantic and the recent, world-staggering non-stop flight of a descendant of the Vikings from America to Europe, the airplane flight which is hailed as the most heroic individual accomplishment of all time.

Though the idea of making a picture of Lief the Lucky’s trans-Atlantic voyage was born and registered nearly a year ago, the flaming accomplishment of Lief’s prototype, Capt. Charles Lindbergh, tanned the idea into immediate action. Universal scene-shifters, with the material already on hand, have the story virtually completed. The modern part of the story carries a sequence embodying the trans-Atlantic flight.

Much of the picture will have to be taken in the exact locale of the story—the southern fringes of Greenland, from which base Lief the Lucky made his final dash westward, landing, according to the historians, near the same place where Capt. Lindbergh last saw land—Newfoundland.

Screen Tests of Jolson “Great” Warner’s Assert

Screen tests taken this week of Al Jolson, who will play the star part in “The Jazz Singer,” exceeded the highest hopes of the Warner Bros., who are finished the feat of signing the stage star to his first screen contract.

Regarding his debut in motion pictures, Al Jolson made the following statement this week: “I’m nervous! That’s on the level. Just being in Hollywood makes me feel I ain’t seen nothin’ yet. The girls look good and the scenery looks grand, but how am I going to look? That’s what worries me. I’ve just read the scenario and I like it. It’s a good deal like the story of my own life, only not quite so full of trouble.”

“Each picture is very way—white and black and singing and acting—to make good in the picture. Anyhow, I’m sure of one thing—making it will give me a thrill.”

Novel Release of Jungle Film

Max Weiss, president of Weiss Brothers’ Artclass Pictures Corporation, announced this week that the first episode of the big wild animal serial, “Perils of the Jungle,” will be released off three reels. The other episodes will be two reels, as originally planned. But the introductory chapter was found to be so filled with intriguing incidents, which it was deemed undesirable for box office reasons to sacrifice in the cutting, that it will go to the exchanges at the full footage.

The first print of “Perils of the Jungle,” according to the announcement, is now on its way to the New York offices of Artclass, and arrangements are being made for early delivery of the initial chapters to all territories.

Chang Passes 250th Showing

“Chang,” the Siamese jungle melodrama, had its 250th showing at the Rivoli Theatre last Thursday. The management reports that more than 200,000 New Yorkers have seen the Cooper-Schoedsack picture during its engagement at the Rivoli.

Another item broadcast by the Paramount statistical staff is that “Old Ironsides,” the James Cruze historical spectacle at the Rivoli, will have been shown 375 times on Broadway by Sunday afternoon.

The film, with its Magnascope presentation, has had a run of seven months thus far.

Dorothy Knapp, Venus of U. S., In Pathe Film

Dorothy Knapp, America’s Venus and star of ‘Vanity’s’ and the toast of Broadway, appears in Pathe Review No. 24 in intimate and fascinating backstage glimpses, titled, “Before the Footlights.” and, needless to relate, Dorothy’s appearance in her usual good form.

Credit for securing the services of Miss Knapp for the top magazine is due to S. Barrett McCormick, recently appointed editor of the Review, and Pathe officials are congratulating themselves upon having secured the services of such a stellar showman.

Since Mr. McCormick has assumed his new duties the Review has made amazing strides, and the recent issues are conclusive proof that the ideas of an experienced showman are valuable in any branch of the picture business.

A. P. Man Joins Paramount News

Stephen T. Early, widely known Washington newspaperman, has resigned from the staff of the Associated Press to become Washington representative of the Paramount News.

Born in Virginia, Mr. Early’s life has been spent in Washington and his career as a newspaperman has been linked up with the Capitol. He entered the service of the United Press in 1908 and joined the service of the Associated Press in 1913, leaving to enter military service in 1917. After the armistice he served as assistant officer in charge of the Stars and Stripes news service during the occupation of the A. E. F. In 1919 he received a distinguished service citation from General Pershing.

After a year’s publicity work for the United States Chamber of Commerce, Mr. Early returned to the Associated Press. He was chairman of the board of governors of the National Press Club for a year and a member of the board for three years.

Warner Signs 3 Cameramen

Warner Bros. signed to long-term contracts this week three of the leading camera experts in Hollywood—Barney McGill, Norbert Brodin and Charles Clark.

McGill was camera chief on “What Price Glory,” while Brodin distinguished himself on such pictures as “The Sheik,” “Hawk” and others. Charles Clark was responsible for the camera work in “Seventh Heaven.”

These men with Hal Mohr and others on the lot, gave Warner Bros. probably the best camera staff on the coast.
Louis Silver in Warner Bros. Directors' List

Another prominent name in the entertainment world has been added to those who will aid in the filming of Warner Bros. Extended Run Production, "The Jazz Singer," the first feature to have the Vitaphone as a corollary to its dramatic action. The Warner office announced this week that Louis Silver has now been engaged to write the musical score and the accompanying for the picture which stars Al Jolson in an acting and singing role.

Fairbanks' Greatest Successes Booking

United Artists' revival weeks in New York were given added impetus yesterday when Alexander Lichtman, General Manager of Distribution for United States and Canada, announced that the Cameo Theatre in the Times Square district of New York City, has booked Douglas Fairbank's "The Three Musketeers" for the week of June 10th, and the same producer's "Robin Hood" for the week of June 18th.

Following announcement of "The Birth of a Nation," two weeks run at the Walnut Theatre, Philadelphia, has moved to the Fairmount Theatre, Philadelphia, where it will be shown through June 14th. The showing at Philadelphia was made possible through the efforts of Paul Young, who represents United Artists throughout the country.

Additional Views Of Dakota Lodge

That Pathe News was filming in assisting President Coolidge in selecting the summer White House is evidenced by the fact that the Chief Executive has picked one of those pictured in the issue of April 4. At that time Pathe News submitted several possibilities to the President for his approval at a special State dinner.

The definite announcement that the Chief Executive has selected the beautiful State Game Lodge, nestling in the rugged Black Hills of South Dakota, to minister that the President was influenced by the striking pictures of this attractive place shown to him in the News. Pathe News presents in the current issue further and more intimate glimpses of this delightful summer retreat which will be Mr. Coolidge's home during the summer months.

Speed Work on Big Pictures in Warners' Studio

June finds Warner Bros. one of the busiest studios in Hollywood, and housing more production units than have ever been working at one time before.

Among the pictures which are now being worked on are "The Jazz Singer," "The Bush Leaguer," "The Outpost," "Ham and Eggs at the Front," "Slightly Used" and "The Broadway Kid." "The Jazz Singer," starring Al Jolson, has been started under Allan Crosland's direction. May McAvoy has the feminine lead opposite Jolson and Warner Oland is also featured.

Joseph Cawthon In Screen Debut

Joseph Cawthon, one of Broadway's most noted comedy characters, makes his debut in "The Secret Studio," which comes to the Roxy Theatre on Saturday. Those with quick eyes will catch a glimpse, too, of his wife, Queenie Vassar, musical comedy star of over twenty years ago, who appears in the picture's studio and artists' ball sequences.

Ralph Graves has a nice job we think. Who wouldn't, care the little girl by his side in Universal's "Alias the Deacon."

Fox European Contest Winners Arrive; to Study in Hollywood

A FURTHER STEP in the plan of Fox Films to acquire new types of Latin beauty and personality for the motion pictures it produces in its Hollywood Studios was taken on Thursday last, when the S.S. "President Polk" of the Dollar Line arrived in New York.

The "President Polk," from Naples, Genoa and Marseilles, brought three young people who won long-term contracts with Fox Film Corporation as the result of extensive beauty surveys and contests carried out by Fox Films in Italy and Spain last Fall and Winter.

The three are: Senor Antonio Camellas of Spain, winner of the Spanish contest for men; Signorina Marcella Battilini, of Trieste, winner of the Italian contest for girls, and Signor Alberto Rabagliati, who won the Italian contest for men. With the three is Signora Battilini, mother of the Italian girl winner, who accompanies her daughter as companion and chaperon.

Senorita Maria del Pilar Casajuana of Barcelona, Spain, the fourth member of the group of European contest winners, is now in Hollywood to begin her motion picture career under the auspices of Fox Films.

The other members of the group, Senor Camellas, Signorina Battilini and Signor Rabagliati, will be in New York for a week at the Hotel Brevoort, getting their first impressions of America, and will then proceed to Los Angeles aboard the "President Polk," voyaging through Panama Canal. They will arrive in Hollywood about June 23.

The contest in Italy covered every province and city in the country. About 70,000 individuals entered the contest. After personal interviews with 3,000 of these, 200 were selected for screen tests which were made by Ernest Palmer, photographer of "Seventh Heaven." When the tests were completed, they were submitted to William Fox, president of Fox Films, and a committee headed by W. R. Sheehan, vice-president and general manager.

The result of a careful study of the tests was the selection of Signorina Battilini and Signor Rabagliati as Italian winners, and contracts were immediately signed to launch them on screen careers under Fox auspices.

Another Record For "Resurrection"

Neal O'Hara, humor-writer of the New York Evening World, is titling Buster Keaton's newest United Artists picture, "College," shooting on which has just been completed in Los Angeles.

Cincinnati Critic Praises "Our Gang" Rollicking " shorts" is meant in the movie world those one or two minutes愆, comedy or novelty," says Frank Astor, screen critic of the Cincinnati Post, when reviewing Pathe's "Our Gang" comedy "Seeing the World," at the Capitol Theatre in the Ohio city.

"Offhand and without palaver, we might remark that the "Seeing the World," at the Capitol this week is the best item on the celluloid portion of the bill."

"The short in question is an "Our Gang" comedy. The kids take a tour of the world."

"A means of that magic peculiar to developing rooms, the 'Gang' is seen in Paris, London and other points considerably removed from the hometown."

"Big pictures receive so much fuss and adulation, we are led to overlook the smaller ones. Hence, in our best Boy Scout manner we attempt here to do a good turn."
Lillian Gish is
To Be the Star
Of "The Enemy"

Lillian Gish is to be the star of "The Enemy," Channing Pollock's stage success which Metro-Goldwyn-Mayer will transplant to the screen in the near future.

Miss Gish, who was starred in "The Wind," a screen adaptation of Dorothy Scarbrough's famous novel, which is being directed by Victor Seastrom, has almost completed her role.

Her latest release, "Anna Laurie," is in its second big month at the Embassy Theatre, New York.

The Channing Pollock vehicle is to be directed by Fred Niblo, who has been making preparations for an early start.

French Actor
In F B O Film

Raul Poali, who recently went to Hollywood from France, has been signed to play the role of "Pierre Bechard" in Arthur Stringer's story, "The Coward," which will be produced by F B O with Warner Baxter and Sharon Lynn in the leading roles. Poali was given supporting roles in the new piece, which Edvard Sedgwick is directing.

In "Spring Fever"

Three additions to complete the cast of "Spring Fever," William Haine's initial starring vehicle for Metro-Goldwyn-Mayer, based on the famous Vincent Lawrence stage success, were made last week when Bert Woodruff, Eileen Percy and Edward Earle were given supporting roles in the new piece, which Edward Sedgwick is directing.

Tom Mix Visits His Own Ranch for Film

Tom Mix, nee of Western stars, is owner of one of the largest ranches on the picturesque Hassayampa river, in Arizona. The ranch comprises 12,000 acres. Seven thousand head of cattle and many fine horses have this beautiful spot as their haven.

During the filming of exteriors for his new production, "Pumphill River," Tom visited his spacious domain. Mix is primarily a son of the "great outdoors," but due to his photography activities, finds little time to spend on his range.

Location shots were taken near Prescott and he was able to spend several days riding herd on his immense cattle possessions. With Tom in this Fox Films production are Dorothy Dwan, William Conklin, William Butler, Donald Stella Essex, Elmo Billings, Edith F. Peil, W. Bastedo, Gardner and Harry Gripp.

Lew Cody And Aileen Pringle
In 'Be Your Age'

Lew Cody and Aileen Pringle, Metro-Goldwyn-Mayer's new co-starring team, who have just completed work in their initial vehicle, "Adam and Evil," will next appear in "Be Your Age," an original story by Frederick and Fanny Hutton.

Robert Z. Leonard, who directed "Adam and Evil," will again handle the megaphone in "Be Your Age."

Madge Bellamy has everything but the wedding gown. While she looks in the mirror at her pretty face we admire the lingerie. She is appearing in Fox's "Colleen."

Star and Director
Attend Premiere

The opening of Warner Bros. Extended Run Production, "Old San Francisco," starring Dolores Costello, holds out promise of being the most gala screen premiere of the season with Miss Costello, Alan Crosland, her director, and Warner Oland in attendance. The event takes place at the Warner Theatre, June 21.

Miss Costello with her mother and her sister, Helen, arrived in New York on June 10. Warner Oland, who has the principal masculine role in "Old San Francisco," got here the following day, while Director Alan Crosland arrived in the East on the sixteenth.

Heads News Staff

S. R. Sozio, head of Paramount News European staff, was one of the two cameramen to accompany Charles A. Lindbergh on the U. S. S. Memphis in his return trip to the United States.

artificial scarcity of quality pictures in this industry never occurs. Consolidations and mergers may have in mind bringing this about because theatre owners are not affiliated with producing companies by the wise use of their buying power—their play dates—can see that the quality pictures of those producing companies, not their competitors, are supported.

This Is the Theatre Owner's Opportunity

A matchless opportunity lies open to theatre owners at this particular time to register their real power and to display their capacity for commanding the respect of their industry. The stronger the organization, the greater the respect. You have seen the necessity for united effort and the benefits that a well-managed, well-financed organization can bring to you. It is up to you men who have been sufficiently interested in your industry to have come here to Columbus today, to go out and do your bit. Each one of you can without trouble or inconvenience to yourself be an organizer for the M. P. T. O. A. in your section. If you know of any theatre owners who have been remiss in the past, who are not actively affiliated with the National Organization, endeavor to bring them into the fold. Have them support it, so it can be of greater benefit and service and mean something definite to you and them. In this way the M. P. T. O. A. will be invigorated by your personal interest. It will be given new life and the men you select to lead you will be encouraged to carry on for your greater benefit and protection. You have shown your business ability in purchasing films and building theatres and in conducting of theatres. Why not show some of this same business ability and good judgment by buying a brick in your national protective home—your national business insurance company—the M. P. T. O. A.? Do not let the M. P. T. O. A. go to rack and ruin. What has cost so much to build up must be maintained at all hazards. It is as essential to your business life as the very air you breathe. Oh, I wish I had the power of voice and the command of language to arouse the theatre owners out of the lethargy they feel in relation to the M. P. T. O. A.; to open their eyes to its necessity. Support your National Organization; Strengthen your National Organization; Strengthen and support your regional and state organizations as to properly cope with the Film Boards in your zone, and through the strengthening of the links, the M. P. T. O. A. will be helped.

The Right to Live

(Continued from page 495)
Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Neill Neilly Cast
In "Gentlemen Prefer Scotch"

Neill Neilly has replaced Budd Fine as the villain in "Gentlemen Prefer Scotch," a Fox two-reel comedy based on the story by Arthur Greenlaw and Sam White. Jules White is directing. Nick Stuart and Sally Phipps, who played similar roles in "Cradle Snatchers," portray the Boy and Girl leads. The picture is being supervised by George E. Marshall.

Perry-Housman
Continuing With
Comedy Series

Kathryn Perry and Arthur Houseman are continuing their hilarious Heals and Warren married life adventures in "Her Silent Wow," which has just been launched into production. Jess Robbins is directing, under the supervision of George E. Marshall. Howard Truesdale plays the part of Father, George Kotsorais is a wrestler and Olin Francis is a motor cop.

Oliver Eckhardt
In Fox Comedy

Oliver Eckhardt will play the part of Uncle in the Fox two-reel comedy based on O. Henry's story, "Suite Homes," which is now in production in Hollywood. Ernie Shields, Anita Garvin, Marjorie Beebe and Harry Cornell had been announced previously. Zion Myers is directing with George E. Marshall supervising.

Thorpe's Rise

Richard Thorpe, who directs several of the Pathe Western stars in features, formerly played leading man roles opposite Constance Binney and other stars.

Latest Comedy

"Baby Brother" is "Our Gang's" latest two-reel comedy for Pathe.

Banqueters Cheer Lindbergh
Flight, Shown By Pathe News

More Than 3,000 Guests of New York City Remain Seated After Feast, to See Epic of the Flying Hero

Colonel Charles Lindbergh saw a complete pictorial record of his recent air exploits when a special Pathe News reel was screened before 3,500 persons, including Governor Smith, Mayor Walker and dignitaries from practically every walk of life following the welcome home banquet given by the City of New York, at the Hotel Commodore, New York, on Tuesday night, June 14.

In this special Pathe News reel was shown for the first time a complete pictorial record of the Lone Eagle's air accomplishments from the time that he left the West Coast until his arrival, and receptions on the Continent, his return and welcome in America, in both Washington and New York. The banqueters cheered every "shot."

Christy Bohnsack, director of Station WNYC, made arrangements for one of the greatest radio-station hook-ups in the history of the radio, and millions of persons tuned in as the flight preparations and receptions were unfolded on the screen, to be described by voice.

PatheserAL In
Big West Houses

"The House Without a Key," Pathe serial co-starring Allene Ray and Walter Miller, has to its credit the bringing of two more popular theatres into the serial fold. This ten chapter film is the first serial to ever play in the Gem Theatre, Des Moines, Iowa, and also the Strand Theatre, Grand Junction, Colorado.

"On Guard" is booked to follow the above-mentioned serial at the Gem in Des Moines.

Famous Cafe Used

A famous Los Angeles night life cafe is the locale of scenes in "Fluttering Hearts," Charley Chase's latest Pathe short.

Marjorie Beebe
In Fox Comedy

Marjorie Beebe, the petite red head who scored a hit as a dancing comedienne in "Rich But Honest," has started work in a Fox two-reel comedy, "Why Blondes Leave Home."

The leading male role opposite her is taken by Richard Walling, the talented young man who scored as the juvenile lead in "The Return of Peter Grimm."

Dorotha Walbert and Harry Dunkinson are cast in supporting roles. Gus Meins is directing.

"Tom's Gang" Completed

Final scenes of "Tom's Gang," starring Tom Tyler, were shot this week at the F B O studios under the direction of Robert De Lacy.
Will Rogers Heads Pathé Stars
On Program Released June 26

Will Rogers headlines the Pathé short feature program again in one of his single reel travel films, “Through Switzerland and Bavaria with Will Rogers,” for the week of June 26.

“Pioneer Instinct,” an unusual Grantland Rice Sportlight; “Baby Brother,” an “Our Gang” comedy; Chapter Number 2 of the current Pathé serial, “Crimson Flash”; Pathe Review Number 20; “A One Man Dog,” an Aesop Film Fable; Topics of the Day Number 26 and two issues of Pathe News, the pioneer news reel, complete a diversified program.

Pathe Review Number 26 offers “The Herring Hurries Home”: The fishy tribe on the spring upstream pilgrimage; “The Heights of Shenandoah”: The Shenandoah Valley, Virginia, the fisherman’s paradise, and the summer homes of pleasure-seekers that have now replaced the battlefields of Civil War days; “Sir Thomas Noah Goes Yachting”: A novelty animated number done with clay figures.

“A One Man Dog” is the latest animated cartoon comedy release of the Aesop Film Fables series.

Tod Browning Directs Chaney’s
“The Hypnotist”

Tod Browning, who can boast an extraordinary success as director-author of many of Lon Chaney’s most successful films, will again direct the Metro-Goldwyn-Mayer star in a story by himself, “The Hypnotist.”

In “The Hypnotist,” Chaney will have one of the most unusual roles of his diversified career—that of a Russian peasant caught up in the whirlwind of the red revolt, gaining tremendous power for himself.

“Non-stop Flight”
In Washington

Public demand for an aviation picture caused the Central, Washington, D.C., one of the houses on the Stanley-Crandall circuit, to cancel a big booking for Saturday, June 11, the day of Colonel Charles Lindbergh’s homecoming, and replace it with F. B. O’s “The Non-Stop Flight,” the picturization of the Navy’s memorable dash across the Pacific.

The management reports a record-breaking business all day and evening, despite the fact that the greater portion of the populace turned out to greet the returned hero.

Fox Film Goes Into Production

“Bride of the Night” has gone into production at Fox Films West Coast Studios under the direction of Howard Hawks, with Charles Farrell and Miss Nissen in the featured roles. It is based upon “Prince Fazil,” an English stage adaptation of Pierre Frondaie’s “L’Insomnisme.”

Other, in the cast, besides Farrell and Miss Nissen, are Mae Busch, Vladimir Uraneff, Tyler Brooke, Eddie Surtis, Myrna Loy, John T. Murray, Ereville Alderson, Hank Mann, and Dale Fuller.

According to an announcement from the offices of Winfield R. Sheehan, “Bride of the Night” will be a big special production. The picture is not included in the 1927-28 schedule of Fox Films because the release policy has not been decided.

Arthur’s Contract

George K. Arthur, who has played a wide range of featured comedy roles in Metro-Goldwyn-Mayer pictures, and was recently paired with Karl Dane in “Rooksey,” the first of a new starring series, has signed a new long term M-G-M contract.

Cinema Work
On “Blood Ship” Is Completed

Shooting was completed this week on the water-front sequence of “The Blood Ship,” Columbia’s big drama of the sea, which this company is offering as its first special of “The Perfect Thirty.”

While Director George B. Seitz and his all-star cast, headed by Hobart Bosworth, Jacqueline Logan and Richard Arlen, were busy shooting the water scenes along the Catalina Channel, on the S.S. Mormacut of the Columbia studios were devoting most of their time to the building of the proper settings of the land scenes.

The following well-known actors play the shanghaied sailors in Columbia’s “The Blood Ship”: Arthur Rankin, Syd Crossley, Chappell Dossett, and Blue Washington. Walter James is the captain and Fred Kohler and Frank Hemphill are his mates.

Ormont to Start
Two Productions

Jesse J. Goldberg, president of First Division Distributors, Inc., announced this week at the Chadwick studios in California that Jack Ormont will start production on two specials shortly.

Ormont, who will produce six of First Division’s eighteen releases, and Goldberg are selecting casts and directors for these pictures now.

“Comrades,” an original story by Ormont, will be started within a week. “Free Lips,” second of the two, will also be put into production shortly.

Fat Men Start

Fatty Alexander, Kewpie Ross, and Fat Karr are back from a vacation with additional poundage on their frames and have started work in “Wanderers of the Waterline,” first of their third series of Standard Fat Men comedies which will be released again this season by F. B. O. This will be the twenty-six pictures for the three men, whose combined weight is approximately a ton.

Freeman Wood Signed

Completing the cast of “The Coward,” in which Warner Baxter and Sharon Lynn will appear for F. B. O, Freeman Wood has been signed to play the “heavy.”

McCarthy to Remain

John F. McCarthy, who so successfully wielded the megaphone during the production of “Becky,” a lavish Cosmopolitan production for M-G-M featuring Sally O’Neil and Owen Moore, is to remain with Metro-Goldwyn-Mayer.

Frank Borzage, the director of “7th Heaven,” and Charles Farrell (male lead) holding Janet Gaynor, who played the Parisian waif in the picture, for your approval and admiration.
A Real Advertising Medium For A Real Advertising Man

Circulation:—
Over 81% Exhibitor A. B. C. verified—the highest in the field.

Reader Interest:—
Highest percentage of renewal subscriptions in the field—the acid test.

Advertising Rate:—
Lowest rate per thousand verified exhibitor circulation in the field.

Results:—
You can’t beat it for results. Equipment advertisers who key their advertising are proving it.
Timely Reviews of Short Subjects
Edited By C. S. Sewell

"The Crimson Flash"
Pathé—Serial

*Cullen Landis*

who scored a big success in the army

serial "On Guard"

is now featured along with Eugenie Gilbert in the new-

est Pathé chapter-

play "The Crimson Flash," directed by Arch B. Heath from a story by

George Arthur Gray.

All the ingredients that are dear to the heart of the serial public, such as mystery, thrills, romance and adventure, are present in the three measure by the story which concerns the theft of an enormous ruby known as "The Crimson Flash" and it is this that gives the serial its title. Rival bands of crooks and several persons whose exact standing in the story is kept in doubt add zest, while their ac-

tions and in maintaining the re-

quited degree of suspense. It is in fact the mystery element is unusually well maintained.

Of course, in typical serial fash-

ion, each chapter ends with a call to the hero or heroine in a difficult situation, the suspense being carried over to the next episode. A mysterious vase figure largely and the assumption is that it really contains the precious ruby.

Judging from the opening chapters, this serial should provide plenty of action at places where the chapter-play form of entertainment is popular. The exci-

tement is kept at a high pitch and there is not a moment that is not filled with plots and counter-

plot, villainy and thrills.

*Cullen Landis* gives a good ac-

count of himself in the role of the mysterious hero and Eugenia Gib-

 bert, with whom serial fans are familiar as the villainess in "Melting Millions" proves entirely satisfactory in the sympathetic role of the heroine in the new offering.

In addition to the identified char-

acters, there are continued refer-

ences to a master crook known only as "The Ghost" and a secret serv-

ice operative known as K. 17. The opening episodes show the bring-

ing of the ruby into this country, the theft of the valuable vase and the picture of the heroine as in one peril after another in the usual serial fashion. The first chapter closes with her facing one of the crook's drawn revolvers, while in another she is set upon by a crook while strolling on the beach and shang-

haired aboard a deserted sailing vessel.

"The Road to the Yukon"
Pathé—one Reel

*Milton Mouse* is a shep-

nard in this Aesop's Fable cartoon and he kicks a troublesome black sheep out of the fold. The sheep elopes with a young and a vamping mouse with the result that the flock is led into the wolf's corral, but the Black Sheep frees them and saves Milt. Up to the standard of the usual Paul Terry cartoons.

"Fluttering Hearts"
Pathé—two Reels

All of the Char-

ley Chase comedies have been good and quite a few of them have been successful as crooks, but we be-

lieve that this one is the best of the whole lot. A rare feature of the idea does not do it justice for it reads like a lot of others, but the speed and humor, the gags and pep that have been injected by Direc-

tor James Parrott, Charley Chase and Martha Sleeper, pictured here, should keep any audience in an uproar. It even had the hard-boiled reviewers laughing out loud when shown cold in a projection room. Martha's daddy intending to point to a picture of rich Charlie as a desirable suitor shows her a bargain ad. She rushes to the side alley and accidentally meets Charlie who with the traffic cop help her in the bargain rush. Charlie then helps her father in getting back an incriminating letter, using a dummy lady as a hand. This scene is a screaming as is the bargain rush.

"Died in the Wool"
Pathé—one Reel

Effective use has been made of a

corning good idea in this number of the "Excuse Makers" series of Stern brothers comedies.

This time his pros-

pective father-in-law hires a burly
detective to keep suitors away from the girl, meaning Charlie in par-

icular. But he is equal to the attention and eventually they ar-

range toelope with Charlie dis-

guised as a washerwoman and the girl hidden in a laundry bag.

Charlie loses part of his costume and the scheme fails. Then papa

thinks he will kid them along by taking the chauffeur's place and let-

ting the couple get started. They put one over on him by placing dummy in the car when he gets out to repair a slight damage and slip away while the car runs over an embankment. Mildly amusing but the gags are of a familiar type.

"Barrymore Tommy"
Universal—Two Reels

A rather novel variation of the usual western for-

mula is seen in this two-reeler.

Fred Gilman, the hero, has ambition of changing from a cow-puncher to an actor so when the sheriff decides the town is too dead to attract tour-

ists, Fred seizes the opportunity to pose as a bandit and terrifies the community and the scheme not only brings the tourists but enables him to capture a real Eastern crook who has stolen a satchel of money and eloped with Fred's sweetheart. Of course the girl then decides that she really loves Fred. There is plenty of action of the usual type and the story is kept moving at a good pace.

"Love 'Em and Weep"
Pathé—Two Reels

Mae Busch, pictured here, is Hal Roach's feature star for this two reeler comedy which proves to be a fast-

moving and mirth-

ful farce that

should please the general public.

Miss Busch is kept busy in the role of a gold-digger who sees an opportunity for ready cash in the person of an old flame who has since married. Jimmie Fin-

layson plays this role. He calls on his secretary, Stan Laurel who is also married, to help him out and in the unsuccessful en-

deavor of the two husbands to get rid of the gold-digger and not let their own wives find out they are kept exceedingly busy, but it all goes for naught when a gunslinging busbody sees Stan with the dame and spills the beans. Both husbands get what is coming to them.

"Pathé Review 24"
Pathé—one Reel

OPENING with a section in Pathicolor showing pellmell flowers and attractive views of Yellowstone Falls, there is an unusual section showing a peep behind the footlights of a musical comedy showing the designing and building of the picturesque costumes of the girls. The final section entitled "Enchantment" presents beautifully photographed moonlight shots. Altogether, it is an attractive offering.
GREAT preparations are going forward for the opening of the aridiana theatre the week of June 18. The building, which cost $1,500,000, seats 3,500. It was built by the Circle Theatre Company, of which A. L. Block is president, and Robert Lieber, vice-president.

Broad Ripple, a northern suburb of Indianapolis, has its first motion picture house with the completion of a theatre by Dr. Carl Osterfeld, owner, who has been associated with neighborhood theatres for several years. The Broad Ripple Theatre, built with modern day style and architecture, will fill a distinct entertainment need all the year round in the community.

The New Irving Theatre in Irvington has recently installed a new pipe organ.

King City
Leslie Hables, whose father conducts the Reel Joy Theatre, is making a mark for himself in the athletic world. While still in high school he has set records in the sprints which but few college athletes have equaled.

Henry Breckhoff, of the Hawaii Film Supply, Honolulu, H. T., arrived at San Francisco recently on a visit to the main office of the Pacific Coast Advertising Clubs at Portland as a delegate of the Honolulu Advertising Club, of which he is secretary.

Watsonville
The Appleton Theatre, recently taken over by West Coast Theatres, Inc., will be remodeled.

San Jose
The National Theatre Syndicate will remodel their theatre at Second street and Santa Clara avenue, at an estimated cost of $25,000.

Commencing June 1, James L. Foley assumed the duties of superintendent of the Exposition Auditory, San Francisco, succeeding the late Robert Drady, well known locally as a theatre manager.

Sol Lev, who has conducted the Francisca Theatre on upper Market street, San Francisco, for several years, has taken over the Cameo Theatre, conducted for a long time by Universal.

The Good Will Film Exchange, Turk and Leavitt, owners, has taken over the Peerless Film Service, Inc., and will move the stock of films to its present quarters.

Hannahelle Gordon, cashier for the Pathe Exchange, Inc., left late in May to enjoy a vacation in Yosemite Valley.

The Cinema Theatres Corp., has secured a lease on the theatre. It is located by V. A. Scheller at an estimated cost of $200,000.

The Orchard City or Campbell Theatre has been acquired from A. C. Sasso by S. W. Dobbs and associates.

MOVING PICTURE WORLD
June 18, 1927
NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Pennsylvania
EXHIBITOR visitors along Film Row the past few days included: John Zwick, Finleyville; Mr. Yagley, Confluence; Charles Lynch, Meadville; C. A. Hazel, Southfork; W. W. Gillinger, Sinehuman; Louis and Arthur DeLuca; Benwood; Charles Loistad, Miasarton; James Retter, California; B. W. Redfield, Windber; Peter Marasch, Connellsly; San Gallo, Doxora and William Gray, Mingoahela City.

Larry Shrieve, formerly Accessories Salesman for Universal in Pittsburgh, who has gone to Atlantic City for a few month's stay in quest of better health, writes us that he has secured a position as clerk in the Roosevelt Hotel at the popular seaside resort.

"Bob" Cohe, Division Manager for Tiffany, with headquarters at the Pittsburgh branch, attended the recent Theatre Owners' Convention at Columbus. "Bob" made the trip by train in company with Angeline, general manager of Goold Amusements.

Santacruz
Mannie Steinberg, manager of the Star Theatre, Canonsburg, is a proud daddy for the first time. Miss Steinberg had, having presented him with a baby girl Monday night a week ago. The mother will be remembered as Frances Steinberg, formerly booker for the S. & S. Exchange. Mother and daughter are doing fine.

D. A. Harris and Eugene Connolly, of the Harris Amusement Company, while in New York recently, were interested spectators at the Dunne-Latzo championship fight.

Charles Kranz, formerly manager of the Grand Theatre, Allegheny, has been appointed manager of the Alhambra Theatre, Canton, Ohio, which is operated under the direction of the Silverman Ohio Theatres Company.

William Onie, District Manager for the Standard-Federated exchanges, was a recent visitor in the Pittsburgh theatre, having left his new duties as manager of the Alhambra Theatre, Canton, Ohio, which is operated under the direction of the Silverman Ohio Theatres Company.

West Virginia
"Jim Velas," owner of the Liberty Theatre, Wheeling, has sold his State Theatre at Weipu to Louise DeLuca, who for years has conducted the Lansing Theatre at Lansing, Ohio. Mr. DeLuca's son, Arthur, will be in charge of the Pittsburgh house, and both men were in Pittsburgh last week greeting acquainted with local exchange men.

Cummins Tri-City Manager
Harry David, district manager of the A. H. Blank-Public Theatre in Theatres in Illinois and Indiana, has appointed Everett H. Cummins as Tri-City Manager over the Fort Armstrong and Spencer theatres in Rock Island, Illinois; theatres, Moline, Illinois; the Columbia, Garden and Family theatres in Davenport, Iowa. Mr. Cummins first joined the A. H. Blank-Public Theatres forces as manager of the Fort Armstrong and Majestic theatres in Rock Island, having piloted his own attractions on the road prior to that. Later he was given the management of the Columbia and the Carpenter, Iowa, and it was his success with this theatre that prompted this promotion.

The Tri City circuit of theatres include four "Class A" theatres and two in "Class B."
Canada

The Gaiety Theatre, Winnipeg, Manitoba, one of a group of theatres owned by Henry Morton in that city, has announced a 40 per cent. reduction in matinee prices, the adult admission now being 15 cents and the child's 10 cents. The Gaiety follows a split-week policy.

Harold Pfaff has been promoted Toronto branch manager for Educational by O. S. Hanson, Canadian general manager for Educational, having served on the sales force since November, 1922. Previously he had been with First National and Paramount Limited.

Penny and Elliott, Limited, 1125 Bay street, Toronto, Ontario, have been appointed distributors in Ontario for the Pathé motion picture camera and projector.

The whole staff of the Capitol Theatre, Brandon, Manitoba, a large delegation waited upon the ried employees, were the guests of C. S. Ferguson, who as the result of the theatre, at dinner in the Prince Edward Hotel on Sunday evening. The event was in celebration of the winning of the prize by Mr. Ferguson in the manager's bonus contest of Famous Players Canadian Corp.

Clair Hague, Canadian general manager of Universal, Toronto, has been quite the roost locally because of bookings. During the week of June 6 the attractions at the Tivoli were, "Well-Dressed," and Hippodrome, respectively, were, "The Claw" and "The Love Thrill"; during the week of June 13, the Uptown had "Pass and Pair" while "Wearing of the White" is scheduled for the Hippodrome during the week of June 20. These three are leading theatres of Toronto.

The King Edward Theatre, Halifax, N. S., has been remodelled inside and out and further improvements are being planned to bring the theatre up-to-date. Incidentally, the house has been renamed the Scotia Theatre.

The Capital Theatre, Ottawa, formerly known as the Family, and also the Franklin Theatre, blossomed forth under still another name on May 2 when it was christened the Galvin Theatre by John Galvin, the new proprietor. When in possession of the Capital Theatre, Galvin operated by General Amusements, Limited. Previous to that it had been the Franklin, under the management of J. M. Franklin, now manager of Keith's. For some years it has been known as the Family Theatre by the late Harry Brousse.

New Brunswick

Exhibitors of the Province of New Brunswick were uneasy recently over the prospect of the passing of a law by the New Brunswick Legislature prohibiting the admission of children under 16 years of age to any theatre at any time unless accompanied by a male adult. A large delegation waited upon the Provincial Government at Fredericton and impressed upon them the necessity of the new law.

New Brunswick provided certain relief from the measure, the age limit being placed at 12 years and juvenile patronage is permitted for stated performances. This is the first time that the Province of New Brunswick has had any restriction on child patrons.

Montreal

The formal report of the Montreal Police Commissioner was released recently, which covers the year 1926. Included were the following details:

Summary convictions for admitting minors to theatres, 42; offences against the amusement tax act, 56; moving picture theatres operating without a licence, 35; failure to comply with laws regulating the admission of persons to theatres, 12; neglecting to have persons convicted for 12; neglecting to keep aisles open, 17; lack of fire exits, 3—but there were 14,848 cases all told during the 12 months.

Canada

Texas-Oklahoma

The Lyric Theatre at Dallas, Texas, has been leased to Tol Teetzer from Griffith Bros.

The National Theatre Supply Company has appointed Harry A. Sorrenson as salesman and installation technician at Dallas, Texas.

Fort Worth

The Publix Theatres, Inc., are installing the largest pipe organ ever installed in Texas, in their new theatre now being erected at Fort Worth, Texas.

Famous Players-Lasky Corporation, now Paramount-Famous-Lasky Corporation, has consolidated their Atlanta and Dallas, Texas, district offices, with Harry G. Ballance as district manager for the entire Southern Division for F. B. O., and former branch manager at Dallas, will be given a prominent position with the Paramount organization.

The office of Educational at Dallas, Texas, was entered by robbers, who opened the safe but found nothing of value.

Maud, Okla.

A new 1,500-seat theatre is being built by Griffith Bros. at Maud, Okla.

Pauls Valley, Okla.

The Ven-Home Theatre at Pauls Valley, Okla., has been purchased by L. E. Brewer, who will remodel and re-equip with new fixtures and decorations.

Minnesota

RECENT Minneapolis visitors included George Levine, district manager for Universal, and Cleve Adams, district manager for F. B. O., and former branch manager for Universal in Minneapolis.

Miss Helen E. Roberts, for five years secretary to the manager of the Minneapolis theatre branch, has resigned to accept an important executive position with the Minneapolis branch organisation having headquarters at Los Angeles.

Miss Rebecca Stoller is now connected with the Minneapolis Fox exchange. For several years Miss Stoller has been secretary to P. B. O. Minneapolis managers.

O. H. Dutton, middle west district manager for National Theatre Supply Company with headquarters at Omaha, recently spent several days in Minneapolis conferring with Manager Crawford. Dutton was formerly manager of the U. T. E. supply house branch at Minneapolis.

J. H. Jacobs has been placed in charge of sales in the Twin Cities and key towns for Universal Film Company. Jacobs has been representative for the Minneapolis branch of Universal in North Dakota for the past four years.

Flandreau, S. D.

The Crystal Theatre at Flandreau, S. D., is to be remodeled by its owner, P. B. Matson. The equipment will be moved into a new theatre, the Rex, which Matson will operate temporarily. The Crystal will be closed for two months ago has all new and up-to-date equipment. This move is to block the efforts of Mr. Arnold, who has rented a building at Flandreau for the purpose of opening up a theatre.

C. N. N. Bontecou has sold the Grand Theatre at Howard, S. D., to the American Line Cinema of Los Angeles, Calif., and the Grand at Flandreau.

Harry Gateby will be temporary manager of the Grand and Opera House for the Legion.

New York

Max of the Albany film boys, as well as exhibitors, joined in a demonstration at the former one night last week to be present at the opening of Harry Lazarus' new theatre. The house had been in course of construction for nearly a year and Mr. Lazarus is now a part of the city. Before moving to Kingston several years ago, Mr. Lazarus ran the Pine Hills theatre in Albany. He played the part of host last week and the Albany boys did not reach home until the break of dawn.

Chris Buckley, owner of the Leland and some theatres in other cities, has "adopted" a Near East orphan. Mr. Buckley never said a word about the adoption, but the matter crept out into the headlines of the city in connection with the Near East Drive. And you can bet your bottom dollar that that orphan will have the best in the world, for Mr. Buckley never does things by halves.

Troy

Jas. Golden, manager of the Griswold in Troy, was one time a newspaperman and enjoyed nothing more than putting over a comedy. So winds and conditions held in Troy last week, it was only natural for Mr. Golden to slip a word to one of the newspaper offices in Troy to send on a cameraman and then arrange to have the film developed in Schenectady, and shown in the Griswold in Schenectady. As a result of Mr. Golden's foresight, the Griswold as well as Proctor was full of people who taudly rooped the others on showing the parade.

Antwerp

W. C. Allen, who has owned and operated the Musina Theatre in Antwerp for the past seventeen years, has disposed of the house to C. E. Taylor, of Cleveland, N. Y., who will take possession July 1st. Mr. Taylor has been operating a theatre in Cleveland. After spending 35 years a day in the business at the theatre, Mr. Allen admitted last week that he will probably lose to find something to do after this.

Potsdam

The theatre war in Potsdam came to a sudden termination last week when an agreement was reached by which Sylvester Nicolette will not compete with the city's five theatres in course of construction and which was to be used as a theatre, competing with the Rialto. As a result, the Rialto will go in command of the situation in the town. The building being used by Nicolette will be turned into stores and offices.

Hudson Falls

J. A. Fitzgerald, of the Strand in Hudson Falls, has announced a policy of not admitting children under five years of age at the evening shows. The children accompanied by parents or guardians will be admitted during the afternoon, but there will be so many cry babies at the evening performances, that Mr. Fitzgerald decided that two or five years down should be in bed rather than at the theatre.

The many friends of Mrs. Walter Roberts, wife of the manager of the Troy Theatre, were deeply grieved last week at the death of her father in New York City.

Romance developed at the Olympic Theatre in Waterford last week when Richard Bettz, of the Olympic at Albany, and Evelyn Bontecou, two months ago as organist, claimed Miss Evelyn's heart as another at the Palace Theatre, as his bride. Mr. Bettz recently employed previously as organist at the State Theatre in Rochester.

Motion picture theatres in northern New York have all the notices for the excitement month in connection with the high school graduation exercises. The Strand in Ogdensburg will be so used on the night of June 22.
Here's A Good Chance To Throw A Real Picnic
And Pay Your Patrons For A Season's Support

HERE is an idea that is better for the smaller towns, but which can be made to work even for the city neighborhood houses. We do not recall the manager who first used the idea, but the stunt has been used and with decided success. It is one of the best goodwill ideas that can be planned, and it will benefit the box office for a long time. It may seem to involve a greater cost than most goodwill stunts, but it should be remembered that it makes more goodwill.

The idea is nothing more than a picnic which, if it is a success from the box office angle, can be made an annual event. Just what sort of a picnic you give depends upon your situation. The small town manager, with no regular picnic ground to fall back upon will have to create his entire plant. The city man may often arrange with an amusement park and have very little actual work to do.

If there is no generally accepted picnic ground the exhibitor should first locate some suitable place. It should have shade trees and running water. It should be on or near a trolley line, if there is one, or near a good road, if there is no trolley.

There should be a level stretch where games may be held, and a full program of games should be run off. Baseball, unless the grounds are very large, takes up too much room, but there should be races for boys and girls according to age, a fat man’s race, one or two other events for the adults and a number of novelty events, such as the egg, potato and three legged races.

There should be provision made for the serving of ice cream, lemonade, milk and sand-wiches, and this is best controlled by the issuance of coupon tickets. These should be distributed at the house in advance and not at the grounds, though it probably will be necessary to slip some out the day of the picnic. Be sure and provide enough refreshment.

It is not a good plan to permit concessionaires at your own set up. You will be held responsible for all the “grafting” though you may be innocent of any intent to defraud.

On a trolley line it will probably be possible to make a bulk rate for transportation. Where there is no trolley provide plenty of parking space, with a reliable attendant, and a bus line can be improvised for those who do not own their cars.

Where there is a permanent picnic ground the transportation problem is simplified, since the grounds will be accessible. It may be necessary here to permit the usual concessions to run, but the chances are that these will be better regulated than an impromptu “trick.”

If there is an amusement park, the labor will be even lighter. Even in New York City it is possible to arrange with the parks for their off days, generally Tuesday and Thursday. The days may vary in different sections, but these seem to be the most generally neglected dates.

The management is glad to make generous concessions. One arrangement made this season was for a combination ticket representing a value of $1.40 to be sold for one dollar. Of this the park took forty-five cents and the rest went to the society handling the event. The ticket included admission to the park and the dance floor; to which a quarter admission was charged, and eight rides. Admission and two or three rides might be scaled down to twenty cents a head. A reasonably generous service of ice cream can be arranged for four or five cents, and a frankfurter thrown in for another three or four cents. For thirty cents a head you can arrange a really worth while event.

In making the deal arrange to pay only for tickets turned in and validate these with your own backstamp to prevent the park from running in extras on you. The park will be willing to make generous terms because it figures on the advertising value plus the additional expenditures that will be made. They pay their concessionaires only for the coupons turned in, and they figure on a little additional profit from the fact that not all the coupons are apt to be used.

Close the house for that day, take your entire staff out to help handle the crowd and you can throw a party that will be remembered for a year. Don’t use this idea unless you can afford to do it properly, for a poor picnic is far worse than none at all, but a real party will pay for itself many times over in the additional business you will make and hold. Think it over.

Had Strogoff to Fight Roadshow Opposition

Because another theatre in Oklahoma had used three roadshow attractions on end, R. H. Hutchinson, of the Liberty Theatre, used that to put over his own attraction, and he walked away with it.

There had been some feeling about the advanced prices, so Mr. Hutchinson flood the town with paper and advertised “A roadshow attraction at popular prices,” pointing to the showings in New York and on tour to support the statement.

Using as much paper as the roadshow, and backing this with a distribution of 1,000 telegrams, which were given free delivery by the Postal, the proper atmosphere was created, and the picture went over to a capacity opening and a sustained business.
Another Window-to-Window Stunt That Hit A Town

Rapid Addition Was Co-op Page Appeal

Jack L. Hobby of the Tampa Theatre, Tampa, Fla., appears to have found something new for a hook-up page attractor. He knew that something was needed to get the space from the merchants, and he had an idea that a new stunt would work better than the old ones.

He sold the subscribers the idea of giving emphasis to their store locations and the space in the page was devoted to an announcement of the contest and each merchant advertisement consisted merely of the name and address.

Each merchant contributed a prize of some sort and these were displayed in a borrowed show case in the lobby, well in advance. As there were eight merchants in the stunt, there were eight prizes in addition to tickets.

Each merchant dressed one of his windows for the picture to be advertised leaving a space for a card, getting a display of his own wares as well. Precisely at eight o'clock the evening before the picture opened, the vacant space was filled with a card carrying several numbers.

The idea was to add these figures and then total the eight results thus obtained, accuracy counting for as much as speed.

Some indication of the popularity of the stunt may be gathered from the fact that a special detail of police was required to keep the traffic open in front of the theatre, with a special policeman at each window.

The stunt is not entirely new but the figures instead of words or articles gives it a new angle. Haste to add the figures and be on to the next window keeps the number of prize winners down to reasonable proportions, for which at least half a dozen numbers should be used on each card.

Makes Novelty Herald Using Two Stock Cuts

The Merrill Theatre Milwaukee, got out a novelty herald on Rookies using stock cuts. This was a colored card 8½ by 7 inches, folded to make a four-pager.

The third page was printed up with an advertisement for the picture, decorated with a snappy cut of a girl in rather short skirts. The front page carried a cut of Duke and Arthur with "You're going to get a real thrill." Just below these lines a space was cut away to show the legs of the girl on page three and the text, "Oh, boy! What a picture this is!" Of course the suggestion was that the figure was made, and the laugh came when the sting was discovered.

This might not work on some pictures, but Rookies appealed to the sporty crowd, and these novelties were passed along and enjoyed a wide circulation. The idea is not new, by any means, but it's a good stunt if you are sure of your crowd and work it on the right sort of picture. It might be a good one to work on Ankles Preferred.

Special Baseball Extra Caught Fans in Detroit

Thirty thousand copies of a two-sided baseball extra were used to put over Slide, Kelly, Slide at the Adams theatre, Detroit. Half of these were distributed at the opening League game of the season by six girl ushers in baseball uniforms, who pervaded the stands. The remainder were distributed by the same girl, and three others who merely wore sashes with the title printed on, to people on downtown streets.

The sheet was regular newspaper size, and gotten up in the same general style, with a red ink streamer and a seven column red ink head reading

Hurler's Sweetheart
Saves Game and Team

There was an imaginary report of the opening game and a rousing story for the fans, with some fillers, on the first page. The back carried a crossword puzzle from the press book, with ticket prizes for solution, an advertisement for the picture and three trade advertisements, which at 75 cents an inch paid the cost of the stunt and yet gave a sporting goods store, a jeweler and a taxi company a circulation of 30,000 at a ridiculously small price.

The stunt was worked by Bernard G. Clare, of the Kumsky Enterprises, and a M-G-M exploiter.

Once More

It has been several months since the capsule stunt has been reported, but C. Clare Woods used it for Knockout Reilly at the Colorado Theatre, Pueblo. To avoid folding, he used slips one-half inch wide by four long. One side was printed with: "Here's the dope. See Richard Dix in Knockout Reilly at the Colorado Theatre, Tuesday, Wednesday, Thursday."

The other side was printed with a ten point lower case "dope" in bold type. No matter how you folded it up the word showed through the capsule, for it was repeated thirty times on each strip.

This used to be a popular stunt, but it has been in the discard of late, though it still gets the business.

SIX STRAIGHT SHOOTERS IN A KANSAS CITY BALL PARK

The Royal theatre staged a women's ball throwing contest at Muehlebach field and all the reporters came. They could not very well help mentioning Slide, Kelly, Slide in the stories. Some of the girls were real pitchers.

Writes Introduction For Dane and Arthur

W. E. Bishop, a M-G-M in Kansas City, sends in an advertisement for Rookies, which was placed in a regional, but which should work equally for any exhibitor who wishes to launch the new comedy team in his theatre. Getting the first showing over is the hard part, and this Bishop copy should help. It runs:

What—
Ham and Eggs are to a restaurant;
Pork and Beans are to Heinz;
Corned Beef and Cabbage are to Jiggs;
Alexander and O'Farrell are to St. Louis Cardinals;
Gilbert and Garbo are to lovers of romance:
—that's what—
Karl Dane and George K. Arthur
Are to lovers of genuine comedy.

In the original the setting is a large "What," with 24 point and eight point bold in combination for the follow lines, "Ham and Eggs" for example, being in the larger face and the remainder of that line in the ten.

Something like this will do much better selling than the most elaborate argument without comparison. Of course the baseball line should either be localized or omitted.

Pitched a Pup

Instead of the usual machine gun nest, which seems to be standard with military plays, Charles R. Hammerslough used a pup tent for Rookies at the Broadway Theatre, Newburgh, N. Y. To bring out the comedy angle he stuck a pair of compo board feet from the flaps, painted to represent the hobnail army issue and lettered for the title. Inside the tent a phonograph played "Oh, How I Hate to Get Up in the Morning."

The combination did a lot of extra selling.
A Charming Lobby Worked On The Magic Garden

TOM MIX HAD A HORSE AND EVERYTHING IN DETROIT
This special display was to put over The Outlaws of Red River and all the Mix releases. The white hat in the foreground was presented by Mix to Ty Cobb last month at the local park. Charles Cohen did it for the Washington.

Mysterious Sand Was Big Seller For Sunya
Adapting an old idea got W. S. Perutz a good sales novelty for The Loves of Sunya at the Lincoln Theatre, Lincoln, Neb.

Employing the ever-useful pay envelopes, he printed these with the statement that they contained "Mystery Love Sand," supposed to have come from the Sahara, and to possess occult power.

The directions read: "Throw the Love Sand contained in this envelope over your left shoulder and repeat slowly three times, ‘Sunya! Sunya! Sunya!’ Paste the envelope on your mirror. In seven days remove the envelope and you will see the one who really loves you—you provided you have seen Gloria Swanson in The Loves of Sunya, etc."

As we recall it, the original idea was based on a love test and was put out by the Regent Theatre in New York City. You pasted the sheet to your mirror and if it fell off within three days your best beloved was a cheater.

Either form makes useful novelties and will make more than usual circulation. Mr. Perutz seems to have combined two or three ideas into one new form. It can be worked on innumerable titles.

Framed Novel Prologue For The Fire Brigade
Hooking in with the local department gave a neat prologue for The Fire Brigade at the Rialto Theatre, Rock Springs, Wyo., as part of the campaign planned by Thomas A. Berta.

A practical fire alarm box was placed before a street drop in one and a fireman instructed a child how to turn in an alarm. On the exit of the youngster he continued with a brief talk on the need for knowing how to send an alarm and on fire prevention.

As he left the stage the child returned, now wearing a nightdress, and turned in an alarm. A short sequence from the film, showing the reception of the alarm, was screened, and then the screen was taken up to show the exterior of a burning building with various phases of rescue work, while the trap drummer almost broke an arm trying to get in all the noise effects at once, and red flares were used off stage to heighten the effect.

Before this a M-G-M exploiter gave an address to the school children on fire hazards and prevention, and as Mr. Berta is a Lion, the club also listened to the exploiter. There was a street run the opening day, an extinguisher agent helped along with his advertising and ticket prices were offered for new replies to the question as to why firemen wear red suspenders.

Waved at ‘Em
Up in Newburgh, N. Y., a local hair dresser not only donated a prize but advertised the contest to put over a picture.

The prize was offered for the best criticism written by a woman on the picture, and consisted of a permanent wave. Three thousand circulars were put out, the hairdresser figuring that the advertising value of the connection with a picture would be worth the cost of the wave.

Used a Local Event to Advertise The Marines

Cushing, Okla., has an annual style show for gowns and automobiles. The business section is decorated, the stores are dressed with the newest fashions, and the latest model cars are paraded. No use bucking the free show, so Hiram Dunkin, of the Dunkin Theatre, arranged to sell his coming attractions with his co-operation instead of fighting for special business when it was not to be had.

The show section was three blocks long, with the Dunkin at one end and the American, a sister house, in the center. The marquee of the latter was utilized as a band stand, with a lighted 24-sheet for Tell It to the Marines just above the musicians. The Columbia, a dark house, just across the street, was used for a display of the paintings and other material supplied on the picture. The Dunkin, at the end of the "ring," was also decorated and lighted. The result was that the out-of-town crowds all went home with the idea that the Marines was about the only thing left to see.

The local school always gives its school play the night of the show, and here, again, Mr. Dunkin came in with a curtain talk, and word was passed to the scout masters to talk it up to their troops.

It turned a total loss into a decided gain.

A College Stunt
Just before a college election, T. W. Erwin, of the Majestic Theatre, used a straw ballot to sell a midnight matinee on Mr. Wu.

He widely advertised the ballot to the fraternity and announced that the result would be given at the matinee. Not only were the students permitted to ballot as they entered the house for the special show, but all of the fraternity houses were canvassed and the results telephoned in, the gross poll being shown on the screen.

As the contest promised to be a hot one, the stunt not only made extra business but linked Wu to the most talked of news of the moment.
If You Need Suggestions Try the Y.M.C.A. Pool

Got a Suggestion in the Y Swimming Pool
Taking a swim in the Y. M. C. A. pool in Tampa got an exploitation idea for Jack L. Hobby, of the Tampa Theatre. He was with a friend who dabbles in the occult, and in a discussion of the issues the friend used a bath towel to fashion a turban.

As the friend was a Spaniard with a swarthy complexion, Hobby talked him into posing as a Yogi in the lobby of the theatre a week before the showing of The Love of Sunya. Being up in the study, the man could talk intelligently of the occult and as he gave out horoscopes, he did not lack for an audience. He could not have been hired for any other form of ballyhoo and probably it would have been impossible to hire anyone who could have done as well. It just happened to appeal to the mystic, and so Hobby got a wonderful play-up for the Swanson picture and put it over to big money.

Of course the stunt can be worked after a fashion with any glib talker, but it is far more convincing when the interest of some student of the occult is engaged.

Most women are intensely interested in fortune telling, whether they confess it or not. Get them interested in a picture like Sunya and the men will have to bring them.

Appealed to Teachers
The week before he played The Music Master, E. P. Briggs, of the Kaito Theatre, Colorado Springs, made a screen appeal to music students to leave with the cashier the name of their teacher.

Some fifteen names were obtained in this manner and these teachers were notified that on the opening day their pupils would be admitted for ten cents on presentation of a signed order from the teacher if they came to the first showing.

It pleased the teachers and got about a hundred children to go out and plug for the picture.  

BICYCLES FIGURE LARGELY IN STROGOFF EXPLOITATION
In this instance the boys raced between Albany and Cornwallis, Oreg., the picture being played at the Whiteside theatre in the latter place. Each boy was banniered "Michael Strogoft, Secret Courier." The bus also was banniered.

Got Animated Sign At a Trifling Cost
Roy L. Smart, of the Rivoli Theatre, Greenville, S. C., worked a smashing stunt for Evening Clothes and did it at little cost. It can be worked for any light picture and will sink in any title.

Mr. Smart had a shallow box made with compo board sides and back. The front was a pane of glass and the top and bottom were covered with wire screen.

Against the back of the box were pasted cutouts of Menjou, stills and lettering. The box was raised on legs high enough to accommodate an oscillating fan, the space being draped in.

In the bottom of the box were placed confetti and finely cut cigarette papers, the latter being used because the confetti was a trifle heavy.

As the fan swung to and fro it sent a current of air up through the box as it came to center, and the papers were blown to the top of the compartment. As it passed to either end of its travel the wind column was diverted and the paper fluttered toward the bottom, only to be sent to the top as the fan came back. The result was a constant motion that most passers-by found fascinating. It requires no great mechanical skill to rig the box and fan, the material may be inexpensive, and the idea can be brought out every month or so, if given a new twist. It's a great stunt for snow titles through the summer, when only white paper should be employed.

Raced for Collegians
In addition to the cup for the most popular athlete of the local military school at Milledgeville, Ga., M. L. Curry, of the Colonial, offered a sweater and ticket prizes in a foot race for high school boys between the ages of 13 and 16, the sweater being donated by a local merchant.

The girls were sold on a different angle. Mr. Curry let them see George Lewis in the first of the series and they are buying their own for the rest of the run.
Publix Pupils Show Their Skill as Ad Builders

Publix Students Plan Theoretical Displays

During the recently ended term of the Publix Training School for Theatre Managers, the students were required to produce advertising displays for selected pictures. Each student was given a press book on the same picture and required to turn in two displays of a definite size, sometimes a one and a two or a two and a three. These were sent to the printer and handled precisely as they would be in a newspaper plant. The results were decidedly interesting and we regret that we cannot give space to a larger selection.

Most of the men seemed to be inclined to experiment with trick line and rule work, some of it rather too fantastic for the best results. One of these is shown in the centre cut of the layout given here. Some of these spaces used eight or ten trick boxes, which, of course, were entirely too many. In the three panels used here we think that a little hold face could have been used to good effect. The panels are a little too light. Too much light is as bad as too little. This space probably gained attention, but it did not sell as well as either of the others because too much reliance was placed on form. You have to make three complete jumps to get the minor items and they are displayed in such a fashion that you are not particularly impressed. The title comes up well, but looks a bit stiff. There is too much white space to give a proper return.

In the example on the left the portrait cut is routed to eliminate the neck and so give more space to stretch the title across. This also seems to give the face more value, as compared with the full cut on the right. Here the support is well played up and the minor features are given a more orderly line-up. However, it probably would have been better to have used a boldface upper and lower for the star and title, using one of the lighter bolds. There are too many all-capital lines here, though they are held short, and so more easily read than they would have been in wider measure.

The third example, on the right, uses the same cut, but in full. It gives a better emphasis to the star name, but not quite so much to the title, though this is a small loss since the layout is so orderly. The sales argument aims at novelty to connect with the top line, but this seems a bit detached from the play. This seems to be the common fault. None of the three aims at selling the play through direct mention. One sells the star and the other two a novelty idea. Here the panned sub-program.

But the work is of a good average quality, and some of the later efforts completely eliminate these faults. A set made shortly before graduation shows a wonderful improvement over this work.

John F. Barry has a genius for teaching, and has turned out some fine layout men, who are not specialists in advertising, but make this merely one phase of a well developed technique of management. When the next class opens, the date of which is still unsettled, we are going to try and reproduce these tests as they are made. Their improvement will form an interesting study.

Even this mid-term work will compare very favorably with the average, and some of the graduates are stars, witness the work of F. K. M. Plessner, which we reproduce occasion-ally, and who was one of the first class.

Splits Two Mats For A Better Combination

Here is the top of one of M. W. Larmour's recent ads at the National Theatre, Graham, Texas. This is made up of part casts from two mats and provide him with a pictorial top to a weekly ad. Having only a weekly paper, he has to run the full program, but generally he illustrates only one of the spaces, feeling that this will carry the rest.

This works well where the copy is well written. The cut is mostly attractor, to distinguish it from the commercial advertising, and once the eye is attracted to the space, it can be held for the talk, if the talking is well done. It might not work so well for a labored announcement, but Mr. Larmour does not write that style of advertising.

Love in the Diamond Is a Kelly Attractor

Until you read the title, this cut in the display of Loew's State Theatre, Boston, looks to be merely an odd design, but when you have read about Kelly you realize that it really
Slanted Rule Work Makes A Nice Cheap Attractor

is a baseball diamond with the bases neatly defined. It gives a good shape and then doubles the value by being appropriate.

LOEW'S-STATE

BEGINNING MONDAY, MAY 9th
WILLIAM HAINES

IN

"SLIDE, KELLY, SLIDE"

The Screen's Modern Romance and Comedy. A Laugh in Every Foot. New Magic Projections and New Picture - The Liberty Premiere! 

Mr. & Mrs. GEORGE HARRISSE

THRU TUESDAY, MAY 16

Three of the Most Universal Prices

TODAY

Norma Shearer

"THE LADY OF SHADOWS"

WORLD THEATRE

Radio and Speaking Stars

AARON BERGMAN

TOMMY CHRISTIAN'S

News - Comedy - Organ

PLAYING TODAY AND MONDAY

HARRY MURPHY

NEWS - COMEDY - ORGAN

A DIAMOND CUT

In the sales talk there is a covert suggestion of Casey in "The screen's modern baseball romance," but it's a bit too subtle to get over to many, though it is good sales talk even where the allusion is not understood. This is less than five inches deep over two, but it not only gets over the picture and the supporting vaudeville show, but it gives plenty of space to the Sunday feature. And it is done in all type; which was considered to be an impossibility in Boston until Loew's started something.

This is a good arrangement of the type, but the outstanding feature is the better selling done through the use of an oddly shaped attractor. Boston does not give good results with half-tones, and though the screen is newspaper style, it does not permit the shapeliness against the effect. Present have to be speeded up to get out the edition and the press work suffers. This being the case, it seldom pays to use screen cuts. Even the line cuts should be of open as possible.

These Slanting Rules Are Real Attractors

Just what can be done with intelligent use of rules is shown in this three-threes for the Liberty and Doan Theatres, Cleveland. Each house pays for a three inch single and gets the value of double the display. The rule work employed here gives additional display to the space and has a reader value that would not be obtained with twice the area set without rules.

The entire attractor is those two pieces of slanting rule. They give character to the entire space, and pull the eye in their direction the moment the glance rests upon the page. Vertical rules would not have the same effect. These rules are in an unusual position. Your eye is accustomed to the usual rule paneling and would not notice these pieces were they perpendicular, but because they slant off, your eye goes straight to that space to investigate and the space is seen in a way that makes of it a time of the rules that even a passing glance takes in.

The picture has played the Stillman and has been sold through both newspaper and verbal advertising. All that remains is to tell that the picture is still to be seen, and where.

There is an additional value to these slanting rules. They form a sort of optical illusion and give the suggestion of size. Unless you are accustomed to judging widths if you saw

GOOD RULE WORK

this space apart from its page your first thought would be that it was a column width and proportionately deep. In other words, slanting these two rules gives an apparent increase that for all practical purposes is as valuable as an actual increase, though the increase does not appear on the space bill.

This would have been even better with a little more space between the three star names. Another six points of space between the two would have shoved the lettering only six points toward either top or bottom, and would have magnified the effect of the lettering through giving them more individuality. Often a little planning will give more than a larger space investment.

Guts Plenty of Type In a Limited Single

This Rochester single column is less than three inches deep and yet it provides ample space in which to introduce the Winning of Barbara Worth, with the author, the stars and the sub-feature. It is shown in the original size. In most singles the effort seems to be to achieve the largest and blackest face possible. The program point is used to very good effect and the entire advertising story is told, with ample room for the house signature and address.

The Liberty does not even use a special plate, but trusts to the enlargement of the initial and final letters to get distinction. This can be done nicely where the letters are fairly square. It does not work as well where either letter is slender. "Rivoli" would not look as well thus set because the "1" would be disproportionate to the "R," but where the two letters have equal value, there is nothing simpler.

One thing to be observed, where a type signature is used, is the square cut letter. There should be body to the lettering. Light, fancy, letters should be avoided in favor of something more substantial, which does not necessarily mean Railroad Gothic. There is plenty in between.

Here it will be observed that the best display for the stars, author and title come from the use of six point lines in between, which use the space without detracting from the appeal of the larger lines. Of course white space would be better still, but here the desire to add some information justifies the use of light lines that do not materially detract from the display. This is an excellent example of how to put much in small compass.

Open Design Helps Sell a Gibson Drama

Some of the Hoot Gibson displays carry so much detail that you are unable to figure what

it is all about, but this three column for Hey! Hey! Cowboy! is free from this defect and there is much more sales appeal in this clean drawing, as used by the Garden Theatre, Baltimore. The display suggests an interesting episode, and you want to see what it is all about.

FIVE BIG ACTS OF SUPERIOR VAUDEVILLE

A CLEAN DRAWING

The cut is helped along by some high powered sales talk at the bottom of the space. It is the sort of talk to appeal to the buyer for the Western pictures, and it clicks over. The layout is more open than some of the Garden's displays, and it all combines to fight for better than usual selling.

Midnight Money

Milton H. Kress, who has not been heard of much recently, worked a midnight meeting for The Fire Brigade at the Grand Theatre, Columbus, Ga., and to insure a good attendance, he gave the receipts to the Fireman's Relief Fund. They drove everyone in and made a knock-out of what might have been a slantly attended showing. Kress got the house share on the regular showings from the verbal advertising thus obtained.
ALTHOUGH THE TITLE "The Circus Ace" might so indicate, Tom Mix in his newest picture for William Fox has not deserted the sage brush for the sawdust arena, he still remains a cow-puncher and the circus angle is introduced by the girl who is a paracheute jumper and tight rope walker. The lure of the circus and the action and excitement of a western are combined in this offering with a plentiful sprinkling of comedy and enough of villain-get-the-girl type of melodrama to provide ammunition for the punch climax. It is well up to the standard of this star's releases which means it is O.K. for the host of Tom Mix fans and the general public and a picture that will immensely please the youngsters.

No one looks for strict consistency in a picture of this kind which is built primarily to furnish fast-moving entertainment so it is not surprising to find improbabilities in the story of Tom's romance with his circus queen. Tom meets his fate when a balloon goes sailing over the ranch and seeing a girl jump with a parachute, he rides to her rescue. He finds that everything is "all wet" when the parachute lands in a tank of water. Later, during the circus parade he shoots at a number of toy balloons and frightens the elephant on which the girl is riding. Once more he rides to her assistance and with his trusty lasso performs a tree limb rescue of the lady by yanking her from the back of the runaway elephant. By this time he has aroused the ire of the circus manager and when his henchmen chase Tom, he climbs all over the big tent, falls through a weak spot onto the tight rope and with the girl lands in a net, the crowd wildly applauding thinking this is a part of the act. Of course there is a rich villain who is after the girl, he frames Tom for a murder and lands him in jail, but after a lot more excitement Tom gets out in time to reach the villain's ranch, give him a sound thrashing and rescues the girl, so all ends happily.

This picture is filled with novel touches that get away from the usual ranch and western atmosphere but still retains the punch and action of a western. For instance, there is the balloon stuff which is exceptionally well handled with some striking parachute effects. The runaway elephant throwing the country road in place of the familiar horse or buckboard is a pleasing innovation and there is a combination of thrills and good comedy in Tom's chase over the tent and fall into the net. The same is true of his rescue from the jail. A con man that he has befriended takes his pet kangaroo into the jail office and while the animal boxes with the deputies and knocks them out, this light-fingered gent steals all of the guns, and Tony plus a rope results in a hole being torn in the side of the jail.

Tom is his usual genial likeable self, Tony of coarse figures largely in the action and Natalie Joyce is excellent as the girl. All the other roles are well-handled and "The Circus Ace" should prove a good box-office attraction.

"The Circus Ace"
Combination Circus Story and Western Makes
A Thrilling and Amusing Vehicle for Tom Mix

"Running Wild"
W. C. Fields Comes Into Strong Favor
With a Thin Story But Many Big Laughs

Adolph Zukor and Jesse L. Lasky Present
W. C. Fields in "Running Wild"
With Mary Brian
A Gregory La Cava Production
A Paramount Picture

CAST:
Elmer Flinch ............... W. C. Fields
Elizabeth Bradbury ...... Mary Brian
Jerry Harvey .............. Cloud Buchanan
Mrs. Flinch ................ Marie Shotrell
Junior .................. Barney Raskle
Mr. Harvey ............... Frederick Burton
Annie Barker .......... Frank Evans
Arvo, the Hypnotist ...... Ed. Roseman

Elmer Flinch is henpecked at home and browbeaten at the office. His second wife favors his son above his daughter and constantly compares him with her first husband. Elmer is hypnotized into the belief that he is a lion, and effects a complete transformation before the hypnotist can undo his suggestion. A spirited comedy.

STRIKING out alone independent lines gives W. C. Fields a chance to gag his material in "Running Wild" and the result is the best comedy he has offered since he came over to the screen. It fits him, because it is made to measure, and there is enough sure fire stuff to keep the laughs building up to a knock about but whirlwind finish. Working on this line will bring the comedian more surely into favor than a screen version of some stage success. Fields is not an actor. He is a comedian and must be supplied with gags. There is little but gagging in this familiar theme of the man who is henpecked by his second wife. Instead of getting drunk, he is hypnotized when heoverdoes a stage in an effort to escape an irate storekeeper whose window he has broken.

Told that he is a lion, he knocks the hypnotist out and charges from the theatre. Before he can be overtaken and wakened, he has righted all his wrongs, and since the shop has been well begun, he keeps it up, with a subdued wife, a tamed stepson and even an admiring employer.

This is one of those stories where situation rises superior to logic. If it is funny, it is sufficient. And it is funny, from the first sequence in which the comedian does his daily dozen with the headphones on down to the final scene where he chases his stepson down the street.

There is fifty feet of fun in "crack walking," there is humor in the rabbit's foot that for twenty years has failed to bring him luck. The audience yells when he collects a bill from the man who but lately threw him out of office and they shriek when in making his exit he pulls the door from its hinges in opening it. They are delighted when he gets the whip hand over his wife and ecstasy when he goes into executive session with the pampered stepson.

There is an amusing sequence in which he steals a police buggy as the quickest means of getting home, and uses the pavement and the sidewalks interchangeably.

There is nothing brilliantly new, but it is a rapid succession of old reliables, well linked, and well directed. Playing in a clean make-up, Fields is more acceptable than in the more trampish dressing of earlier roles, and while he still lacks complete ease in screen roles, he seems more at home than in any previous picture. He dominates the situations and holds them up.

Mary Brian is charming in a conventional role, and brightens the few scenes in which she appears. Claude Buchanan is the juvenile in the very limited amount of love making, and Marie Shotwell is convincing as the domineering wife. Barney Raskle, as the spoiled child could easily have become an affliction rather than an entertainment, but he stays on the safe side. The others contribute in various degrees as their roles permit, but it is a Fields play from start to finish and he does not stale in spite of his prevalence.

It is sound amusement for the average patron, clean, fast and funny.
“The Unknown”  
Lon Chaney Adds Role of an Armless Wonder to His List of Fine and Unique Characterizations

IN "THE UNKNOWN," a Metro-Goldwyn-Mayer production written and directed by

Metro-Goldwyn-Mayer Presents  
Lon Chaney in  
"The Unknown"  
With Norman Kerry and Joan Crawford  
A Tod Browning Production

CAST:

Alonso ........................................ Lon Chaney
Malabar ...................................... Norman Kerry
Estrellita .................................... Joan Crawford
Zaan ........................................... Nick De Ruiza
Cojo ........................................... John George

Alonso, to escape the police, poses as an armless wonder. He loves Estrellita, who has a horror of men’s arms. And, to avoid discovery, has his arms amputated only to find she is to marry Malabar. In revenge, he tries to cause Malabar’s death, but loses his own life. Melodrama.

Tod Browning, who is responsible for several of this star’s successes, Lon Chaney adds another to his long list of superb and unique characterizations.

Designed especially to fit his unusual talents, this picture presents Mr. Chaney as a crook who poses as an armless wonder to escape the police, as he has a double thumb on one hand. Detected by the father of the girl he loves, he kills him and determined that no one else shall win her, he has both his arms amputated when he finds the girl abhors the touch of a man’s hand. Returning, he finds the other fellow has won her and in revenge tries to kill him but loses his own life.

There is no gain saying the fact that this story is exceptionally tense melodrama that grips the interest and facinates the spectator, but it is decidedly gruesome. Chaney’s large following, however, has been educated to expect him in such roles, and certainly he has never given a finer performance. The manner in which he is shown using his feet as normal persons do their hands is remarkably well done and his facial expressions are wonderful—he uses no eccentric make-up in this role.

The settings and entire atmosphere are in keeping with the mood of the story. Joan Crawford and Norman Kerry render efficient support, but as usual with a Chaney production, Lon is really the whole picture.

“Abaris”  
Gorgeously Mounted Satire of Vain Wealth With Tense Melodramatic Punches Stars Leatrice Joy

C. Gardner Sullivan Presents  
Leteatrice Joy in  
"Abaris"  
With Charles Ray and Alan Hale  
A Donald Crisp Production  
A Prod. Dist. Corp. Picture

Bartellis Barbara  
Estrellita Joy Van Courtland  
Charles Ray  
Mrs. Fiske  
Alan Hale  
Mme. Kelso  
Ship’s Cook  
Mayne Johnson  
Tess Hamsy  
Helen Lee Worthing  
Cleaver  
Louis Payne  
WLS  
Barbara Fiske  
Leatrice Joy  
Van Courtland  
Charles Ray  
Mrs. Fiske  
Mayne Kelso  
Ship’s Cook  
Tess Hamsy  
Helen Lee Worthing  
Cleaver  
Louis Payne  
WLS  
Barbara Fiske  
Leatrice Joy  
Van Courtland  
Charles Ray  
Mrs. Fiske  
Mayne Kelso  
Ship’s Cook  
Tess Hamsy  
Helen Lee Worthing  
Cleaver  
Louis Payne  
WLS

ASHLEY  
Length—5,923 Feet

Pasticious Barbara, on her wedding eve, bored with society, visits yacht of Dan, a bully. After terrifying adventure she escapes when Dan and his savage cook kill each other and is glad to find peace in marriage to Van. Exhilarating melodrama.

“Dearie”  
Irene Rich Gives Unusually Fine Portrayal of Mother Role in Touching Heart-Interest Story

Warner Brothers Present  
Starring Irene Rich  
Based on story by Caroline Wells  
Directed by Archie Mayo

CAST:

Sylvia Darling ................................ Irene Rich
Stephen Darling ............................. William Collier, Jnr.
Evelin Jordan ............................... Edna Murphy
Samuel Manley ............................. Ed Sauer, Jr.
La Gi ............................................ Richard Tucker
Max ............................................. Frank Cady
Manley’s Friend ............................. Douglas Gooder

Irene Rich gives unusually fine portrayal of her character, a mother, in a heart-interest story. Her performance is moving and touching, and she succeeds in making the audience sympathize with her character’s feelings and emotions.

A girl, played by Sylvia Darling, is sent to college by her mother, who is an invalid. On the way, the girl meets a young man, played by William Collier, and falls in love with him. However, when the girl returns home, she finds her mother has died.

The story follows the girl’s journey to come to terms with her grief and the realization that she must now take care of herself. Irene Rich’s performance as the mother is moving and convincing, and she successfully conveys the character’s love for her daughter.

Overall, the story is touching and well-written, with Irene Rich’s performance standing out as the highlight of the film.
Spring Is Here

Tra-la Tra-la

CHO takes the air while Narcissus chases her vainly. Or is it merely Dorothy Gulliver's, Universal featured player, interpretation of "The soul of a burnt onion"? We prefer to think of her as Echo.

BEAUTY—such as the beauty of Barbara Kent, Universal player, has been the cause ofattering empires, charming men, and theatre ticket agencies—but we are afraid that Barbara's potent charm plus bellows will never push the waves back.

THE dim reflection mirrored back to our admiring eyes is that of Dione Elise, who is appearing in Fox's "Cradle Snatchers." Behind her and placidly smiling is Dorothy Phillips. What we can't dope out is: Is it a bathing suit or lingerie.

THIS little boy with the pinst hat on is a star in his own right. Frankie Darro is his name and he scaled the stellar heights through the F B O Pictures Corporation. Many critics have nominated him the cleverest child actor on the screen.

IT would be just our luck if a sandstorm broke right now. Madeline Hurlock, charming Mack Sennett-Pathe comedienne shielding herself from the sun's admiration. But, thank goodness—not more.

ANOTHER startled sleeper, Vera Daniels is the girl and she is appearing in Gotham's "Quarantined Rivals." Although she doesn't know—John Miljan is hiding under the bed.
The Index to Reports from January to June appears next week. Together with the previous Index in December issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

First National


OUT OF THE WEST, Star, Tom Tyler. Drew a good crowd and pleased. A cowboy-baseball picture that is a good bet for the fall season. Played this shortly after Slade, Kelly, Nide, and made good. Mitchell Conner, Columbia Theatre, Rensselaer, New York.

FOX


BATTLE BUTTERFLY. Star, Buster Keaton. Pretty good comedy, that seemed to please. Played this on Decoration Day on Decoration Day and had a good crowd. Second night fell down. Tone good, appeal 75 per cent. Sunday yes, special questioned. Fred S. Widenor, Opera House (192 seats), Belvidere, New Jersey.

METRO-GOLDWYN


BATTLE BUTTERFLY. Star, Buster Keaton. Pretty good comedy, that seemed to please. Played this on Decoration Day on Decoration Day and had a good crowd. Second night fell down. Tone good, appeal 75 per cent. Sunday yes, special questioned. Fred S. Widenor, Opera House (192 seats), Belvidere, New Jersey.
Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness. Every one of them will welcome your name among the dependables.

USE AND SEND TIPS

ALMA OF THE SOUTH SEAN. Star, Gilda Gray. You have all read many fine reports on this one and I cannot add anything about it. It is a fine production and the brown colored part sets off the tropical scenery to perfection. All the good reports you have read are true.


CAMPUFlirt. Star, Bebe Daniela. Here's a real show and one that needs no further comment. Tie up with the seniors but don't make a cent, as they raised the price and kept them away. Tone good, appeal good, special no. H. L. Beudon, Grand Theatre, Port Allegheny, Pennsylvania.

CANADIAN. Star, Thomas Meighan. Poor, eh? Melancholy picture is overplayed and we have run every one he has made for the last five years. We had only a medium crowd that did not enthuse much. Have noticed adverse criticism on Melchian pictures of late, although all have given us good satisfaction except this one. Hope the next one is better. Draw town, farm class, town 690. Admission 10-36. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GOOSE HANGS HIGH. Star cast. This picture is a little old, but it will please your audience. Appeal 75 is very true to life and will bring a tear now and then. Book this picture at Christmas time and step on the audience. Runs 600 to 725 cents. Sunday yes, special no. Draw all classes, town 431, Admission 16-25. R. N. Rounds, Scenic Theatre (100 seats), Kadoka, South Dakota.

HOTEL IMPERIAL. Star, Pola Negri. I believe this to be the best star's picture but, unfortunately, we couldn't make it pay. Good, appeal fair, Sunday yes, special no. Draw neighborhood, town class, big city, Admission 15-25. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

IT. Star, Clara Bow. I was a bit disappointed on this one while it was very good, still it was not so good as we had hoped it would have been. You can judge it is. I would class it as an extra good performer, not quite good. Sunday yes, special no. Draw all classes, town 3,886. Admission 15-25. T. L. Parsons Hall (500 seats), Jewett City, Connecticut.

IT. Star, Clara Bow. One of the best pictures of the year and will please everyone. You can play this as a special and go the limit on it. This is an easy picture to put over and is sure to do well. Sunday yes, special no. Draw all classes, town 1,590. Admission 25. Fred S. Wilcox, Opera House (192 seats), Belvidere, New Jersey.


SPECIAL DELIVERY. Star, Eddie Cantor. I don't believe this pleased as well as Kid Boots and isn't to beclassed as the picture that Kid Boots was, although it is very funny and will please. Tone O. K. Good appeal, Sunday yes, special no. Draw town, country class, town 1,590. Admission 10-20. C. R. Seff, New Radio Theatre (250 seats), Moline, Illinois.


Producers Dist. Corp.


FLAME OF THE TURKON. Good, rating 75 per cent. Fight in last reel too long. Don't see why we should have to string out the fights. Admission 16-20. F. J. Wagner, Home Theatre (125 seats), populations 5,000. Gallup, New Mexico.

PALs IN PARADISE. Star, John Powers. A carking good story by Peter Webber but not so strong as the well known true story. Special no. Draw big city class. Stephen G. Brunner, Eagle Theatre, Baltimore, Maryland.

SPEERING VENUS. Star, Priscilla Dean. An action story that pleased a very poor at-
Rayart


United Artists

THE EAGLE. Star, Rudolph Valentino. I thought Valentino was dead. He sure was a "live one" for me in this picture. I believe everyone that came to see him in this picture. Appeal great. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

RUSTLER RANCH. Star (lead) Art Acord. Art may be a good cow man but he has a lesson to learn about acting. Does not get any snap into his work. Could improve? Ye Gods! No story and not much for picture. Tone, appeal none. Star, Theatre, Grand River, Iowa.

SEX VENKERS. Star, Dana-Gordon. Here is one you may want to let alone. No good. Tone none, appeal here 25 per cent. Sunday, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

SIX SHOT ROMANCE. Star, Jack Hoxie. Jack is not "too bad" in his stuff, but think he is capable of producing a lot better stuff if he is given a good thing to work with. His pictures but not top notch by any means. Tone, appeal fair. Star, Theatre, Grand River, Iowa.

SKINNY'S DRESS SUIT. Reginald Denny has made a lot better ones than this. Got a fair amount of laughs out of it but not enough. Yes, the name Denny pulled them in and we did a good business. Film in good shape, but lack of publicity makes for bad draw. Tone just fair, appeal fair. Draw from farming community too. Sum total, admission 10-35. Star (200 seats), Grand River, Iowa.


Very good picture but no business, due to hot weather and general business depression. Price good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE IRISH. Star, Monte Blue. This was poor. Draw general city, town 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

FINGER PRINTS. Star, Louise Fazenda. Our first with Louise, but not our last. She has the gift of humor—boiled over to showable directness and minus the many clanky setups that sometimes mar a comedy-drama. This is a thriller and comedy combined and you should have it. Fair toss, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-35. Henry W. Nauman, Moose Theatre (300 seats), Elizabethtown, Pennsylvania.

THE BRUTE. Star, Monte Blue. This was poor. Draw general city, town 12,000. Admission 10-25-35. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

HOGAN'S ALLEY. It's old, but if you haven't shown it you've missed something. Our lodge ran this as an anniversary special with a full house of free patrons—and say! Noise. They nearly raised the roof. It is one "wangle" of a comedy. Tone fair, appeal 90 per cent. Sunday special no. Draw all classes, town 3,500. Admission 15-35. Henry W. Nauman, Moose Theatre (300 seats), Elizabethtown, Pennsylvania.


HOLLYWOOD REPORTER, This type of picture I usually run on Saturday nights and this was a poor one, as I have found some Columbus to be. Had several walkouts. H. L. Beaudon, Grand Theatre, Port Allegany, Pennsylvania.


WORLD WAR, (American Legion Film Service). A very good official war film. Well gotten up, and good photography under the circumstances. Appeal 100 per cent to Legionnaires. Sunday, yes, special maybe. Draw from small town. Guy C. Sawyer, Town Hall, Chestertown, Vermont.

Short Subjects


Brief: Star, Harold Lloyd. This is a snappy two reel comedy. I hope this comedy and put your patrons in an upright. Tone O. K. Appeal 95 per cent. R. N. Rounds, Scene Theatre, Rapid City, South Dakota.

Conceiving Columbus

(Continued from page 496)


Richard Beadlowe, Kansas, and H. M. Cole, Texas.

Miscellaneous

Why Friend Hedberg Laid Off

Dear Van and 'Gang': Probably you have already heard that Melville was flooded May 17. Lost our piano and organ and all seats on lower floor, also lost all household goods. Break in levee occurred at 2:30 A.M., so we had little time to save belongings. Will send in tips as soon as we reopen, in about sixty days."—H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana. Am sure we all join in sympathy and good-luck wishes to an old standby of Our Gang—VAN.
Superiority guarded thirty-eight years

In 1889 Eastman film made movies practicable. And today the famous Kodak Research Laboratories still safeguard the superiority that has always marked Eastman Negative and Positive.

Superiority in film includes higher screen quality. High screen quality insures satisfaction to the public. And constant satisfaction is needed to maintain and increase box-office receipts.

Always specify prints on Eastman Positive, and look for the words "Eastman—Kodak" in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
T/AIX? Yes. But nice. Leatrice Joy appears as a San Francisco belle in P. D. C.'s "Vanity." And appears to a decided advantage, say we. Charles Ray and Alan Hale are in the picture, which was directed by Donald Crisp.

JANET GAYNOR has excellent reason to smile. First, because she was acclaimed for her artistry in Fox's "Seventh Heaven," and second, because of her elevation to stardom. Her next is "Two Girls Wanted."

WE wish we were a barnacle. Sally O'Neill, M-G-M player, takes "Felix the Cat" for an outing to the beach, on the rocks near Ocean Park, California. Sally is an idea of the embodiment of pulchritude.

JACKIE COOGAN evidently does not believe in a safe and sane Fourth. At any rate, he shows himself to be the same prankish Jackie. He is appearing in M-G-M's "The Bugle Call," which Edward Sedgwich is directing.

MARY DUNCAN is the newest addition to the Fox coterie of beauties. She is to appear in "Come to My House."

DOLORES COSTELLO returns to New York after two years, as a star. She is appearing in Warner's "In Old San Francisco."

LOIS MORAN, now a Fox star, returns to New York after two years. She is appearing in "In Old San Francisco." Who will appear in "I Don't Want to Marry." Matrimony would take the count if she didn't.

MARY BRIAN is playing in Paramount's "Running Wild." W. C. Fields is also one of the wild pedestrians in this film.
TWO DOLLAR SEATS for forty-cent admissions. Rather than see patrons depart disgruntled. That was Marcus Loew’s way. Still is. That’s why he has over three hundred theatres. He says the patron is always right. Then he lives up to it. His employees do too.

B. B. B.

Michael Kavanagh tells about this. Mr. Kavanagh has handled many a two-dollar top picture on Broadway. He knows Mr. Loew’s methods and in his feature back of this color sheet tells you how the small theatre as well as the large can build better business.

B. B. B.

Don’t let hot weather kill your income. A breeze with entertainment is better than a breeze secured while staring at white, hot roads or glaring beaches. Put the breeze inside your theatre and invite your patrons to forget it’s summer.

Let’s Get Together
By HARRY RUBIN
Manager of Projection, Public Theatres.

MOVING PICTURES are the backbone of the moving picture theatre program. Cut them out and what have you? Too often it seems that an exhibitor’s inclined to neglect his best patronage builder, the backbone of his show.

B. B. B.

The exhibitor spends care and thought on selecting his pictures. He spends time, thought and money selling the picture from the box office angle. But he forgets that care, that time, that expenditure, end their effectiveness with the run of that picture unless he also makes his projection sell the house.

B. B. B.

Good projection has everything to do with the favorable reception that is accorded a picture. Poor projection can kill all the expenditure and work on a run if the first audience fails to react and to enthuse. It can completely nullify later efforts.

B. B. B.

It would seem, then, sound business judgment to insist upon the best possible projection. But this insistence should be accompanied by an understanding sympathy with the man who projects the picture. Accord his needs a hearing and fulfillment, then require of him study and understanding of his profession and results on your screen. You will get them.

B. B. B.

And results on the screen will mean an easier campaign on the next picture and all future pictures.

Mr. J. F. Dailey tells you about this summer patronage builder in a very thorough talk about ventilating and cooling in summer—as well as during the balance of the year.

B. B. B.

It makes your patrons hot to watch fast, acrobatic dance routine in summer. They want dainty cool stage settings and deliberate but charming action in presentations. O. T. Taylor offers this week in Back of the Curtain Line another of his practical presentation features, just as adaptable to the smaller theatre as to the biggest of them all.

B. B. B.

Did your projection light ever forget to burn? F. H. Richardson, in Better Projection talk of this color sheet discusses this matter. He has other things to talk over to managers and projections. Every heading tops a real business building matter.

Spacious, simple, effective is this ceiling of Loew’s Inwood Theatre, New York. A cool, summer effect is maintained in the lighting and appointments.
A PAIR OF ACES

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HERE'S THE BIGGEST BOOK VALUE EVER OFFERED THIS INDUSTRY. IT'S THE KEY TO BETTER PROJECTION

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HANDBOOK OF PROJECTION
In Two Volumes

VOLUME I

Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of electricity and optics.

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Power, Insulation, Lens, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.

VOLUME II

This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: Arc Controllers, Brokers' Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dynamo, High Intensity Lamps (Fowers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motograph, and Baird, Reflector Arc Lamps—Fonerlight, Peerless, Motograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics. Transformers, etc.

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CHALMERS PUBLISHING COMPANY

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NEW YORK
Marcus Loew Sets Good-Will Highest of Theatre's Business Makers

By MICHAEL KAVANAGH

The Man Who Has Handled All $2 Tops on Broadway for Metro-Goldwyn-Mayer

Merchants who deal in solid, necessary articles, made to give their customers good service for years, can, if they are so minded, get along without the good-will of their clients. Not so the theatre man, whose merchandise is good service and entertainment. Good-will is the basis of his stock in trade and it is adherence to this rule of theatre policy which has made Mr. Marcus Loew successful.

People who come to a theatre (and this is especially true of the small town theatre), come not only because they have a desire to see the picture which is showing, but also because they like the theatre and everything connected with it. A theatre staff may have anywhere from one to more than a hundred people working on it, but only two of those persons, not including the orchestra and presentation players, have anything to do with the picture itself. They are the manager and the projectionist. The rest of the staff deals only in good-will.

The experiences of the larger Broadway houses may be of great value to other showmen in learning how to gain and hold the coveted good-will of the public. The following rules have been gathered from experience in handling the two-dollar top productions of the Metro-Goldwyn-Mayer company on Broadway, including such enormously popular successes as "The Big Parade," "Ben Hur," "La Bohème," "The Merry Widow," "Marc Nostrum," "Tell It to the Marines," "The Fire Brigade," "Slide, Kelly, Slide," as well as the first few pictures ever shown at top-prices.

Hints on the gaining of good-will are of the simplest, advocate no complicated system, nor military precision in the handling of ushers, but rather the good old-fashioned principle of courtesy, first, last and always. Marcus Loew's motto is the best for any enterprising showman to follow, "The public is always right."

The following anecdote may serve as an example of this precept. One day the writer was standing in the lobby of a theatre of which he was temporarily manager, speaking to Marcus Loew. As they stood there, four patrons came down from the top gallery, to which they had paid an admission charge of forty cents apiece, and demanded their money back on the basis that the visibility from the gallery was not all it should be. Mr. Loew immediately stepped forward, asked the cashier what seats were vacant, and on learning that the only seats in the house were four box seats at two dollars apiece, lead the complaining party to those seats. "I'd rather," he said, "lose money than have those people go out of this theatre with an idea that we weren't willing and ready to entertain them." Perhaps it is this one principle of, "The public is always right," that Mr. Loew can point to as being a cornerstone of his success.

Let us study this subject of gaining good-will from the very beginning. And, the very beginning is the advertising, exploitation and publicity which first attracts the patron to the theatre. Good-will is never attracted by an imperative command—so be careful of the good taste and dignity of newspaper advertising and publicity. An ad can be a top-notch, with the drawing power of an electric magnet, without being vulgar. Take care to see that this, your first contact with the public, is as courteous as the cashier who receives their money.

In exploitation and ballyhoo this principle of courtesy and good taste holds good, with certain exceptions. The very word ballyhoo conveys to the ordinary mind something rowdy and in bad taste. And, bad taste, shrieking colors, ear-splitting sirens, are perfectly appropriate to a ballyhoo as long as the element of humor is included. A little humor can cover...
a lot of rough stuff. That's always a good thing to consider.

But bear in mind, also, that some shows don't need hollywood exploitation. Imagine having a Barker on the sidewalk calling the crowds in to see "Ben Hur." The ecclesiastical pulpits are the places from which to publicize a religious subject. Make friends with the clergy in your neighborhood.

Your lobby is your counter, and don't think that you have done everything necessary when you have finished dressing it. The writer may be found in the lobby of the Astor Theatre, night after night, selling the public on the idea that "The Big Parade" is a good show and that he's doing everything in his power to make their purchase of a ticket pleasant and easy. He works the line at the box office—never leaving that delicate job to the ministrations of a disinterested usher—selling the patrons which seats are on safe and for what evening it is possible for them to reserve tickets. If it is an important thing for the manager of a Broadway house, playing an accepted hit, to do this, you may be assured that it is doubly as important for the manager of a neighborhood theatre to be out in his lobby during the busy hours, expediting the purchase of tickets, and depending on the class of patronage, making friends with his customers. The lobby is the most important sector in the battle for goodwill.

And here's a tip if you are selling reserved seats on a two-dollar top attraction: keep the tickets out of the hands of speculators.

To insure this for the run of "The Big Parade" at the Astor Theatre, Marcus Loew installed a new system for selling tickets. Patrons can buy tickets for "The Big Parade" as many weeks ahead as they choose—there is no time limit—and in this way they buy the tickets at box-office prices and not at the exorbitant charge of the speculators.

The ushering of patrons to their seats should be handled in the nature of an act of courtesy and not as a military maneuver on the part of the ushers. The grandstand air of a royal court is all very well in its place—but its place is Buckingham Palace and not in the average American motion picture theatre.

Teach your ushers to be polite, helpful and friendly (but not familiar). There is a middle path for ushers—not the extreme of "There's a seat, kiddo," nor yet, "Just a moment, sir, we shall find you a seat, sir, just a moment, sir.

And, impress on all ushers that there must be no arguments with patrons—all complaints should go to the head usher, or, even better, to the manager or assistant manager of the house.

Here is a sure-fire plan for keeping the house staff courteous; pick good people to begin with, teach them their duties, and then leave them alone. Keep your eye on them and correct any faults you find, but otherwise leave them alone to do their duties as well as they can. A proof of the success of this plan is the fact that there has been absolutely no labor turnover at the Astor Theatre during the run of "The Big Parade," a matter of two years. Nor has there been any trouble at all between the employees, neither backstage nor in the front of the house.

The veteran theatre man will realize what an achievement this is. Only contented employees can greet the public with the necessary smile and fund of patience.

After the patron has been shown to his seat he turns his attention to the picture—if he can, too often there are annoying elements in the audience itself. Try to keep these persons from even purchasing a seat, if this is impossible, and it is often impossible to detect troublemakers and drunken persons. Have your ushers approach such persons when they have created some sort of disturbance and offer them their money back to leave. Be patient even with these persons—and never let your removal of them from the audience assume the aspect of a small riot. Keep your head and use it when dealing with such persons.

Two types of patrons that the theatre man has especially to guard against are the Romes and Julets and the lads who imagine themselves to be Romans in a Sabine village, if you get what we mean. The ardent "neckers" and "petters" present a difficult problem.

In their own minds they can see no harm in what they are doing, and it is difficult to approach them and request them to leave for such a harmless breach of the peace, and yet the "back row bunch" may be offensive to the more Puritan minded among your patrons and liable, perhaps, to get you into trouble with anti-vice and children's protective societies.

One delicate way of handling this problem is for the ushers to carry little cards on which are printed, "Love is blind, but those around can see," and give them to anyone who gives an undue exhibition of affection in the theatre. The humor in the little message usually puts a good face on the procedure.

To take care of the men who annoy women in the theatre it is a good custom to have the ushers watch the audience and whenever they see a woman rise and change her seat to go and question her, and if it is found that she has left her former seat because of annoyance from some man, have the usher call a policeman and take the man into custody. It is favorable publicity for your theatre to be mentioned in the news as having aided in placing such a person where he can do no harm.

In general the safe rules to follow in gaining the good-will of the public are: attract them with clean-cut advertisements, give them good shows, good music, have your cashier sell them tickets courteously and quickly, have the ushers bring them to their seats politely, terminate every dispute between a patron and an employee in the patron's favor, and guard your patrons from all manner of annoyance. Care in gaining the good-will of your public means money in the well-known box office.

Marcus Loew, whose dictum, "The Patron is Always Right," has contributed greatly to his present control of more than 300 Theatres

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State how many sets desired, serial or dated

NATIONAL TICKET CO.

SHAMOKIN, PA.
Moving Air Can Be Made To Blow Dollars Into Your Box Office

By J. F. DAILEY
Vice-President, Typhoon Fan Co., and Member American Society Heating and Ventilating Engineers

That ventilating and cooling equipment in theatres is a necessity, is now obvious. It is within the memory of practically every reader of this article how unhygienic and physically revolting the conditions of the old time moving picture show places were. Those were the days when "10 minute intermission please to change reels" was flashed on the screen, at which time the "bouncer" would walk down the aisle and spray perfume over the heads of the audience. That combination of closeness of the air, foul odors, and the cheap perfume was sufficiently repugnant to cause, even now at mere mention of it, an acute feeling of nausea.

To be sure, in the summer the exit doors were opened for a few moments during the intermission, but on still, stifling days, it takes a good deal more than open doors to get good breath of air. Wall fans became popular because they created something of an air-improvement. But these wall fans didn't help much. They merely churned up the air which was becoming stuffier from the perspiration moisture and body odors, and also unbearably warmer because of the enormous heat given off by so many people in the same enclosure. It is a fact that sufficient heat is given off by a theatre full of people to raise the temperature of the theatre to over 50 degrees in zero weather. Is it at all surprising then that as soon as motion pictures became an established fact, the health authorities began their investigations, and though their recommendations were far short of ideal, sufficient legislation was enacted to stimulate considerable activity on the subject. What at first appeared to be an enforced expense of the theatre owner developed into one of the most effective means of booming his business, especially in the summer. This situation gave impetus to the cooling and ventilating industry and trained engineers began the scientific study of the whole problem.

Out of these studies were evolved the systems of cooling and ventilating used in theatres today. These systems may be classified into two types, 1. the lower temperature method, and 2. the breeze method.

REFRIGERATION METHOD

The first or lower temperature method embraces a system of refrigeration which takes the heat out of the air, just as, to put it conversely, a radiator system in the winter is designed to put heat into the air. By means of refrigeration, the interior of the house can be maintained at any desired temperature independent of the conditions outside in the street. If equipment is installed to control the humidity, it is possible to defy all the climatic outrages of the summer.

If the heating system for the winter is conjoined with the cooling and ventilating plant in good engineering style, it is possible, thus, to condition the air of any interior to make it most comfortable for the human body all year round.

With accessories like air washers for dust particles, air filters for smoke and other colloidal matter held in suspension in the air, ozonizers to replenish the air with active oxygen and to destroy foul odors, etc., it is possible, outside of the beneficence of sunshine which is not permissible in the theatre, to make perfect weather with the purest air, regardless of nature's whim and the evils of a congested civilization.

The manufacture of synthetic weather is already an accomplished fact in some of the largest theatres and also in many industrial plants where production efficiency and the nature of the processes depend on the exact control of temperature and humidity.

But it is expensive. Even a superficial consideration of the factors involved will reveal this cooling and ventilating system to be of such magnitude as to be available only to the few very large theatres.

Consider the equipment necessary for this system. The ice making machine weighs from a few to many tons. For the huge compressor and the big motor of about 200 horsepower, substantial supporting foundations are required. Besides the large power consumption for these machines considerable care and attention must be given them. A great quantity of piping is necessary for the cooling coils. Pipe fittings, expansion and pressure valves, etc., are further necessary items.

An important part of the equipment is the structural steel for the cooling towers. Considerable cost is entailed in the air washers, the large dehumidifiers, air filters, fans and motors. The control instruments are not to be overlooked. And without the big blowers, the
system cannot function. These must be of proved efficiency and durability and require good-sized heavy duty motors to operate them. In connection with all this more or less complicated machinery, there is the electrical work such as wiring, switches, starters, etc. In order to preclude any disagreeable conditions involving possible shut-down or repairs of the refrigerating plant, it is advisable to install an auxiliary compressor or relay.

Perhaps one of the biggest items of equipment and installation costs is the duct work. These ducts distribute the conditioned air to all parts of the house and then form the channels through which the "spent air" is sucked back to the blower. They are like the arteries which conduct the fresh blood from the heart to every part of the body and like the veins which conduct the spent blood back to the heart to be revived.

If the planning and layout of the theatre has not allowed for the installation of a cooling and ventilating system, it readily can be seen that a considerable amount of alteration to the building would be necessary. And it is not always a simple matter to alter. Occasionally obstacles are insurmountable. Very often much has to be sacrificed by way of appearance, artistic effect and valuable space.

In any case, the installation means extensive excavations and tunnel work. Also considerable room is required for the refrigerating machines and especially the cooling towers. Because of its weight and the possible effects of vibration, the ice machine should be installed in the basement of the building.

From the above cursory and tentative description of the equipment and installation involved in adoption of the refrigeration method for cooling and ventilating, it would seem that there is a correspondingly high cost in its operation. There is, in the first place, for about a 10 to 12-hour performance in the theatre, 400 to 800 gallons of water is used every minute if the cooling tower is omitted. Second, the power consumption of the system is enough to supply some of the largest machine shops. Third, among the help necessary for the operation and maintenance, at least one licensed engineer is necessary and in some states required by law. In other words, it will cost $500 to $600 a week or at least $25,000 a year to run the plant. This figure does not include insurance, depreciation, interest on investment, etc.

The cost of the entire installation for a 1,000 to 2,000 seat theatre will range between $50,000 to $100,000 and will go as high as $250,000 to $300,000 for some of our largest theatres. Many exhibitors would rather put this money into building or acquiring other theatres.

That this system offers ideal conditions for cool comfort of theatregoers in the summer is unquestioned. But, it is not probable except for the large houses having the higher admission. And the number of these theatres constitute less than 10 per cent of the total, it is understood.

**Breeze Method**

How then are the 90 per cent of theatres cooled and ventilated? Principally by the breeze method. By the breeze system, cooling and ventilating can be made practical as well as effective. This method produces a continuous gentle movement of fresh air throughout the house, the cooling effect on the person being the same as if he were taking an easy drive in a roadster on some state road out in the country. The breeze carries away the moisture evaporating from the skin and therefore promotes quicker evaporation. Evaporation of any liquid requires heat and the heat naturally is supplied from the nearest available source.

That means that the moisture, in evaporating, takes heat from the skin, thus producing the cooling effect on the body. And so it is that a breeze with a temperature of 90 degrees actually feels cooler than still air of 80 degrees.

Equipment to produce cooling breezes should be so designed and installed that maximum efficiency and satisfaction may be derived therefrom. The breeze-making machines themselves are of the blower type and the disc multiblade fan type. Both have distinct applications. Depending on the structural conditions of the theatre, cooling and ventilating may be made most efficient with disc multiblade propeller fans alone or a combination of blowers and fans.

Bowers are used where the space to be cooled and ventilated is so far removed from the source of fresh air or where there are obstructions of such a nature that ducts are required to conduct the air to the space. The sheet metal ducts or long chutes, especially when much turning of corners is involved, offer considerable resistance to the passage of air. Blow- ers are designed to force air under pressure to overcome resistance and hence are applicable in this case.

Where direct draught ventilating is permissible, this is true for most theatres, disc multiblade fans are used. The fresh air comes in the screen end, sweeps through entire length of the theatre, and goes out by the lobby doors and other adaptable exits, carrying with it the heat, odors, and perspiration vapors. Thus the entire theatre acts as a duct, which eliminates the expensive sheet metal work otherwise necessary.

From exhaustive tests and experience, it is shown that a properly designed disc multiblade fan consumes less than half the power of a blower and occupies half the space for the same volume of air. Of real importance in ventilation is the characteristics of the fan to have its rotation reversed by merely throwing the switch the other way. That means that where and when it is necessary to exhaust the foul air, the same fan installation may be employed, whereas in the case of blowers, a double installation would be necessary.

**Reversing Feature Valuable**

Reversing the operation of the system is a feature of certain cooling and ventilating equipment known in the trade under the name of Typhoon. A variable speed motor and regulator for the fan speeds are part of the equipment. By running the multiblade fan in reversed di-

(Continued on page 541)
Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"The Song of the Wanderer"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

A short time ago we received from Villa Moret, Music Publishers, a brief synopsis of the scrim presentation used by Al Brown, Organist, at the Granada Theatre, Chicago, featuring the "Song of the Wanderer." This week we offer our version of this scrim novelty, which follows, as closely as we could make out from the rather meager description furnished us, the Granada presentation by Al Brown, to whom we extend credit for the idea. We also wish to state that Mr. Brown, through his Granada scenography, popularized the organ-scrim-novelty idea; ideas which have been taken up by wide-awake managers everywhere. We have several requests for detailed plan and routine on this particular offering, and we feel certain that managers who take advantage of the service offered by the publishers of the "Song of the Wanderer," in the way of slides, and who work along the lines suggested in this presentation will find the result so pleasing and inexpensive that they will look forward to other popular songs planned for organ-scrim-novelties.

As we did not personally see the Granada presentation we do not claim that the setting here-with is the same as that conceived by Mr. Brown, but rather that the setting, as well as the routine, is along similar lines.

(Note: On request, right and left will hereafter designate as viewed from the auditorium; seeing the setting from the producer's point of view instead of the stage manager's.)

THE ROUTINE. Houselights dim—announcement slide flashed on drapes which open on plain scrim, masked with a leg drop of big trees. Chorus of "Wanderer" is played with slides on scrim after which Blue and Red lights up slowly back of scrim revealing a gypsy camp in a clearing in the wood. Lights up in lantern hanging inside wagon, and under firelogs. On the set, left, a big redwood tree; center, a covered gypsy wagon and right, a small house perched on a hammock. Several gypsies are gathered around the campfire in the foreground. A girl, fortune teller, sits on the steps to the wagon. Deep pink spot, overhead, on man dressed as wanderer, pack on the ground at his feet, singing verse and chorus of "Wanderer." Finishing, he hopelessly turns...
COSTUMES
Rented for
Orchestrations and Presentations
Send for Orchestra Catalog and Prices
NEW YORK COSTUME CO
137 No. Wabash Ave., Chicago, Ill.

WHY?

WHY not make money from your screen by showing a limited amount of clever, attractive, short-length motion picture advertising?

WHY offend your audience by showing slides or cheap advertising trailers when you can get a Service, changed weekly, that will often bring a laugh or applause, and always add to your box-office receipts?

WHY wait for your money from a Service Agency when you can collect it yourself from the local advertiser?

WHY not handle YOUR OWN advertising service and operate your own advertising department with the biggest and best library of short-length ad-films in the U. S.?

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The Weekly Patronage Building Programs Discovered in the Vanguard of the Motion Picture Field
The Show Window of America

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Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

Bob DeHaven, Ventnor City, N. J., who signs himself "Operator, Ventnor Theatre," never really asked the question as to whether he operates the theatre or not. I think another man does that, and that he is the motion picture projectionist at the Ventnor, writes as follows: "Would like your opinion as to the following. Have two projector arc lamps connected in series, using 22 amperes at 50 volts from a 25 amperes 5/100 volt Continental generator. At times when everything seems all right and both arcs are burning normally in series, they both suddenly go out. It is not caused by keeping the carbons too far apart, nor are they blown out by a draft of air. There are no loose connections anywhere. The commutator and brushes are clean. Understand, this only happens once in a while. The only thing I can think of is a drop in the power line voltage. May I have your opinion? I don't know what may be wrong, but don't believe it is a line voltage drop. That surely would not come so suddenly that you would have no other indication except the arcs going out; also your incandescent would dim down if there were such a heavy drop. I know nothing about the Continental generator or its peculiarities. Why do you not get equipment which this department has examined, had thoroughly tested and given its approval? It would be much the better plan it seems to me. That is one of the protections this department offers you. You say you have a 50-volt arc. That is a bit low I think, and there might be a tendency to mushroom—form a mushroom shape on the positive carbon. However, if this is not true, then you might experiment with an arc a bit shorter. It is true, also, that if the no-load voltage of your generator be a little low, then there would be a tendency to loose the arc very easily. I don't really know what is wrong. It may be a fault of some sort, other than low voltage, in your generator. I know absolutely nothing about the Continental, hence cannot form an opinion concerning its possible shortcomings. Can any of our readers offer Friend DeHaven a suggestion of value?

Here's Some Plain Talk For the Stand Still Gang

When anything in human affairs reaches the point of stand-stilling it is found that stand-stilling is not that at all, but it is slow retrogression. That is just as true of motion picture projection as of anything else, who will question. Motion picture projection should not reach that stage for a long, long while. It should, of course, never really reach it, but right now, it has only just well started on the grade of

"Better Projection Pays"

Bluebook School

Question No. 587—What should be the brush tension-pressure against the commutator of a D. C. generator, and what is the practical effect or effects of too much or too little tension. How may the projectionist test brush tension accurately?

The foregoing is a practical question proposed by John Doe, Chicago, who says: "Brother Richardson, I am asking this because I don't know, and am unable to find any complete, reliable data concerning this matter." Well, John, you are exactly on a par with the editor on that. All the data I find that published in "Carbon Brushes," by the late J. S. Speer, president, Speer Carbon Company, published away back in 1906, and of slight value. I shall ask the Hertner Electric Company and J. H. Hallberg to answer this question for us, though if any of you have reliable data on the subject, or feel able to offer anything of value, send it along. I shall ask no other question this week.

Wants Illinois License

A man who says he is a "starter with only four years' experience," who lives in a small city in Illinois, asks how he can secure a license. I am not certain, but think the state of Illinois does not issue a motion picture projection license. The city of Chicago does issue one, though how thorough the examination it is necessary to pass to secure one is I don't know. Usually such examinations are fairly stiff on electrics, but somewhat weaker than an old maid's tea on the really big things—projection optics.
Bluebook School Answers 573 and 574

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

Note: Brother Harry Dobson is with us again. He is one of the old stand-bys. A fine fellow, a real motion picture projectionist and a capable man. He sent in correct answers to question 569 to 573, inclusive, but they were received too late to give credit the weeks those questions were answered.

Transverter is Still Proving in Big Demand

The Hertner Electric Company are maintaining their very rapid sales record on new Transverters. Regardless of the conditions throughout the country new theatre erections seem to continue unabated and together with replacements, an ever increasing number of Transverters are constantly being installed.

A few of the recent theatres ordering Transverters are as follows: Tibbets Theatre, Coldwater, Michigan; Grant Theatre, Philadelphia, Pa.; H. C. Coffee, Amarillo, Texas; Hunt’s Casino Theatre, Widwood, New Jersey; New Theatre, Lexington, Virginia; Jefferson Theatre, Roanoke, Va.; New Norwood Theatre, Norwood, Mass.; State Theatre, Kalamazoo, Mich.; Capitol Theatre, Passaic, New Jersey; Monta Vista Theatre, Cincinnati, Ohio; Ancient Order of Pilgrims Auditorium, Houston, Texas; Ritz Theatre, Tollerston, Indiana; Zara Theatre, Great Band, Kansas; Novelty Theatre, La Follette, Tenn.; Strand Theatre, Tupelo, Texas; Pharr Theatre, Pharr, Texas; Family Theatre, Gary Indiana; Pearson’s Theatre, Clayton, New York; Yale Theatre, Cleburne, Texas; Bernard Eagle Home, Cincinnati, Ohio; Bonnie Kate Theatre, Elizabethton, Tenn.; Paramount Theatre, Kokomo, Indiana.

Second Incognito In For Bluebook Schooling

WELL, I’ll be editorially darned! Here comes an answer to Bluebook School questions Nos. 575 and 576, with this note: “My Dear Mr. Richardson: In submitting answers to the Bluebook School questions I trust there will be no serious objection to the writer being anonymous, or to the using of a pseudonym of one already in the school.”

I permit anonymous answers to Bluebook School questions for one reason, and one only, viz.: there are still men in projection rooms who are so thoroughly back-number and dumb that they sneer at those progressive enough to take part in such a thing as the Bluebook School and these solid ivory domed truck driver “projectionists” can and often do make it unpleasant for those more progressive than themselves.

They could not by any possibility make it unpleasant for me were I a projectionist in their city or town, because I would listen to their bleating, consider the source and tell them, not too politely, to go chase their dear selves. Not all men, however, feel themselves able to take that stand. In fact, very, very many really progressive, high grade men cannot do it, and I have permitted the use of nom de plumes to enable them to take part in the work of the school without having it made unpleasant for them.

I think “Hanover” is an assumed name. In fact I am sure of it, because though he is one of the oldest “scholears” in the school, I have never been able to reach him, though I have printed requests for his theatre or home address. He has never given a street or theatre address.

So all right, Hanover No. 2! Welcome to our city, and if you’re as good as “C. H. Hanover” you’ll be a real acquisition. We already have had five or six “Doe’s” from Chicago, and I think quite a number of the newer “scholears” have followed the Hanover and Doe lead. Not certain of it, but think so because several letters written to various Bluebook “scholears” have been returned by friend P. O., with the significant legend on the envelope: “Unknown” and some from small towns too.

Dennison With Sentry

Earl Dennison who, as you all know, has for a long while been with Paramount, where he has done much excellent work in improving upon the handling of film and its repairing, has severed his connection with that corporation to accept a position with the Safety Control Corporation.

The Sentry is high class apparatus. Dennison is a high class man—what more could any one wish. Incidentally that Sentry apparatus should be installed on every theatre projector in the country, and I don’t mean maybe either. It safeguards both the audience and the property of the theatre. In the end it pays for itself by lowering insurance rates.

Brother Curle's Diagram With Bluebook Answer 574
New Halberg Apparatus Builds Exhibitors’ Regard for Pioneer

IT IS now going on the sixth month since J. H. Halberg announced the introduction of his new Reflector Arc Lamp and special Motor Generators made for the operation and control of Reflector Arcs. Notwithstanding this comparatively short period of time, exhibitors have taken a great deal of interest in Halberg, business because of the reasonable price which was put on the Halberg Reflector Arc Lamp when it was introduced, but particularly because of the special and exclusive points of merit embodied in the design and construction of his lamp.

Those exhibitors who have been active in the business during the past eighteen to twenty years will remember the Halberg A. C. Economizer, Motor Generators, and other specialties which were brought out from time to time from the Halberg Laboratory and then placed before the exhibitor. It is a fact that all Halberg apparatus has possessed merit and has been especially efficient for the purpose for which it was intended, advertised and sold. Probably 50% of the projection rooms in the United States and in many other parts of the World have apparatus installed and still in service bearing namesplates from the House of Hallberg. It is therefore, perhaps not surprising that since J. H. Halberg has opened his new show room that he should meet with gratifying response from the exhibitors, as evidenced by a letter dated May 2nd, 1927, from Ralph W. Kinne, Manager Ideal Theatre, Springfield, Vermont, which is herewith quoted:

"Perhaps you will be interested to know that the Halberg Arc Lamp with stereopticon attachment which we purchased from you about six weeks ago is giving perfect satisfaction, at a saving of about 25amps, at the arc. The stereo attachment is perfect and a great improvement over ordinary lamp house stereopticons.

"We now anticipate buying another of these lamps within the next few months. "Wishing you success with these lamps, I am" and here is another from Mr. C. H. Skinner of S. & M. Sales Co., Utica, N. Y., dated May 10th, 1927, as follows:

"The demonstration lamp you sent us arrived O.K. and it certainly is a nice put up lamp. "We have had it in operation in several theatres and the results were very satisfactory. "We are sending you an order for more lamps and a generator which you will kindly rush. "You can count on us as a Halberg Booster."

Mr. Halberg has handed of letters just as good as the foregoing on all classes of apparatus which he has installed in the past and from now on there will be published from time to time information setting forth the satisfaction enjoyed by the purchasers of his Reflector Arc Lamps, Motor Generators and other specialties.

Circulars and instructive bulletins are cheerfully sent to all of those who desire to keep up with the time in high efficiency projection.

Patents
Information concerning patents of interest to the motion picture industry, furnished by associate of William H. Moore, patent attorney, Washington, D. C.
A Weekly Service.
1,628,526. MOTION PICTURE APPARATUS. William J. Knorre, Spokane, Wash., assignor of one-half to Grover C. Ealy, Spokane, Wash. Filed June 12, 1924. Serial No. 115,630. 3 Claims. (Cl. 116—57.)

The combination in an attachment for motion picture apparatus with an annunciator and its actuating means.

1,628,525. FILM-RAKE-UP DEVICE WITH BRAKE. Frank E. Garbutt, Los Angeles, Calif., assignor to Famous Players-Lasky Corporation, New York, N. Y., a Corpora-

tion of New York. Filed July 25, 1925. Serial No. 46,155. 2 claims. (Cl. 42—55.)

In a film winding device, the combination of: a rotatably supported shaft; a winding reel on which a film may be wound, mounted on said shaft to rotate therewith; means for frictionally driving said shaft, a swingably supported pulley over which said film extends in a manner to support said pulley, said pulley being moved when the tension of said film changes; a rod pivotally associated with said pulley; a guide member into which said rod extends; said guide member having an upper end which said rod may engage and a lever to which said guide member is attached, said lever being swung when said rod exerts a force on the end of said guide member; a brake drum rigidly secured to said shaft; and a brake shoe attached to said lever, said shoe being operated by said lever in a manner to engage said drum and to permit said winding reel to be rotated at such a speed that said film will be maintained at a uniform tension.

1,628,619. PHOTOGRAPHIC SHUTTER. Carl Hornmann, Binghamton, N. Y., assignor to Ansco Photo-products, Inc., Binghamton, N. Y. Filed May 18, 1924. Serial No. 713,774. Renewed Mar. 31, 1927. 7 Claims. (Cl. 95—59.)

A photographic shutter including blades, actuating means therefor, and a diaphragm having a light defining aperture and an irregular opening and provided with a finger piece, said irregular opening co-operating with said actuating means for controlling the speed setting of said actuating means in accordance with said aperture.

You can’t blame the weather.

You know it will be hot in July and August. It always is.
You know people like to be comfortable — and won’t sit and perspire in a hot theatre.
So you can’t blame the weather—or the public. It’s up to yourself if you want good, profitable business this summer.

Why not write for our booklet W-12?

Typhoon Fan Company
345 West 39th Street
New York
Jacksonville
New Orleans

SAVE MONEY ON YOUR
Roll Tickets
Your Own Special Wording
100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000

KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
The Union Label if you want it
No better tickets can be had at any price
Skouras’ Summer Is Safe From Business Killing Heat

With the first test of the Ambassador Theatre’s $150,000 cooling system the patrons of this big house are assured of comfortable conditions even on the most torrid days of the coming Summer.

According to Skouras Brothers the three outstanding features of the “perfected” refrigerated air cooling plants of the Ambassador and Missouri Theatres in St. Louis are: First, 99 per cent of the dirt and foreign objects is removed from the air by a thorough cleaning. Second, the air is washed and sprayed in water of a temperature of 40 degrees—a process that removes excessive humidity and eliminates the clammy moist air that exaggerates one’s feeling of heat, and third, the cool air is forced into the theatre through the ceiling. In this way the cool air is evenly distributed over the balcony and lower floor and the cool draughts on the feet so frequently noticed when air ducts in the floor are used are not evident.

National Expands Service With Added Departments

The National Theatre Supply Company seems to be going after things in earnest and with a vim that never before has been observed in theatre equipment circles. This condition is indicated by the several new departments that have been added recently and the type of men being placed in charge of them at the general offices as well as the district and branch offices throughout the United States.

Mr. A. Pernetti, for several years very prominently identified with the organ industry and with Geo. Kilgen & Sons, has been placed in charge of organ sales and service in the Mid-West division.

The new department will also handle the sales of a player organ which is now being distributed by the National Theatre Supply Company.

A scenic, drapery and floor-covering department has also been formed for the Mid-West division and has been placed under the direction of P. L. Landis, former member of the original Sosman & Landis studios in Chicago. Mr. Landis is quite well known in the theatre industry and thorough experience is splendidly qualified to assume his duties with National. He also will maintain offices at the National headquarters and will look after the interests of the company both by personal contact with the trade and through specialists in scenery and stage-craft, house draperies and floor-coverings, working under his direction and located at the various branch offices.

A new scenic studio has been outfitted in Chicago, with Mr. William Lemle in charge. Mr. Lemle is also a former member of the original Sosman & Landis Co. While the National Theatre Supply Company has no financial interest in the Lemle Studios, it has assumed distribution of the entire output of the latter.

Rockhill Opens to Show A Real Business Maker

Kansas City, Mo.—The Rockhill Theatre, Forty-sixth street and Troost avenue, opened its doors Sunday night, more than 3,000 persons witnessing the first two nightly performances. Free parking space and a refrigerated cooling system are features of the new theatre, which is a suburban house.

Mr. Theatre Owner—

WHY GAMBLE WITH THE LIVES OF YOUR PATRONS?

You spend thousands of dollars for the comfort and convenience of your patrons. Why not spend a few cents a day to assure their absolute safety from fire and panic hazard?

The Amazingly Efficient

SENTRY Safety Control

A POSITIVE FIRE PREVENTER

Can Be Placed on Any Projection Machine

Has the enthusiastic endorsement of exhibitors, projectionists, fire marshals and all who have seen it. Already contracted for by leading circuits and independents throughout the nation.

Demonstrations At Your Convenience

1560 BROADWAY—NEW YORK CITY

Suite 1205

SENTRY SAFETY CONTROL CORPORATION

Main Office
Lincoln Building, Broad and S. Penn Sq.

Sales and Demonstrating Office
1229 Vine Street, Philadelphia
Air Gets Business
(Continued from page 534)
rectio and at reduced speed, excellent exhaust is obtained.
For the theatre owner, it becomes a matter of economic expediency to be able to use
the same installation in the summer for forcing
cool air into the house and in the winter,
to exhaust the stuffy air out of the house. In
many respects, therefore, the disc, multiblade
propeller fan has consequential advantages over
the blower, but the latter has a definite
engineering status by virtue of its characteris-
tics to create air pressure, and should be in-
duded in the deliberations of the ventilating
man when he lays out the job.

Layout is Crux of Problem
The layout of a cooling and ventilating sys-
tem is the crux of the whole problem. For,
while the efficiency of the individual units
of equipment may be excellent, an unintelligent
planning and installation may render the equip-
ment useless and prove a disastrous invest-
ment for the theatre owner. In other words,
only engineers who have specialized in theatre
ventilation should be entrusted with the job.
First of all, the amount of air necessary to
produce satisfactory cooling is calculated. This
is done by computing, from the number of
seats, the height and width of the theatre, and
the particular climatic conditions, the volume
of air required to effect as many air changes
per minute as needed. In general, a complete
air change every minute gives good results and
and is the basis for figuring the equipment.
For a theatre of 300 seats, the fan should be
six or seven feet in diameter located at the
stage end. Instead of a single fan, a twin
set of 4-foot fans may be used if such a unit
fits the structural arrangements of the house
better. A twin set has the advantage over two
separate fans in that they are operated by a
single pulley, shaft and motor. A 500 seat the-
atre requires two 6-foot units, a 700 seat house
two 7-foot units. The 1,000 seat theatre,
in general, takes two 7-foot and two 5-foot
fans. Above this seating capacity, the particu-
lar conditions of the theatre determine the type
and the layout. Balconies, ceiling heights,
necessity of extra exhaust equipment may also
make a combination of fans and blowers the
logical layout. In any event the equipment
should be adequate and adequacy can only be
figured by a thoroughly experienced theatre
ventilating engineer.
The next problem is the location of the breeze-
makers. Wherever the conditions warrant, the
source of the freshest air available is the right
location. This may be on the roof, the attic,
or it may be more efficacious to install on the
side walls. In other words, here again the
qualifications of the engineer comes to the fore,
because it is the whole system, including equip-
ment, that produces results. The accompan-
ying illustrations furnished by the Typhoon Fan
Company, are graphic representations of the
functioning of efficient system.

Further factors requiring the most meticulous
attention for a perfect system are the arrange-
ment of the breeze deflectors, the shape and
practicability of the openings, the pattern and
character of the grilles, the design and com-
position of the air chutes, the sturdiness and
economy of the penthouse for housing the fans,
the quality and type of motors, electric wiring,
starter regulators, and a host of other items.
All of these factors, then, must be thoroughly
digested before installation, if the theatre is
to have a system of which it can be proud.
The entire Breezemaking system for cooling
and ventilating will range in price, on the av-
erage, from $1,500 to $7,000. The cost of op-
eration is negligible since there is practically no
overhead, no licensed engineer is required, very
little power is consumed and, as a matter of
fact, the house porter can give it the little at-
tention necessary.

There are sound economic reasons why a
theatre may not have a refrigerating system
but there is little or no excuse for a theatre
to lose business in the summer because of the
lack of good cooling and ventilating system,
especially when the Breeze System requires so
little in money and offers so much in effec-
tiveness.

More Business Builders Next Week

New Life
for Old Houses!
When the snappy lobby one-sheets
don't seem to pull as they used to—
when the big names that used to work
box-office magic when you spread them
on the movie page seem to have lost
their lure—then it's only good show-
manship to look inside for the trouble.

Mighty often new, modern decoration
will turn the tide again. Textured walls —
those beautiful rough finish Spanish
brother "period" effects—are easy to get.

Just have your local painter-decorator
do your house over in Textone,
the plastic paint. Any tone—any texture
over any surface. It's the simplest,
easiest, most economical way to get the
new, popular effects.

Send the coupon for full details about
Textone as a theater decoration.

UNITED STATES GYPSUM COMPANY
Dept. 159, 300 W. Adams St., Chicago, Ill.

MAIL THIS TODAY!

UNITED STATES GYPSUM COMPANY
Dept. 158, 330 W. Adams St., Chicago, Ill.
Please send me full particulars about Textone.

Name ___________________________________________
Address ___________________________________________
City ___________________________________________ State ___________________
# Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

<table>
<thead>
<tr>
<th>ASSOCIATED EXHIBITORS</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Galloping Cowboy (B. Cody)</td>
<td>Western</td>
<td>May 24, 1918</td>
<td>4,600</td>
</tr>
<tr>
<td>Kit Carson (Mary Alden)</td>
<td>Drama</td>
<td>May 29, 1918</td>
<td>5,800</td>
</tr>
<tr>
<td>The Law (Lynne Johnson)</td>
<td>Action western</td>
<td>June 5, 1918</td>
<td>4,400</td>
</tr>
<tr>
<td>Dangerous Dog (Buddy Roosevelt)</td>
<td>Western</td>
<td>July 31, 1918</td>
<td>4,470</td>
</tr>
<tr>
<td>Twisted Triggers (Wally Wales)</td>
<td>Action</td>
<td>August 7, 1918</td>
<td>6,670</td>
</tr>
<tr>
<td>Carnival Girl (Marion Mack)</td>
<td>Melodrama</td>
<td>August 14, 1918</td>
<td>4,062</td>
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<td>Romaeiack (Buffalo Bill Jr.)</td>
<td>Western comedy-mel</td>
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<td>Code of the Northwest (Sandow)</td>
<td>Dog-melodrama</td>
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<td>Fun of the Wild-West (Al Wilson)</td>
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<td>Bad Man's Bluff (Buffalo Bill Jr.)</td>
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<th>BRAY PRODUCTIONS</th>
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<tr>
<td>Comma Butterfly</td>
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<tr>
<td>Even Up</td>
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<tr>
<td>A Special Reward</td>
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<tr>
<td>So's Your Monkey</td>
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<tr>
<td>Dog Gnome</td>
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<td>Herena's Laugh</td>
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<tr>
<td>Oh, Boy</td>
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<tr>
<td>Along Came Pinto</td>
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<tr>
<td>A Furry Tale</td>
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<td>A Sorority Mixup</td>
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<td>Pete's Pow-Wow</td>
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<tr>
<th>CHADWICK PICTURES CORP.</th>
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<tr>
<td>Paint and Powder (Emilie Hammerstein)</td>
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<tr>
<td>Some Pupskins (Chas. Ray)</td>
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<tr>
<td>Perfect Clown (Larry Sisson)</td>
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<tr>
<td>Fafe Alarm (Lewis D. Rockwell)</td>
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<tr>
<td>Count of Luxembourg (G. Walsh)</td>
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<tr>
<td>Flowers for Our Girls (All Star)</td>
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<tr>
<td>Devil's Island (Frederick)</td>
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<td>The Belle (L. Brackenry)</td>
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<th>COLUMBIA PICTURES CORP.</th>
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<td>Lone Wolf Returns (Lytell-Dove)</td>
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<tr>
<td>Balle de Broadway (Comparo-Rawlinsen)</td>
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<td>screen Snapshots</td>
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<tr>
<td>False Alarm (Lewis D. Rockwell)</td>
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<tr>
<td>Over the Wife's Away (Arthur)</td>
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<tr>
<td>Truthful Senses (Buch-H-Gordon)</td>
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<td>Better Way (Besse-Reeving)</td>
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<td>Remember (D. Phillips &amp; E. McConnell)</td>
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<td>Sudden Crimes (Reveler)</td>
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<td>Pleasure Before Business (Davidson)</td>
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<p>| WALDOF |</p>
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<th>Kind of Picture</th>
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<tr>
<td>Price of Success (Lake-Glaze)</td>
<td>Drama</td>
<td>April 9, 1919</td>
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<tr>
<td>Sealed Lips (Reever)</td>
<td>Action comedy</td>
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<tr>
<td>Fate of a Fright (Reever)</td>
<td>Comedy drama</td>
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<thead>
<tr>
<th>CRANFIELD &amp; CLARKE, INC.</th>
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<tbody>
<tr>
<td>Molly May Series (Violet Merriweather)</td>
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<td>Famous Paintings</td>
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<td>The Angelus</td>
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<td>Wooden Shoes</td>
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<td>Figures of Fancy</td>
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<tr>
<td>Walks and Woes</td>
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<tr>
<td>Midnight Follies</td>
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<tr>
<td>Open Spaces (Big Boy)</td>
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<tr>
<td>Filling Romance (Al St. John)</td>
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<tr>
<td>Teacher, Teacher (Hamilton)</td>
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<tr>
<td>Bruce Scene</td>
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<td>Cool Off (Doily-Connolly)</td>
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<td>A Ugly Boy (Billy Dooley)</td>
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<td>Close Shave (Arthur)</td>
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<td>A Key Hole Cruise</td>
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<td>Have Courage (Doole)</td>
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<td>Barren Was Right</td>
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<td>Persian Importations in Colors</td>
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<tr>
<th>DOLLARS THAT HELP 7,335 EXHIBITORS</th>
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<tbody>
<tr>
<td>Last year 6,492—this year 7,335 exhibitors—read and use this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar to the full rights of these good friends. We will continue to take any effort to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in. We appreciate the interest our exhibitor friends take in telling us about the errors we do not offer the dollars as a prize but as a slight compensation for the trouble taken in writing us. It is worth to have that sort of friends. They help us to retain dependability leadership.</td>
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### Star, Story Type, Review and Footage Here

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<thead>
<tr>
<th>Kind of Picture</th>
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<tr>
<td>family's ruft</td>
<td>Hamilton comedy</td>
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<tr>
<td>brown</td>
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<td>Rip Van Winkle (St. John.)</td>
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<td>Rush to the Rescue (Hart)</td>
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<td>Cash and Carry (Burrus)</td>
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<td>Old Forts (Dearing)</td>
<td>Sailor comedy</td>
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<tr>
<td>Buried Treasure</td>
<td>Blanche Sweet comedy</td>
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<tr>
<td>Brain Storms</td>
<td>Christie comedy</td>
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<td>Camcreek comedy</td>
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<tr>
<td>Running the Roader</td>
<td>Felix the Cat comedy</td>
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<td>Climbing Into Cloudland</td>
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<td>Bear Hunt</td>
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<tr>
<td>Bat Talons (Hobson)</td>
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<tr>
<td>Hold That Bear (Phil Dunham)</td>
<td>Camcreek comedy</td>
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<tr>
<td>A Bird of Flight</td>
<td>Hodge-Podge comedy</td>
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<td>Raggedy Andy (Talbott)</td>
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<td>Jungle Heat (Al St. John)</td>
<td>Gig-slap comedy</td>
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<td>Atta Boy (Big Boy)</td>
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<td>Showboat</td>
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<tr>
<td>Queen of the Rodeo (Wilder)</td>
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<tr>
<td>Whispering Hearts</td>
<td>Love letter comedy</td>
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<tr>
<td>New York Ice</td>
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<tr>
<td>Old Dicks (J. Duffy)</td>
<td>Parody comedy</td>
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<td>A Jim Dandy (Phil Dunham)</td>
<td>Camcreek comedy</td>
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**EXCELLENT PICTURES CORP.**

* A Man of Quality (G. Walsh) | Punch melodrama | Nov. 6, 5,600 |
| His Rise to Fame (W. Walsh) | Puppet melodrama | Feb. 19, 2,790 |

**FILM BOOKING OFFICES OF AMERICA**

<table>
<thead>
<tr>
<th>Features</th>
<th>Year</th>
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<tbody>
<tr>
<td>Broadway Gallant (R. Talbott)</td>
<td>1926</td>
<td>Melodrama</td>
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<tr>
<td>Lines Across the Border (Thomson)</td>
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<tr>
<td>Valley of Brave (Custer)</td>
<td>1926</td>
<td>War western</td>
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<tr>
<td>Glen of the Blue Mountains (Flynn)</td>
<td>1926</td>
<td>Western</td>
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<tr>
<td>Snowed In (Carr)</td>
<td>1926</td>
<td>Western</td>
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<tr>
<td>Death Line (Bob Carter)</td>
<td>1926</td>
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<tr>
<td>Mountains of the Andes (Talbott)</td>
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<td>Her Honor, the Governor (Frederick)</td>
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<tr>
<td>Better Half (Cowman)</td>
<td>1926</td>
<td>Western</td>
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<tr>
<td>Cowboy Cop (Tom Tyler)</td>
<td>1926</td>
<td>Action western</td>
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<tr>
<td>College Bbq (Lefty Flynn)</td>
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<td>One Minute to Play</td>
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<td>puddin' (Lon Chaney)</td>
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<tr>
<td>Kosher Kitty Kelly (Vida Dana)</td>
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<td>Red Hot Hooft (Talbott)</td>
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<td>Lone Hand Saunders (Thomson)</td>
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<td>Silver Comes Thur (Thomson)</td>
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**FOX FILM CORP.**

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<th>Features</th>
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<tbody>
<tr>
<td>Yellow Fingers (Sol Borden)</td>
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<tr>
<td>Sandy (Budge Bellamy)</td>
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<td>Drama</td>
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<tr>
<td>Fighting for Cupid (O'Brien)</td>
<td>1926</td>
<td>Romance</td>
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<tr>
<td>Rustling for Cupid (O'Brien)</td>
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<td>Shenandoah Hamlets (J. P. McDonald)</td>
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<td>Romantic rading drama</td>
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<td>Early to Wed (M. Moore-K. Perry)</td>
<td>1926</td>
<td>Domestic drama</td>
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<td>A Man of Two (B. Moore)</td>
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<tr>
<td>Black Paradise (Bellamy)</td>
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<td>Give Me Some (B. Moore)</td>
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<td>Gentle Cyclone (Rock Jones)</td>
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<td>Fig Leaves (O'Brien-Borden)</td>
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<td>Family Upstairs (Villa-MacDonald)</td>
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<td>My Man's My Man (O'Brien)</td>
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<td>Oklahoma Trails (D. Talbott)</td>
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<td>Blue Eagle (George O'Brien)</td>
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<td>All Aboard (O'Brien)</td>
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<td>The Lily (Belle Bennett)</td>
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<td>Countess Calamity (Oliver McDonald)</td>
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<td>Whispering Wires (Anita Stewart)</td>
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<td>What Price Glory? (all star)</td>
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<td>What Price Glory? (all star)</td>
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**FIRST NATIONAL**

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<tbody>
<tr>
<td>Last Supper (Bartholomew)</td>
<td>1926</td>
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<td>Beauty and a Baby (L. Moore)</td>
<td>1926</td>
<td>Comedy</td>
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<td>Pat Cray (Blanche Sweet)</td>
<td>1926</td>
<td>Society drama</td>
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<td>palms (E. G. Marshall)</td>
<td>1926</td>
<td>Romantic comedy</td>
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<tr>
<td>Dance of Death (Pate-Mackay)</td>
<td>1926</td>
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<tr>
<td>King (Hope)</td>
<td>1926</td>
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<td>Old Loves and New (Stone-Bedford)</td>
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<tr>
<td>Miss Modiste (C. Griffin)</td>
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<td>1926</td>
<td>Comedy drama</td>
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<tr>
<td>Desert Valley (Buck Jones)</td>
<td>1926</td>
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<tr>
<td>Desert Valley (Buck Jones)</td>
<td>1926</td>
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<td>Music Master (All. B. Foxe)</td>
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<td>The Auctioneer (G. Sidney)</td>
<td>1926</td>
<td>Stage success</td>
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<td>Leaves</td>
<td>1926</td>
<td>Gene Grey Western</td>
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<tr>
<td>Uphur Tram (Eagle Foss)</td>
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<tr>
<td>War Horse (Buck Jones)</td>
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<td>War (horse) story</td>
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<td>Valley of the Moon (Tom Moore)</td>
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<td>Monkey Talks (Lerner)</td>
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<td>Animal Farm (Brown)</td>
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<td>Love Makes 'Em Wild (Johnnie Haron)</td>
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<td>Broncho Busters (All. B. Foxe)</td>
<td>1926</td>
<td>Western</td>
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<tr>
<td>Whispering Sage (Buck Jones)</td>
<td>1926</td>
<td>Action western</td>
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<td>Love Makes 'Em Wild (Johnnie Haron)</td>
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<td>Outlaws of Red River (Tom Mix)</td>
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<td>Hills of Peril (Buck Jones)</td>
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<td>The King of the Burros (Buck Jones)</td>
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<tr>
<td>Slaves of Beauty Herbert-Tell</td>
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<td>Light comedy-drama</td>
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<tr>
<td>Good as Goold (Buck Jones)</td>
<td>1926</td>
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<tr>
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<tr>
<td>Beautiful Dalhers (Bellamy)</td>
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<tr>
<td>Beauty and a Baby (L. Moore)</td>
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<td>Love Makes 'Em Wild (Johnnie Haron)</td>
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<tr>
<td>Good as Goold (Buck Jones)</td>
<td>May 26, 2,712</td>
<td></td>
</tr>
</tbody>
</table>
MOVING PICTURE WORLD
June 18, 1927

Short Subjects Separated From Features

<table>
<thead>
<tr>
<th>Short Subjects Separated From Features</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mystic (Pringle-Taffy)</strong></td>
</tr>
<tr>
<td><strong>The Great Divide (all-star)</strong></td>
</tr>
<tr>
<td><strong>The War of the Worlds (Cutler)</strong></td>
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<tr>
<td><strong>Beauty Prize (Diana)</strong></td>
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<tr>
<td><strong>Tower of Lies (Chas. Rea)</strong></td>
</tr>
<tr>
<td><strong>Exchange of Birds (Boardman)</strong></td>
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<td><strong>Midshipman (Ramon Novarro)</strong></td>
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<tr>
<td><strong>Gus West (Ralph Keaton)</strong></td>
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<tr>
<td><strong>Lights of Old Broadway (Davis)</strong></td>
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<tr>
<td><strong>O'er the Valley (Briscoe)</strong></td>
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<tr>
<td><strong>Masquerade (Buck Murray)</strong></td>
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<tr>
<td><strong>Sally in The Circus (Briscoe)</strong></td>
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<tr>
<td><strong>Time, the Cowboy (Bud-Joseph)</strong></td>
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<tr>
<td><strong>The Bride of the Blackbird (Briscoe)</strong></td>
</tr>
<tr>
<td><strong>The Blues (Briscoe)</strong></td>
</tr>
<tr>
<td><strong>Dancing Madam (Napoleon-Windsor)</strong></td>
</tr>
<tr>
<td><strong>The Last of the Mohicans (Blackwell)</strong></td>
</tr>
<tr>
<td><strong>Maria Neruda (Rex Ingram prod.)</strong></td>
</tr>
<tr>
<td><strong>The Bandit (Norman Kerry)</strong></td>
</tr>
<tr>
<td><strong>Beverley of Cranbrook (Marlon Davies)</strong></td>
</tr>
<tr>
<td><strong>Tales of Money (Moore)</strong></td>
</tr>
<tr>
<td><strong>Paris (Chas. Ray)</strong></td>
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<tr>
<td><strong>Road to Maldonado (Chas. Ray)</strong></td>
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<tr>
<td><strong>Waltz Dream (Ruby Keeler)</strong></td>
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<tr>
<td><strong>Scarlet Letter (Lillian Gish)</strong></td>
</tr>
<tr>
<td><strong>Waltz with Her (Napoleon Shaver)</strong></td>
</tr>
<tr>
<td><strong>The Temptress (Garbo-Moreno-D'Arce)</strong></td>
</tr>
</tbody>
</table>

**METRO-GOLDWYN-MAYER**

| **Mystic (Pringle-Taffy)** | Fake spirituality | Sept. 12 | 6,147 |
| **The Great Divide (all-star)** | Drama | Feb. 21 | 7,831 |
| **The War of the Worlds (Cutler)** | Drama, comedy | Apr. 19 | 9,520 |
| **Beauty Prize (Diana)** | Comedy-drama | Oct. 11 | 5,750 |
| **Tower of Lies (Chas. Rea)** | Drama of pathos | Oct. 17 | 6,000 |
| **Exchange of Birds (Boardman)** | Married life com. | Oct. 20 | 6,250 |
| **Midshipman (Ramon Novarro)** | Sailing drama | Oct. 31 | 7,498 |
| **Gus West (Ralph Keaton)** | Western western | July 12 | 6,256 |
| **Lights of Old Broadway (Davis)** | Old N. Y. drama | Nov. 14 | 6,847 |
| **O'er the Valley (Briscoe)** | In search of a home | Dec. 25 | 5,600 |
| **Masquerade (Buck Murray)** | Paris underworld | Dec. 12 | 5,690 |
| **Sally in The Circus (Briscoe)** | Musical comedy hit | Dec. 19 | 4,757 |
| **Time, the Cowboy (Bud-Joseph)** | 1927 |
| **The Bride of the Blackbird (Briscoe)** | Love drama | Jan. 2 | 6,413 |
| **The Blues (Briscoe)** | Love comedy | Jan. 2 | 6,050 |
| **Dancing Madam (Napoleon-Windsor)** | Love comedy | Feb. 6 | 6,900 |
| **The Last of the Mohicans (Blackwell)** | Drama | Sept. 2 | 7,473 |
| **Maria Neruda (Rex Ingram prod.)** | Excavator Novel | Feb. 16 | 8,630 |
| **The Bandit (Norman Kerry)** | Alaskan melodrama | Mar. 1 | 4,640 |
| **Beverley of Cranbrook (Marlon Davies)** | College comedy-romance | May 5 | 7,141 |
| **Tales of Money (Moore)** | Romance of a gold hunter | Oct. 26 | 6,850 |
| **Paris (Chas. Ray)** | Parisian drama | June 12 | 5,590 |
| **Road to Maldonado (Chas. Ray)** | Melodrama | Oct. 17 | 6,835 |
| **Waltz Dream (Ruby Keeler)** | Romantic comedy | June 19 | 5,628 |
| **Scarlet Letter (Lillian Gish)** | Drama from novel | Aug. 17 | 9,000 |
| **Waltz with Her (Napoleon Shaver)** | Love comedy | Sept. 2 | 6,860 |
| **The Temptress (Garbo-Moreno-D'Arce)** | Dance novel | Oct. 23 | 8,787 |
Users Help Make This Chart More Useful

**PATHE**

<table>
<thead>
<tr>
<th>Features</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burnt Fingers</td>
<td>Melodrama mystery</td>
<td>Feb. 9, 1924</td>
<td>6,594</td>
</tr>
<tr>
<td>Gallupping Gobs (Buffalo Bill, Jr.)</td>
<td>Western</td>
<td>Feb. 19, 1924</td>
<td>4,534</td>
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<tr>
<td>Van from Hardan (Maloney)</td>
<td>Western drama</td>
<td>Feb. 26, 1924</td>
<td>5,814</td>
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<tr>
<td>Princess on Broadway (Queen-Wuthering Heights)</td>
<td>Western drama</td>
<td>Mar. 4, 1924</td>
<td>7,834</td>
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<tr>
<td>Tearin' Ita Trouble (Wally Wals)</td>
<td>Western</td>
<td>Mar. 6, 1924</td>
<td>5,824</td>
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<tr>
<td>Fighting Comeback (B. Roosevelt)</td>
<td>Action western</td>
<td>Apr. 2, 1924</td>
<td>6,414</td>
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<tr>
<td>Chief Horse Shoes (Monty Banks)</td>
<td>Feature comedy</td>
<td>Apr. 16, 1924</td>
<td>5,668</td>
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<tr>
<td>Report from Palos (Terry-100 M.P.H.)</td>
<td>Western</td>
<td>May 8, 1924</td>
<td>6,214</td>
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<tr>
<td>No Man's Law (Rolex)</td>
<td>Western</td>
<td>May 2, 1924</td>
<td>6,903</td>
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<tr>
<td>No Maloney (Palos)</td>
<td>Western</td>
<td>May 15, 1924</td>
<td>5,974</td>
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<tr>
<td>His First Plane (Henry Langdon)</td>
<td>Feature comedy</td>
<td>May 9, 1924</td>
<td>7,700</td>
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<tr>
<td>Pirates of the Sky (Hitchcock)</td>
<td>Adventure</td>
<td>Jun. 4, 1924</td>
<td>6,253</td>
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<tr>
<td>Heart of the Yukon (Bowers)</td>
<td>Alaskan melodrama</td>
<td>May 21, 1924</td>
<td>6,963</td>
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<tr>
<td>Murder in the Yukon (Bowers)</td>
<td>Western</td>
<td>May 26, 1924</td>
<td>4,797</td>
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<tr>
<td>Meldin' Stranger (Wally Wals)</td>
<td>Western melodrama</td>
<td>June 4, 1924</td>
<td>5,725</td>
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<tr>
<td>No Maloney (Shadow-dog)</td>
<td>Western</td>
<td>June 14, 1924</td>
<td>4,763</td>
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<tr>
<td>Truck Mystery (Hitchcock)</td>
<td>Police melodrama</td>
<td>June 11, 1924</td>
<td>5,412</td>
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<tr>
<td>Cole of Cow Country (B. Roosevelt)</td>
<td>Action western</td>
<td>June 11, 1924</td>
<td>5,512</td>
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</table>

**PREFERRED PICTURES**

Seven Days (Lillian Rich) | Comedy feature | Sept. 12, 1924 | 6,974 |

**PRODUCERS DISTRIBUTING CORP.**

<table>
<thead>
<tr>
<th>Features</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
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<tbody>
<tr>
<td>Street Scene (LaRoque)</td>
<td>Indian drama</td>
<td>Jan. 3, 1928</td>
<td>7,979</td>
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<tr>
<td>Braveheart (LaRoque)</td>
<td>Indian drama</td>
<td>Jan. 23, 1928</td>
<td>6,218</td>
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<tr>
<td>Dada (LaRoque)</td>
<td>(LaRoque)</td>
<td>Feb. 1, 1928</td>
<td>5,047</td>
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<tr>
<td>Danger Girl (Priscilla Dean)</td>
<td>Comedy-drama</td>
<td>Feb. 1, 1928</td>
<td>5,647</td>
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<tr>
<td>D'Alouette (D'Alouette)</td>
<td>Western</td>
<td>Mar. 6, 1928</td>
<td>5,974</td>
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<tr>
<td>Three Faces East (Jetta Goudal)</td>
<td>Studio western</td>
<td>Apr. 11, 1928</td>
<td>5,969</td>
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<tr>
<td>Fifth Avenue (De La Motte)</td>
<td>Human int. drama</td>
<td>Apr. 25, 1928</td>
<td>5,803</td>
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<tr>
<td>Wintering Out (Tom Brown)</td>
<td>Western</td>
<td>May 3, 1928</td>
<td>6,417</td>
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<tr>
<td>Red Dice (LaRoque)</td>
<td>Underworld melodrama</td>
<td>May 17, 1928</td>
<td>3,750</td>
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<tr>
<td>Sea Wolf (Kimble Love)</td>
<td>Melodrama</td>
<td>May 22, 1928</td>
<td>3,609</td>
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<tr>
<td>Volga Boatmen (W. Boyd-E. Paul)</td>
<td>Melodrama</td>
<td>May 29, 1928</td>
<td>3,609</td>
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<tr>
<td>Prince of Pilots (Geo. Sidney)</td>
<td>Comedy-drama</td>
<td>May 30, 1928</td>
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<tr>
<td>Bachelor Bridesmaid</td>
<td>Melodrama</td>
<td>Jun. 11, 1928</td>
<td>3,609</td>
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<tr>
<td>Eve's Leaves (Leatrice Joy)</td>
<td>Romantic Comedy</td>
<td>Jun. 22, 1928</td>
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<tr>
<td>Unknown Soldier (Ches. Mack, etc.)</td>
<td>War drama</td>
<td>Jun. 28, 1928</td>
<td>5,712</td>
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<tr>
<td>Ice Woman (Priscilla Dean)</td>
<td>Melodrama</td>
<td>Jun. 29, 1928</td>
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<tr>
<td>Flame of the Yukon (Sexta Owen)</td>
<td>Melodrama of Yukon</td>
<td>Jul. 1, 1928</td>
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<tr>
<td>Up in Mabel's Room (Marie Prevost)</td>
<td>Parody-comedy</td>
<td>Jul. 4, 1928</td>
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<tr>
<td>Ship in the Desert (Brett)</td>
<td>Comedy</td>
<td>Jul. 11, 1928</td>
<td>3,609</td>
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<tr>
<td>Meet the Prince (Joe. Schlukrast)</td>
<td>Comedy-Drama</td>
<td>Jul. 17, 1928</td>
<td>3,509</td>
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<tr>
<td>Sea Wolf (Kimble Love)</td>
<td>Action story</td>
<td>Jul. 18, 1928</td>
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<tr>
<td>Sunshine Up (Vera Reynolds)</td>
<td>Comedy-drama</td>
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<td>Crying Vine (Leatrice Joy)</td>
<td>Comedy</td>
<td>Aug. 1, 1928</td>
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<tr>
<td>Young April (Bemie Love)</td>
<td>Romantic com-dr.</td>
<td>Aug. 1, 1928</td>
<td>5,683</td>
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<tr>
<td>Fly Away Home (Lanore Lawrence)</td>
<td>Romance</td>
<td>Aug. 7, 1928</td>
<td>3,509</td>
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<tr>
<td>Gigolette (La Roque)</td>
<td>Drama</td>
<td>Aug. 16, 1928</td>
<td>2,295</td>
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<tr>
<td>Pals in Paradise (Warner, etc.)</td>
<td>Comedy</td>
<td>Sep. 20, 1928</td>
<td>3,609</td>
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<tr>
<td>Pals in Paradise (Star cast)</td>
<td>Comedy</td>
<td>Sep. 29, 1928</td>
<td>3,609</td>
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<tr>
<td>Farmland (M. Aylmer)</td>
<td>Western comedy</td>
<td>Oct. 6, 1928</td>
<td>3,609</td>
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<tr>
<td>Corporate Kate (Reynolds-Faye)</td>
<td>Girl War-workers</td>
<td>Dec. 18, 1928</td>
<td>4,763</td>
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<tr>
<td>The Conqueror (Boy-Faire)</td>
<td>Suspense western</td>
<td>Jan. 2, 1928</td>
<td>5,234</td>
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<tr>
<td>Nobody's Widow (Joy-Ray-Haver)</td>
<td>Parody</td>
<td>Jan. 15, 1928</td>
<td>5,647</td>
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<tr>
<td>Getting Gerta's Garter (Prevost)</td>
<td>Comedy</td>
<td>Feb. 19, 1928</td>
<td>4,617</td>
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<tr>
<td>White Gold (Jetta Goudal)</td>
<td>Emotional drama</td>
<td>Jun. 28, 1928</td>
<td>3,609</td>
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<tr>
<td>Rubber Tires (Ford-Love)</td>
<td>Auto comedy</td>
<td>Apr. 9, 1928</td>
<td>5,047</td>
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<tr>
<td>Night Ride (Marie Prevost)</td>
<td>Biblical drama</td>
<td>Apr. 9, 1928</td>
<td>5,047</td>
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<tr>
<td>Pals in Paradise (Star cast)</td>
<td>Comedy</td>
<td>May 21, 1928</td>
<td>7,979</td>
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<tr>
<td>Heart Thief (Schluhtast-de-Fuji)</td>
<td>European drama</td>
<td>June 4, 1928</td>
<td>7,107</td>
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</tbody>
</table>

**RAYART**

Midnight Limited (Star cast) | Railroad melodrama | Dec. 27, 1928 | 5,255 |

**RED SEAL**

Cover Scene (Turkey) | Magazine | Apr. 10, 1928 | 859 |
| Hair Cartoon | Magazine | May 21, 1928 | 232 |
| Black Joe | Song-car-tune | Jul. 17, 1928 | 500 |
| Salome | Song-car-tune | Jul. 17, 1928 | 500 |
| Too! Too! (Ko-Ko) | Song-car-tune | Jul. 17, 1928 | 500 |
| Ascension (Isle El.) | Pictorial | Jul. 31, 1928 | 1,000 |
| Song-car-tune | Song series | Aug. 7, 1928 | 1,000 |
| Morning Judge | Pictorial | Sep. 3, 1928 | 1,000 |
| Fisherman | Surf-car-tune | Sep. 3, 1928 | 1,000 |
| Churchyard of Old America | Pictorial | Sep. 30, 1928 | 1,000 |
| Bath Mark | Pictorial | Oct. 29, 1928 | 1,000 |

**ROMANCE OF A MILLION DOLLARS** | Melodrama | Aug. 7, 1928 | 5,108 |

**DANCING DAYS (Star Cast)** | Domestic | Aug. 15, 1928 | 5,093 |

**EDWARD** | Melodrama | Sep. 25, 1928 | 5,108 |

**HIS NEW YORK WIFE (Alice Day)** | Comedy drama | Nov. 27, 1928 | 5,224 |

**EXCLUSIVE RIGHTS (L. Rich)** | Politics-melodrama | Jan. 22, 1928 | 6,097 |
### STERLING PICTURES CORP.

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<thead>
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<th>Kind of Picture</th>
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<tbody>
<tr>
<td>Big Pat (Wm. Russell)</td>
<td>Poor fight drama</td>
<td>Oct. 24.</td>
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<tr>
<td>Mapping The Wild Night (Simon)</td>
<td>Romance drama</td>
<td>Nov. 24.</td>
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<tr>
<td>Wreckman (Max Allinson)</td>
<td>Drama</td>
<td>July 24.</td>
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<tr>
<td>Closed Gates (Harvey-Novak)</td>
<td>Emotion drama</td>
<td>May 26.</td>
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### TITANFY PRODUCTIONS, INC.

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<th>Lost At Sea</th>
<th>Romantic comedy drama</th>
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<tbody>
<tr>
<td>The Enchanted Island</td>
<td>Romantic drama</td>
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<tr>
<td>Squads Right</td>
<td>War fare comedy</td>
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<tr>
<td>Snowbound</td>
<td>Comedy dramas of the North</td>
</tr>
<tr>
<td>Princess of Hoboken</td>
<td>Comedy drama</td>
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<tr>
<td>Lightning</td>
<td>Zone Girl drama</td>
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<tr>
<td>The Broken Gate</td>
<td>Emotion drama</td>
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<tr>
<td>Redheads Preferred (Hickock-Daw)</td>
<td>Farce comedy</td>
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<tr>
<td>Husband Hunters (Max Burch)</td>
<td>Sophisticated com.-dr.</td>
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<tr>
<td>Cheaters (O'Malley-Ferguson)</td>
<td>Crock melodrama</td>
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### UNITED ARTISTS

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<th>Features</th>
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<tr>
<td>Silent Movie Law (Chamney-Dean)</td>
<td>Crock melodrama</td>
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<tr>
<td>Rollin Home (Denny)</td>
<td>Farce comedy</td>
</tr>
<tr>
<td>Thats The Life (Fuch-Henderson)</td>
<td>Western</td>
</tr>
<tr>
<td>Buster's Ranch (Acord)</td>
<td>Western</td>
</tr>
<tr>
<td>Western (all Odd)</td>
<td>Western</td>
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<tr>
<td>Chase Troull (Morris)</td>
<td>Action western</td>
</tr>
<tr>
<td>Bucking The Truth (Men)</td>
<td>Action western</td>
</tr>
<tr>
<td>Under Western Skies (Norman Kerry)</td>
<td>Western</td>
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<tr>
<td>The Man in the Saddle (Gibson)</td>
<td>Western</td>
</tr>
<tr>
<td>Whole Town's Talking (E. H. Horton)</td>
<td>Farce comedy</td>
</tr>
<tr>
<td>Runaway Express (Daughter-Mehaffy)</td>
<td>R. R. thriller</td>
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<tr>
<td>Old Soul (Jean Harlow)</td>
<td>Depression drama</td>
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<tr>
<td>Texas Street (Hoot Gibson)</td>
<td>Thrill western</td>
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<tr>
<td>Ice Flood (Harris-Hanna)</td>
<td>Western</td>
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<tr>
<td>Yellow Back (Fred Humes)</td>
<td>Western</td>
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<tr>
<td>Taken From Russian (Banky)</td>
<td>Russian melodrama</td>
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<tr>
<td>Moscow Kids (Hoot Gibson)</td>
<td>Western</td>
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<tr>
<td>Red Wild Horse (Hoot Gibson)</td>
<td>Western</td>
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<tr>
<td>Man From The West (Nunes)</td>
<td>Western</td>
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<tr>
<td>Prowlers of the Night (Humes)</td>
<td>Western</td>
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<tr>
<td>Silent Rider (Hoot Gibson)</td>
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### UNIVERSAL

<table>
<thead>
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<tr>
<td>Butterflies In The Rain (LaPlace)</td>
<td>Romantic drama</td>
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<tr>
<td>Room Of The Rails (Ride)</td>
<td>Western</td>
</tr>
<tr>
<td>Luck Art (Acord)</td>
<td>Action western</td>
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<tr>
<td>Sensation Seets (Billie)</td>
<td>Western</td>
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<tr>
<td>Perch of the Devil (Busch-O'Malley)</td>
<td>Melodrama</td>
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<tr>
<td>One Man Game (Fred O'Malley)</td>
<td>Blue Break west</td>
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<tr>
<td>Taxi Taxi (E. E. Horton)</td>
<td>Farce comedy</td>
</tr>
<tr>
<td>Dirt Devil (Hoot Gibson)</td>
<td>Action western</td>
</tr>
<tr>
<td>Wrong Mr. Wright (Jean Harlow)</td>
<td>Western</td>
</tr>
<tr>
<td>Hells Love Law (Brow)</td>
<td>Crime-detective</td>
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<tr>
<td>Hey Hoi! Cowboy (Gibson)</td>
<td>Action western</td>
</tr>
<tr>
<td>Men Of Daring (Horne)</td>
<td>Thrill western</td>
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<tr>
<td>Fourth Commandment (Bennett-Carr)</td>
<td>Action western</td>
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<tr>
<td>Down The Stretch (Apognu-Nixon)</td>
<td>Racing melodrama</td>
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<tr>
<td>Best Man (Hacket)</td>
<td>Western</td>
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<tr>
<td>Cat and the Canary (LaPlace-Hale)</td>
<td>Mystery-thriller</td>
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<tr>
<td>Git Along Lug (Shaw)</td>
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<tr>
<td>Love Thrill (Laure-LaPlace)</td>
<td>Farce comedy</td>
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<tr>
<td>Fight The World (Sumner)</td>
<td>Western</td>
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<tr>
<td>The Claw (Windsor-Kerry)</td>
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### WARNER BROS.

<table>
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<th>Features</th>
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<tr>
<td>Golden Coocon (H. Chadwick H. Gordon)</td>
<td>Human interest melo.</td>
</tr>
<tr>
<td>Sea, Lost (John Barrymore)</td>
<td>Whaling epic</td>
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<td>Oh, What a Nurse (Syr Chaplin)</td>
<td>Farce-comedy</td>
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<td>Car (Walt Disney-Fairbanks)</td>
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<td>Bride Of The Storm (D. Coitello)</td>
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<td>Yes, My Crip (Rin-Tin-Tin)</td>
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<td>Other Woman (Chadwick Bowers)</td>
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<td>Why Girls Go Back Home (Miller)</td>
<td>Comedy drama</td>
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<td>Wolf's Clothing (Blue-Miller)</td>
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<td>The Timbers (Irene Rich)</td>
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### MOVING PICTURE WORLD

We Try Always to Make It Better for Users

June 18, 1927
"MAC" SAYS
Projection Can Make or Break
the Show

"If the projection of the picture is bad, the audience goes away dissatisfied. They feel that they haven't got their money's worth. If the projection is fine, the audience goes away happy. They may not realize what has made them happy. But they know full well what made them dissatisfied.

"Give the projectionist credit. He can make or break the best picture show and incidentally give him the best possible tools to work with. Better projection machines. And the best possible conditions under which to operate them."

FRED J. McCONNELL, Editor
Exhibitors Daily Review.

International Projector Corporation
90 GOLD STREET
NEW YORK, N. Y.
H.C. WEAVER PRODUCTIONS presents

The Heart of the Yukon

with John Bowers and Anne Cornwall

What happened to a young girl who ventured alone to Alaska in its roughest, toughest days, and found a home in its toughest place. Adventure, suspense, romance.

Cast:


Highlights:

Unusual character work by Campeau and Russell; unique situations created by the “heavy,” proprietor of a “dive,” claiming the heroine as his daughter, to serve his own ends. Wonderful scenery, snow and ice effects. The metamorphosis of the little country girl into the belle of the dance hall. The dog team race.
"One thing is certain," the head of the big circuit said. "We want Paramount's 100% Program! It's so obviously the whole show... the quicker we sign up the better."
HERE'S LOOKING AT YOU, GIRLS!

May your future as a comedy team be as great as its beginning in

THE CALLAHANS AND THE MURPHYS

WE urge exhibitors
AS we have never urged before
TO tell your patrons about
CALLAHANS and the Murphys.
IT is positively another
"ROOKIES" for the box-office.
TAKE our advice now!
YELL! Shout! Advertise!
ITS money possibilities are
UNLIMITED! Go and get the dough!

READ THIS TELEGRAM:

A GEORGE HILL PRODUCTION
with
MARIE DRESSLER
POLLY MORAN
LAWRENCE GRAY
SALLY O'NEIL
Scenario by Frances Marion
Novel by Kathleen Norris

METRO - GOLDWYN - MAYER
hits and hits and hits and hits!
MOVING PICTURE WORLD

Compare

PARAMOUNT
100% PROGRAM

*HAROLD LLOYD
4 CLARA BOW
4 RICHARD DIX
5 BEBE DANIELS
4 BEERY-HATTON
4 POLA NEGRI
4 THOMAS MEIGHAN
3 EMIL JANNINGS
4 ADOLPHE MENJOU
4 FRED THOMSON
4 ZANE GREY
2 FIELDS-CONKLIN
5 ESTHER RALSTON
1 CONKLIN-BANCROFT
4 FLORENCE VIDOR
2 GEORGE BANCROFT
1 WALLACE BEERY
1 W. C. FIELDS
5 JACK LUDEN

"BEAU GESTE"
"THE ROUGH RIDERS"
"CHANG"
"METROPOLIS"
"GENTLEMEN PREFER BLONDES"
"UNDERWORLD"
"JESSE JAMES"
"THE WAY OF ALL FLESH"
"HITTING FOR HEAVEN"
"TILLIE'S PUNCTURED ROMANCE"
"BEAU SABREUR"
"GLORIFYING THE AMERICAN GIRL"
"DAVY CROCKETT"
and 10 Other Big Specials

Short Features

104 PARAMOUNT NEWS
6 HORTON COMEDIES
26 KRAZY KAT

36 CHRISTIE COMEDIES
10 MINTZ NOVELTIES
26 INKWELL IMPS

with all other product in the field

that's your answer for 1927-8!

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
Aces! All Aces! Thirty Big ones...
Good for a Winning Trick!
Trump the Opposition TODAY!
And Join the Pageant of Prosperity!

15,000 SHOWMEN
JOSEPH P. KENNEDY presents
a stirring melodrama

CHICAGO
AFTER MIDNIGHT

and also

FRANKIE DARRO and VIRGINIA VALLI
in J. Leo Meehan's
epic drama of the Kentucky Mountains

JUDGMENT OF THE HILLS

in which Frankie clinches the title
"WORLD'S GREATEST JUVENILE STAR"

And 28 Other Giant Box-Office Hits From
GREATER F. B. O.
Master Showmen of The World

CAN'T BE WRONG!
A PAIR OF ACES
This New 5th Edition Breaking All Previous SALES RECORDS
2,000 Sets Sold Already

Richardson's New 5th Edition HANDBOOK OF PROJECTION In Two Volumes

VOLUME I
Into Volume I is incorporated all the fundamentals of projection including the closely allied subjects of electricity and optics.

Every subject is profusely illustrated with diagrams and pictures. In the front of the volume is a unique index divided by prominent main heads and subheads under which appears a generous list of appropriate, practical questions together with the page or pages upon which the answers will be found.

Some of the many subjects to be found in this edition are: Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.

Price of either volume alone, $4.00. Price of both volumes together, $6.00
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VOLUME II
This volume is devoted almost entirely to the explanation, care and use of well-known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: Arc Controllers, Brinners Apparatus, Batch and Lomb, Cinophor, and Simplex Condensers, Curtain Machines, Current Rectification, Dampers, High Intensity Lamps (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simples, Motograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc.

Price of either volume alone, $4.00. Price of both volumes together, $6.00
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Here's the biggest book value ever offered this industry. It's the key to better projection.

Order your copy right away or you may have to wait for the second printing.
GREATER THAN EVER

Rod La Rocque
He will make new box-office History on the De Mille Program – 1927-28
C. Gardner Sullivan presents

Rod La Rocque

in

"The Fighting Eagle"

with

Phyllis Haver

Adapted by Douglas Z. Doty from "The Adventures of Gerard" by A. Conan Doyle

A Donald Crisp Production
A De Mille Special

His first in a series of 4 smashing hits
Including

Hold 'Em Yale
A De Mille Special

The New Yorker
A De Mille Super-Feature

Stand and Deliver
A De Mille Super-Feature

A few of the big bets on a sensational program

De Mille Pictures
1927

GOTHAM

GOTHAM'S

1928

GOT 'EM

FOURTEEN PRODUCTIONS BUILT for the BOX OFFICE

DEFINITE TITLES AND STORIES NOW IN PRODUCTION

MRS. WALLACE REID in "THE SATIN WOMAN"


Directed by Walter Lang (Production completed, ready for the screen)

to be followed later by

MRS. WALLACE REID in "HELL SHIP BRONSON"

"THE GIRL FROM RIO"
By Norman Kellogg
With Carmel Myers
Direction, Tom Terriss

"BLONDES BY CHOICE"
By Josephine Quirk
Feature farce
Now in production

"TURN BACK THE HOURS"
By Edward E. Rose
Psychological melodrama from famous play

"THE CHORUS KID"
By Howard Rockey
Breezy and unusual theatre story

"UNITED STATES SMITH"
By Gerald Beaumont
The romance of a fighting marine

"THROUGH THE BREAKERS"
By Owen Davis
Sea story from the famous play

"THE ROSE OF KILDARE"
By Gerald Beaumont
With Helen Chadwick, Pat O'Malley and Henry B. Walthall

"THE MAN HIGHER UP"
By Reginald Wright Kauffman
Political drama from famous novel

"THE FRUIT OF DIVORCE"
By Leon De Costa
A drama of society—today

"THE CHEER LEADER"
By Lee Authmar
Pepdy comedy drama of college life

"BARE KNEES"
By Adele Buffington
The modern flapper under the spotlight

"THE HEAD OF THE FAMILY"
By George Randolph Chester
Another great comedy by a great writer

Released and distributed regionally by

Lumas Film Corporation

SAM SAX, Pres.
1650 BROADWAY

BUDD ROGERS, Vice Pres.
NEW YORK CITY

1540 Broadway, New York City

Cable Address: "BARNFSILM"
A Real Advertising Medium
For A Real Advertising Man

Circulation:—
Over 81% Exhibitor A. B. C. verified—the highest in the field.

Reader Interest:—
Highest percentage of renewal subscriptions in the field—the acid test.

Advertising Rate:—
Lowest rate per thousand verified exhibitor circulation in the field.

Results:—
You can’t beat it for results. Equipment advertisers who key their advertising are proving it.

MOVING PICTURE WORLD

A Chalmers Publication
Coming!

The Screen Sensation of the Season

The Blood Ship

Mightiest of All
Sea Dramas

Featuring
Hobart Bosworth
Jacqueline Logan
Richard Arlen
(Courtesy Paramount)

Story by
NORMAN SPRINGER
SETTING THE PACE for OUR FOLLOWERS

(No. 535—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THERE IS NO PICTURE COMPANY—THERE NEVER HAS BEEN ANY picture company—there never will be any picture company—in which the exhibitor takes a personal interest as he does in Universal.

ITS TRIUMPH AND ITS TROUBLES ARE AS PERSONAL TO HIM AS his very own.

TO HIM, UNIVERSAL IS NOT A SOULLESS, COLD-BLOODED CORPORATION but a living, breathing, human personality.

THEREFORE, WHEN A COMPARISON OF THE NEWLY ANNOUNCED product of all the companies was made and it was found that Universal has out-distanced the whole field in the box-office appeal of its pictures, a genuine, national cry of delight went up and its echoes will not die down for a long time to come.

WHAT A MOMENT, MY FRIENDS!

WHAT A MOMENT TO THE UNIVERSAL ORGANIZATION, TO MY associates and, if you please, to your humble servant!

CAN YOU IMAGINE WHAT AN INSPIRATION THIS IS TO EVERY MAN in the Universal family? Can you possibly picture what a spur your hearty applause is to our efforts?

THINK WHAT IT MEANS. THE OLDEST BIG PICTURE COMPANY IN THE business, instead of growing stale and habit-ridden, sets the pace for the whole industry!

WHY HASN'T UNIVERSAL FALLEN BEHIND? WHY HASN'T IT BECOME old fogy in its notions? For the very simple reason that we have always kept an even balance of experience and youth in our personnel.

UNIVERSAL HAS BROUGHT MORE NEW IDEAS INTO THE BUSINESS than any other company. It has never been afraid to "try anything once". It has never forgotten that this is a business demanding novelty—something new and different all the time. While others have theorized ponderously about the necessity of young blood and new ideas, Universal has never stopped adding those very things to its vital forces.

SO, IT IS SOMETHING OF AN ACHIEVEMENT, IN THE FACE OF KEEN competition, to have produced the ideal list of pictures for the biggest season in the history of picturedom. That's what we offer you now—the ideal list.

BUT IT IS EVEN MORE OF AN ACHIEVEMENT OVER A LONG SPAN OF years to have held the affection and personal interest of the exhibitor to such an extent that he is delighted to the very bottom of his heart to know that Universal again "has 'em all licked".

Member, Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
Europe Aiming at 70 Per Cent of Home Film Trade

U.S. Imports Decreasing

Says Correspondent

By Harry Knopf

The change in the status of European film production brought about during the last few months is of great importance. It is no mere accident that the number of American films imported during the second half of 1926 decreased so considerably.

In Germany, especially, this decrease is sharp, for only recently splendid pictures are able to achieve success here; middling productions failed to draw and the German distributors, in turn, stopped acquiring them.

This attitude towards the American film is in no manner due to hostility but rather the result of natural conditions of growth and taste; nor is it confined to Germany. It is gradually spreading over all of Europe. According to the latest statistics, Austria, for instance, imported but three-fourths of the customary number.

At the same time, production is increasing in those European countries which previously enjoyed a very limited film industry. With-

(Continued on next page)

London Cable

(From London Bureau of Moving Picture World, June 22.)

The English trade welcome to Marx and Becker foreshadows a joint production of feature films. The Exhibitors' annual conference discusses the Films Bill studio shortage and abolition of the entertainment tax. At the latest sitting the Films Bill passed clauses 13 and 14 with an amendment permitting renters to combine for the purpose of fulfilling the quota. The amendment disqualifying exhibitors as renters was defeated.
Charles Schaefer Dies; Was a Chicago Pioneer

Charles J. Schaefer, pioneer Chicago theatre owner, died last week on his sixty-fourth birthday. He was the oldest of four brothers who entered the motion picture business in 1907. Peter J. Schaefer became vice-president of Jones, Linick & Schaefer; Fred W. and Frank G. Schaefer centered their attentions upon theatre building upon the northwest side, but Charles Schaefer built, owned and managed the Keystone, Garfield and Lyceum Theatres at the time of his death. He also was instrumental in building and managing the Gem, Royal, Imperial and Premiere Theatres.

Mr. Schaefer leaves a widow, Lila, cameraman; Schaefer; a daughter, Mrs. Marie Bailey, and two sons, Walter F. Schaefer of Detroit and Charles P. Schaefer of Chicago. He was a Mason and a member of Garden City Lodge, No. 141, for more than forty-three years. The funeral was held Saturday at noon from the residence, 2222 Commonwealth avenue.

Pigmy Picture Completed

Harry Chandler, film editor and title writer, has whipped the Smithsonian Expedition picture of New Guinea into shape and it is being viewed by the trade. Pathe and the National are said to be especially interested. This film, titled “People of the Peaks,” was made by Dr. Matthew W. Stirling, head of the expedition; Stanley Hedberg, historian, and Richard K. Peck, cameraman. It features intimate views of pigmies and lithero to unexplored regions. Some of the aero plane shots are marvels of beauty.

Ontario Contest Begins

Famous Players Canadian Corp., Ltd., has undertaken a “Screen Opportunity Contest” in 30 of the leading theatres in Ontario to select a young lady who may become to Ontario what Norma Shearer is to the Province of Quebec. The winner will be sent to Hollywood with a chaperone for a screen test.

Gen. G. E. Tripp Dies

Brigadier General Guy E. Tripp, chairman of the board of directors, Westinghouse Electric and Manufacturing Company, died on June 14 in the New York Hospital. His death was due to complications following an operation.

Re-Signs Former Gag Man

Rollie Asher, who has been with Corinne Griffith during the making of many of her previous successes, has been signed again by the company to continue directing into “The Garden of Eden,” under United Artists. The picture has gone into production.

N. Y. Incorporations

New York State incorporation, last week were: Famous Italian Picture Corp., $50,000; Samuel Freedman, Isidore Brody, Julius Levine, New York City; Sansow Productions, Inc., $100,000; Joseph Shankley, Great Neck, A. M. Wattenberg, L. E. Bresser, New York City; Whitney Productions, Inc., $50,000, John W. Green, Baldwin, L. L.; Clarence J. Elmer, M. Whitman New York City; Christian Anderson Fairy Tale Films, Inc., $5,000, Gunnar Sommerfelt, Finn Hannevick, Sylvia Hackman, New York City; Bellrose Amusement Corp., viii; Gertrude Hoffman, Philip Moran, Robert Elisinger, New York City; Zakaro Film Corp., $1,000, Anna Sisman, New York City; Sylvia Halpert, Ethel Whittaker, New York City; Garvey Theatres, Inc., Utica, $50,000, Leonard H. Garvey, Fred D. Curtis, Orisany Falls; Harry M. Garvey, Utica; C-K Amusement Co., $50,000, William A. Marks, Ognace M. Igianni, Abrahm R. Zaldin, Brooklyn.

The Majestic Theatre Co. has been incorporated at Athens, Ohio, by James Gimnan, Chas. P. Kircher, Francis P. Frebault and others.

At Lisbon, Ohio, the Lisbon Theatre Co. has been incorporated with J. V. Wolcott, I. J. Snyper, M. Atloff and L. B. Zweig.

Rename Northwest Unit

Theatre Owners Association of the Northwest, Inc., is to be the name of the former Motion Picture Owners of the Northwest now. The Twin Mutuals Association has disbanded and the members joined the motion picture organization. The by-laws of the association have been revised but there has been no change in the directors.

Three For “U” in Cal.

Universal will build a $400,000 theatre at Riverside, Cal., to seat 1,800. “R. C. Hunt of the Rube- dox, Riverside, has an interest in the house. West Coast also plans one there. In addition, “U” has acquired the Scenic and Strand at Whittier, Cal., from H. J. Siler, who will manage the Scenic.
New Face in U. S.

Lee Lasto, UFA star, signed for juvenile lead in "Wings of Fate," a Piermont special to be directed by Joseph Ornato. He is a Hungarian and has played with Vilma Banky.

Extended Run For Norma

The Norma Talmadge Special, "Camille," which closed an extended run at the $2 admission scale at the Globe Theatre last Saturday night, has been booked into the Rivoli for an extended run at popular prices beginning July 2.

Mrs. Rodgers Critically Ill

Mrs. I. W. Rodgers, wife of the well known Cairo, Ill., exhibitor is a patient in a hospital there as the result of an attack of ptomaine poisoning. Her condition is critical.

Manfred Lee Well Again

Manfred Lee, publicity and advertising representative of Sterling Pictures, is back at his desk after an intensive two-weeks' bout with "mumps."

Barry Repeats Summer Session
Of Saenger School This Year

Meetings at Bay St. Louis Draw 125 Managers
Practically Circuit's Entire Force

Successful was the first summer session held for the managers of the Saenger circuit last year that it was decided to repeat the experiment this year, with John F. Barry, of the Publix Training School for Theatre Managers, again in charge. Last season about fifty Saenger managers took the one week course at New Orleans. This year the session was held at Bay, St. Louis and was amplified to cover eleven days, with an ultimate attendance of 125, which comprised practically the entire managerial force of the circuit.

In addition to the course lectures by Mr. Barry, who spoke five or six hours a day, there were guest lecturers, including Julian H. Saenger, president of the circuit; E. V. Richards, Jr., vice-president;

$3 Society Preview For Jannings Films

Emil Jannings' first Paramount production, "The Way of All Flesh," will open on Broadway at $3 top. The film's world premiere will be in the nature of a society preview sponsored by the Union Settlement vacation camp committee composed of a number of socially registered New Yorkers. The preview will be held at the Rialto at 9:30 o'clock Friday night.

"Beau Geste," Paramount's last season roadshow, will be taken out of the Rialto to make room for the Jannings picture. The latter will open for a run on the day following the preview.

M-G-M Train in S. A.

M-G-M's Trackless Train, which under the direction of Eddie Carrier left Europe last April, arrived safely at Buenos Aires and on May 12 began its South American tour with a great reception in that city.

Eugene M. ("Pop") Clarke, secretary; Mrs. Elizabeth Werlein, of the Hays organization; Rudolph Hecht, of the Hibernia National Bank; Marshall Ballard, of the New Orleans item, and Dr. A. B. Dinwiddie, of Tulane University.

Sessions were held daily from 9 a.m. to 5 p.m., with three or four hours devoted daily to home work, in the nature of advertising layouts, house plans and similar problems.

Not a single student played hookey, in spite of the wonderful fishing, and John Barry writes that the class was even better than last year. Included in the group were:


(Continued on page 4)
Minneapolis Accident
Hits Carnival Prestige

Minneapolis exhibitors are viewing with some satisfaction the prospect that the traveling carnivals which always offer serious competition in the summer to be permanently barred from the city. A ferry wheel accident last week in Minneapolis caused the city council to immediately revoke its license and order the police to close it down without an instant's delay. And Alderman John Peterson served notice on the council that he would shortly introduce an ordinance to bar all carnivals from the city.

Wage Cuts Threatened
Poor business in Minneapolis and St. Paul will force wage cuts, northwestern exhibitors announce. A committee will confer with representatives of the projectionists, musicians and stagehands. Cuts of 5 per cent for the musicians and stagehands and 10 per cent for the projectionists are being discussed. All contracts, it is suggested, will be for nine months instead of a year and a half.

Ince to Do “Coney Island”
Ralph Ince has been directed to direct “Coney Island,” by Joseph Jefferson O’Neill, an original story, which will be produced by F B O. Mr. Ince comes to New York to film the exterior scenes for the picture at Coney Island. He will start to work on the O’Neill story immediately following completion of “South Sea Love,” which will be put in production within ten days.

Farol Joins Goldwyn
Samuel Goldwyn has signed Lynn Farol as eastern press representative, with headquarters in the Goldwyn office at 729 Seventh Avenue. He has done similar work for George Tyler and the Actors’ Theatre, and while on tour in Los Angeles with “Trelawny of the Wells” was engaged by Goldwyn.

‘Tea For Three’ to M-G-M

“Tea for Three,” the Roi Cooper Mignon comedy, has been purchased by Metro-Goldwyn-Mayfair, for release through the team of Lew Cody and Allen Pringle. Robert Z. Leonard will direct.

Sterling Southern Deal
Sterling Pictures has arranged with Arthur C. Bronberg of Atlanta and A. C. Bronberg Attractions, Inc., to distribute the Sterling “Quality Eight” for 1927-28 in North Carolina, South Carolina, Georgia, Mississippi, Tennessee, Florida, Alabama, and Louisiana.

COMING AND GOING

N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, sailed for home on June 18 after a good business and pleasure trip in Europe. Shortly after his return he will proceed to the Pacific Coast to attend the annual convention of the Western Canadian theatre managers at Vancouver, B. C., in July.

Katherine Hilliker and H. H. Cates of the well known picture title writers, have arrived from Fox Films West Coast Studios to work for about two months at the company’s New York plant. They brought with them from Hollywood Barney Woolf, intrepid cutter, who wielded the shears on Frank Borzage’s masterpiece.

Owen Davis, president of Paramount’s Canadian Company, has returned to New York following several weeks spent in Hollywood where he devoted much of his time to the organization of the newly formed group of authors and playwrights which he heads.

Henry Ginsberg, president of Sterling Pictures Distributing Corp., who has spent the past month in the studio in Hollywood, has returned to New York.

Flood Fund of Films Constantly Growing

The motion picture industry in Hollywood raised $34,273.84 for the Mississippi Valley flood sufferers. In addition to this, $5,780 of food stuffs were contributed to the Red Cross Relief Unit in Memphis, Tennessee.

In a preliminary report, the Indianapolis Film Board of Trade says that fifty-seven theatres in the Indianapolis territory raised $7,715.12.

In a preliminary report, the New Haven Film Board of Trade says that three New Haven theatres have raised $2,477.85.

Fifteen of them are still to be heard from, the Kansas City Film Board of Trade reports that 33 theatres in the Kansas City territory raised $5,079.16.

A preliminary report from the Dallas Film Board of Trade says that 141 theatres raised $15,294.22. Fifty-five of them are still to be heard from. It is estimated that the Texas industry has contributed more than $50,000.

In the Dallas territory, 22 theatres have contributed $2,507.05. More contributions are expected.

Vita. Records Moulan

Frank Moulan, comic principal in Gilbert and Sullivan revivals and production advisor at the Roxy Theatre, was recorded by Vitaphone last week. He was the first artist in the eastern studio when it resumed operations after spending some time on music scores for Warner Bros. pictures. "The Four Buddies," appearing in "Lady Do," also registered for Vitaphone.

John C. Flinn and Arthur Whyte are back from the West Coast conclave of P.D.C.

Hal Hodes, Universal short feature sales manager, is touring the Middle West on a six-weeks’ trip.

Dewey Bloom, publicity man and exploiter, is sailing for London Saturday to join an English film company. Kavner and Benedict, his associates, have taken over his publicity agency.

E. T. Gomersall, new Fox short feature sales manager, has left on a tour of exchanges.

Charles M. Steele, supervisor of exchanges, and Stanley W. Hatch, western sales manager, for First National, are in the Mid-West on a ten days’ trip.

J. C. Vergesslich, manager of First National’s New Jersey exchange, attended the exhibitors’ convention at Asbury Park.

Morris Safier, head of Warner Bros. Extended Ton Production Department, is back at his desk in the home office after a two weeks’ visit to the company’s studio in Hollywood, where he conferred with Jack L. Warner on plans for the Extended Ton Productions on the new season’s line-up.

Herman Starr, chief office executive of Warner Bros., returned this week through S. S. Olympic from eight weeks in Europe where he accomplished extensive business relating to the foreign distribution of Warner Bros. pictures.

Dolores Costello, Warner Bros. star, accompanied by her mother, Mrs. Maurice Costello, and her sister Helen, who is also a Warner Bros. player, left New York on Thursday after a two weeks’ visit in the East, bound for Havana. After a few days in the Cuban port they will proceed by boat through the Panama Canal to California.

The Warner Bros. picture, “Dearie,” will be the attraction at the Roxy Theatre for the week of July 2. It stars Irene Rich.
An Aerial Tie-Up
Clever exploitation in the form of an aerial serial drama has been put over by Universal in New York through Station WABC on Monday night. An adaptation of the Universal serial, "Blake of Scotland Yard," was made from a preview of the picture and a study of its lines of action. The evening started with a "good hit." The second comes next Monday at 5:15 p.m. One week a week for twelve weeks will be given.

Flaherty N.Y. Film Done; To Direct M-G-M Feature
Robert F. Flaherty has finished shooting a film for a unique two-reel picture of New York and central California for the Coast to undertake the direction for M-G-M of a feature adapted by John Colton from Frederick O'Brien's book, "White Shadows in the Desert," to be made at Tahiti.

The New York film will be distributed by Pathe. It is a novelty in that it utilizes rhythm and movement to convey an idea of the dynamism of the metropolis, and took three months in the making.

Bob Woodhill in N. Y.
David H. Hochreicht, president of the Vocalfilm Corp. of America, has appointed Robert Woodhill, son of R. F. Woodhill, president of the M. P. T. O. A. as assistant to Julian M. Solomon, director of advertising and publicity. Young Woodhill, as house manager of the Schenectady Theatre, Y. M. C. A. handled all of the local publicity and exploitation. His work with Vocalfilm will be on trade paper and New York newspapers.

Kyle Starts Circuit
Robert K. Kyle, formerly scenario and exploitation man for First National, is building the first of a chain of theatres at Mt. Kisco, N. Y., at a cost of $200,000.

Pettijohn Defends Morals of Film at Inquiry in Quebec
Royal Commission Closes Official Investigation

The Royal Commission at Montreal, appointed to investigate conditions of picture theatres in Quebec, came to a close on June 18 and Justice Boyer, who conducted the inquiry, is engaged in the preparation of recommendations which he will present to Hon. L. A. Taschereau, premier of Quebec, for consideration at the next session of the Quebec Legislature.

Important witnesses were heard during the closing days of the investigation, including Charles C. Pettijohn of New York, counsel for the Motion Picture Producers and Distributors Association of America; Count Roussel de Sales, chairman of the Quebec Board of Moving Picture Censors; S. Morgan Powell, dramatic editor of the Montreal Daily Star; Martin Sininger, censor of posters in the City of Montreal; Alexander Marier and Dr. Dufriere, representing the St. Francois d'Assise Society, and others.

Mr. Pettijohn appeared to give evidence as to the morals of moving pictures, the commission having been authorized to consider this phase of the situation. He recited the steps which had been taken by his association to improve film standards, 98 per cent of the film industry in the United States being a party to this undertaking. It is required that good should always triumph over evil and so pictures are clean.

Frank Borzage, director of "7th Heaven," whom the French Ministry of Education has invited to aid in making an official French version of the World War.

Joy Carnival July I
The members of the Fox Athletic Club will hold their annual Joy Carnival at the Claridge Hotel on Friday evening, July 1. At that time medals will be presented to the Fox bowlers and basketball players, athletic trophies won by the Club formally accepted, and the official Fox A. C. flag adopted.

Schwartz Deal Now Off?
The deal whereby Loew was to take over the Schwartz theatres in Brooklyn is reported off. Schwartz is now engaged in acquiring houses further out in Long Island, having taken over Coney Island and Freeport theatres.

Place Serialization
A serialization of the Paramount picture, "Wings," has been placed with the Chicago Tribune syndicate.

Liability Insurance Rates Up, Showmen May Use General Fund

Greater New York theatre owners are up in arms over an announced increase in premiums by liability insurance companies for picture theatres. They charge that rates will be jumped from 12 cents to 40 cents per $100 of insurance. The explanation is that "nuisance patrons" are too expensive for them.

Some exhibitors are talking about calling a meeting to create a general fund for mutual insurance. They feel that method would be about as cheap as the other.

The insurance companies call "nuisance patrons" those people, mostly women, who manage to trip and fall in a theatre or ruin their clothes in some way that they can blaming the theatre.

The liability policies usually carried by picture theatres run from $50,000 to $250,000 a year. The policies guarantee protection within and around the picture theatre.

Late Chicago News
Lubinier & Tresz have leased the new 3,500-seat theatre being built by Harry Engleberg at Forty-seventh and South Park- way boulevards. Nierman and Weishord have organized the Metro- politan Theatre Company to operate movie theatres.

A heavy rainstorm dam- aged several theatres here Monday night.

F. N. Would Force Colleen Moore to Arbi-trate Dispute
Burkan Applies to Court For Compelling Order

Justice Mullan of the New York Supreme Court has been asked by Nathan Burkan, counsel for First National, for an order compelling Colleen Moore to arbitrate differences with the company under a contract dated March 26, 1925.

The motion is the result of a suit brought by First National against Miss Moore, whose husband, John McCormick, resigned as producer on May 26.

The papers say she was engaged for 12 plays, 8 of which were to be made in the first two years of her contract and the remainder in the last year. She was to be paid $125,000 for each picture, Burkan says, and was to submit to arbitration in case of a dispute. Seven have been made.

The suit was to have been "When Irish Eyes Are Smiling." Differences arose over it, Miss Moore objecting to changes in the script, and refusing, it is claimed, to submit to arbitration. She also claims $55,000 due her on the picture, F. N. denies this.

The company says that if Miss Moore goes to Europe, in alleged violation of her contract, it stands to lose about $1,000,000. It claims she has received over $900,000 for the pictures she has already appeared in.

M-G-M Buys Rights to "The Student Prince"

M-G-M, recent purchase of the rights to the operetta "The Student Prince," founded on the play "Old Heidelberg," which Ernst Lubitsch has been making, has changed the title of the picture to "The Student Prince." A subtitle will add "In Old Heidelberg." This latest purchase of the "Student Prince" makes available the operetta effects and the music of Sigmund Romberg.

Borzage Honored

"The Student Prince" was the subject of the latest motion picture released by M-G-M, and a special screening of the picture was held at the RKO general offices.

Applications to the Screen Guild in honor of the film have been made for the next Monday's "Good Will Hunting Day." The Guild is using the day for various activities to aid the Screen Guild in support of the picture.

In New York, a special evening of "The Student Prince" was held at the Mayflower Theatre, and a special screening was held for the Screen Guild in honor of the film.
Stage Producers Blame Films For Worst Season in 5 Years

MUCH comment is heard on Broadway as to the reason why comparatively few legitimate theatres were still open this week, when the cold season has been so favorable to the show business. Stage audiences have unexpectedly diminished and many are the causes attributed.

Various complaints are heard. Among them perhaps the loudest is "those movies." Others are a lack of plays of an original order, and a fear of churches and social organizations. But the films seem to be chiefly blamed as possibly the worst theatrical season in five years.

Motion pictures are blamed on two grounds. First, they are increasing their patronage through strenuous advertising competition among themselves; second, they rent theatres in which legitimate plays otherwise might be produced. The second item is far less important than the gaining power of the films, but it has some influence on the situation.

With the advent of the Paramount and the Roxy, both houses running to elaborate presentations and fine music, the attendance at stage shows has been cut quite a bit over the roads made formerly.

Legitimate people were inclined to discount the ticket gouging of the agencies when that was suggested to them as a cause. They also would not argue a statement that attendance at picture theatres has fallen off appreciably, though not seriously, during the last month, except during the Lindbergh visit.

Mary Pickford Made Defendant In Plagiarism-Copyright Suit

Hollywood, June 22.—Although Mary Pickford, screen star, was made defendant this week in a suit filed in the United States District Court charging plagiarism and copyright violations, the film actress has not as yet been served with papers, according to John Mott, her attorney, and studio representative.

The suit was filed by James M. Sheridan, attorney and co-plaintiff, and asks for minimum damages of $100,000, charging that "Sparrows," Miss Pickford's recent picture, is an infringement on the copyright of an original story by Phillip Egerton Hubbard, "The Cry of the Children." The latter story, it is alleged, was submitted to Miss Pickford in 1919 and later returned as unavailable.

Sheridan represents the estate of Flanagan, co-author with Hubbard of the story dealing with baby farms. Hubbard is also represented by counsel in the suit.

In addition to Miss Pickford, the complaint names the Mary Pickford Co., Winfred Dunn and a number of unidentified persons.

Because of the fact that she has not been served with papers, the actress refused to make a public statement.

According to Sheridan, an accounting of the entire profits of "Sparrows" is to be asked by the complainants.

Lasky Asks Salary Cuts (Continued from page 559)

Mayer is reported to be next in line to announce a wage cut.

That the wave of studio economy and house cleaning is yet to reach its crest, and is to include all within its scope, is further indicated by "the director and high production costs" being the subject of a meeting here tonight of directors representing practically every studio here.

These directors, who will discuss this subject after being addressed by Jesse Lasky and Louis B. Mayer, form one of the five branches of the recently formed Academy of Motion Picture Arts and Sciences.

Lasky's Statement

Mr. Lasky's statement, which will appear in "The Paramount Studio News," advises all employees, from property boys up to studio executives and the highest paid stars and directors.

"Three weeks ago when we gathered here for the bi-monthly meeting, and that marvelous get-together spirit was developed, we told each other some frank truths.

"Today we must be even more frank. A serious situation has arisen in this industry and we must face the facts.

Income Insufficient

"The facts are that the net income from pictures is not sufficient because costs have mounted far too high. We have been spending too much for what we have been getting, and we can go on in this way no longer.

"The entire industry, yours and mine, has reached the period of stabilization—the age of discretion.

"We are facing the situation with sound reason. What we propose to do in this situation is to form a protection of the future of our business, which means the protection of the future of every one of you. As our first step in meeting this grave situation we are asking every employee of the company receiving more than $50 a week voluntarily to accept a salary reduction of 10 per cent.

"A committee of the executives of the studio has been appointed, and with myself as chairman, has been studying the payrolls. Many employees getting large salaries will be requested to take a proportionate reduction in percentage of reduction. The company will appeal to those under contract just as to those who are not.

"In addition to this, every possible means of economy, without sacrificing the quality, will be put into effect, and the management is prepared to consider all suggestions for the economic and practical solution of our problems.

"It is only proper that you should know that already in our office home all of the departments have met the issue courageously and vigorously.

All Executives Cut

"Starting with the president of the organization, and all the other executives of the company as well as myself, through all the departments of distribution, of the foreign field, of Publix Theatres, the situation has been and will have reduced or are reducing their salaries.

"This department of ours, the production department, has been left to the very last, because we all have realized that it is the life blood of our great world wide organization.

Three Courses Open

"We have been studying every possible means of solving the problem. Three courses were open. The first was to close the studio. The second was to curtail our production schedule, the third was to make the reduction in salaries described above so that we might continue with the most ambitious program this company ever has undertaken.

"Our hope is to carry through this readjustment with humanity, intelligence and justice for the ultimate good of all.

"I ask that you have faith; that you retain the morale that has made this production department the best in this country. We work that you are doing, you must work in happiness, secure in the knowledge that your employers are treating you with fairness and justice, and realizing that nothing planned herein will in any sense effect opportunities.

"Preposterous rumors are afoot. Pay no attention to them. This company will always recognize outstanding merit and is willing to pay for it at its true value.

"The process of stabilization will bring a slight shortening, the waters. All incompetents, persons hindering progress, or costing us money, regardless of their positions and reputations, must go. Those who have worked faithfully and well in activities necessary for making the best motion pictures have nothing to fear. And everyone of you know your worth if he belongs in that category.

"When this readjustment is completed, we will be able to operate the studio so as to bring greater opportunities to those who earn them.

"Pictures made on a sound business basis will bring greater property to the company and that means greater prosperity for everyone connected with it."

Publix May Lop 200 Theatres Off Chain; Memphis Abandoned

Elimination of unprofitable houses continues to be the practice of Publix Theatres. It is said that about 200 of the more than 700 in the circuit will be dropped before the year is over.

The latest evidence of this move is seen in Memphis, Tenn., where Loev's has gained virtual control of the first-run situation by taking over the Palace, Strand and Majestic. These have been run by Publix through Consolidated Theatres, its subsidiary, but Publix presentations frankly hopped in Memphis and the company now will endeavor to put them over with a straight picture policy at reduced prices. It is probable that Memphis won't see another stage presentation in a picture house for months to come, but will get only what it seems to want—just pictures.
**Lichtman Temporarily Heads Motion Picture Social Club**

By Merritt Crawford

DEFINITE progress in the organization of the proposed motion picture social club was made at a meeting held in the Hotel Astor on Wednesday, June 22. The name of the new organization will be New Motion Picture Club of New York. Temporary officers elected were: Al Lichtman, president; Arthur Loew, first vice-president; William A. Johnston, second vice-president; Bruce Gallup, secretary, and Arthur W. Stebbins, treasurer.

Lichtman reported a total of $5,100 collected from prospective members, and offered his office as temporary headquarters for the organization.

It was voted to authorize Nathan Burkan to draw up a charter and to make application therefore to the State of New York.

A By-Laws Committee was appointed consisting of M. H. Hoffman, chairman; Lou Metzger and Joe Brandt.

A scouting committee was also named for temporary quarters for the club, consisting of Dave Chatkin, chairman; Paul Burger and Lee A. Ochs.

The naming of the committee to bring in suggestions for an appropriate location for a permanent clubhouse was put over until next Wednesday, when the next meeting will be held at the Astor at the same time.

About seventy-five were present at the meeting, each of whom were asked to act as a committee of one to bring at least three prospective members from their organizations at the next meeting.

**Pearson, Storey Back**

Elmer Pearson and J. E. Storey of Pathé have returned from the conferences on the West Coast.

**Danziger Goes Abroad**

A. J. Danziger has sailed for Berlin and Paris to purchase novelties for the independent market. His trip will last about a month.

**Sandberg, Danish Director, Now In 1st National-Zelnik Scheme**

Additional details to the Moving Picture World from its German correspondent on the men who will be associated with Director Frederik Zelnik in making First National pictures in Berlin are: Julius Haimann as general director of production and Karl J. Frischke as associate director.

A. W. Sandberg, the Danish director, will make three films the first year. Negotiations are being carried on with "a well known German director now working in Hollywood."

Distribution will be supervised by Phil Kaufman and, as associate, Herman Rosenfeld, liaison officer between the German producers and First National will be A. C. Berman.

Fifteen films are scheduled for the first year. Lya Mara will star in three or four. Other European stars are sought, and American stars loaned by First National may produce in Berlin under German auspices.

The president and the directors will be Germans.

**Dope Comes True**

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**Bethlehem**

BY E. J. FITTSCHEN

Bethlehem, Pa., June 22—Mack Sennett will erect an $80,000 studio on Ventura boulevard near Universal City. He is now preparing to abandon his present studios on Glendale boulevard, Los Angeles, which he has occupied for fifteen years.

Sennett's purchase marks the first actual step toward popularizing a tract of 503 acres. It is the plan of a group of property owners to endeavor to centralize Hollywood studios into this area.

It was said tonight that negotiations are now being conducted with three other producers to follow Sennett's footsteps, and that negotiations are also being carried on with Richard Talmadge whereby the latter would erect a $250,000 theatre in this region.

Land there, which a few months ago could be secured for $10,000, is now asking at $5,000 and $6,000 per acre. The land company is known as the Central Motion Picture District, Inc., and includes on its executive board a number of Paramount Famous Lasky studio executives, of which M. H. Hoffman, studio executive manager, is the president.

**New Madan Rumors**

News of a deal, exclusively announced by Moving Picture World three months ago, between Madan Theatres, Ltd., which controls India, Burma and Ceylon, and either an American or a British company now come to light with the prediction that an early decision may be made.

**Clifton Succeeds Riegel**

Dr. John L. Clifton will succeed Vernon M. Riegel as Ohio superintendent of public instruction, effective July 15. Thus he becomes chief of the state's motion picture censorship department. Riegel will join Fox Films' non-theatrical department.
Eschmann Pitches Pathé to Victory;
Walters Trim Fox

Triple Tie in Picture Baseball League

With the peanuts and boots of frenzied fans ringing in his ears, "Eddie" Eschmann, Pathé feature sales manager, pitched his team to victory over First National, 19 to 12. The former star, whose suit had just come out of the moths balls, walked three men in the first inning and then retired the side without a score. Thereafter he was inclined to be wild but held his own with strong hitting behind him.

George Snyder relieved him in the eighth. Snyder previously had starred in the mound, making two remarkable catches and in each case doubling a runner at first. "Willie" Williams rapped out a regular Ruthian home run to center field for First National.

By virtue of chalking up the first defeat of the season against the Fox Film nine, the heavy-hitting W. B. (Babe) Brogan, aggregation stepped into a triple tie for first place. The score was 17 to 13.

Walters now are tied with Fox and Pathé, with 3 wins and 1 loss each. Sid Seckler contributed toward the Warner victory with two home runs. Levy, Lynch, Mason and Punzo also starred.

Consolidated forfeited its game to United Artists and, it is rumored, may leave the film league.

Standing
Won Lost
Fox Film ........ 3 3
Pathé ........ 3 1
Walters ........ 3 1
1st National ....... 2 2
United Artists .... 1 3
Consolidated .... 0 4

"Chang" to Stop

"Chang" is to leave Broadway after another week. The picture will be succeeded by "Camille."

The jungle melodrama will be generally released September 3. Last Sunday it played to the second largest receipts of its New York run when it grossed $6,100. It probably created a unique record in drawing more "repeats" than any Broadway play in years. Some enthusiasts are known to have seen it four or five times.

Stern Sails for Europe;
Sister Dies in Germany

Abe Stern, vice-president of the Stern Film Corp., has sailed for Europe as the result of the death of his sister, Mrs. Sig mund Alexander, in Fulda, Germany. Julius Stern, another brother, was at her bedside. Her son, Max Alexander, technical director at the Stern studio, was called to Fulda two months ago. Mrs. Alexander was one of three sisters, the other two being Mrs. Carl Laemmle, who died about eight years ago, and Mrs. Maurice Fleckles of Chicago.

Abe Stern was accompanied by Herman Stern, sales manager for Stern Brothers Comedies, who will make a tour of Germany, England and other European countries.

"U" Builds in Phoenix;
Stars Race Theatre

Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc., has announced the building of a $300,000 theatre in Phoenix, Arizona, at the intersection of Rich ards and Nace Theatrical Enterprises, Inc., a subsidiary of Universal Chain. It will be a Class A house.

Construction has started on Universal's new theatre in Racine, Wis. It will seat 2,000 and be of the atmospheric type.

First-Run in Brooklyn

The Brooklyn first-run on Stern Brothers comedies for next season goes to the Mark Strand Theatre. That house will play 26 Stern Brothers comedies during the coming twelve months.

Nationally known figures were seen at the Business School dedication of Harvard University. Left to right: Thomas N. Perkins, Harvard '91, former Rep erations Committee man in Europe; Bishop William Lawrence; Joseph P. Kennedy, banker and president of F. B. O. Pictures Corporation; and Owen D. Young, first administrator of the Dawes Reparation Plan and chairman of the board of the General Electric Co.

Expert Urges Top Prices
For All Balcony Seats

Picture theatres should charge more for balcony than for orchestra seats, in the opinion of Dr. W. B. Needles, president of the Illinois College of Optometry, because "anyone who sits below the screen is liable to develop a latent weakness of the vertical muscles of the eyes."

On the other hand, he branded as false the belief that films cause injury to the eyes, saying such cases are exceedingly rare and when they do occur it is "a sure indication that the eyes were defective before the picture habit became fixed."

Hoquiam Control Centered

Transfer of the Capitol Theatre, Hoquiam, Wash., owned by H. T. Pierson, to the holdings of the Hoquiam Amusement Co. has been completed. Mr. Pierson assigned a large block of stock. The Capitol and Dream, owned by the purchasers, have been permanently closed. Mr. Pierson now is identified with the management of the company, which will continue to operate the Arcade and Liberty. A large new house will be erected later. The city is now controlled by the Hoquiam Amusement Co.

B. & B. Active in Chicago

It is reported in Chicago that Babalan & Katz has acquired the Paradise Theatre from the National Theatres Circuit at a price to be decided by three appraisers appointed by the interested parties. Negotiations are said to be under way for the Capitol, seat house of the Cooney Circuit. It is on the South Side. The Roosevelt, it is said, will be replaced by a commercial structure because of the huge real estate investment.

Our Stock Market

The market as a whole has been subject to a considerable amount of selling this week. This was due primarily to the professional element, who became frightened by the increase in brokerage loans and to the feeling that the market had a considerable advance and was due for a rest. We know of a speculator who came into our offices with a long list of stocks he was holding and made the prediction that he would sell the whole lot at the market price. He seemed to be really scared.

There are bound to be slight recessions of this kind but we still believe that the condition is the backbone of the present market and with plenty of funds at 4% there will be no major setback. There appears to be every reason to believe that the market will remain cheap for several months.

Film stocks suffered along with other issues. Paramount dropped to 101 1/2 and Pathé, Fox and Warner were weak. The fact that Paramount declared the extra $2 dividend this year in stock instead of in cash as was done last year, has made the stock rather heavy. In addition the information that salaries and expenses are going to be reduced is not a bad argument. In time of course, if expenses are cut profits should be increased, but the fact that a cut is necessary is liable to be interpreted unfavorably for the common stockholders especially in view of the small amount being earned over dividend requirements.

Pathé Exchange new stock was quoted on the New York Stock Exchange this week. Class A stock was quoted at 38 which is the lowest for some time. The new Common was quoted at 12 on the opening but within a few days could be bought for 8 at which price it is now offered.

Fox and Warner have shown little activity recently. Fox is doing very nicely but at 57 is selling about high enough for the present. The Vitaphone seems to have run its course as a speculation for Warner Stock. Within installations increasing rapidly, Vitaphone in time should give a real, rather than a speculative, value to the company stock.

Special Jennings Preview

A special preview of "The Way of All Flesh," which Jennings, first American-made starring vehicle, will be given at the Rialto at 9:30 o'clock tonight (Friday) for the benefit of the Union Settlement Camp Fund. The official opening was announced for Saturday. "Dean Geste" will end its run after the first show tonight.
F-N Silent On Colleen Moore Contract Suit

First National officials on the west coast refused to make any public statements relative to the $1,000,000 suit filed by the company against Colleen Moore, film star, in New York. The World learned that strict orders had been issued in New York against any statements on the case being made on the coast.

According to wire dispatches from the East, First National is suing to force Miss Moore to arbitrate the terms of a contract under which she was to have made twelve pictures. First National, through its attorney, Nathan Burkan, asserts that the actress has been paid $945,000 of a $1,000,000 contract. By her refusal to appear in five additional pictures, claimed to be due under the contract, the company asserts it will lose $1,000,000.

Miss Moore and her husband, John McCormick, former First National west coast chief, left here for New York shortly after McCormick walked out of First National following his "break" with the organization.

Academy to Hold An Open Forum

An open forum meeting of the directors' branch of the Academy of Motion Picture Arts and Sciences is scheduled for next week. At this time, when between thirty and fifty Hollywood directors are to be present, the subject of "Motion Picture Directors" and the "High and Mighty" will be discussed on the floor.

Louis B. Mayer and Jesse Lasky, it was said, have been invited to address this meeting.

We learn at the Academy headquarters that this will be the first of a series of meetings similar in character.

M-G-M Buy Rights To "Student Prince"

Metro - Goldwyn - Mayer has purchased the screen rights to "The Student Prince" and "Old Heidelberg" recently directed by Ernst Lubitsch will be retitled "The Student Prince" with a subtitle "In Old Heidelberg."

This clears up possible legal difficulties between M-G-M and W. Meyer Forster, author of "Old Heidelberg." Meyer-Forster, who resides in Germany, recently charged in her Berlin Tageblatt that the producing company had filmed this story without permission and without any contract having been entered.

Zehner Promoted

Harry Zehner has been promoted from assistant general manager of Universal to the post of assistant to President Carl Laemmle, according to an announcement.

Zehner was personal secretary to Laemmle for four years and is an expert on international film relations.

Lead in "Beau Sabreur"

Evelyn Brent has been chosen for the leading feminine role in Paramount's "Beau Sabreur," according to an announcement on the coast. Others in the cast of the companion story to "Beau Geste" are, Gary Cooper, Noah Beery, William Powell and Roscoe Karns.

Miss Brent has long been associated with crook roles on the screen and her role in "Beau Sabreur" is foreign to anything she has done upon the screen heretofore.

Actors' Committee Asks Tearle To Specify Charges in Writing

Actor's Intimations of "Discrimination" and Attempted "Conspiracy" Still Await Academy Action—Attitude Threatening

By Tom Waller
West Coast Representative

EFFORTS were made during the past week by the Actors' Executive Committee, or subaltern in arbitral matters to the Conciliation Committee of the newly formed Academy of Motion Picture Arts and Sciences, to get Conway Tearle to specify in writing his verbal and general charge that he has been kept jobless in Hollywood since August last because of "conspiracy" and "discrimination."

Tearle, in an exclusive interview with the World, disclosed that this information, at a time when lieutenants of the Association of Motion Picture Producers and the Academy headquarters itself described for publication the matter as having been strictly informal and progressing satisfactorily, Tearle said that this week he had been interviewed by Conrad Nagel and Milton Silfes of the Executive Committee and that he had promised to write generally his charge which he said was due for consideration at a meeting of the committee early next week.

About his reason for refusing to be specific, Tearle stated to us: "They know these things exist. I know they exist. My belief is that they just want to find out how much I know—whether I am bluffing or whether I have the facts."

Tearle said that the only place where he would wax specific would be in court and that to divulge the circumstances at the present time would only be to weaken his own hand in the event of litigation which he, said, is bound to occur unless he gets what he calls a square deal.

Tearle stated that he would file his suit against several producers before the middle of November. He mentioned that month because he said that thereafter his action would be outlawed by time. He reiterated:

"There is an absolute certainty of my filing action unless I get a square deal." He said that such a suit would be "tasty, lengthy and exhaustive," and that he will make every effort in his power to prevent it, but that "if they want fight they will have it."

Tearle, when asked frankly as to how he thought the Academy would progress with his case, said:

"I don't think they are progressing with it at all." Later in the interview speaking of the Academy he declared:

"In my opinion they are very arrogant, very despotical. They think they have the whole thing sewed up. They think they are so powerful that no one would have the guts to get up and fight them."

Tearle emphasized that he was sincere in his action in bringing the matter to the courts unless it is adjusted. In this respect he stated:

(Continued on page 570)
Joseph Franklin Poland
“I SAT in outer offices myself so much that I imagined my mind that once inside and behind the desk I would always keep the door open.”

Thus one finds well edied the hinges of a door in Universal City bearing the name Joseph Franklin Poland and the title supervising editor of Feature Comedies. In between a long day often running well into the night, studying scripts, sitting in on buying, preparing manuscripts from the adaptation to the continuity; inter-departmental conferences; conferences with the director; following through “scripts” so as to see that the theme of the story is not lost in the shooting stage, then pre-viewing five times every picture coming under his supervision; and having almost constantly twelve features under various stages of preparation—Joseph Franklin Poland finds time to interview writers and “writers.” Just talking to Poland is invigorating. He is old pej personified even if he does object to being called a veteran scenarist while he is in his infant thirties, simply because he got under way to an early start and did little marking time thereafter.

As a matter of fact we have not yet encountered a successful screen writer who discovered the proverbial gold mine as soon as he landed here. Poland’s case is no exception. Doing a little newspaper work on his home town paper, the Brooklyn Eagle, gave Poland, in about his eighteenth year, the urge to make some money on a type writer. It was at this time and just as he was finishing his high school days that Poland wrote his first original story for the screen. This netted him twenty-five dollars from the offices of the old Kinemacolor Company. Three of the five stories which the first success prompted were sold in rapid succession to Universal City.

Poland, now philosophizes that of all careers success for a writer should not come until he knows all the keys of his typewriter backwars.

From nineteen to twenty-one, while he was attending Columbia in the “daytime,” he was working in a Wall street export house until nearly every morning, as he recollected, laboring in his room at home on original stories. In those two years with their college classes, studies, and the night job Poland figures he wrote sixty-seven stories, selling practically all of them at twenty-five and fifty dollars per clip. And while all this cramming was going on he learned Spanish, got a salary raise, realized big percentages in his college classes and, much against the weight of physiological evidence in regard to extreme negligence in turning the light out at midnight—he gained weight.

Taking a permanent job with the Kalem Company just after he had cast his first vote meant breaking into his college course and abruptly discarding associations on Wall street which assured him of a steady remunerative future.

The three months which he spent with Kalem which required him completing every sixth day story material for a two-reel episode in a western serial; a one reel comedy for Ham and Bud; and a four-reeler for the company down in Florida. Poland now regards his Kalem experience as one of his greatest assets toward becoming acquainted with speed on a type writer.

Fox, Vitagraph, and Metro furnished him with jobs and more experience during the three years which followed. During this time he became thoroughly familiar with these feature stories and Poland does not rate his work in those years as being particularly good. He charges it up as more experience; as rather an abbreviation in fast newspaper work with the film angle.

The desire to free lance and do nothing but turn out original stories at last convinced Poland that he had a series of comedies for Metro and staff job with Metro. Fitting himself up in a tiny hall bedroom in a Brooklyn boarding house looking into an alley way, he proceeded to “pound and mail” for a period of eight weeks. By that time he was down to his last twenty-five cent. The old room rent gap was injecting itself and somebody’s servant became a corpse below his window before the telephone company declared a dividend and word reached Poland that $350 was awaiting him for the feature which he had written during the first week of his solitary career.

Then the money started to flow in, we were told. Poland got another $150 for adapting it. Incidentally, Pathe paid out the $500. The following day many other “money words” reached him—that everyone of the stories he had written had been sold and that the prices realized were from $400 to $600. Even two-reelers which he had written during odd hours between his college classes and at his job in the Kalem Company had been sold, and some of them had been dropped out by Miss Christie. Things moved so rapidly for Poland thereafter that during fourteen months in 1919 and 1920 he had written over 500 feature stories produced by nearly every producing company then in the field.

Poland’s first appearance on the West Coast was in 1919 when he directed a series of comedies for Mary Miles Minter. Then the pace which he had been hitting suddenly came to a standstill. The proverbial bottom dropped out of the original story market. Producers were set upon bringing established stage plays and successful novels to the screen. This period did more to retard the original writer than any other, Poland remarked to us. He described his own position then as peculiar and nearly causing him to verge on starvation for close to six months at this time.

Tom Ince even at that time was an advocate for originals. Because of this Poland believes he was enabled to join Ince’s staff and to become familiarized with the technique which made it possible for him to cope with the new situation.

Following two years of this work with Ince Poland went with Fox, First National and Douglas MacLean. While with First National he did continuity and adaptation for “The Perfect Flapper” and “Flirting with Love” among others. His next move was his present berth with Universal in which his entire experience is daily called into play.

Poland likes the spirit of cooperation that prevails in Universal City. He showed us a memorandum signed by General Manager Henigson which he said had been received not only by executives but by the lowest paid studio employees as well. The memorandum had to do with word from New York congratulating Universal upon the improvement of feature comedies during the past year. Henigson in his note credited such success and recognition in turn to all of his co-workers and their subordinates.

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He Started Career in Wall Street
Duncan Sisters Score Screen Triumph in "Topsy and Eva"
Their Debut Shows Promise—Picture is Loaded With Gags Lesserening Power of Dramatic Sequences

A PATCHWORK of comedy peculiarly twisted into melodrama and then suddenly shunted back into comedy fields makes "Topsy and Eva," as we witnessed it in its world's premiere here this week, a monstrosity as far as screen story classification goes. The picture has its bright moments and some funny as well as levity titles. Audiences that are not fastidious about utter lack of directorial adherence to a theme may like "Topsy and Eva" as a whole. More particular audiences, even at that, will have to laugh now and then at the clever gag work of Rosetta Duncan.

Even in its present deplorable story form, "Topsy and Eva" provides a debut vehicle for the Duncan sisters which shows they possess real screen material—both actresses that should go even further, when properly directed, at the film box office than they have on the legitimate stage.

Gag after gag prevails even to the extent of having Rosetta as Topsy roll in a barrel and bump Gibson Gowland as Simon Leerie off the auction block just when a little dramatic interest is being aroused over the disposal of Uncle Tom. Leerie looks vicious and yields a long whip over slaves but the gag situation kills any opportunity for sympathy. The few dramatic sequences are attempted in too much earnestness for one to get the impression that the director's idea was to burlesque the theme. Getting a laugh and a tear at the same time was obviously the directorial aspiration which has materialized into the hodge-podge which will likely befuddle small town folks.

Before it leaves Hollywood, however, "Topsy and Eva" will probably go back to the cutting room for a thorough re-editing, we learned from an excellent source the day after the premiere. It would not be fair at this writing, therefore, to even attempt to call this a review of what we saw on the screen at the Egyptian Theatre. The premiere was a great affair. Sid Grauman actually staged one of the finest prologues which this writer has ever witnessed either here or on Broadway. The prologue of entertainment that entertained during every motion of its run took up half of the program. The other half was taken up by the picture and by personal appearances of which those by the Duncans, who are great favorites in Hollywood, helped to distract from the offering on the screen.

Another reason why an indulgence might be granted "Topsy and Eva" at this time is because actual shooting on the last retake was not completed until one day before the curtain parted on the Egyptian screen. We also heard from an excellent source that originally the "Topsy and Eva" screen debut was planned for August, but that the opportunity to open in the Egyptian at this time was seized upon, resulting in production work being rushed at top speed.

Del Lord directed "Topsy and Eva," although during the last two weeks that the picture was in production D. W. Griffith was con-sulted to re-edit eight or nine scenes.—T. W.

“Vanity” Ends Run at Forum
Producers Distributing Corporation’s “Vanity” ended an indefinite run at the Forum here less than two weeks after it had enjoyed a premiere with special music, presentation and the presence of various stars in the opening night audience.

Reports were in circulation that this picture would go back to the cutting room for another editing. Upon checking with the studio we were informed that “Vanity” was already cut to program length before the showing which we reviewed in this department this week.

Sternberg to Direct Ralston
Josef von Sternberg replaces Dorothy Arzner as Esther Ralston's director in her forthcoming Paramount production, which will be from a story by Owen Davis, according to an announcement at the Paramount studio. It was explained at the studio that the reason for the switch in directors was that it is not the Paramount policy to permit a star to be directed by the same director for more than two pictures in succession.

Miss Arzner directed Miss Ralston in "Fashions for Women" and "Ten Modern Commandments."

Death Takes Pioneer
Death has taken one of the pioneers of the coast theatrical world in the person of Joel Teale, who for 26 years has been a fixture at the Martin Studio, during the past week.

Teale has been one of the most Much of his constructive output has been quite recent, for he spent the last two years creating the scenery here for the last twenty-six years and had provided the settings and curtains for practically every show that came to the theatre. He came to the coast in 1909 as master carpenter for the old O'Neill Repertoire Company. Later he was technical director for Oliver Morosco at the Burbank, Warner, and Morosco Theatres.

He established the scenic studios, which bear his name, in 1914.

Ingenue Lead
Ruth Boyd has been signed by Gotham for the ingenue lead in "The Woman Who Did Not Care."

“I have three witnesses whose testimony will be absolutely incon-trovertible. I have had these conditions have existed for a long time and now I have the proof. I know and can prove that a conspiracy exists to the exclusion of any doubt and that a conspiracy exists I can absolutely prove in court.”

About his verbal charge of discrimination Tearle stated to us:

"I think that practically all free-lance actors and actresses, if they haven't already felt the iron-hell as I have, are going to shortly."

Speaking about the status of free-lancers Tearle said, "It is not going to be a question of how much you are worth, it is going to be a question of how much we will give you."

Tearle said that already one producer had endeavored to intimi-date him against going to court; that even if he should gain a verddict he would never be able to collect because of "the power they have in Washington."

About the latter Tearle told us: "I suppose that means Will Hays. He is not worrying me in any way."

Tearle said that since his verbal charges were published in newspapers and since he brought the matter informally to the attention of the Hays organization, and the Academy an offer has been made him by Famous-Players-Lasky. In this respect he stated that this week "the Lasky people spoke to me and offered me an absolutely insuring sum."

Tearle said that the offer for his work in the entire picture was "a figure very little in excess of my regular weekly salary."

Tearle stated that during the interview with a representative of B. P. Schulberg his attorney, Major Morris Herbert of Los Angeles, was a witness to the offer and its details Tearle said that both he and the lawyer heard Schulberg's representative make a statement which Tearle maintains was that the Famous Players-Lasky books could be so "juggled around" as to make it appear that Tearle had received his regular salary and had worked but a fraction of the time of which he would really have to work.

It was after this alleged offer that Tearle claims Nagel and Sills came to him and asked him to write a letter to their committee outlining his verbal charge. Tearle claims that in substantiation of the fact he was his regular salary, an independent producer, not a member of the Hays organization, had offered him his regular income and stated at the same time that such an income was a modest remuneration for a man of Tearle's box office ability. Pressed for the name of this independent producer Tearle said that he was Harry Cohn and that if he would get in touch with Cohn he would corroborate Tearle's own statement in this respect to us. Asked if he would work for Columbia Pictures Tearle stated emphatically that he would just as soon a suitable vehicle for him could be procured.
Attempts to Kidnap Mary May Be Bunk

What was purported to be another attempt to kidnap Mary Pickford, screen star, apparently has turned out to be so much hot air. On the surface it appears in the light of a feeble effort on the part of an unknown citizen to get his name in the newspapers. According to the published story his L. Braddy, rode in his automobile at Twelfth and Los Angeles streets one day this week and boasted to the police that he overheard two men in a sedan discussing a plan to abduct the popular screen star and hold her for $100,000 ransom. He communicated with the Beverly Hills Chief of Police. According to Braddy's story there was no rear license plate on the car.

A representative of Miss Pickford's told the World that there was about as much of a chance of kidnapping Miss Pickford then that particular day, while she was on location, as there was of his flying to the moon. Six motorcycle officers, more than preoccupied, had no possibility of the "phantom" abductors carrying off the star. On the other hand, Miss Pickford always has adequate protection whenever she travels in public.

Douglas Fairbanks, Miss Pickford's husband, while placing little credence in Braddy's story, placed a bodyguard around their Beverly Hills estate per the suggestion of the police chief.

Collegians Bid For Screen Fame

The ten college men selected by First National in their national contest for new screen faces, will get their first chance to act before a motion picture camera in "The Drop Kick," which Richard Bar- theness is now making. As the picture was well underway before their arrival the boys will appear in little more than atmosphere in this particular production. The select ten arrived in Hollywood on Tuesday and were guests at a luncheon on one of the huge stages at Burbank in company with members of the press. More definite plans as to their future will be announced within a few days.

The five college ten were chosen from 15,000 students at thirty-six important colleges: John West- wood, Princeton; Stuart C. Knox, Yale; Thomas Denton, Michigan; John Hambrough, Chicago, Edward Karger, Northwestern; D. C. Cassidy, Georgia Tech.; Leland S. Wilcox, Michigan; John Morris, Perdue; Warner Snot, Northwestern; and Richard Glen- denin, University of California.

Tom Mix Is Best News Story of Week On Coast

TOM MIX figures in the Hollywood news three times this week. First of all he was physically injured; then some one quoted him as saying that it was "likely" he would leave Fox when his contract expires within the next ten months; finally, that he took to task as "scandalmongers" some of the wags who have been trying to find a rift in the Mix household.

Earlier this week we learned that Mix sustained a six-inch gash above one of his knees when his horse stumbled and he was precipitated against a boulder. This occurred while his "Tumbling River," or current vehicle company, was on location about forty miles from Hollywood. Since that time Mix has been confined to his home, although it is expected that he will be back on the lot within a few days from this writing.

In regard to Mix's quitting Fox, we have heard for several months that Mix was thinking of retiring. It was stressed to us from an inside source on several of these occasions that should be leave Fox he would not work for any other company or engage in any other picture work as a western star.

Mix, following the publication of a report in one of the largest local dailies that Mix might leave Fox we inquired among officials to find that they were uninformed of any such intention and that Mix had doubtless been misquoted.

The printed report credits Mix with wanting four pictures a year and stating:

"And in order to do that I shall have to find another release and do another type of picture. You can't demand three or four times as much for a picture as you have been getting, and it is made according to the same pattern and by the same concern. I have received several offers, but one particularly good offer from one of the other big companies, and I rather think I shall accept it."

Hal Roach's rascals—the famous "Our Gang" kiddies, decide to pull a little experiment on Farina, so he takes a "li'er" over the Roach studios.

Roger's Loses Gall Stones

The fashionable township of Beverly heaved a community sigh of relief upon learning from the California Lutheran Hospital that its distinguished mayor, Will Rogers, had successfully survived the rigors of a major operation for gallstones. The humorist was operated on last Friday.

Rogers has been under the care of his personal physician, Dr. P. G. White, since his return to Beverly from his recent lecture tour. When his sufferings became intense an operation was decided on.

Bases Suit On Minority Ground

Basing his plea on the ground that he was a minor at the time he signed the contract, Eddie Quil- lan, screen comedian, has filed suit in the Superior Court to the con- tract that now binds him to Mack Sennett, comedy producer. Quil- lan also asked the court to enjoin Sennett from interfering with his obtaining work elsewhere.

The contract was signed No- vember 7, 1925, and called for a graduating salary ranging from $150 to $750 during the life of the agreement.

Fanchon-Marco Will Increase Presentations

The firm of Fanchon and Marco now providing forty theatres on the coast with presentation material will, by next fall, expand the field and increase the audience so that it will reach through the Mid- dle West and along the eastern coast.

According to an announcement made by Marco at his private luncheon tendered by him this week to Hollywood press writers it was gathered that a new tie-up will bring the total of Fanchon and Marco theatres to more than two hundred and that a number of these starting in September will be Loew houses.

Marco told how Loew's State Theatre in Los Angeles, since using his presentations, had almost consistently doubled grosses of this house or increased its intake from about $15,000 to $32,000 per week. This made the purpose of explaining to the writers that this presentation firm will next week have added to their chain the Metropolitan Theatre, a Public theatre, and another presentation being worked out of the 250 theatres now comprising the West Coast circuit.

With this well-rounded Fanchon and Marco will probably be the largest purveyors of presentations of entertainment in the country.

Clarence Brown May Leave M-G-M

Not until late in the summer will Clarence Brown make known his future affiliation. This, we gathered at Brown's office in New York City following the knowledge that his contract with Metro-Goldwyn- Mayer had expired on June 1. We were informed that Brown would not consider any business phase until toward the end of the M-G-M special, "The Trail of '98," which is now directing and shooting, scheduled to be completed late in August. As a matter of fact, Brown is still under contract to Metro because of a rider in directors' contracts with that company providing an additional sixty days after expiration if the direc- tor is in the midst of a produc- tion.

We heard, however, that Brown has received offers from several producers for "considerably more money." It was admitted that one of these might provide him with his own producing unit and a United Artists' release.
Nineteen Years On the Screen

When we speak of pioneers in the motion picture business we quite naturally think of Mitchell Lewis, veteran character star as one of the sturdiest of that hardy band of pioneers that first saw possibilities in the silent drama and cast their lot with it. Lewis appeared in his first picture back in 1908—or nineteen years ago, which surely qualifies him for a position among the pioneers.

Quoting Lewis, it was his mother that first impressed him with the future of the movies, then an infantile state. "Pictures," declared Mrs. Lewis, "are the poor man's entertainment and can help but strike a popular chord." Mrs. Lewis probably never dreamed that one day there would be picture palaces with $2 tops. She was not so in this, as there undoubtedly were few of that day optimistic enough to hazard such a prediction.

Lewis boasts a distinction rather unique in the annals of motion pictures. He has never been under contract to a company on a yearly tenure, being satisfied to freelance and sell his wares to the highest bidder. Few stars have not at one time or another been under contract to some specific producing organization.

His last appearance on the legitimate stage was with Nazimova in "Ception Shools." Nazimova later made this into a picture under the title, "Out of the Fog.

Lewis at present is playing an important supporting role for Milton Sills in "Hard-Boiled Haggerty," a First National production. Mitch also wishes to specify that this is not a "heavy" characterization, the type in which he is best known to the screen.

Signed by Warners


Left the Little Red Schoolhouse

John Stone was a school teacher in New York when he determined to quit the class room and try his luck at screen writing.

Resigning his berth as instructor in one of the large metropolitan high schools he bought a one-way ticket to Los Angeles seven years ago and has had no cause to regret his move.

His first work was with the Fox company where he obtained a position as reader and he remained with that organization until about four months ago when he stepped out as a free lance script writer. In the past four months he has done the scripts for five Paramount productions from the pen of Zane Grey. His forte seems to deal with the wide open spaces.

While with Fox he turned out stories for sixty pictures, which ultimately led to his services being in demand at other studios. For the present, however, he will probably remain with Paramount indefinitely although not under contract.

Stone had just returned from Utah when we cornered him in his office and asked that he tell us just how he happened to enter the movie field. He had been in the Mormon country with the company filming "Nevada," latest Paramount western.

At present he is engaged in doing the adaptation and continuity on "The Open Range." Were it not for the presence of an impatient and annoying party, who kept heckling Stone during the interview we might have had a great deal more to tell of the writer's career. This party seemed to have a distorted conception of courtesy.

Honor Luncheon

A testimonial luncheon in honor of "The King of Kings" was tendered Cecil B. DeMille, producer, this week by the Culver City Chamber of Commerce.

JOYCE COAD — Talented youngster who has found a devoted following on the screen. She was discovered by M-G-M.

Joyce Growing Toward Stardom

Among the youngsters that have been coming to the front upon the screen of late, few if any, have displayed greater possibilities than Joyce Coad, a diminutive bundle of personality, who doesn't look over seven or eight years of age.

The genius of the little girl was evidenced in her noteworthy performance in Paramount's recent production, "Children of Divorce," co-starring Clara Bow and Esther Ralston. In fact, the work of Joyce was one of the few saving graces of an otherwise mediocre picture.

In "The Scarlet Letter," with Lillian Gish, the youngster also attracted widespread attention. Incidentally Joyce is a protege of Miss Gish's and sort of a fair-haired child on the M-G-M lot, where her delightful personality, has won her a host of friends, from stars down to the lowest studio employees.

It was while visiting with Francis X. Bushman during the filming of the chariot races with "Ben Hur" that Joyce came under the observation of M-G-M officials. A screen test resulted and she was immediately cast in "The Devil's Circus" starring Norma Shearer.

She is now starting on her second year in pictures and at the rate she is traveling she'll reach the limited circle of child stars before long.

We happened to run into the little girl at First National, where she had been called for an interview for a part in a forthcoming production. To the best of our knowledge she got the part.
Dot Left Zeig's For the Kleigs

Dorothy Mackaill is another beauty for whom the Zeigfield Follies served as a preliminary step towards a screen career. She is now under long term contract to First National and at present working in "The Crystal Cup," opposite Jack Mulhall. The original story was by Gertrude Atherton and Miss Mackaill expressed herself enthusiastically when discussing her role in the screen version. Miss Mackaill was born in Hull, England, and made her stage debut as a dancer in London. Her first appearance was in the Hippodrome chorus in "Joybells," where she was soon in leading numbers.

While appearing at the Hippodrome, her success led her to act in her first picture, "The Face at the Window," a British production. Miss Mackaill refused to commit herself on the merits of this picture.

When the Hippodrome closed she crossed the channel, where she appeared in a French review in Paris. She also did some picture work, while in the French capital.

Migrating to America she found little difficulty in finding an opening in the Follies. While there she attracted the attention of Marshall Neilan, film director, and he gave her a part in "The Lotus Eater," with John Barrymore. Later she appeared with Johnny Hines in the "Torchy" comedies.

Edwin Carewe chose her for a featured part in "Mighty Lak a Rose," which he was making for First National. Since then she had been kept busy in First National productions and is one of their most popular featured players.

Veteran Gets Contract

Fred Kohler, veteran character actor, has been placed under contract by Paramount and will next appear with Thomas Meighan in the latter's newest production.

Joe O'Neill Now Writing Scenarios

The newspaper profession has donated a large share of the present galaxy of scenario and title writers to the screen, not the least of these being Joseph Jefferson O'Neill, now under contract to F.B.O., with a nice cozy office in an isolated corner of the "lot."

Joseph Jefferson spent fifteen years on New York dailies, first as a reporter and later as a feature writer. Chronicling life as it exists in a large metropolis prepared O'Neill for his present role of scenarist with a Hollywood address. Instead of making him a confirmed cynic this training developed his sense of humor—the latter a very essential requisite in the film capital, where a big front frequently disreguses a big bluff.

It was while working in the publicity office of the New York headquarters of F. B. O., that Joe felt the impulse to try his luck at a screen story. As a result he turned out "Coney Island," which F. B. O. immediately purchased to film as a Gold Bond Special. Fired by the success of his venture, O'Neill accepted a contract to move his toothbrush and extra collar from Broadway to Hollywood Boulevard.

His second original for the company since joining the F. B. O. story department was "Crooks Can't Win." He is also doing the adaptation of "Chicago After Dark."

Nagel Borrowed

Conrad Nagel has been borrowed from M-G-M by Warner Brothers.

A Little Bundle Of Pulchritude

Universal picked another prize package in the person of Barbara Kent, who has the feminine lead opposite Reginald Denny in his current picture, "Now I'll Tell One." After watching Miss Kent a short while in front of the camera it suddenly struck the writer that Universal's search for a feminine lead in "The Show Boat" is a needless expenditure of energy. Why look any further? The girl seems to have that elusive something that in time will make her one of the most popular actresses on the screen.

She is out to attain stardom or nothing. She has hitched her wagon to a comet and will never rest content until the tiara of stardom is placed upon her brow. There will be no half-way stopovers for Barbara.

Her contract with Universal has been in life for a year and a half now and has three and a half years to go.

"Flesh and the Devil" did more than anything else to really bring Miss Kent into the spotlight. In the screen story she had the second lead to the exotic Garbo.

Parties hold little attraction for Barbara, who lives at home with her folks and is more intent upon making a success of her career than of being seen in Hollywood's well-known "show places." While working in a picture she never wanders forth in the night air, feeling, no doubt, that persistent roaming in the nocturnal ozone does not lend to one's best efforts at the studio on the following day.

She has the leads in "War Eagles" and "The Summer Bachelor," two of Universal's latest productions.

Opposite Barthelmess

Virginia Lee Corbin has the feminine lead opposite Richard Barthelmess in his next picture.
MACK SWAIN, has been signed by Tiffany Productions to do a comedy lead in "The Tired Business Man," Raymond Hitchcock, Charles Delaney, Lincoln Palmer, Blanche Mehaffey and Margaret Quinn-by are also in the cast.

"TEA FOR THREE" has been selected by M-G-M as the next co-starring picture for Lew Cody and Aileen Pringle. Robert Leonard draws the directorial assignment.

ALTHOUGH Gertude Ederle will appear with Bebe Daniels in her current Paramount production, "Swim, Girl, Swim," reports that George Young, Catalina channel swimmer, would also be in the cast were denied at the Paramount studio.

MONTY BANKS, screen comedian, finds himself in the position of a motor car owner without a chance to drive. His driving license has been revoked because of three convictions of speeding. Banks at present is working on his next story, "An Ace in the Hole."

EDWIN CAREWE, producer-director, has just purchased the film rights to "The Lady From Hell" as a starring picture for Dolores Del Rio. The story is an original by Miss Del Rio's husband in collaboration with Lois Leeson.

TOM O'BRIEN has been signed for a featured role in Reginald Denny's current picture for Universal, "Now I'll Tell One." He replaces Edgar Kennedy in the cast, the latter having been seriously injured recently in a motorcycle accident.

ROBERT STEPHANOFF has been signed as chief makeup technician for Feature Productions, Inc., largest of the United Artists units, according to an announcement by John W. Considine, Jr., general manager of the Joseph M. Schenck organization.

FORENCE VIDOR'S next starring picture for Paramount will be, "A Celebrated Woman," with Frank Tuttle directing.

JACK PERRIN is being starring in "South of Northern Lights" by Universal.

UNIVERSAL has purchased "The Flying Fool," an original story by Harry Hoyt.

REGORY LaCAVA, Paramount director, has just been placed under long term contract.

AUDREY FERRIS, an unknown girl, will play the feminine lead in "The Broadway Kid," starring George Jessel.

LARRY SEMON is to make a comedy for Chadwick Pictures.

MARIAN NIXON is back from Honolulu and busy in her current starring picture for Universal, "The Four Flushers."

ESTELLE TAYLOR, according to reports, will star in "La Tavina," D. W. Griffith's first picture for United Artists.

DOUGLAS FAIRBANKS has acquired a herd of 2,000 steers and 300 horses for his new production, "The Gauchos."

RENEE Adoree has completely recovered from her recent illness and will soon start work on her next M-G-M production, "Rose Marie" in which she will play the title role.

JULIAN JOSEPHSON will adapt "Abe's Irish Rose" for the screen. The screen rights to the famous stage play were recently purchased from Anne Nichols by Paramount.

Flashes From West Coast Lots

Intimations that theatre building during the next year will increase the newly strengthened West Coast chain from 250 to about 300 houses on the Pacific slope were gathered at a testimonial dinner tendered Harold B. Franklin, recently appointed chiefcin, by First National Pictures Corporation.

At the affair, held in the Biltmore Hotel here one night this week, Franklin announced to 175 guests, that the West Coast organization is now breaking ground for a 2,500-seat theatre in Oakland; that a site has been selected for one of 3,000 seats in Spokane; that one of three sites now under consideration will be used for a 2,500-seat theatre in Phoenix; that one of two sites will be used for a 2,000-seat emporium in Redlands; that a 2,500-seat theatre will shortly be erected upon property already obtained in San Bernardino, and that Riverside and Redondo Beach have also been selected as centers for new West Coast theatres.

A change in the attitude of bankers toward theatre interests even during the past fourteen months was cited by John Dillon, representing the banking interests of Hayden, Stone and Company. A year ago Dillon said that bankers were disinclined to venture their money in such deals and that it was only after one of his personal conversations with a correspondent in the co-operation of Mike and Abe Gore, former heads of West Coast, that outside financial interest could be aroused in this organization.

In his address Joseph M. Schenck briefly touched upon his early relations with the West Coast chain. Others at the speakers' table included Cecil B. DeMille, Govin McNab, San Francisco attorney; Samuel Goldwyn, Mack Sennett, Milton Sills and Conrad Nagel.

A highlight of the evening was the appearance of four chairman of the various California Parent Teachers' Associations, representative of nearly 200,000 California women. These chairman lauded the policy of the West Coast chain.

The dinner, incidentally, was the wind-up on one of the regional conventions of approximately 1,000 West Coast theatre managers. The following day Franklin left for San Francisco to attend a similar meet.
"Oh, Woodman, Spare That Tree"

The Crape Hangers

TWO letters to pass this desk lately have been of unusual interest. One laments the advent of the home made movie and the 16 millimeter film. The other bewails the fact that the talking picture means the downfall of the musician and perhaps the vaudeville entertainer.

The first writer seeks to demonstrate that the advent of the home projector, the facilities for making amateur productions, and the supplying of standard subjects in the 16mm size, will operate to keep the movie patron at home. They will not seek entertainment in the theatre where they can enjoy the same subjects at home not only at less cost, but in greater comfort.

The opponent of the talkies argues that either the musicians and stage entertainers will be driven from business, once they are recorded, making further records impossible, or that they will refuse to appear before the sound camera to avoid extinction, making it equally impossible to procure subjects.

It is only a short step into the past to reach the point where even more gloomy predictions were made about the radio. The radio was going to shoot theatre attendance to the demimission bow-wows. For a time there was a cut in attendance. Then the novelty wore off, and now the radio supplies the production houses with some of their best paying attractions. People throng in to see the stars of the ether waves in person.

Home made movies will have a similar result. It will increase interest in the picture through broadening appreciation of the technical side. They will want to see the picture's first run in spite of the fact that in a year or two these will be available in the smaller width. Looking at the pictures on the home screen can never replace the larger, finer projection in the theatre and all that going to the theatre connotes. You can't have the music, the lights, the glamour and the luxury of the theatre without going to the theatre.

As for the sound pictures, the position is even more indefensible. No single factor has done more to increase musical appreciation the world over than the phonograph. The sound devices merely carry on and broaden this appeal. For that matter the sound pictures even help the phonograph, as witness the Vitaphone-Victor tie-up. Victor realizes that Vitaphone will popularize its records and increase the sales of records made by Vitaphone entertainers. Stage players increase their clientele and Vitaphone has not reduced the bookings of organized orchestras in those houses where the device is installed. To the contrary.

The public is adaptable, with an infinite capacity for absorption. The volume of amusement investment will not be divided by the addition of these devices. It is merely that the investment will be increased.
Movie Carnival at Atlantic City Was
A Costly Flop For Its Sad Promoters

Professional Amateurs in New York
Are Losing Interest of the Patrons

Join the New Movie Country Club
Then Read About Our New Idea

Overstaffing of Producer Theatres
A More Important Problem Than Seats

Dave Barrist is dead wrong in claiming that his spicy "Digest" is the first humorous motion picture paper. Dave's first issue is a wonder and all else that he says it is, but we contend that Pete Harrison is a lot funnier without even trying to be.

Last week Pete undertakes to elucidate and begins with:
"Let us take one concrete example—Let us take a small town, say, of six thousand population. If we assume the seating capacity of the theatre is one thousand seats—"

If Pete does not supply a list of thousand-seat houses in six-thousand towns, we think it reasonable to assume that the concrete is not confined to Pete's examples.

Misliking our comment in last week's issue, Harry Reichenbach comes back at us with characteristic courtesy. That's Jake with us, but when he writes: "I should think you would pull your fat head back into your celluloid collar," we take exception. Once, long, long years ago, we won a box of paper collars at a church fair, and the folks made us use them up. But celluloid! Never!

The promoters of the movie carnival at Atlantic City last week are wiser and much sadder men. Hope seems to spring eternal. As a matter of fact no large convention ever gives much support to outside ventures, and the Shrine is no exception.

To the contrary they offer innumerable free attractions. One day alone offered 58 items of entertainment, most of which were free to all Shriners and their families. Many of these carried a strong shrine appeal. Trying to sell entertainment to a convention crowd is like offering a gold brick to an oil stock speculator. You are lucky if you can keep a grip on the brick.

According to report the present drive for economy will attack the theatres as soon as the production end is straightened out. There seems to be plenty of material to work on, for some of the producer-owned houses could cut their expenses a third without really affecting the quality of the performances. Overstaffing is a more serious proposition than overheating.

Eddie Cantor has gone back to the stage work in which he shines. His bid for screen popularity was only moderately successful. There are plenty of good screen comedians on the stage, but they are not the headliners. The stars are too firmly rooted in stage methods. The real finds are the feeders who have not yet come to the top.

This Week and Next

The reported request of Paramount officials that the "higher ups" impose a cut on their own salaries, recalls a session in Big Business where the president, after explaining that all salaries were set by the Board of Directors, made a motion that his own salary be cut forty per cent. This was duly seconded and carried.

"I am now ready to entertain the next motion," he announced, looking meaningly at the vice-president. "I move that we adjourn," volunteered the V.-P., which was seconded and carried unanimously.

The other day a blase young man declined to attend a bathing beauty revue at a neighborhood theatre on the grounds that the talent was all professional. "I'm only interested in private legs," he explained.

The fact of the matter is that the various forms of local talent draws have become so professionalized around New York that they have lost their drag. There are booking agencies which supply amateurs only and they drive a thriving trade.

In the old days Amateur Night was precisely that, and they were often excruciatingly funny because they were so bad. When they get a little better they are merely bad actors—and uninteresting. Something new must be invented. In many theatres Vitaphone has supplied the demand for specialties and is giving far greater satisfaction than the professional amateurs. Perhaps this is the answer.

Add similies as useless as a cooling plant in a New York theatre. That is unless the weather changes between this evening and tomorrow. They run the trailers for the coolers, but just now they leave the readers cold without the aid of the coolers.

The pictures have made notable contribution to the fund for the flood sufferers, and every penny of it will be needed; probably more, for few even yet realize the widespread devastation. And to the direct contributions from benefits add the advertising value of the newsreel pictures, which prompted contributions to other funds.

But now it would be a graceful act to stage another succession of benefits for our own; the theatre managers in the flooded district, who not only suffer immediate losses, but who will not do normal business for six months or a year to come. Let's give a little more thought to our own people. Many of them are sorely in need of aid.

The western minister who smashed the projection head of the church machine because a comedy shows a man running around in his B.V.D.'s is going to lose his pulpit. He might apply to Cannon Chase for a job as assistant.

After Al Lichtman gets his Country Club framed up, we are going to give you another. It's "The Association for the Assassination of Those Who Go To Europe and Come Back To Tell You What They Had To Drink."

[Signature]
For some weeks past there have been repeated rumors in the industry of an important tie-up between one of the largest theatre-owning producers-distributors and a national broadcasting concern, which would link up leading newspapers all over the country and big national advertisers in a combination of potentially great publicity possibilities.

Various radio agencies have been named in this connection and most of the larger film companies, although Paramount and Public, in the face of specific denials from the executives of these companies, have been oftenest mentioned, probably because of their prominence and record of progressive leadership.

The fact that the Columbia Broadcasting System, the Columbia Phonograph Broadcasting Co. and the United Independent Broadcasting Co. have been listed for some time on the directory of the Paramount Building as being the occupants of the 30th floor of that building, although they have not as yet moved in, may have had something to do with this rumor, although beyond this fact there seems but little upon which to base it.

Nevertheless it will be interesting to note the direction which the activities of these new tenants of the Paramount Building may take during the next few months, insofar as they may affect the film industry, especially as a prominent director of at least one of these corporations has also been an important factor in the tremendous growth of Paramount pictures during the past decade.

The summer now seems to have come upon us with a vengeance, and with the advent of the hot weather many an exhibitor is beginning to wish he had installed a cooling system in his theatre, as he watches his receipts drop down toward the vanishing point.

Yet the bugbear of the "summer slump," which used to be taken as inevitable and a matter of course, is no longer necessary, as has been proven by countless theatres during recent seasons.

Many houses which had never before made money during the summer months, did so last year because of their cooling systems, and others are going to do so this year for the same reason, for the house that can make its patrons comfortable when the thermometer is climbing outside is going to get the business away from the other fellow, who cannot.

The public likes its comfort, and a theatre with its interior refreshingly cool in contrast to the heated outer air, has a drawing power quite over and above the recreation and entertainment it may otherwise offer.

One thing, however, should be carefully watched and this is the danger of having the contrast between the outdoor temperature and that of the theatre too great.

To step from a super-heated atmosphere into one that chills is by no means pleasant any more than the reverse, aside from the dangers of health it may involve.

Consequently it behooves the wise theatre owner or manager to see to it that his cooling system does what it is supposed to do—make his audience comfortable—and nothing more.

Efforts to curtail motion picture overhead in the past have not seemed to accomplish much in the way of lasting results, but there are now many evidences, which indicate that far more drastic economies are on the way in all big companies.

DEFinite efforts are being made by practically all the first line companies to reduce excessive star and player salaries, short term contracts are being given much thought with the idea of reducing the "idle time" waste, which is now the bane of most of the larger studios, and in the case of one of the larger companies, at least, it is unofficially announced that as rapidly as the contracts of their higher priced directors expire, no new one will be re-employed at a salary greater than $1,000 per week.

How far the bigger companies will go in carrying out their plans to reduce overhead cannot be foretold at this time, most of them having already realized the shortsightedness of their policy in reducing their advertising appropriations as the initial step in their drive to keep their cost sheets down, when it should have been the last resort.

It may safely be predicted, however, that the next few months are going to see such a paring of salaries and other expensive overhead as has never before taken place in this industry.

Some of this saving might well be added to the salaries of the film salesmen, the men whose efforts have helped to carry this overhead in the past, just to see what effect it would have on future grosses.

The Motion Picture Club of New York, first organization of the kind designed to take in all branches of the industry, is off to a running start.

It has great possibilities and Al Lichtman, who first presented the idea, deserves the thanks of all film men of good will.

But to make it successful and as fully representative as it deserves to be and as it must be, will require plenty of hard work and the co-operation of all.

Don't expect to "let George do it," while you get the benefits and fun.

Get behind it yourself—join—and get your friends in this great industry of ours to do likewise.

Merritt Crawford
ORGANIZATION work on the motion picture social club is going forward apace and before very long—much sooner than many now expect—the industry will have a real home of its own and will not have to park itself around or board out among its friends. Al Lichtman ought to get a medal for promoting the idea. Yet the need for the proposed organization is so obvious, it now seems remarkable that some one didn’t get it in motion long ago.

Last week mention was omitted of the fact that Roxy, who signs the name of S. I. Roth-"tel to his checkers, was the first to pay his initiation fee in the new moving picture club and thus became the original charter member. Probably, Al Lichtman, who paid for the luncheon at the Astor for the sixty odd who attended the first meeting, is fairly entitled to this honor, but doubtless he will gladly defer in the matter to the world’s best known showman. In any event it is of record that it was Roxy’s $100 bill, passed across the table to Arthur W. Stebbins, that started the ball rolling.

Another screen romance crashed! Ronald Colman is not engaged to Betty Jewel and doesn’t hesitate to say so, if for no other reason than that he is not divorced from his wife, who at present is residing in England. An excellent suggestion to Miss Jewel, who is really a very charming young lady, would be to hire another press agent without further delay. After all, the first requisite of a good p. a. is not the ability to get his client’s name into the papers—any office boy can do that—but good judgment and common sense, qualities which, alas, seem to be getting rarer instead of the contrary.

The artist who hires a publicity man puts his or her good name and reputation in the keeping of that individual, often with results that are distinctly regrettable. This instance is evidently one of them. It only shows what care ought to be taken when picking a p. a. A lot of them have been picked before they were ripe.

Travel Note: Billy Brandt came all the way from Flatbush to attend the meeting at the Astor, forming the new Motion Picture Club, and to eat a lunch on Al Lichtman.

Freddie Schader flashes a story which appeared in "The Daily Trojan," the newspaper of the University of Southern California about Harry Langdon's fireman picture. "His first tentative work which has been selected as the best example of theatre publicity by that university and submitted for consideration in the contest which the University of Michigan is conducting through its Department of Journalism.

Tom Sanson of the West Coast Theatres Publicity Department is responsible for the yarn, which for reasons of objection cannot be reproduced here. It is a corkscrew, and ought to cop the first money.

Originality in "press stuff" is what this poor old industry needs and needs badly. Sanson in this story at least has the slant that a lot of our best p. a.'s seem to lack and breaks through the routine handling of an ordinary theatre story in a way that is refreshing. Look out, Freddie, some one will grab this boy right from under your mit.

The KKK boys went all the way from New York to Indianapolis by automobile, just to attend the opening of Robert Lieder's new Indiana Theatre on June 18. The KKK's in question, however, wore no regalia, the only hood among them being the one on their automobile and their congratulatory decorations were mainly the smiles they wore, when they greeted their host after the long drive.

If you haven’t guessed it already the KKK's of the motion picture industry are Kent, Kane and Katz, same being Sidney, Bob and Sam, all of whom made the opening of Mr. Lieder's new and sumptuous house the occasion for a little joy ride, the first junket they have had together for many a day.

If you meet Harry Cohen, former export manager for Metro, and now interested in a number of activities, including Claire Briggs cartoons, "When a Fellow Needs a Friend" and "Days Of Real Sport," don’t be surprised if he wants to give you the Paramount Building or some little thing like that.

For a couple of weeks past Harry has been working up among the clouds and all because the stork brought a bouncing, nine and a half pound baby boy to the Cohen family on June 8, which also happened to be Harry and Mabel Cohen's tenth wedding anniversary.

Ralph Joseph is the name given the lusty youngster, who has come to live up the Cohen fireside at Pelham Manor, and both Harry and Mabel declare they are glad the stork held out on them so long. A nine and half pounder—and redheaded at that—is some BABY.

In extending felicitations, with the others of his family and friends, on the happy event, it occurs that from now on Harry's "Days Of Real Sport" will have nothing on his nights.

Harry Chandlee, who titled "The Gorilla Hunt," thus making it one of the box office hits of the season, has just completed editing another unusual feature. This one deals with the interesting pygmy inhabitants of New Guinea and was taken by the Stirling Expedition under the auspices of the Smithsonian Institute with the cooperation of the Dutch Government.

Dr. Matthew W. Stirling head- ed the expedition, with Stanley Hedberg acting as historian and Richard K. Peck as camera man. Many striking airplane shots of jungles and rapids make the picture unusual and Harry Chandlee has taken full advantage of these effects to build up a real dramatic story

THAT big noise heard on the Jersey Coast all this week in the neighborhood of Asbury Park was the Seventh Annual Convention of the M. P. T. C. News and Judge Henry P. Nelson, the Capitol Theatre, Elizabeth, chairman of the general convention committee, trying to show the boys a good time. DeWitt Woodhull and Joe Seider, both good Jerseymen, themselves, from National Headquarters, led in prayer a couple of times and a good time was had by all.

The New Jersey exhibitor organization is one of the strongest and most efficiently operated state bodies in the country. Like everybody else in the film business, they doubtless have their own troubles, but one seldom or never hears about them. The Jerseymen have the art of getting what they want without making a fuss about it and their conventions are in consequence ratification and justification numbers, rather than business affairs.

The Asbury Park boardwalk may be bent or buckled in a couple of places in the vicinity of the Berkeley-Carleton Hotel, where the boys made their headquarters, but if so Judge Nelson will see to it that everything’s jake with the officials, who are the "chosen keys of the city" to the visiting delegates and guests. Now everything will be quiet in Jersey for another year.

France has organized a "League Of Silence," according to cabled advices, to oppose the talks in General Pétain’s benefit. It will take something more than mere "silence" to put the quietus to the triumphal onward march of the sound picture.

The thing occurs, however, that there might be uses for such a “league” here, if those who read titles aloud could only be persuaded to join it.

If John McGraw or Col. Ruppert had a scout at the Pathe picnic a week ago, Eddie Eschmann might have had a contract offered him that would lure him away from his favorite fancy, of making two exhibitors show Pathe features, where only one showed them before. If Eddie’s pitching had only received the support it deserved the married men would have won in a walk from the bachelors. As it was, they doubled on Eddie can now go back to his golf, where he doesn’t have to depend on his infield for honors.
WHEN Jack Hartley decided to put over "Little Miss Mills" with the old height idea, he did not dream he was going to make history, which merely goes to prove that you never can tell.

The idea was old and tried. Muriel Mudge, the star of "Little Miss Mills" was supposed to be just five feet tall, and women raved about the "cute" little star and the men seconded the motion. It seemed a simple matter to capitalize the cuteness of the star by advertising that any local girl over sixteen and under five feet would be admitted to any performance as a guest of the Idle Hour.

Hartley dressed up a standard with a cross bar just five feet from the lobby floor, and the week in advance of the showing a cutout of Muriel swung from this bar, the offer neatly lettered across her chest.

Everyone stopped to look, and Hartley decided that he was getting a lot of free publicity for very little money, for in Fulton the girls ran to the tall and lanky type. He figured that forty or fifty free admissions would be the limit, and the stunt certainly was worth that many seats.

The picture was slated for a Saturday, and Jack took advantage of the fact that Friday was publication day for the county weekly as well as the local daily that appeared to a smaller list of subscribers. He would get them all talking.

Just how well he was to succeed he did not realize until the matinee, for it had been a busy morning and Jack had merely time to glance at the two papers and assure himself that he had been given good position in each.

As he came back from lunch he was surprised to see the crowd of girls already gathered and he smiled to himself as he noted that most of them were over the five foot limit. Each wore a pleased smile, and each firmly clutched a paper.

Jack quickly placed his measuring bar in position beside the doorman and took up his position beside it to check up the free admissions.

"Now then, you five footers, come ahead and be measured," he called, and there was an answering laugh from the crowd as the girls surged forward, Nettie Holmstead in the lead. Nettie was close to the six foot mark, and stood well above the others even in that crowd.

"It's just too dear of you," she gushed as she passed Hartley. "We were so disappointed last week when you said that only the little girls could be your guests."

She had passed the measure and was about to enter, sans ticket, when Hartly grasped her arm.

"What's the big idea, Nettie?" he demanded. "It says under five. You couldn't get under that bar if you stooped.

"You're so funny, you dear thing," she gushed, "I knew I couldn't, and I was almost sore on you, but when I saw your advertisement this morning I just loved you to death."

She thrust the newspaper toward him, and Hartley's hair almost stood on end when he read the clear offer to pass anyone over five feet tall. To give emphasis he had ordered the word set in bold face, and it stood out in the mass of light roman like a pickaninnny against a whitewashed fence.

"That's funny," he said half aloud. "I meant to say under."

"But you were ashamed to cut us big girls out, you dear, generous-hearted old thing," gushed Nettie. "When I read the paper this morning I said to myself it was just like you. You didn't keep the heart to make us sorry we were so tall, so you changed the announcement."

"It certainly was sweet of you," seconded Bella Wilson, whose father was president of the First National Bank. "Dad said it was a splendid business move, but just what he would expect from you."

Jack thought of the mortgage he wanted to renew in a couple of weeks, and he thought fast.

"Sure thing," he cried gaily. "Can't shut you tall girls out. Rather hard on the runts, but I figured there were more of you bean poles. All right Bill," and at his nod the doorman placed his chin on his hair and smiled.

But he checked Lucille Grayson, who was only four feet nine.

"Guess you didn't read the ad, Lucille," he suggested. "It says 'over not under five feet.'"

"Mine doesn't" announced Lucille, as she proffered her paper. This was the local, and there the printer had adhered to the copy. Free admission was offered to all under five feet.

Hartley threw up his hands. "Let 'em all in, Bill," he ordered. "Anything in skirts up to thirteen feet tall. Shoot the works."

With a grin the doorman waved the girls in. It seemed to Hartley that every girl in town was there, and the pay patrons, who had been standing back to watch the fun, began to worry about their chances, but after the rush, Jack managed to make room for them all, and he smiled a sickly grin when the usher bore that the Saturday matinee business was $49.60. It was about $20 under what he had hoped for, but he was game, and the smile did not fade until he got into the privacy of his own office and raised the contemptary paper on the phone.

"What happened to my ad?" he demanded, and Clint Burrowes groaned into the month-piece.

"That makes it unanimous," he said. "What happened to you?"

Briefly Jack outlined the error, and Burrowes emitted another groan. "It's that qualified printer," he explained. "Joe Carver does all the display setting, and Joe's wife presented him with a son last Wednesday. Of course Joe celebrated, but he seemed able to stick at the case, and we did not realize how far gone he was until after the paper came out.

"Just to help along, the proofreader was home sick and I guess a lot of the proofs didn't get read. He sure was mixed. Offered shoes at $1.42 a pair in the Boy Tom ad, and sugar for three cents at the Blue Front Store. I've been staving off kicks all the morning. Of course you can collect damages if you want."

"Forget it," ordered Jack. "You've got your troubles, too. But tell Joe the least he can do is to call the youngsters Jack Hartley Carver. He owes me something for shooting my matinees to bellagone."

He hung up the receiver and went out into the lobby to cool off. Ben Wilson was standing in front of one of the still frames looking at the pictures.

"Guess I'll have to wait until tonight," he said with a smile. "Bill says you can't ease another person in there with a hydraulic ramp. Good business, Hartley, makes friends. When you come over to renew that mortgage we'll talk about a new theater. With a man like you it would be a good investment for our funds."

He passed out of the lobby and Hartley hurried back to the phone. "I say, Burrowes," he called. "When you see Carver send him down here. I've got a box of cigars for him. That boy's all right. It's an ill wind that blows nobody good, and I was standing right in the draft."
The Breath of Old San Francisco

CHRIS BUCKWELL (Warner Oland), unscrupulous 'Frisco political boss, tries to coerce Dolores Vasques, beautiful granddaughter of Don Hernandez, an old grandee. The scene is from Warner's "In Old San Francisco," which opened Tuesday at Warner Theatre, New York City.

A tense moment in the life of Dolores Vasquez (Dolores Castello). Frisco crooks are attempting to acquire her grand-dad's land and Chris Buckwell wants her.

WHEN California was young, Dolores Castello in the picturesque costume of San Francisco's early days. She plays the part of Dolores Vasquez, a rich landowner's daughter.

INTRIGUE by candlelight. Buckwell's gang have been snooping around the Don Hernandez estate and have given Dolores Vasquez good cause to be worried.

THE half-caste Chris Buckwell (Warner Oland) overpowers Dolores Vasquez (Dolores Castello), and brings her to one of 'Frisco's Oriental dungeons. Anna May Wong is the pretty Chinese girl.

DOLORES VASQUEZ (Dolores Castello) horrified at the death of Don Hernandez, her grandfather. She swears to avenge his death with the aid of her sweetheart Terrence (Charles E. Mack). One of the many vivid scenes from "In Old San Francisco."
Gypsy Love?
Oh Baby!

Our idea of how to spend a summer's day. Lovely (as you may perceive) Joan Crawford drops a mellifluous glance in the direction of Norman Kerry in a scene from M-G-M's "The Unknown," starring Lon Chaney.

OLIVE HASBROUCK passes a moment in her pearl diving tactics for a breathing spell. The scene is from Pathe's "Pals in Peril."

BOB (Donald Keith) and Helota (Vera Vrentina) interrupted in their tête-à-tête. A scene from Paramount's "Whirlwind of Youth."

LOIS MORAN in the garb of an ambulance driver in Paramount's "The Whirlwind of Youth." She plays opposite Donald Keith.

THAPA BOUL (Albert Gran) polishing off some vin ordinaire in Fox's "Seventh Heaven," while Chico (Charles Farrell) coaxes him to give Diane (Janet Gaynor) a wee nip. Papa looks as if he were going to pass out.

WHEN fair Natalie Joyce asks a favor of Tom Mix in that rig—why Tom is apt to fall. They are Fox's "The Circus Ace."
**Scenes From Rex Ingram’s “The Garden of Allah”**

RABAH, the Arab dancer, who lends much native charm to Rex Ingram’s “The Garden of Allah,” a Metro-Goldwyn picture.

"ALLAH protect me," gasps Ivan Petrovich as Rabah, the Arabian wiggler shakes a rabid hip at him. Petrovich plays opposite Alice Terry in Rex Ingram’s Metro-Goldwyn classic “The Garden of Allah” which was adapted from Robert Hichen’s novel of the same name.

MAHMOUD BEN MACRECH, ex-court jester to the Bey of Tunis, has similar role in Rex Ingram’s picture. He calls Rex “papa” and Alice Terry “mama” although he is older than both put together.

A BEAUTIFUL set in “The Garden of Allah.” Alice Terry and Ivan Petrovich consider their plight while our friend Mahmoud Ben acts as bodyguard. A swell bodyguard too, as you will observe. The story is taken from Robert Hichen’s novel.

THE sand diviner, Edouard Cin-Leon in the role of an Arab prophet who claims to be able to read one’s future in the sands. He is a wonderful character actor and is secretary of the Theatre General de Paris.
The Growth of Tiffany As A National Organization

WITHIN a short space of time—one year—Tiffany productions, which started as one of the foremost of the independent producing organizations with their product distributed through the States Right market, have come to the front as one of the important national producing and distributing companies with their own chain of exchanges—twenty-eight in the United States and with a full distribution in England, on the Continent and throughout the world.

The rapid strides Tiffany has made as one of the leading organizations in the motion picture field has become the talk of the industry, both because of the rapid rise of the company and because of the quality product they have made this year with their Twenty Gems of great box office value.

The guiding genius of this marvellous growth of Tiffany is M. H. Hoffman, vice-president of the company, whose indefatigable work, aims and ambitions have placed his company in the niche it now occupies as one of the leading producers and distributors of the industry.

But very few people in the business know that it took more than Mr. Hoffman’s ability, experience and finance to place the Tiffany company where it is. The fact that Mr. L. A. Young’s name is seldom mentioned as the president of Tiffany Productions, is due solely to that gentleman’s modesty and dislike of publicity. Nevertheless, it should be known that Mr. L. A. Young is not only a financier, but one of the most successful business men in the United States. In addition to finance he supplied the same good business judgment, experience and stability to the success of Tiffany that has made him one of the most powerful factors in the business world of this country.

It was through Mr. Young’s judgment and knowledge of executives that the duties of putting Tiffany on the map developed upon Mr. Hoffman, who started off with Mae Murray as a star. She appeared in eight Tiffany productions which were released through Metro. How the Mae Murray productions became the greatest box office attractions of the times is now motion picture history.

Shortly after the last Mae Murray production had been completed and released, Mr. Hoffman made several big features for the States Rights market at considerable cost. The pessimists shook their heads at this outlay of production money and freely predicted that “Hoffman can never get his money out of the independent exchanges.” Most of them were quite right, but so, too, was Mr. Hoffman, who was thinking just about two jumps ahead.

Mr. Hoffman was willing to give the exhibitor about a dollar’s worth of picture value for a quarter merely to demonstrate to the exhibitor and the public that with proper application and good judgment, good entertainment, good box office pictures of a high standard can be made without a big star—in other words, that “the play is the thing.”

In this Mr. Hoffman more than succeeded this past year. No theatre owner now needs to be told what the trademark of “Tiffany” stands for, whether he has run Tiffany pictures or not. He knows that their standard of quality will compare more than favorably with the best.

Mr. Hoffman has long enjoyed a reputation as a master showman. He has handled the biggest of sales campaigns and has planned and “put over” numerous box office successes.

This year Tiffany Productions has its own string of national exchanges handling Tiffany pictures exclusively with no open spaces on the distribution map—and all this in less time than a year.

Specialization and close application is the secret of Tiffany’s success. Yes—and hard work—intelligent work. There are no non-producing executives, no waste, no lost motion. There is solid teamwork in all branches of the Tiffany organization.

For the coming 1927-28 schedule Tiffany has listed for release Twenty Gems, several special productions suitable for extended runs, Twenty-four Tiffany color classics—short reel gems, and the greatest invention of the age, the Third Dimension on the screen, which promises to revolutionize the motion picture industry.

No Installation Expense For Third Dimension Films

One of the most interesting phases, to exhibitors, of the Third Dimension Pictures controlled by Tiffany is the fact that there will be no installation cost or expenditures that amount to anything. Any projection machine now used by exhibitors, no matter what make, will not require any remodelling or replacing in order to exhibit this revelation to the screen.

The screens used now in theatres, large or small, will have no bearing on the effectiveness of this new method of projecting the Third Dimension Pictures.

The size or age of the theatre will not have to undergo any remodelling or decorating. In other words, no matter how small the theatre or how long ago it was built, the projecting of the Third Dimension Pictures will be just as fine in small theatres as in the modern palatial ones.

Lighting effects now used will have no bearing on this new method of photography and production. Whatever the theatre employs for the showing of the present day features, will suit just as well this modern evolution in the motion picture industry.

Tiffany Pictures Have Good Casts

Tiffany Productions, the youngest and one of the most progressive international organizations in the business, has followed a modern policy, in regards to casts, of making no promises unless they can be kept. According to old methods, promises regarding casts, stories and directors were made by all companies and would invariably not be kept.

Tiffany will still pursue a more efficient policy of making no promises, but will deliver the best casts capable of portraying the proper characters in each of the coming twenty gems for the new season. The results of this policy has in the past proven more than satisfactory and tends to further establish the confidence of all exhibitors and their patrons in Tiffany pictures.

Tiffany Productions
Have High Powered
Selling Contingent

General Sales Manager Edwin J. Smith, has
surrounded himself with a group of branch
managers and field men considered one of the
hardest hitting selling forces in the business.

In line with a recent announcement by Mr.
M. H. Hoffman, vice-president of Tiffany Pro-
ductions, that men in the organization mov-
ing advancement to higher rank will be given
preference to outsiders, Mr. A. H. McLaugh-
lin, formerly salesman and more recently
branch manager of the Chicago exchange, has
been appointed manager of the Mid-West Dis-
trict. Harry Goldstein, who was branch man-
ager at the Cincinnati Office has been ad-
vanced to special representative for the Central
Division.

Mr. Charles Weiner, formerly district man-
ger of Canada for United Artists, is now
connected with Tiffany in the capacity of
special representative for the New England
territory. Marcel Mekelburg is special repre-
sentative with headquarters at Boston and
Rudolph Flotow also has been appointed in
charge of short subjects. Mr. Harry Lef-
holtz, considered one of the best known and
ablest salesman in Omaha, having been con-
ected with Universal for fifteen years, has
been made special representative at Omaha.

The branch managers of the various ex-
changes operated by Tiffany Productions are:
Dave Brill, formerly of Universal, is manag-
ing Tiffany's New York Exchange; John Men-
dikow, formerly with Associated Exhibitors
and Universal, is head of the Chicago Office;
Dave Biederman, recently with Warners, man-
ages the Los Angeles Exchange; Ben Lowrie,
one of the best known film men in the terri-
tory, is head of the New Haven Exchange;
Tracy Cunningham, who has been managing
Universal's Washington Exchange for eight
years, heads Tiffany's Washington Office; Al
Blofson has charge of the Philadelphia Ex-
change, and George P. Jacobs is handling Cin-
cinnati; Abel Davis is branch manager of the
Cleveland and San Francisco Exchanges; Jack
Huey, who managed Vitagraph's Dallas Ex-
change for eight years, is in charge at the
Dallas Office; Roy Dickson is managing the
St. Louis Office and Myer Gruber takes care
of the New Orleans Exchange. The Albany Ex-
change is ably handled by Jack Krause; William
G. Minder is in charge at Atlanta and Joe Miller
is handling Buffalo; Frank L. Hudson takes
care of the Charlotte Office with Mark Gold-
mann and San Francisco Exchange; Allan S.
Moritz is managing the Detroit Exchange and
E. H. Provencher is head of the Indianapolis
Office; Eph Rosen manages the Kansas City
Exchange; G. Ralph Branton is head of the
Minneapolis Exchange and J. S. Grauman is
at the Milwaukee Office; the Portland and
Seattle Exchanges are in charge of D. C.
Mills; Robert Cobe is in charge at Pitts-
burgh and Louis Reichert is manager of the
San Francisco Exchange.

The men in charge of the various foreign
exchanges are: G. A. Balsdon, Montreal; J. M.
Anderson, St. John; Douglas Thomas, Toronto;
Fred Benard, London; Arthur Russell, Liver-
pool; Charles Thompson, Leeds; Matt Gill,
Manchester; Joseph Kean, Glasgow; Dr. R.
W. Simpson, Newcastle-On-Tyne; Harry
Goodman, Birmingham; Laurence Lee, Home
Counties with Jacques Vauk at Paris; Fried-
erick E. Schoninger at Berlin and E. Carrera
at Havana.

Tiffany Has Able
Sales Executive
In E. J. Smith

M R. M. H. HOFFMAN, vice-president of
Tiffany Productions, made a ten point
strike when he appointed Edwin J. Smith as
general sales manager of Tiffany Productions.

Although Mr. Smith is well acquainted with
the leading exhibitors throughout the country,
he came to Tiffany with a wealth of valuable
knowledge and experience gained in a similar
capacity with other producing companies. E. J.
as he is generally called, has already gained
the splendid reputation of being an inspired
and resourceful man.

Mr. Smith first became acquainted with Mr.
Hoffman about fifteen years ago, when Mr.
Hoffman as general manager of Universal, ap-
pointed Smith manager of the Cleveland ex-
change. While with Universal, Mr. Smith,
after proving his ability as a capable man-
ager, was assigned the post of managing di-
rector of London and the Continent. He then
was recalled to New York to become general
manager of the company. Later, Mr. Smith
left Universal to assume the managements of
Associated Exhibitors.

In December, 1926, Mr. Hoffman, vice-presi-
dent of Tiffany Productions, invited Smith to
become the general sales manager of Tiffany.
The offer was accepted. In a very short pe-
riod Mr. Smith, more than gratified Mr. Hoff-
man's expectations by obtaining results which
were far more than expected.

Complete Line-Up Of Films Are To
Be Made With Third Dimension Process

Announcements to the effect that Tiffany
Productions, owns and control the basic pat-
ents of Third Dimension Photography, proves
fruitful when Mr. M. H. Hoffman, vice-presi-
dent of Tiffany, states that their first special
productions suitable for extended runs will be
produced with this new process.

Third Dimension photography adds depth to
the photoplay and puts the finishing touches of
realism to a picture which has heretofore ap-
peared to be just a flat picture on a flat surface.

For many years scientists and inventors have
been striving to add depth to motion pictures.
None of the methods devised have been wholly
satisfactory, most of them requiring the use of
colored spectacles by the audience in order
to bring out the steroopticon effects.

According to the invention by Messrs. Emil
and Jacques Burkhardt of Switzerland, and
controlled by Tiffany Productions, no acces-
sories of any kind are needed, the entire proc-
ess being applied on the negative. Further-
more, it is maintained that, unlike the Vita-
phone, it does not require the installation of
special and expensive equipment.

The patents and processes employed, and
other necessary things that are done to bring
depth upon the screen, are done with the
camera, the development of the negative and
the printing of the positive film. This means that
the screening of Third Dimension pictures will
be possible in any theatre in the country. It
will also mean that one can witness a picture
from any angle in the theatre without noticing
distortion, which is common at the present
time. The perfection of Third Dimension pictures
will do much to promote the motion picture as
a visual art. Every attempt will be made to give
the screen spiritual depth as well as mere
optical depth.
Tiffany’s Advertising And Publicity Chief Is Newspaperman Of Twenty Years’ Experience

A. L. Selig, who has been director of advertising and publicity for Tiffany Productions for the past three years, entered the motion picture industry in 1914 when he was approached by Winnie Shechan of the Fox Film Corporation to leave his editorial desk with the International News and handle the publicity destinies of Theda Bara. For three years Selig handled this greatest of all cinema stars, making her fame known the world over and placing her in the foremost ranks of screen artists. After leaving her he was transferred to William Farnum whose publicity destinies he handled for a year.

During his connection with Fox Selig handled the entire advertising and exploitation campaign of the big super-specials “Cleopatra” and “Salome.” After leaving Fox Selig joined the United Artists, handling “The Three Musketeers” on the road.

Before his entrance into the motion picture industry Mr. Selig was on the repertorial staff of the New York World, joining that newspaper about twenty-seven years ago. After being with them for three years he joined the repertorial staff of the New York Evening Journal, being one of their star reporters and after being with that paper for nearly twelve years left to inaugurate a news department with Underwood & Underwood. Later he held editorial desks with the International News, Boston American, New York Globe and the New York City News Association.

Tiffany Announces An Array Of Twenty Box Office Attractions For The Coming Season

TIFFANY PRODUCTIONS, through M. H. Hoffman, vice-president, announce an array of 20 sensational box office attractions for the coming season. Besides the scheduled twenty feature productions and twenty-four color classics, short reel gems, it is planned to have several special productions suited for extended runs in the leading cities of the United States and Europe.


Mr. Hoffman also stated in his plans for the coming season that the quality of production maintained by Tiffany in the past year, which was favorably received by exhibitors and their patrons, will be equally as fine and in many cases better than any pictures on the market. Plans now formulated tend to use unlimited expense in bringing forth the highest quality in cast and direction in producing each of the twenty gems from Tiffany for worth-while entertainment and box office supremacy.

Regarding the special features—these will be of the regular Tiffany quality, but will merit extended runs in the leading cities of the country. A staff of experienced scenario writers are now busily engaged in preparing the scripts for the Tiffany banner year, 1927-1928.

Complete Program Assured Exhibitors On Tiffany Shorts

BESIDES the attractive line-up of twenty feature pictures and several extended run specials, there will be twenty-four Color Classics—short reel gems of the screen—delivered by Tiffany Productions for 1927-1928.

Tiffany Productions, states Mr. Hoffman, vice-president of the company, has followed along with other companies in surrounding their feature productions with a splendid array of Color Classics, thus assuring exhibitors a complete, well-balanced program from Tiffany.

In this series of 24 Color Classics there will be subjects of intense interest portrayed by a cast of well-known screen favorites. Each classic will be produced in the usual Tiffany manner, abounding in beauty and entertainment.

The very fact that they are from Tiffany will make them entirely different from the average short features. As the name implies, Color Classics, these short reel gems will all be photographed in natural colors and no doubt will again meet the approval of exhibitors and their patrons as successfully as those of last season.


It can be seen from the foregoing that Tiffany Productions in its selections of short subjects will supply exhibitors with a variety of picture entertainment of the better kind.

Tiffany’s Poster Artist Won Many Awards in Europe

The entire industry have marveled at the beautiful advertising copy turned out for the Tiffany Productions for the past year. Comment from all parts of the world have been received by Mr. M. H. Hoffman congratulating him on the uniqueness and richness of his advertising copy.

The drawings are the work of a young Danish artist, John Gram, who received his art education at the Art School of Copenhagen after graduating from high school of that city. He was awarded the prize in wood carving and sculpture.

Gram, who is the son of a wealthy merchant of Copenhagen, came to the United States in 1923 to make his own way and intermittently has worked for various advertising departments, his work always eliciting praise. During the past year Gram has devoted his time exclusively to the advertising copy of the Tiffany organization and their beauty and wealth of detail have made Tiffany advertising an outstanding example of the highest grade of advertising made by any of the companies in the motion picture industry.
Escamillio Gets His Reward

**M CORAZON:** Victor McLaglen as Escamillio in the process of losing his head over Dolores Del Rio (Carmen) in Fox's version of Bizet's popular opera. Dolores has the title role—and hero.

**A TALKYRIE** comes down from Valhalla! Greta Nissen, the Scandinavian goddess is appearing in Fox's "Bride of the Night."

**OH DOCTOR!** Vera Daniels is holding hands with her eight-path in "Guaranteed Bicolor," a Gotham production.

**OUR MARY** is now playing in United Art's "My Best Girl." A few days ago Mary Pickford was almost swept by some bold, bad men.


**ALBERTA VAUGHN** and lilies of the valley. Consider the lilies—etc. She is appearing in Columbia's "The Romantic Age."

**A PHONE by any other name would smell as sweet.** Leatrice Joy pats into a rose—and listens to a rose from her luxurious boudoir in P.D.C.'s "Vanity." White, glistening, fluffy lace—but oh, the laundry bills!
**Scenes From**

**The**

**“Moon of Israel”**

*USERTI (Arlette Marchal) and Prince Seti (Adolqui Miller) discuss their forthcoming wedding. A scene from F.B.O’s “Moon of Israel.”*

*NEWS of the marriage of Merapi (Marie Corda) to Prince Seti is told to the slaves.*

*ARLETTE MARCHAL, who plays Userti, wife of Prince Seti of Egypt.*

*PHARAOH gets an eyeful. Dancing girls of the Egyptian court dancing to the music of lutes for his majesty.*

*BIGHEARTED PRINCE SETI, in a magnanimous mood. A slave is freed by the Egyptian monarch.*

*ABOVE—A messenger arrives bearing news of the birth of a child to Merapi and her husband.*

*LEFT—Merapi (Marie Corda), “Moon of Israel” in a tragic scene from F.B.O’s picture.*

*THE flight from Egypt. A stirring scene from F.B.O’s “Moon of Israel.”*
Belasco's Stage
Play a Warner
Release in July

Lloyd Bacon finished this week the supervision of cutting and editing Dolores Costello's latest starring vehicle, "The Heart of Maryland," which he directed for Warner Bros. The picture is now ready for shipment East in anticipation of a July release date. "The Heart of Maryland" brings Dolores Costello in a costume play of Civil War days. It is an elaborate screen version of the David Belasco stage success.

A cast of production surround the star, including Jason Robards, Helene Costello, Warner Richmond, Myrna Loy, Paul Kruger, Carrol Nye, Charles Edward Bull, Walter Rodgers and James Welch.

Carewe Seeking "Ramona" Cast

Edwin Carewe, who is to begin production on Dolores del Rio's first starring vehicle, "Ramona," in August, is seeking two suitable male actors for the roles of Alejandro and Felipe, characters in the Helen Hunt Jackson novel. Carewe is personally directing and co-producing the film with Inspiration Pictures for United Artists. The same combination brought forth the screen version of Tolstoy's "Resurrection," in which Dolores del Rio's performance was responsible for her elevation to stardom.

Chicago Likes Baseball Epic

Metro-Goldwyn-Mayer's baseball classic, "Shut, Kelly, Shut," recently had its premiere in Chicago. The newspaper critics and the audiences immediately took to the film. The opinions of all seemed to be unanimous in acclaiming it, as one reviewer said as "wholesome entertainment raised to the nth power." The all star cast includes such well-known players as William Haines, Sally O'Neil, Harry Carey, Karl Dane, James Cagney, and a host of baseball celebrities. Edward Sedgwick directed, from an original story by A. P. Younger.

Reicher Cast

Frank Reicher, long identified with the New York stage, both as a player and a producer, will be cast in an important role in Paramount's picturization of the P. C. Wren novel, "Beau Sabreur," which goes into production within a week under the direction of John Waters.

Sheehan Places Fox Studios
On Coast In "A-1" Position

Vice-President of Fox Films Authorizes Improvements in Excess of $3,000,000; Achieves a Splendid Personnel

Fox Films West Coast Studios enter the production season of 1927-28 with the largest, finest equipped and best organized motion picture plant in the industry. Winfield R. Sheehan, vice-president, spent more than three million dollars in improvements in the Hollywood and Fox Hills studios in the last year, and assembled the most capable group of directors, supervisors and technicians available.

With this large producing plant at hand, Mr. Sheehan realized early the necessity of a producing force that was a unit in energy, enthusiasm and harmony. The result is that today the vital organization of Fox Films on the West Coast works as one man. The institution of a monthly "Studio Mirror," a weekly Tuesday Night Club and other innovations, have brought the working force of a thousand men into close contact so that petty jealousies, small politics and other elements of discord have been eliminated and the one dominant thought is: "Make Fox pictures the best in the world!"

Planked on one side by Sol M. Wurtzel, general superintendent and one of the best informed men on the physical aspects of motion picture production and on the other side by Ben Jackson, one of the most astute studio business managers, Mr. Sheehan has already demonstrated the tremendous producing force of Fox Films Studios by making eight productions for 1927-28 in addition to the big schedule of the current season.

These productions, representing five million dollars worth of motion picture assets completed five months before the beginning of the new season, stand as concrete evidence of the great developments that have been going on in Hollywood and at Fox Hills. The pictures are being made with a production force of over three hundred men, all citizens of the United States.

To give an idea of building improvements authorized during the year at the West Coast Studios, the following buildings have been erected at the Hollywood studio:

Three of the largest stages in the world—measuring 190 by 300 feet and large enough to house a regulation baseball field. This makes a total of eight stages with a production area for interior scenes of about 325,000 square feet.

A fully equipped preview theatre with seating capacity for one hundred persons.

Four new projection rooms combined with twenty-four cutting rooms, saving time and money in the final process of preparing Fox Films productions for the Exhibitor.

The largest wardrobe building in Hollywood, equipped with dress-making and storage facilities enough to take care of any possible rush in production.

A scenario building of sixteen rooms where authors, continuity writers and readers work free from disturbance by the actual work of production.

Complete school house equipped to accommodate fifty children. This school, presided over by a principal paid by Fox Film Corporation, is under the immediate supervision of the Los Angeles Board of Education. Its efficiency is attested by the fact that child actors who study there rate 25 per cent, higher than the average child in city records.

Twenty-five additional stars' dressing rooms.

New scenery and paint shops, an enlarged carpenter shop, new garage and repair shop.

And, in process of work, a big storeroom, designed to house a half million dollars worth of rare furnishings which have been acquired by Fox Films to add distinction to its productions.

Fox Hills, the 150-acre location studio, fronted by a beautiful $300,000 Spanish wall has been made into an independent producing unit equipped thoroughly for every phase of motion picture work without calling upon the main studio for anything necessary to the making of exterior scenes. A $50,000 building has been designed to house a carpenter shop, modeling and plastering departments and properties.

Complete in every detail, the new power plant is equipped to furnish enough current to supply a city of 5,000 population.

With thousands of dollars worth of permanent sets to be protected in addition to these valuable assets, Mr. Sheehan has installed a complete fire fighting system with a modern firehouse and a $15,000 motor chemical engine.
Selling United Artists’ Releases
From August, 1927, to April, 1928

UNITED ARTISTS began selling its seventeen new pictures on Tuesday, June 21. Two pictures will be released each month from August, 1927, through March, 1928.

The announcement to launch this campaign was sent out by Al Lichtman, vice-president and general manager of distribution for United States and Canada.

August 6, the Duncan Sisters in “Topsy and Eva,” their first motion picture; August 20, the Caddo Production, temporarily titled “Two Arabian Nights,” directed by Lewis Milestone, with William Boyd, supported by Mary Astor and Louis Wolheim.


October 8, Mary Pickford’s “My Best Girl”; October 22, Corinne Griffith’s first United Artists picture, “The Garden of Eden,” directed by Lewis Milestone.


December 3, the Herbert Bresson production of “Sorrell and Son,” with a cast including H. B. Warner, Nils Asther, Althea James, Carmel Myers, Anna Q. Nilsson and Louis Wolheim; December 17, Samuel Goldwyn’s production of Gilda Gray in “The Devil Dancer.” This is Miss Gray’s first picture for Samuel Goldwyn.

January, 1928, is the only month in which three pictures are scheduled for release.


January 14, the Inspiration-Carewe production, “Ramona,” starring Dolores Del Rio, and based on the Helen Hunt Jackson novel, will be released.

January 21, 1928, Norma Talmadge’s first United Artists picture, “The Dove,” with Noah Beery and Gilbert Roland, direction of Roland West, and based on David Belasco’s presentation of the Willard Mack stage play, will be released.

February 4, 1928, Charlie Chaplin in “The Circus” is tentatively scheduled for release. On February 18, Douglas Fairbanks in “The Gambler,” direction of F. Richard Jones, with Eve Southern and Lupe Velez as leading ladies, will be available to exhibitors.


Herr Gott! Vat isso? It is only Ramon Novarro trying to look stern and Teutonic for his role in M-G-M’s “Old Heidelberg.”

WARNERS TO GIVE PREMIERE CASH TO N.Y. CHARITY

H. M. Warner has announced that the proceeds of the opening performance of Warner Bros. Extended Run Productions, “Old San Francisco” and “The First Auto,” will be turned over to the Hebrew Orphan Asylum as the company’s contribution to their Gymnasium Fund, to provide recreation facilities for 800 Jewish children cared for by that organization.

The premiere of “Old San Francisco” takes place at the Warner Theatre on June 21. Dolores Costello is the star.

The first showing of “The First Auto” is scheduled at the Colony Theatre on June 27. This show will be attended by its principal player, Barney Oldfield, the auto racer.

SPECIAL CAST FOR MEIGHAN

The cast for Thomas Meighan’s next starring vehicle for Paramount, as yet untitled, includes Marietta Mixner, who plays the leading role opposite Meighan and Wyndham Standing, Fred Kohler, Charles Hill Mailes, Guisot Smith, Duke Martin and Nancy Phillips are in the cast.

Corinne’s Director

Corinne Griffith has signed Lewis Milestone to direct her first United Artists picture, “The Garden of Eden.”

Weight With “U”

F. Harmon Weight has been signed by Universal to direct Mary Philbin in “Viennese Lovers.”
An Analysis of the United Artists and Art Card Product For 1927-28

In the analysis of product for 1927-28, made last week, the announcements of United Artists and Art Card were not available. These are given here and should be added to last week's list:

United Artists

Mary Pickford — "My Best Girl," a story of the ten-cent store to be published in Colliers. Second Pickford meet the popular character as to role, and the appeal should be strong.

Norma Talmadge—"The Dove," Willard Mack's play, originally produced by Belasco. Costume romance of a mythical country. Will give the star a chance and they'll take costumes from her.

Gloria Swanson — "Sadie Thompson," based on Somerset Maugham's "Miss Thompson." This is the novel from which the stage version "Eldorado" was made, but that is not saying that this will be "Rain," which is something to remember when the censorship busybodies get busy. Should give Miss Swanson a vivid character.

Corinne Griffith—"The Garden of Eden," German pictorial, Americanized for the stage by Albert Goodbody. Looks well on paper.

Charlie Chaplin—"The Circus." The production is about two-thirds complete and is expected to be finished in time for release this season.

Douglas Fairbanks—"The Gaucho." An original story of the character in which Fairbanks has pleased in early pictures. Looks more promising than "The Black Pirate.

Griffith Releases—No titles are announced, but offered as series of "Romantic Studies of Hollywood." No basis for an estimate.

John Barrymore—"Tempest." Announced, and will be welcome in a story of today.

Dorothy Sisters—"Topsey and Eva." A screen version of their stage success. Should be entertaining and certain to fall to its stage popularity.

Colman and Banky—A Samuel Goldwyn production with Henry King producing. From the stage "The Harlequin." Promising.

Buster Keaton—"College." Plenty of opportunity here if Keaton is given a loose and gags.

Gilda Gray—"The Devil Dancer." Probably pretty much the same thing, but she gets over with them.

"The Darling of the Gods"—An old Belasco success which scored largely through its opulent production. Probably more spectacle than story, but offered by the producer of "The Miracle." Morris Gest's name should have box office value.

"Laugh, Clown, Laugh"—A Fred Niblo production. Done from a stage play by Belasco and Tom Cushing. Should be interesting.

"Sorrell and Son"—A Herbert Brenon production. Indeterminate.

"Hammy"—Dolores Del Rio with Edward Cunne producing. A good combination and a time tried story.

"Two Arabian Nights"—Difficult to choose.

Art Card

Art Card announces one serial and a number of two-reel series, with one set of singles and fairy tales in three reels. It will produce no five-reelers, but cater to the growing demand for shorts:

"Perils of the Jungle"—A ten-part serial with wild animals. Not much competition in these lines, and should prove a money maker.

"Winnie Winkle"—Derived from the cartoon series, but a set of six acted stories. The series is popular with News and comes into good publicity.

"Hairbreadth Harry"—One of the oldest strips and a chance for travesty. Should out-thrill the serials.

Jimmie Aubrey Series—Eight two-reelers, frankly old style farce with a veteran star. Reasonably sure fire with the smaller houses.

"Izzy and Lizzie"—Six two-reelers with the Irish-Irishish cast. Popular trend and should do well for six with competent players.

"Barney Comedy Series"—Eight two-reelers largely employing animals and children. Generally good.

"Lucky Stripes"—Eight comedies of the old-fashioned one-reeler with plenty of movement.

Fairy Tales—Eight fairy stories. Should be good for children's matinees and family programs, but of questionable value to the general program. The experiment has not been tried for some years. It may be easier to put them over now.

Paramount Productions Ready

What Paramount declares is an unprecedented achievement is the fact that the twenty-five releases for the first three months of the new season, beginning August 1, plus almost half of the pictures are now or will be in the exchanges with prints on order. All is ready for exhibitors. Of the productions to be released after August 1, prints on eleven are now in the Paramount exchanges and officials of the company extend an invitation to exhibitors to view these releases at their nearest exchanges, although the pictures will not be released for some time.

"The Legion of the Condemned"—The Legion of the Condemned, a story of the air, will be produced by Paramount, following "Wings," which was recently completed.

The story was written by John Monk Saunders, who is responsible for the script of "Wings.

Like a Vacation

To be in a Leo Maloney Pathé Western is like vacation on salary, for all the exteriors are filmed atop the San Bernardino Mountains.
Mary Pickford's Cousin in Cast

Mary Pickford's cousin, Isabelle Sheridan, makes her screen debut in "My Best Girl," Miss Pickford's new United Artists picture, now in production. A graduate of Branksome Hall, exclusive girls school in Toronto, where she was born, Miss Sheridan went to the Coast and completed her education at the University of Southern California.

Contemplating a business career, she paid no attention to the field in which her famous cousin had achieved such success, but after much urging from "America's Sweetheart," she finally consented to a screen test.

The results were so successful that the girl was immediately cast as a "sells lady."

Barney Gilmore In F B O Feature With Daughter

Father and daughter will appear together for the first time before the camera when filming is begun on "The Bandit's Son," second of a series of westerns starring Bob Steele at the F B O studios.

Lillian Gilmore, who played opposite Steele in his first starring vehicle, "The Mojave Kid," just completed, has been cast to play the leading feminine role in "The Bandit's Son." For the first time, her father, Barney Gilmore of stage fame, will appear with her. He will play the part of a small town banker.

Twenty-five Productions Listed By Paramount, Aug. 1 to Nov. 1

THE PARAMOUNT release schedule for the first three months of the new season beginning August 1 is set. It comprises 25 productions, including two road shows, "Beau Geste," now closing an extended New York run at the Rialto, following its long run at the Criterion and "The Rough Riders" which closed recently at the George M. Cohan Theatre. Most of the productions have been completed and the others are now in the laboratory.

"Beau Geste" will go to the exhibitors on August 1 and "The Rough Riders" on October 1.

The complete schedule is as follows:

August 1, "Firemen, Save My Child," co-starring Wallace Beery and Raymond Hatton, under the direction of Edward Sutherland; August 6, a re-issue of Cruze's "The Covered Wagon" and "Service for Ladies," starring Adolphe Menjou; August 13, "Metropolis," which ran seven weeks at the Rialto Theatre, New York, and "Madame Pompadour," starring Dorothy Gish and Antonio Moreno; August 20, "Running Wild," with W. C. Fields and Mary Brian; August 27, "From Paris to Peking.

Title Chosen

"The Thirteenth Juror" has been chosen as the title of the Universal Jewel crook drama which Edward Laemmle is now producing at Universal City from Henry Irving Dodge's story, "The Counsel for the Defense." This picture has had the working title of "Honor and the Woman."

Columbia Starts

With the addition of William Strassan and Temploa Saxe to the cast of Columbia's "Our Ladies Only" which features Jacqueline Logan and John Bowers, camera work has started immediately on this production, one of the remaining few on the company's present season schedule.

Patsy Miller in An Ince—F B O Feature Picture

Patsy Ruth Miller has been signed for the feminine lead in "South Sea Love," soon to enter production under the direction of Ralph Ince, at F B O. Coincidently with the announcement of Miss Miller's engagement comes the news that Alan Brooks, also of the "Shanghaied" company, has been chosen to play an important role in "South Sea Love."

This picture is to be made from a story "Game in the Bush" by Georges Surdez.

EVERY FILM BOARD SECRETARY IN THE UNITED STATES WAS PRESENT AT FRENCH LICK, INDIANA, CONFAB. THE CANADIAN LAKE CITY; J. D. Abramson, Chicago; Harry Meyer, Butte; Charles R. Zears, Oklahoma City; Col. John A. Cooper, Canada; Jack Levin, Mrs. Alma A. Wofford, Memphis; G. O. Burnett, Toronto; Mrs. Mabel Parkhouse, New York; James B. Fitzgerald, Washington; L. B. Schofield, St. Mary's, Cincinnati; George Borthwick, New York; Martha W. Ferris, Boston; Ben Koenig, Milwaukee; Olive J. Harden, Pittsburgh; Kathryn Sul Moffett, Cleveland; Louis Phillips, New York; Jane M. Holloran, Albany; Mrs. Suckow, Cleveland; Mrs. Julia B. Heine, New Orleans; A. L. Menagh, New York; Mrs. Roberta B. Lynch, Seattle; Duke W. Dunbar, Denver; Emma Abplanalp, Buffalo; Jack H. Greenberg, Philadelphia; David...
Carle to Direct
"In a Moment of Temptation"

Phil Carle, for eight years assistant director with Robert Vignola, has been signed to direct "In a Moment of Temptation," from a story by Laura Jean Libbey adapted for the screen by Doris Anderson, at F B O

Carle's last picture in association with Vignola was "Cabaret," starring Gilda Gray, and he assisted in the direction of several Marion Davies films, including "When Knighthood Was in Flower," and "Yolanda."

Like many picture celebrities of today, Carle began his career on the stage, playing for several years in the Denham Stock Company, in Denver, and the O. D. Woodward Company, in Kansas City and Omaha. He entered pictures after the war, in which he served as a pilot in the United States Air Service.

Conrad Nagel In
"Slightly Used"

Warner Bros. have borrowed from Metro-Goldwyn-Mayer the services of Conrad Nagel for the lead opposite May McAvoy in her next starring vehicle, "Slightly Used," on which work will start as soon as she completes her current role as feminine lead with Al Jolson in "The Jazz Singer."

Archie May has been designated to direct "Slightly Used." The story and the adaptation are both by Melville Croman.

Bob Steele In
"Mojave Kid"
F B O Western

Marking the completion of the first step in a life long ambition, final scenes were filmed on Bob Steele's first starring vehicle for F B O "The Mojave Kid," under the direction of Robert North Bradbury.

As the son of well known theatrical parents, Bob has been trained since childhood to become a western star, and with the completion of work on "The Mojave Kid," the 21 year old thespian is anxiously awaiting the public's reaction to his first starring picture.

In addition to Bob, the cast includes Lilian Gilmore, Jay Morley, Bob Fleming, and Buck Connors. Wallace Fox was assistant director.

Condon Signs
With Warners

Charles R. Condon, the scenarist, has signed his name to a long-term contract with Warner Brothers.

The new contract is in the nature of a reward for Mr. Condon's excellent work for the Warner organization with such scripts as "What Happened to Father," featuring Warner Oland, and "Jaws of Steel," which he has just completed as Rin-Tin-Tin's next starring story.

Coghlan Cast

Janior Coghlan has a featured role with Rudolph Schildkraut in "Harp in Hock."
Carl Laemmle, Ready for Europe, Discusses "Uncle Tom’s Cabin"

CARL LAEMMLE, president of Universal Pictures Corporation, arrived in New York last Wednesday on the Twentieth Century from Universal City, in preparation for his annual trip to Europe. He will sail on the Berengaria on June 29th.

Mr. Laemmle came in with a smile, because he had received the most definite assurance that the shooting of “Uncle Tom’s Cabin” will be finished within a week. Intensive cutting and editing will be required to prepare it for its first showing at the Central Theatre in New York, the last week in August.

“Uncle Tom” has been made in moving pictures before. I made it once before,” said Mr. Laemmle. “There are several of these pictures made eight and ten years ago on the market at this present time whose only possibility of being taken seriously is that they be confused with the present version of ‘Uncle Tom’s Cabin.’ But I don’t believe that anyone else for the next ten years will attempt to make an ‘Uncle Tom’s Cabin.’

“I feel confident that Harry Pollard has said the last word, and has extracted the sum total of picture material from Harriet Beecher Stowe’s novel in this present version. It is Harry Pollard’s masterpiece and a fitting milestone of my twenty-first year in the moving pictures business.”

Print of Columbia’s “Blood Ship” In New York; Picture Wins Praise

GEORGE B. SEITZ and Norman Springer, director and author, respectively, of “The Blood Ship,” Columbia’s first special of the season, arrived in New York this week with the first print of the production, after attending several Los Angeles pre-views.

At the special screening arranged for the home office executives and important exchange men, the picture was pronounced a great achievement. Commenting on the production, Joe Brandt, president of Columbia, said:

“I am positive that ‘The Blood Ship’ will play to crowded houses in every first run theatre in the United States.”

Mystifying Title

“The Phantom Buster” is the mystifying title of Buddy Roosevelt’s next Western Pathé thriller.

Police Dog Star

Sandow, Pathé’s police dog star, is on location at Lake Arrowhead for scenes in “Primitive Justice.”

Carla Laemmle, Ready for Europe, Discusses “Uncle Tom’s Cabin”

Excellent Story Material For Rod LaRoque

The announcement of the imposing program of productions to be made at the DeMille Studios for release during the 1927-1928 season, indicates a careful selection of vehicles for that brilliant young star, Rod La Roque.

He is now at work on his first DeMille picture on the new schedule, “The Fighting Eagles,” a colorful melodrama of the Napoleonic era, recounting the adventures of Brigadier Gerard, one of the Little Corporal’s generals.

This is an adaptation of Conen Doyle’s novel and play, and affords Rod a dashing, picturesque role of the type in which he can best acquit himself. Donald Crisp is directing.

Other stories chosen for La Roque are “The New Yorker,” “Hold ’Em Yale!” and “Stand and Deliver.”

Joins Paramount Scenario Staff

John Thomas, author of “Dry Martini,” one of the season’s most successful novels, has joined the Paramount scenario staff.

Thomas, whose literary efforts have been many and varied, is in Hollywood and has started work on his first story for screen adaptation.

Rosher Grinding

For her new United Artists picture, “My Best Girl,” Mary Pickford has as cameraman, Charles Rosher, who photographed virtually all of the recent Mary Pickford films. Rosher returns to Miss Pickford after an absence in Europe.

Gertrude Ederle teaching one of her best strokes to Bebe Daniels in whose next Paramount picture, “Swim, Girl Swim,” “Trudy” will have a part.

Leatrice Joy, P. D. C. beauty who has been receiving a series of splendid roles.

Leatrice Joy Is Given Splendid Roles by P. D. C.

Prominent among the stars who head the list of screen talent that will interpret the impressive line-up of productions on the DeMille schedule for release during the 1927-1928 season is that increasingly popular player, Leatrice Joy.

She will make one big special production, “The Blue Danube,” by John Farrow, with a theme woven around the romantic Strauss waltz to which the whole world has danced.

“The Angel of Broadway” provides the interesting role of a night club entertainer who, seeking atmosphere for a new act, pretends to be converted at a Salvation Army meeting, and finds that the thing has “got” her and that her impersonation contains more sincerity than she can easily realize.

Miss Joy also will be seen in “Self Defense” and “What Holds Men.”

Vera Reynolds’ Newest Feature

Frank Urson has started direction on “Beautiful But Dumb,” Vera Reynolds’ latest starring vehicle under the personal supervision of William C. de Mille studios.

It is a screen story by Clara Beranger suggested by Richard Harding Davis’ novel “The Bar Stumser.”

Kenneth Thomson plays the masculine lead opposite Miss Reynolds in this story of human beings and their dogs.
Roach Players Preparing For July Vacation

The Hal Roach Studios are humming with activity as all the units are striving to complete the Pathé comedies in production before the approaching annual month of vacations.

The "Our Gang" kiddies are working hard and fast these days. Director Robert McGowan has just completed one comedy and will make another before the vacation whistle blows July 1. Whereas, they usually play during the month of August, they will be free a month earlier this season.

Charley Chase is in the midst of a riotous comedy, being produced with a street carnival as a background. Edna Marian appears as his leading lady, while Bull Montana makes an effective wild man.

Dot Farley, who is playing with Max Davidson in a Hal Roach comedy directed by Leo McCarey, is doing double duty. In addition to her movie work she is rehearsing in Robin Hood, to be given in the Hollywood Bowl. She plays the role of Dame Durden in the opera.

"The Clown" Is Columbia's Next

Joe Brandt, president of Columbia Pictures, announces that the company's second release for the month of June will be "The Clown."

With William James Craft at the megaphone, "The Clown" presents William V. Mong in the role of the eternal joker who bides his broken heart beneath the laughing mask of the buffoon. Dorothy Revier, as his daughter, and Johnnie Walker, as the young millionaire who loves her, have the romantic leads. John Miljan plays the heavy.

Wellman Returns

William Wellman, who directed "Wings" for Paramount, has returned to the lot and will shortly take up the megaphone in behalf of "The Legion of the Condemned," another story of the air by John Monk Saunders, who is also responsible for the script of "Wings."

Dolores Del Rio shakes a mean seguidilla. A scene from Fox's "Carmen," in which we envy Escamillo, Don Jose and everybody else in the picture.

Cavanaugh Signed

William Cavanaugh has been engaged to provide some thrilling scenes in the Patheserial "The Masked Menace," now in filming.

Paramount Short Releases Announced; Start August 1

Two Weekly Issues of Paramount News, With Fifty-two Releases in All, For First Three Months

THE PARAMOUNT RELEASE SCHEDULE of short feature production for the first three months of the new season, beginning August 1, is now complete. In addition to two weekly issues of the new Paramount News, there will be 13 two-reel comedies and 13 animated cartoons, or 52 releases in all.

The complete release schedule is as follows:


Billy Engle in Christie Roles

Billy Engle, who has appeared in many of the Christie comedies during the last season, has signed for a leading player in the Christie comedies for Paramount. Engle will fill the place formerly occupied by Jack Duff in the Christie series, Duff having "moved up" into a starring position in the Christie series of twelve comedies in which he will alternate with Neal Burns and Anne Cornwall at the head of the cast.

Newspaper Serial

"Wings," a novel telling the story of the Paramount road-show attraction which will have its Broadway premiere at the Criterion Theatre August 1, is to be syndicated in the newspapers by the Chicago Tribune Syndicate.

Harry Langdon A Hard Worker

While engaged in actual production of his comedies, Harry Langdon sleeps but four hours a night, the rest of the time being spent in concentrating on new bits of business to be injected into the following day's work.

In spite of this strenuous work, the comedian appears at the studio each morning as bright and fresh as if he had indulged in his full quota of slumber.

His latest Pathé feature length comedy is titled "His First Flame," Mack Sennett produced it.

No Praise For Wally

Wally Wales has the reputation of being one of the few stars who prefers panning to praise. Ever ready to improve his work, Wally is coming to the forefront as a popular Western Pathé star.
Jacqueline Logan's DeMille Contract

As a result of her remarkable characterization of Mary Magdalene in Cecil B. DeMille's "The King of Kings," Jacqueline Logan has been given a long-term contract with the DeMille studio, according to an announcement by Cecil B. DeMille and William Sisitrom, general manager of DeMille Studios.

Miss Logan has been under contract to Paramount, Fox, and Ince during her career, and has been featured in "Java Head," "Ebb Tide," "Playing with Souls," "Penelope Feathers," "Thank You." Miss Barrett found her

Mack Sennett Bathing Girls On the Beach

The famous Mack Sennett Bathing Girls are playing an important role in the current production being staged on California beaches for a new Pathé two-reeler with Billy Bevan and Madeleine Hurlock in leading roles. Harry Edwards, who directed Harry Langdon in his Sennett-Pathé successes, is at the megaphone. Vernon Dent is also in the cast.

The Smiths encounter the cafeteria business in the Pathé comedy in production under the direction of Phil Whitman. In addition to the usual featured players, Mary Ann Jackson, Raymon McKee and Ruth Hiatt, the cast includes Daphne Pollard and Irving Bacon.

Norma Shearer Wins Princeton

Princeton is the latest university to proclaim Norma Shearer as its favorite movie star. Just as Columbia did last year, Princeton this year paid signal honor to the Metro - Goldwyn - Mayer actress, who has become definitely established as the favorite of collegians throughout the country.

As an incident to this year's commencement, the graduating class of 470 students at Princeton took a poll of the popular screen stars of the day, at the annual senior banquet. Miss Shearer was far in the lead when the votes were counted.

Paired Again

May Robson and Bessie Love, who had featured roles in "Rubber Tires," find themselves again cast in featured roles in "Harp in Hock," now being made under the direction of Renaud Hoffman for DeMille Pictures.

"Peck" Gomersall On Six Weeks' Trip, Selling Fox Short Subjects

E. T. ("PECK") GOMERSALL, newly appointed sales manager of Short Subjects for Fox Film Corporation, started Monday on a six weeks' swing around the country visiting branches of that company on a sales drive that he expects to result in the biggest increase in business for Fox News, Fox Varieties and Fox Comedies on record.

Gomersall made Boston his first stop, conferring with Harry Campbell, the popular Fox district manager for New England. He remained there two days. Albany was the next town on the list. Gomersall will be in the New York capital Wednesday and Thursday. Friday and Saturday he will look over the situation in Buffalo and the itinerary of the rest of the trip is as follows:

Pittsburgh, June 26-27; Cleveland, June 25-29; Detroit, June 30-July 1; Cincinnati, July 2-3-4; Indianapolis, July 5; St. Louis, July 6-7; Chicago, July 8-9; Milwaukee, July 10; Minneapolis, July 11-12; Des Moines, July 13; Omaha, July 14; Kansas City, July 15; Dallas, July 16-17; Oklahoma City, July 18; New Orleans, July 19-20; Memphis, July 21; Atlanta, July 22-23; Charlotte, July 24; Washington, July 25-26; Philadelphia, July 27; returning to New York, July 28.

"If I do not succeed in putting Fox News to say nothing of the Varieties and Comedies, in every theatre in America worthy of notice," said Gomersall before departing, "I will consider that I have failed on the job. The recent achievements of Truman H. Talley and his staff covering the trans-Atlantic flights of Lindbergh and Chamberlin proved beyond a shadow of doubt the importance of news reel to the exhibitor.

"They are the one medium through which millions can see the important happenings of the world and that the public is interested in these reels was shown conclusively by the way they flocked to theatres to see Lindbergh. News reels have great box-office value and we intend to prove it to exhibitors who are not convinced of the fact. We won't stop until every theatre in the country is showing Fox News. We think that Talley and his force have demonstrated the supremacy of Fox News and we are going after exhibitors to make them think as we do.

Lillian Rich In Denny Cast

Lillian Rich, charming blonde luminary of the screen, has been signed by Universal for an important role in "I'll Tell One," Reginald Denby's latest starring vehicle which Fred Newmeyer is directing.

"Now I'll Tell One" is an original story by Denby and in addition to the star name Miss Rich the cast includes Barbara Kent, who plays the leading feminine role, Mathilde Breundage and Tom O'Brien.

"Hutch" Directs Edith Thornton's Pathe Feature

Edith Thornton rollicks joyously and entertainingly through "The Little Firebrand." The story, by Frederick Chapin, is woven around the problem of how best to tame a young lady who has been spoiled by a too indulgent father. Charles Hutchinson directed.

Lou Tellegen, George Fawcett, Eddie Phillips, Lincoln Stedman, Joan Standing and others contribute to the fun.

Sterling Will Go Into Work

Coincidental with the consummation of a month's production conference at the Sterling Productions' headquarters at the Coast, by Henry Ginsberg, President of Sterling; Joe Rock, head of production; and J. L. Walsheim, consultant and story supervisor, comes the announcement that the first picture to be made for 1927-28 by Sterling will be "Stranded," the second "Outcast Souls." An internationally famous name is connected with "Stranded," Anita Loos being its author. "Outcast Souls" is by John Peter Tochey, famous fiction writer, and was taken from a story "On the Back Seat," in Collier's Weekly.

"Capt. Salvation" at Capitol

The New York premiere of "Captain Salvation," a Cosmopolitan Production adapted from Frederick William Wallace's novel of the same name, will take place this Saturday at the Capitol Theatre.

No Gag Man Here

No gag man was needed on the Mack Sennett stages when "For Sale—A Bungalow" was filmed. All the actors were familiar with the real estate tricks dealt with in the plot.
Max Davidson Starred by Roach
In Pathe Comedy, Released July 3

Max DAVIDSON presents "Dry Land Skippers": Picture story of a club in England the members of which have a hobby of building miniature boats, which race in a park pool; "Fix Bayonets": The bayonet's importance in trench fighting; "Windmill" work subject with scenes from Japan; "Trapping Wild Game in Africa": The return of the Smithsonian-Chrysler Expedition, after six months in the heart of the jungle.

What Makes a Classic?
Colonel Charles A. Lindbergh, first New York—Paris flier, is host to motion pictures. He has definitely declined contracts from the big producers to be starred in big features, preferring to remain in the field of aviation.

Building a Cast
George Lewis, Marian Nixon and Eddie Phillips have been cast for the featured roles in "The Fourfushee," the Caesar Dunn stage play, which Universal will produce under the direction of Wesley Ruggles.

S. S. Harding Books Programs Of "U" Shorts
A notable cast has just been assembled to support Buzz Barton, Hayley Whyatt since his first picture, "Saddles and Spurs," work on which will commence under the direction of Louis King at the F. B. O. studios.

Buzz Barton in "Saddles Spur"
A notable cast has just been assembled to support Buzz Barton, Hayley Whyatt since his first picture, "Saddles and Spurs," work on which will commence under the direction of Louis King at the F. B. O. studios.

Hedda Hopper in "The Cruel Truth"
Launching into the final stretch on its 1926-27 schedule, Sterling Productions, through Joe Rock, supervising title of Max Davidson's third star appearance at M. Pathe two-reel comedies.
GOODNESS gracious, Eleanor, where's the rest of your overalls? Eleanor Black, Pathé-Sennett player, has such lovely eyes, n'est pas?

A SCENE from "The Crimson Flash," in which Eugenia Gilbert has to stand for a lot of rough tactics. Cullen Landis is also starred in this Pathé serial.

POOR butterfly, 'neath the blossoms, waiting Madeline Hurlock, Sennett-Pathe beauty—in a Japanese ceremonial robe. Hold on tight, Madeline.

GIMME a ride? Betty Byrd, one of Sennett-Pathe's offerings to beauty's shrine, once for a seat in her little car. Won't somebody buy her an Hispano-Suiza?

ELEANOR BLACK is beautiful enough to rate two pictures—so we are presenting this Pathe-Sennett beauty (who would deny it?) as a Parisian grisielle.

EDNA MARLAV, just signed by Hal Roach for comedy roles, and who plays with Charley Chase in his latest Pathé Comedies. She has other qualifications than acting.

TO caption, in our humble opinion, could do justice to this picture of Mary Marberry. All we can say is that we envy the Sennett-Pathe cameraman who took this picture.
Live News from Coast to Coast

**New York**

Tony "Dogged" the Fox, But the Act Went Very Flat

Tony Veiller, manager of the Mar's Ritz in Albany, was a most unhappy young man last week, but his discon- 
solution was as nothing compared to Mrs. Veiller's dog, who was the source of the whole trouble. It seems that some little time ago, Mr. Veiller presented his wife with a sil-
ver fox scarf, and Mrs. Veiller, leaving the 
house the other afternoon, forgot about 
any possible fondness on the 
part of Jiggs for scarfs, fox or other-
wise. When she returned home, much 
to her dismay, she noticed a silver fox 
patch in one place on the floor, a 
trail beneath the divan, and many fluffs 
of white over the floor. There is 
nothing more to be said.

Fonda

William VanAlstine, who runs the Strand in Fonda, and another house in Fultonville, 
ended his first day in nabi-
thing four young fellows as they were break-
ing into a gasoline station which is also 
conducted by Mr. VanAlstine. He happened 
along just in the nick of time, and although 
Mr. VanAlstine had no patch in 
haul, he was out for the quartette, holding 
them under until he could summon the police.

Schenevadty

William Shilling and Mrs. Shilling, who 
dropped out of the motion picture theatre 
business a couple of years ago, when he 
planned to make a million or two in Florida 
real estate, is staging a come back, and is 
said to be lined up with a little money 
for space. Mr. Shilling also features his 
orchestra, which is conducted by Jacob Mal-
tese, and about the lividity, Mr. Shilling 
has returned the Van 
Curler Theatre in that city. This house has 
been run for some little time past by 
the Parish interests, who are surrendering their 
lease.

The State in Schenevadty, feeling the effects of daylight saving and summer 
weather, have increased their ad-
mission prices for the next few weeks to 
come. Children under twelve years of age, 
however, will be charged $2.50 as usual. 

Visitors along Albany's Film Row during 
the week included Mr. and Mrs. Tom Thomas, 
Sangerties, and son, Mrs. Husk and Mr. 
Andrews of Haines Falls; Harry Freeder, of 
Hudson; Mr. and Mrs. Blount; of Buffalo; 
Bill Smalley, of Cooperstown; L. E. Avery, of 
Brandon, Vt., and I. W. Goodman, of Utica, 
who stopped over when on his way to 
New York City.

Utica

There doesn't seem to be any limit to 
the number of theatres desired by the 
operators of Gloversville. Only a week or so 
ago they added their chain number 
196 houses. And now they have taken 
over the Lido and the Rialto theatres in 
Schenevadty, that have been owned and oper-
ated by Feldman and Son. This brings the 
Schines in direct competition with the Farish 
houses, owned and operated by W. W. Parley, 
millionaire politician of Albany.

**San Francisco**

F EWER airdomes will be in use in Cali-
ifornia this season than in years, owing 
to the fact that many theatres in the San 
Francisco and Sacramento valleys have been 
furnished with air cooling equipment making 
them more comfortable than the outdoor 
amusement parks. So far, the present sea-
son has proved a very cool one and there 
has been no necessity for the use of air-
domes. In certain sections of the Sacra-
mento Valley the use of airdomes has been 
given up because of the presence of flying 
bugs in such numbers as to interfere with 
proper projection.

The Building Committee of the San 
Francisco Board of Supervisors has taken under 
advise the so-called "fat man's" or 
domes which would widen the space between 
seats in theatres by four inches. Irving 
Ackerman, president of the Allied Amuse-
ment Industries, appeared before the com-
mittee recently to voice opposition to the 
proposed legislation.

Harry Fotunata, of the Glade Theatre, 
lately has been a regular visitor to the San 
Francisco and announced that he would open 
his airdomes again this year. E. V. Cook, of the 
Exeter Theatre, Exeter, a neighboring town, 
will also open an airdome, these being about 
the only ones to operate in the lower San 
Joquin Valley area.

Milton Nathan, secretary of the San 
Francisco Film Exchange Board of Trade, has 
returned from the convention of Board of 
Trade secretaries held in the East.

John Einfeld and Jack Cohen, officials of 
Columbia Pictures, were recent visitors at 
San Francisco, conferring with film exchange 
interests.

The Royal Theatre, San Francisco, has 
been extended for a few weeks while the 
Rex Theatre has been closed and dismantled.

Vernon Moore has been added to the sales 
staff of the San Francisco Universal Ex-
change. J. N. Metabol, of this organiza-
tion, recently covered the Nevada territory.

The Goodwill Film Exchange has taken 
over the business and stock of Peerless Film 
Service, San Francisco, and is conducting the 
business at 282 Turk street, with Sydney 
Goldman in charge.

**Oakland**

Salvatore Gambozzi has purchased the 
strong franchise and services of the 
Park Theatre on East Twelfth street from Joe Carrara.

**Sacramento**

Max Weiss has disposed of a half interest 
in the lease and equipment of the Silver Pal-
ace. 1919 Second street to F. L. 
Terwilliger.

**Eureka**

George M. Mann has announced his inten-
tion of re-modeling the Hiato Theatre at an 
estimated cost of $25,000.

**Lovelock, Nev.**

The announcement mentioned above has been made to the effect that H. C. Oastler and L. A. Friedman 
will erect a theatre to cost $32,000.

**Monterey**

Dave Brown, former booker for the Golden 
State Theatre & Realty Co., and later on the 
road for F. B. O., has been placed in charge 
of the Golden State houses at Monterey and 
Pacific Grove.
Illinois

Chicago, June 22

BECOMING branch manager of the Kansas City P. D. C. exchange will not cause Ed Pesky, manager of the Rivoli, K. A. and Revere Theatres of St. Joseph, Mo., to sever his connections. He has announced his resignation this week. Mr. Pesky, who succeeds C. D. Schultz as branch manager, is not far past the 30-year-old mark, but is known as one of the most capable theatre managers in Missouri.

Adolph M. Eisen, former president of the M. T. P. F., is scheduled for a visit just in time to be summoned on a jury in the circuit court of Kansas City, speaking a week in a swivel chair listening to facts concerning an uninteresting damages suit.

Russell Horz, booker and city salesman for the Artists, was in line for congratulations from fellow exchange men last week, after the news had spread that he had won half of a Pancontest for the second time, having led all other contestants for the month of April. C. D. Schultz, whose name was back on the job again, after having under gone a recent illness, is a Chicago city salesman, now is a member of the Paramount 100 per cent. club, and he has been making ends all week along Kansas City’s movie row.

Billy Andlauer, former Pathe photog rapher, has been appointed exclusive re presentative for the Artists in Kansas City. Billy supervised a movie golf tournament at the Meadow Lake Golf Club last week, giving away several new cars to the winners as prizes. Jerry Marks, representative of Goodwill Productions of Hollywood, was Paramount exchange manager in Kansas City for the past year, returned from their Los Angeles convention and resigned from the company as depart ing for the same city for the same purpose.

The Educational exchange was working overtime this week, catching up on back work. Eph Rosen, Tiffany branch manager, was hustling in the territory this week. A. H. McLaughlin, division manager, again was in line for congratulations from fellow exchange men last week, after the news had spread that he had won half of a Pancontest for the second time, having led all other contestants for the month of April. C. D. Schultz, whose name was back on the job again, after having under gone a recent illness, is a Chicago city salesman, now is a member of the Paramount 100 per cent. club, and he has been making ends all week along Kansas City’s movie row.

Kansas City Mo.

Moving Picture World Bureau, Kansas City, Mo., June 22

A MONG construction activities in Cleveland is the new Fox Detroit theatre building, which will be a ten story office structure containing a 3,000-seat auditorium, the largest in the city. The project is to be financed by a $6,400,000 first mortgage and leasehold six percent sinking fund bonds which are now being offered for sale. The Fox Detroit Corporation now has the lease property to be covered by the mortgage for a period beginning with the completion of the building, in any event not later than June 1, 1928, and extending five years beyond maturity of the bonds, at an annual net rental to the lessor of $75,000, the lessee to pay in addition as rental, all ground rents, taxes, assess ments, insurance, maintenance and operating costs on account of said property.

September 1 or thereabouts will witness the opening of the new Commodore Perry Theatre now under construction on the Lake Shore Boulevard and East 152nd street. The house will have a capacity of 2,600, is combined theatre, opera, and vaudeville, Max Lefkowitz, Henry Latcig and others.

Cleveland

Loew’s theatres in Cleveland have inaugurated a plan which will make any of the houses under the Loew banner may develop to the point of perfection in the discharge of their duties. The ‘Loew Dohne Club’ has been formed under direction of Jerry Horn, superintendent of Loew’s Theatre Service, whereby a meeting of theubers will be held each Sunday. Part of the meeting will be given over to driving down cash prices will be awarded according to merit.

The Hall Theatre, Cleveland, now has a new theatre manager in the person of Sam Gillman, who has been associated with the Loew interests for the past seven or eight years.

According to an announcement made recently, Mansfield is to have a new theatre which will be erected by the Gus Pin Amusement Corporation, of Springfield, Ohio.

Garfield Heights, a suburb of Cleveland, is to have a new house under construction. The announce ment made by F. Barazynski, who says that he will spend around $100,000 for a combined theatre, opera, and vaudeville.

The Variety Amusement Co., Cleveland, the outgrowth of the recent merger of the Silverman-Kramer-Flint interests, is planning construction of a new house at Loveland, which will be an ultra-modern 2,200-seat house.

Recent changes in ownership among Cleveland theatres include the Miles, of which V. Alexander and Frank Howard have disposed to Michael Christ.

Ione E. Wright is now operating the Apollo Theatre, Columbus, having taken a five-year lease on the house, which was formerly under control of Charles Amicon.

Middletown

Manager A. J. Murray, operating a theatre which bears his name at Middletown, was prevented by police interference from giving a midnight performance which he had heavily advertised. At the “eleventh hour” Lorenzo was notified by police officials that the time set for the midnight show had not been permitted, and the audience of some 400 persons were dismissed accordingly.

N. L. Lefkowitz, who has been manager of the Standard Film branch exchange in Cincinnati for sometime, has been transferred to the Cleveland office of the company. He was formerly in the employ of William Fran ton, who was previously in charge of the Detroit, Mich., office. At the Cleveland office of Paramount H. G. Rosenthall has been made manager, replacing Hugh Owens.
MINNEAPOLIS opened its new $3,000,000 auditorium this week, and for seven days a program of entertainment attracted thousands to the mammoth structure. The Minneapolis Exhibition held a big exposition there, and other attractions included a musical revue featuring Miss America, a Mardi Gras ball, a 54-round boxing program, and the largest indoor boxing match ever held in the Midwest. This was an indication of what the moving pictures may expect in the way of new competition; theatre business, however, held up wonderfully well, despite such competition. The auditorium seats nearly 11,000 and is one of the finest in the country. Theatre men of Minneapolis this week donated $288 toward the fund which will buy a $100,000 organ for the auditorium. W. A. Steffes, chairman of the committee, intimated that arrangements were being made to offer something additional to the organ committee.

The annual convention of the F. & R. managers will be held July 12-13 at the Currie Hotel, Minneapolis. The first day's activities will be in charge of Ralph Beans, who is the city manager. J. W. Daigler will be in charge of the second day. An endeavor will be made to dispose of all business during the morning sessions so that the afternoons and evenings may be given over entirely to entertainment. The plan is to open the city's largest home, F. L. Finklestein home at Cottagewood, Lake Minnetonka, and then have a dance at a country club outside of the city.

F. & R. recently co-operated with other Minneapolis organizations in encouraging children to take an interest in gardening. Free garden materials were handed in various outlying theatres, the use of which was given free by F. & R. The Better Theatre Committee, which is an organization of Minneapolis club women, sponsored the project and paid the projectors at the theatres.

Announcement has been made by District Manager F. M. Bonner of Paramount-Lasky that C. A. Roeder has been appointed as Minneapolis branch manager for the concern, which he resigned recently. Mr. Roeder has been with the same company at San Francisco for eleven years.

W. A. Steffes, for several years president of the Northwest M. P. T. O., closed his New Logan Theatre in Minneapolis on June 13. Mr. Steffes has gone into the wilds of the Hudson Bay country for a much needed six weeks' rest.

Building permit totals in Minneapolis reached the high point in the year last week when a permit was granted for $4,000,000 for the new Publix theatre under construction at Ninth street and Lottie avenue. Two million dollars will be the total cost of the theatre. The commission has been completed and the蛀 worm are now busy pouring concrete for the superstructure.

George B. Wiggins, secretary of the Minneapolis Film Board of Trade attended the first session of the Film Board of Trade at French Lick Springs, Ind.

E. T. Gomersall has been promoted to sales manager of Fox shorts subjects. He was formerly Minneapolis branch manager for Fox Films.

Fairmont

W. L. Nichols, manager of the Strand Theatre in Fairmont, Minn., decided to help out with the community spring cleaning. He made ten tins cans tied together the admission fee for each child at the Saturday matinee. A core crib, bought by a Fairmont implement dealer, received the cans and was able to hold 5,390.

Monticello

M. J. Hues has remodeled the Lyric Theatre in Monticello and has changed it into a vaudeville theatre. The house, which is owned by Mr. Hues, has been remodeled and enlarged as a vaudeville theatre where first-class vaudeville will be shown.

Browerville

The Grand Theatre at Browerville, Minn., has been rebuilt since the recent fire destroyed it. The roof of the new theatre is to be used for pictures and the upper floor as a dance hall.

Wertin Bros. will soon have their new theatre ready for opening at Albany, Minn., where they formerly owned the Winter Theatre.

A building at Bruno, Minn., has been purchased by Clarence Brejda and is being remodeled into a motion picture theatre. The building has been installed and the theatre will soon open.

North and South Dakota

L. Gordon Evanson, who recently resigned as North Dakota representative for F. B. O., will open an independent film exchange and super house at a city, according to N. D. He has been distributing the Holmes projector in North and South Dakota and Montana and is seeking distribution rights on independent films.

One of the visitors at the recent meeting of the Board of Arbitration in Minneapolis was J. E. Hipple, a pioneer in motion picture exhibition in the state. Hipple operates the Bijou Theatre at Pierre, S. D.

The Dakota Theatre at Hatton, N. D., has been purchased by Palmer J. Soutend, owner of the Grand Theatre at Northwood, N. D. V. F. Chameaux has been placed in charge of the Hatton theatre.

SPECIAL theatre features for Canada's Diamond Jubilee of Confederation, to be celebrated on July 1 and 2 and 3, will be presented in theatres of Ottawa, the Canadian capital, during the week of June 13. At B. F. Keith's Theatre, Manager J. M. Franklin presented the official Confederation reel of 1,000 feet, called "Canada's Diamond Jubilee." This picture was also screened at the Regent and Imperial Theatres, Ottawa, by Manager Ray Tubman, who also had two Jubilee songs on the programmes at both houses. These selections, which were composed for the occasion, were "At the Canada Jubilee" and "The Land of Glad Tomorrows." The films and songs made a hit with the crowds.

The appointment of a successor to the late Raymond S. Peck, director of the Canadian government's Motion Picture Bureau, will not be made until after the return to Canada from Europe of Mr. Malcolm, Canadian Minister of Trade and Commerce. This has been announced by F. C. O'Hara, controller of the Canadian Motion Pictures Corporation. In the meantime, Capt. H. F. Badgley, M. C., is acting director of the government's Motion Picture Bureau. Mr. Peck was an assistant director under Mr. Peck for a number of years. It is expected that he will be promoted to the post permanently.

Leonard Bishop, former manager of the Regent and Russell Theatres, Ottawa, has returned to the Canadian capital after spending the past year in the Orient. He is working in the city where he went to rebuild his health.

Hull, Que.

Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec, has taken out a permit for the erection of a large addition to this theatre, the extension to cost $10,000. Mr. Paquin is also the owner of the Eden Theatre, Hull.

The Canadian Government is considering extending plans for the re-erection of Ottawa, the Canadian capital. The scheme is for the extension of the central business block for the purpose of establishing a parkway leading up to the Parliament Building. Mr. Somers, who is the owner of the Russell Theatre, will go in is the Russell Theatre, which is controlled by Famous Players Canadian Corp. The Russell Theatre is next to the theatre is already being torn down. With the passing of the Russell Theatre, it is expected that Famous Players will proceed with the completion of a large new downtown theatre which was started some years ago, but was never finished.

The Griffin Theatre of St. Catharines, Ontario, has adopted a one-day-a-week policy for the summer months, the new plan going into effect June 18. Manager George J. Forhan is operating the Griffin Theatre only on Saturdays until toward the end of August. The house is dark other days of the week.

William G. Overall, proprietor of the Daylight Theatre, Shakatoon, Sask., for many years, is planning a months' visit in England with his wife and children. His family will remain in England for a longer period.

Head office officials of Regal Films, Ltd. (Regal, Toronto, Ont.), have opened six Regal branches in the Dominion, have returned from an annual convention of the Montreal—Gayway-May which was held at Hollywood. The officials were Arthur L. Watkins, the manager of Regal, and Henry I. Nathanson, general sales manager.

BIRMINGHAM, Ala.—John Patton, of Patton-Pope Drug Company, 2022 Second avenue, will erect theatre and store building. Estimated cost, $35,000.
**Pennsylvania**

**St. Louis, Mo.**

The largest attendance and receipts for any opening week in the history of the St. Louis Municipal Opera Association was established by the seven performances of Robin Hood at the Municipal Theatre in Forest Park, June 6. The unofficial figures showed more than 40,000 persons came to hear the opera, beating by $500 the attendance of the opening week of the 1926 season. The paid attendance was $6,000, while 10,000 saw the free street shows at the various performances.

Lee Marcus, general sales manager for F. B. O., was in St. Louis on Wednesday, June 13.

The St. Louis Movie Poster Company has located on the second floor of the buildings at the corner of Jefferson street.

Safe crackers opened the door of the safe in the Ritz Theatre, 2147 South Grand Boulevard, St. Louis, Mo., on the night of June 12, but the thieves departed and the robbers were forced to leave without loot.

**Michigan**

**Pittsburgh's Film Row Discovers It's "All Wet"**

Pittsburgh, Pa., June 23.—For the past three weeks the street in the heart of Pittsburgh's Film Row has been "all wet" as Production and Release companies have cut in the water pipes underneath the street. Puddles of dirty water stood in the street and were carried through by the20,000 film salesmen who had to do broad jumping and quick dodging to keep contracts unspattered. But "Andy" Cherry, of Columbia Film Service, got busy. He knew a man "higher up," in fact, the Director of Public Works, Edward G. Lang. "Andy" telephoned to Mr. Lang, who was sending out for catalogues of row boats and Mr. Lang got action without delay; so that now Film Row is again and singing the praises of that go-getter Andy as they rush up and down a dry street.

**Seal***

**Michigan**

**Michigan**

**Northwest**

**Seattle**

Seattle has been host to a group of distinguished visitors during this past week. The party was headed by Harold Franklin, of Westcoast Theatrical Enterprises, and included Mike Gore, Herman Wobber, Herschel Stewart, who is to assume charge of the Seattle interests of West Coast, to be known hereafter as Westcoast Pacific Theatres, Inc.; L. L. Franklin, brother of Harold Franklin, who will be in charge of Portland interests for the company, Harry C. Henderson, Jr., of Portland, and general manager of all Pacific Northwest Theatres interests in the Northwest, has been transferred to Los Angeles, where he will be in charge of the Southern Division.

Eight Seattle houses are involved in the change, as follows: the Fourth Street, Fifth Avenue, new Seattle Theatre to open in Pull, Egyptian, Lakeside, Uptown and Nettle. A survey of Seattle's suburban district is under way, with a view to building new theatres at an expenditure around $2,000,000 and includes a valuable string of theatres throughout the Northwest. Under the new system all these houses will be converted into branches of Metro-Goldwyn, United Artists, Paramount and other National Pictures. Bellingham has been acquired during the past fortnight for West Coast, and there is understood to be a deal pending with Everett.

**Everett**

The Star Amusement Co. of Everett, reports the deal which was known to be in the making with West Coast, is "off" at the moment, reactor is ready to re-open the Star Theatre site, a 1,700 seat first run house. The company, upon conclusion of this it will tear down the Apollo and rebuild a house of similar size. This will give three first run houses.

An all-northwest field day and picnic is being planned for July 19, off Richmond Va., film activities, have resigned from Wilmer and Vincent's Colonial and is taking up the management of one of the largest theatres in Beaumont, Tex.

"Fritz," as Mr. Putnam is popularly known in the film world, has been in the show business fourteen years. His first motion picture experience was in managing the Rex Theatre. His subsequent move for the late Jake Wells, since which beginning he has risen steadily to his present high standing.
Selling the Picture to the Public
This Department Was Established September 23, 1911 by its Present Editor,
Epes Winthrop Sargent

Traces The Press Book Illustrations To Supply Slides When Regular Accessories Fail To Come

SOMETIMES it is a blessing in disguise for a live wire to get into a jam, for he will work himself out of it and generally with a stunt that will help after the emergency has passed. J. J. Scanlon, of the Alhambra Theatre, Torrington, Conn., found himself up a tree the other day and he climbed down with an idea that he is passing along to others who may fail to obtain their advance slides from the exchange.

When he came to play The Gorilla Hunt, Scanlon found that he could obtain only the press book, so he painted his own posters and then gave thought to slides. He knew that a story out of the ordinary would stand some screen talk, and he wanted to illustrate the slides.

Putting a glass of proper size over the press book illustration he desired, he obtained a gorilla slide that was better than he could have done in a hurry drawing free hand, and with a trio of typewritten slides, he put the picture over nicely.

Use a Monogram Book Brush

He sends in a sample slide, but it came through so badly cracked that it will not reproduce, but the idea scarcely requires illustration. You merely take a sheet of glass of the proper size, which is 3½ by 4 inches, place it over the selected illustration and trace it, just as the children trace pictures on those ground glass slates you probably played with years ago. But for the slide you use clear glass, and instead of a pencil you employ drawing ink and a brush. It will help if the glass is slightly coated with gelatine. Old negatives, thoroughly bleached and then cut to size will be excellent.

A great deal depends upon the brush, and Mr. Scanlon advises the use of "monogram" brushes. He uses numbers one, two and three and got the set for a dollar. You do not get much brush for your money, for they are exceedingly fine, but they give a better line than the ordinary or crowquill pen.

When the black outline is done, you can add transparent color as desired and either letter in the text or make a typewritten sheet to go in with the glass section.

The sample Mr. Scanlon sends is for Rough House Rosie. As the press book on this picture did not come in until three days before the showing, he had to take his illustration from an old press book on Children of Divorce, copying a one-column mat of Clara Bow.

It looked just as well as a specially made slide, and it can be made in a few minutes. Mr. Scanlon has a photographic friend who supplies him with regular slides when he needs them for an emergency, but for rush work this is about the best stunt we have encountered.

If you are not a good letterer and can find a title that will fit, you can letter in the title as well as the portrait, and of course you are not limited to the press book. You can take your art material from any source.

If you work on clear glass be sure that the glass is clean and free from finger marks and grease stains or the ink will not stick.

Send in your own little wrinkles and make life easier for your brother exhibitors.

Local Clubs Provided Special Attractions

Most of the Publix managers thought hard to get extra business for the drive week, and a number of good ideas were developed, many of them appeals in various forms to local pride. E. R. Rogers, of the Tivoli Theatre, Chattanooga, worked on the civic organizations for his appeal. Each night of the week was designated as a special when one or more organizations provided the extra entertainment. The co-operation was had from the Optimists, Exchange, Kiwanis, Civilian, Business and Professional Women's, Rotary and Lookout Clubs, the Shriners, Elks, Knights of Columbus, Knights of Khorassan and the American Legion.

The Knights of Columbus and the Legion, for example, shared one night, for former contributing a double quartet while the latter supplied a drill team. A silver cup was presented the organization designated by three prominent persons sitting as judges.

A frank explanation as to why Mr. Rogers wanted extra business was partly responsible for the added attendance.

Snookums Dolls Up

One of the large toy concerns has arranged with Lee D. Balsly, of Universal, to put out a Snookums doll, and this will be on the market in time for the fall trade. They will retail at $2, $3 and $5, which shows there is nothing cheap about Snookums. They will be an advertising aid to the exhibitors playing the Newylweds series that will require no arranging, though it will be a simple matter to combine with the dealers for an intensive local campaign.

Exploited The Show With Circus Heralds and Gags

John Grady, of the Aggie and Mecca theatres, Stillwater, Okla., put over The Show with a real circus herald. That does not mean that he just said it was a circus herald. He followed exactly the lines of the usual show printing, which is different from the theatre throwaways, and even added details as to the 60-car train and meticulously announced 1,000 wild animals instead of a flat thousand.

The Salome dance of the seven veils was tagged with "See her—count them," and the beheading illusion was played up as a special feature.

The lobby was a blaze of color with circus style paintings of freaks and animals, and was enough like a sideshow front to serve as an atmospheric prologue.

Going the limit with a good picture brought the right sort of business. We wish we could reproduce the herald, for it is the real thing, but on colored paper reproduction is impossible.

This sort of thing catches the circus crowd as well as the regular picture patrons and makes for extra business.

THE BIG PARADE AT THE CASINO, RIO DE JANEIRO
The extension ladder in front of the house suggests that they got their dates mixed with The Fire Brigade, but perhaps they call on the Fire Department to relamp the signs. You can see it is The Big Parade.
Buster Brown Merchant Sells Theatre A Series

Chaplin in a Uniform Helped Shoulder Arms

Chaplin impersonators generally wear the little derby and seedy clothes that are the Chaplin regalia, but the Victoria Theatre, Philadelphia, put their impersonator into uniform for Shoulder Arms, and got much more from it.

Demonstrated

Instead of merely arguing that Slide, Kelly, Slide was a woman's play, R. C. Thayer, of the American Theatre, Terre Haute, Ind., proved it.

He let the society editor throw a box party and see for herself. Naturally she wrote a much better story for her department. Try it out some time.

Real Bills

Billheads of local merchants filled in with items of prices either far too high or too low were used to supplement the still frames on Weeding Bills at the Galax Theatre, Birmingham, Ala. People stopped to look and lingered to read and laugh, which helped the selling materially.

The centerpiece was a large dollar mark with the head of Raymond Griffith and play date information.

Merchant Sells Theatre on Buster Brown Series

Generally a manager books a show and then sells the stores on co-operative work, but a different story comes from Statesboro, Ga., where a shoe dealer argued Perry G. Walker, of the Ammus Theatre, into booking the Buster Brown series from Universal because he wanted the series to help him sell the Buster Brown shoes.

He promised Mr. Walker that if he would book the Buster Brown series, he would do most of the selling. He not only did a lot of newspaper work, but he bought tickets in bunches to use in contests worked up by the store, paying a little better than half price for these. In addition he gave away whistles, balloons and other novelties put out by the shoe manufacturers in co-operation with Universal and as a result Mr. Walker is now as enthusiastic as the merchant.

The merchant is selling the shoes to most of the children in town, and keeps the interest up by his many drives, but the comedies have proved so profitable that they would stay in the Ammus even if the advertising dropped, which it is not likely to do.

A Saenger Booster

G. J. Meredith, general publicity man for the Saenger chain, sends in a neat four pager containing the two prize winning comments on "Why the Saenger appeals to me" in a contest conducted by the Federation of Women's Clubs.

It is nicely gotten up, but the greater value of the stunt lies in the fact that the Federation was willing to sponsor the stunt. That was where the idea really was put over.
Gave Out Passes And Then He Gave Them Back

A POLICE GUARD FOR STROGOFF IN GRAND RAPIDS

Asserting that since the negative had been shipped back to France the Strogoff print was priceless, a guard of four police was obtained when the picture played the Temple Theatre. Two cycle cops helped the display.

High School Ushers Were Too Largely Decorative

Down in Austin, Texas, the High School girls are trying to raise funds to build a new school gymnasium. Some of them have been acting as ushers in the theatres, and they approached T. W. Erwin, of the Majestic, with the same proposition.

Mr. Erwin explained the Publix idea of usher service, and showed them that he could not use them regularly, but he offered them a job for the opening night of Bebe Daniels in Senorita.

They were posed in Spanish costume and the picture was run in the paper with the announcement of their one-night appearance. The girls were too inexperienced to seat the patrons properly, so Erwin used them for atmosphere and kept his regular staff on the seating job.

Erwin is using stills on store cash registers and finds them well worth an investment of five passes a week for about thirty stills.

Sweet For Oswald

Even before release Universal's new cartoon series, Oswald, the Lucky Rabbit, is being exploited by means of a candy bar arranged for by F. F. Vincent, of Universal, and put out by a concern in Portland, Ore.

The confection is a chocolate coated marshmallow bar, and is enjoying good sales in the northwest. So far as Oregon and Washington are concerned, Oswald already is a candy kid.

Volunteer Lobby

Montague Salmon got the Girl Scouts and the T. W. C. A. to dress his floral lobby on The Magic Garden at the Rialto Theatre, Macon.

Returned His Passes For a Second Using

J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, used psychology in putting over The Fire Brigade.

He issued 150 passes for a special showing to the firemen and their wives. Following the showing of the picture, which was given before the opening, he announced that as his guests left their passes would be returned to them for the use of the children and went on to regret that he could not show the film to every school child in Waco.

He might have told them to retain the tickets as they entered, but the effect would not have been as strong. It was the return of the paper which counted for most. It not only impressed the fire contingent, but it gave the newspaper men covering the event a new idea.

The fire chief wrote a story for the newspapers in which he expressed the same thought and business went well above the average for the three-day run.

The extra touch doubled the value of the idea, but showmanship is mostly the little touches rather than the big ideas. It is ability to multiply the big idea by two which marks the real showman.

Sample Rookies

E. R. Rogers, of the Tivoli Theatre, Chattanoonga, Tenn., got two men in uniform to parade for the showing of Rookies, each wearing a back sign reading "Don't miss the fun. More of the Rookies are at the Publix Tivoli. Now."

The rest of the exploitation was tied in to the recruiting for the C. M. T. C. at Camp Oglethorpe.

WELL EQUIPPED BALL PLAYER HELPED KELLY SLIDE

G. R. Stewart, of the Sterling Theatre, Greeley, Col., paraded a man with six mitts, three bats, masks, chest pad and shin guards with a sign reading that he would need them all to beat Kelly at the Sterling.
Library Cooperation
On Casey at the Bat

Mrs. Ina B. Roberts, of the Cleveland Public Library, contributes a list of related reading that will interest other librarians, if you put the picture over with hook markers. If you have not had the picture yet, try to interest your librarian. "The Battle of Baseball" (Clancy); "Baseball, How to Play It" (Harris); "My Thirty Years in Baseball" (McGraw); "History and Records of Baseball" (Richter); "Baseball for Beginners" (Sheridan); "America's National Game" (Wardlaw). Some novels about baseball are "Double Play" (Barbour); "Hearts and Diamond" (Beaumont); "The Sun Afford" (Brown); "At the Home Plate" (Dudley); "The Vale Cup" (Dudley); "The Short Stop" (Grey); "Big League"; "Lucky Seventh," "Mister Conley." "The Sporting Spirit," "Store by Innings," the Thousand Dollar Arm" (C. E. Van Loan); "Bunker Bean" (Wilson), and "There's No Base Like Home" (Witwer).

The stills employed were:
Main Library:
Fiction Division, 1036 27a—1036 219.
Literature Division (where may be found the poem of the same name—1036 101—625 31—625 39.
Branch Libraries:
625—86, 141, 171, 136, 69, 14, 133, 71.
1036—227, 15, 36, 49, 35, 13, 228, x-1.

The Fine Arts Division selected for the largest bulletin board display these numbers:
1036—63, 227, 101, 2/15a, 122.
625—139, 144, 31, 39.
The most popular stills for display were the baseball scenes and the one showing the sextet from "Florodora."

Morrison’s Crook Was Clever Safe Snatcher

Charles S. Morrison, of the Arcade theatre, Jacksonville, Fla., stopped the pedestrians with his stunt on Too Many Crooks. He used a husky crook who carried a medium size safe on his shoulder. It was black and glossy and had the regulation dial. At first glance the effect of a man walking along with a safe was startling. Of course it was built from cardboard.

Every little while the man would put the safe down and work on the combination, while the crowd read the copy on the sides, but finding the combination elusive, he would shoulder it again and go on to a fresh pitch.

The man was roughly dressed and wore a handkerchief mask, looking the part of a well to do crook. It brought splendid results.

TEASER POSTERS FOR MR. WU AT OKLAHOMA CITY

Pat McGee, of the Criterion, used a different adjective on each poster. Later full details were added, but the teaser gained the start. It made for the largest receipts the house has had on a Lon Chaney picture.

Hooked Slide Kelly to Opening of the Season

With the season of the Kansas City ball team on the home grounds occurring only two days before the opening of Slide, Kelly, Slide, at the Royal Theatre, William Jacobs hooked the event to a double stunt for the house.

Before the game was called representatives of the sandwich team engaged in a long-hitting contest, the prize being uniforms for the entire team represented by the winner. These uniforms were supplied at cost by a local sporting goods house, which gave a special window to the picture and profited by the advertising received from its supplies.

The other contest was a ball throwing contest for women. A picture of this was shown in a recent issue of this department.

Both contests were judged by the players of the home team and served to entertain the crowd while waiting for play to be called.

For the first time both daily papers gave the theatre a good break on a story. Usually it is one or the other, but this hook to the American Association opening was not to be ignored.

Special pictures were taken and inserted in the news reel, and everyone came to see themselves.

Passes With Hats

At Mason paid for most of his advertising on Orchids and Ermine with passes. He let a local store give single passes with each straw hat sold and the store gave a four eighteens in the local paper to tell of the stunt and advertise Colleen Moore at the Palace Theatre, Dallas. As most of the singles brought one or more paid tickets, the stunt paid for itself and gave the advertising splash free.
Here's Another Example Of How To Mark A Layout

Marked Layout Shows General Idea of Ads

J. J. Dempsey, manager of the Lyric Theatre, Fitchburg, Mass., sends in his original layout and the result. The space is three sixes. It will be interesting to those who like to observe the other man's way, and it shows how close you can come to your ideas if you make them plain. The printer has not absolutely the same results, but has come close enough to the layout to achieve a sightly display. The layout is on a sheet of ordinary letter size paper.

THE DEMPESEY LAYOUT

The house signature is drawn in, but it will be simpler to cut one of these from an old advertisement, and since it is a regulation block of type, that some of these have been available. This is not important other than that it would save the time of making the elaborate reverse drawing in pencil. Probably will not show up in the cut, but there is a light pen line defining the full area of the space, with the inside border more heavily indicated. This is to show that the border rules ride one pica inside the column rules.

In the layout the cut is to be dropped to the bottom of the space, riding on the cutoff rule. For some reason the printer has ignored this clear direction to have the bottom of the cut flush with the lower border. It would have been better as indicated by Mr. Dempsey, since it would not then have crowded the paneled days.

The vaudeville specialties are lined in and indicated by letter, being typed below where the printer can get them more clearly. The exact width is not stated, but the foreman has penciled in 7½ ems. as a direction to the compositor. In the same way the copy under the concertina is marked for 6 ems. This copy is clipped out of the press book advertisement with "speak-easies" deleted from the original.

As the cut copy was taken from the press book, Mr. Dempsey crosses out the cut number and prices. This does not, of course, appear on the mat, but since it appears in the copy it is proper to mark it out, since it is not to be set. The printer is supposed to set all copy and not to know that anything is to be ignored.

Working for a trick rule, Mr. Dempsey marks a four point with a hairline either side of a four point rule, but he gets a two point with the hair lines. As the rule ends inside the hairlines, he indicates this with lines top and bottom, as you will see in the copy. The printer gives a two instead of a four point rule. In the white area this is sufficient, but it is not following copy.

The result is an attractive space which might have been a trifle better had the cut come all the way down as marked. Probably the printer ignored this mark to make for easier composition. Bringing down the cut would have required cutting a special stick to join between the top of the left hand side of the space and would have made it a little more difficult to handle the bottom border. The printer could have been required to remake, but Mr. Dempsey probably figured that it was good enough to run.

The space is characteristic of Mr. Dempsey's work in that it is not loaded down with heavy type faces. He knows that an eight point in a light space is even more prominent than 18 point lines set proper together and he does better selling with the eight. The result is a much better than average display, and it is not accidental, for Mr. Dempsey makes this his regular layout. We have several samples with the same general style, and since he marks his layout it is apparent that the results are planned and are not due to the printer, as is so often the case.

A Striking Combination Gets Utmost in Display

Getting a quarter page value in a two seven is one of the recent accomplishments of Walter McDowell, of the Strand Theatre, Syracuse, in putting over Don Juan. Knowing the Don's fondness for the ladies, and knowing the public knows, McDowell obtains an unusually striking effect from a combination of white and black. The reverse panel throws into strong relief the four nude figures supporting the heart which are on the announcement and probably do the bulk of the selling. A very small cut of Barrymore and Miss Astor is used inside the space, but most dependence is placed on the title.

The lower panel is given to the Vitaphone, which is being given its first showing in Syracuse. This explains a closer type setting than Mr. McDowell usually employs, but it is well carried by the design above, and this is the best piece of drawing that Warner's have done. It is not just drawing. It is a study in the values of black and white, and that square black panel is invaluable to the space. The same figures against a white ground would not have possessed one quarter the display value, and the heart would not have been as strong had the black been carried clear to the top. Then the solid mass would have militated against the type within the heart. As it stands the top lines get a much better display and still the figures get the throw-up value of the back ground.

This may lose a little in the reduction, but you can get the idea, and if you have an artist, it will pay to keep the general design in mind. And just remember that the four individual figures are much more prominent than would be a grouping of the four.

Before he left Syracuse Cliff Lewis always gave McDowell part credit for his work, but we think that Cliff did most of the planning. It is only since Lewis went over to the Public home office that McDowell has given personal heed to the displays, but he is coming along rapidly. This is extra special, but he is batting out an unusually good average.

Title Employed As The Cut Attractor

In this three fives the Lyric Theatre, Fitchburg, Mass., achieves display value with the title cut alone where many would regard the cut as merely supplementary to a larger scene or attraction cut. This press book design serves precisely the same end and with just as much effect and with any title reasonably well calculated to arouse interest, nothing more is required.

Of course a great deal depends upon the handling of the cut. Take the same cut and the same space, fill the remainder with heavier type and the cut no longer would be an attractor. J. J. Dempsey knew this and so he carefully held to smaller faces, knowing
You Can Repeat Loew Boston Design With Rule

that he could get the same relative effect. His highest letter is a 24-point with an eighteen point value, so nothing rises up to fight down the cut, which dominates a space smaller than some cabinets. Here he would consider large enough for the cut alone.

A SUFFICIENT ATTRACTOR

It is all a matter of locality. In some sections patrons have been trained to respond only to larger cuts, and this would get no particular attention. Fitchburg amusement buyers have been better trained. They do not look to the size of the cut, so a total of fifteen column inches does ample selling, and Mr. Dempsey handles his space so that it looks like something. He not only packs his feature but five vaudeville acts and his underline, yet the space is the reverse of crowded, and is suggestive of room and comfort.

That last word has been wrongly chosen, but it is correct. There are many spaces which actually are uncomfortable to look at. They have the same unconscious effect on the mind as entering a room overcrowded with useless furniture. In the latter instance you do not know how to navigate among the sofas and tables and chairs. In the former the eye stumbles through masses of overstuffed type faces and you withdraw to prevent the balking of your mental slums.

Here there is plenty of room, so the reader sticks with the space until he absorbs it all. It is an excellent layout.

Loew Houses Reform
Boston Theatre Page

The two Loew Theatres in Boston have almost achieved the seemingly impossible. Week by week the other theatres are coming over to the use of more type and in time it is probable that Pittsburgh will be left alone in its malodorous glory. But the Loew houses have had the advantage for two or three months, and with the experience they have gained they can continue in the lead, though with more opposition. For a time they offered the only two spaces that really sold pictures. They still excel in the planning of their spaces.

This space for the Orpheum looks like straight rule work, and with a proper plate this can be done with straight composition, but here it seems to be a drawn design to work in with the signature. In a two lines it apparently sacrifices an inch of space to the drawn border, but it is that border which permits it to make a type announcement that would require an additional five to ten inches to get the same display without the border, so it would seem to be well worth while.

With all this type, most of it in light face, there would be no real display without some border attractor, even if a larger space were used to permit the use of large type faces. Confined in this space the light lines come up with full value, and show can be completely sold.

Apart from the name plate you can achieve the same results in a similar space with outer six point rule, a pica of white space, and a twelve point rule between two pieces of three point, separated by two or three point leads.

The outer six point is carried across the bottom. You can get a good name plate by running the rules to a piece of twelve point across the top of the entire space with a similar piece inside the inner rules set below the house name in a very solid letter. Get your printer to experiment with this some time. We will appreciate a report.

OBJECTS In Open Displays

Regardless of Space

The Orpheum Theatre, Minot, S. D., sends in two displays for comment, one of which is reproduced here. This is a two sizes for Kin-Tin-Tin employing a stock cut, with a few lines of sales talk by the house and is held to two two-line sales appeals and a single line, with the comedy added by title.

The other space is a four sevens for Bebe Daniels in Sensorita and it has the same characteristic of open display. One advertisement might have been an accident, but two bearing the same characteristic seems to prove that the open display is arrived at through design and not by chance. It does not hurt the eye to look at either of these. You do not feel that you are imposed upon by being asked to read too much copy, and so the space has full sale value. This probably means a great deal of money to the Orpheum during the course of a year.

It may not seem plausible that an habitually crowded space should be a business deterrent. It is natural to argue that the picture sells as a picture and not through its form of advertisement, but it is nevertheless true that a constantly cramped space will convey the subconscious suggestion that the house is small and cramped, no matter what its size. Probably not a single patron could explain his feelings for the reason for such a feeling, but he will feel that the theatre is uncomfortable. It is these seemingly small and never expressed convictions that help or harm a house, and manages manager who feels that he is not getting all that is due him could find reasons in just such an unmaterial fact as crowded ad, a dingy front or music that does not quite hit the mark.

Clothes may not make the man, but assuredly they help to create an impression, and the typographical form or an advertising display is the clothing of the announcement. Often it will pay to say more through trying to say less. The Orpheum has the idea. The advertisements are not bleached white. It is simply that they are not crowded.

Changed the Lobby

Probably remembering an earlier use of the idea for another title, T. Y. Walker changed his lobby for Hallelujah at the Noble Theatre, Amnisty, Ala.

A local furniture store loaned the material for making the lobby over into a hotel lobby, with trunks and satchels piled in one corner each labeled "Thrills," "Pathos," etc. Room was made by putting up white space, and the lobby looked so different that it possessed marked sales value. Where practical it is a good idea to have the tickets sold from the clerks' desk instead of the usual box office. The real seller cost Mr. Walker only a few passes.

Taxied Eddie

There may be nothing in common between taximeters and poetical meter, but the Columbia Theatre, Seattle, hooked a taxi company to a limerick company on Eddie Horton in Taxi, Taxi. It gave the first two lines as: "There was a young jimbo named Horton. Used a taxi for his conveyance.

The best three-line addition drew a five dollar coupon book good for taxi rides, with lesser theatre ticket prizes for consolations. The stunt was laid off to a newspaper, which gave both newspaper and spare tire publicity for very little.
“Old San Francisco”
Spanish Romance and Chinese Melodrama With Big Earthquake Thrill Stars Dolores Costello

Combining the colorful romantic Spanish atmosphere of Old California with a lurid melodrama of Chinatown and the Barbary Coast as they existed in the Golden Gate City in the early days of the present century, and culminating with a spectacular and thrilling reproduction of the great earthquake, “Old San Francisco” is being offered by Warner Brothers as a starring vehicle for Dolores Costello.

The story concerns the noble family of Vaszquez and opens with a prologue showing the discovery of San Francisco. Then follows a period of progress, which began with the gold rush, the excitement of the peons and the influx of fortune hunters.

The beginning of the story proper sees this proud family in reduced circumstances, but still holding the old ranch against the march of progress. Buckwell, an unscrupulous politician, covets the land. Unsuccessful negotiations follow which result in the beginning of a romance between Terrence, the Irish nephew of Buckwell’s lawyer, and Dolores Vaszquez. Buckwell himself determines to possess Dolores and kill her grandfather. In a stirring scene when Dolores places her faith in her God, Buckwell enlists and Dolores fatigues his secret that he is really a Mongolian. She denounces him to his own people, whom he has persecuted, but Buckwell escapes with her and is selling her into a life of shame when the earthquake occurs and eventually Terrence and Dolores are united.

“Old San Francisco” should prove pleasing entertainment for the great majority of fans. It is an exceptionally smooth and well-made picture, exceptionally staged and finely photographed. Director Alan Crosland has effectively planted the atmosphere of old Spanish romance and melodrama. Contrasting scenes of the Chinese underworld are handled with exceptional suspense and tense melodrama.

A rather too deliberate tempo slows down the interest in the earlier reels, but they are punctuated with charming love scenes and interesting shots of one of the notorious Barbary Coast resorts. With the decision of Buckwell to go after Dolores, the action speeds up to the proportions of thrill melodramas of a serial type, when the villain stands ready to flash a hidden light that means the death of the hero if the heroine denounces him.

Nor is there any dearth of action or melodramatic thrills in the succeeding sequences which take place in rapid succession in the underground labrynthis passes that honeycomb the so-called “Inner Circle of old Chinatown. Director Crosland’s realistic reproduction of the environment supplies a big punch. Blocks of buildings are seen to waver and sway and people are pictured running to and fro, then the walls begin to crumble and finally fall on the terrified inhabitants, even the underground dens being wrecked. The exciting and thrilling effect is heightened as shown at the Warner Theatre, by the use of the Vitaphone to reproduce the groans and medley of noises.

Dolores Costello gives an excellent performance as the Spanish girl, and never looked more charming, but Warner Oland in an exceptionally vivid characterization of the villain, the cruel, scheming half-caste, gives her a race for the honors. Charles E. Mack is pleasing as the hero and Joseph Swickard gives a performance as the Old Spaniard. Anna May Wong scores in the unsympathetic role of the villain’s assistant. Angelo Rossito a tiny dwarf, lends an effective but creepy touch. In fact, the entire cast is high class.

Warner Brothers present
Dolores Costello in
“Old San Francisco”
With Warner Oland
Directed by Alan Crosland

CAST:
Dolores Vaszquez............Dolores Costello
Chris Buckwell..............Warner Oland
Terrence.....................Charles E. Mack
Don Hernandez................Josef Swickard
Don Louis......................John Miljan
Buckwell.....................Anders Randolf
La Pong.........................So Jim
Dwight.........................Angelo Rossito
Chinese Girl...............Anna May Wong

Length-7,961 Feet

“Painting the Town”

Glenn Tryon Scores Heavily as Comedian In Hilarious Farce Comedy Filled With Laughs

A s hilarious and consistently amusing picture as has reached the screen in some time is “Painting the Town” a Universal-Jewel production directed by William Craft from a story by Harry O. Hoyt, with Glenn Tryon and Patsy Ruth Miller.

Carl Laemmle Presents
“Painting the Town”
With Glenn Tryon and Patsy Ruth Miller
Directed by William Craft
A Universal-Jewel Production

CAST:
Hector Whitmore.............Glenn Tryon
Patsy De Vaux..............Patsy Ruth Miller
Raymond Tyson..............Charles Gerard
Fire Commissioner...........George Fayetew Scott
Sidney Brucey Wilson.........Max Asher

Length-8,969 Feet

Patsy, a Follies girl, meets Hector, a live-wire inventor, in a hick town. Hector comes to New York to market a new auto, but Tyson frames him and he fails in the test. Patsy, however, through a ruse, gets the Fire Commissioner in the car and all turns out fine, including the wedding. Hilarious farce comedy.

The humor in this picture is exceptionally bright and spontaneous, and Glenn Tryon is practically the whole show. Although he has done good work in two reel comedies and also in several feature pictures, his performance here far overshadows any of the previous characterizations and places him well up in the front of screen comedians. His role is that of a bright, inventive chap in a small town. Accidentally he meets his ideal, a Follies girl when she is arrested for thefting. She encourages him and he decides to visit New York with some of his inventions, particularly a device which will stop a rapidly speeding auto in two car lengths.

In New York, the girl’s steady recognizes the value of the car but as he is in that business, he schemes to keep the young inventor away from the fire commissioner who is in the market. The boy is too much for her, but a bit of villainy makes the test run a failure as the brakes have been loosened. The girl, however, learns of the frame-up and with feminine ingenuity, plus a convenient fire alarm, and flattening the tires of the commissioner’s car, manages to get him into the hero’s car and of course the hero lands the contract and the girl as well.

Although heart interest and mild melodrama have been introduced in the climax, for almost the entire footage, the picture is fast-moving comedy depending largely on Tryon’s portrayal, and from the first shot to the final fadeout he keeps you interested and amused. He fairly bubbles over with fun and everything he does is good for a least a smile, with a lot of good heart laughs spread through the picture.

Like most pictures of its type the plot is slim, but Tryon gets you so interested in the character, and succeeds so well in making you realize that there is something to the lad other than his clowning and buffoonery that you are
“The Secret Studio”  
Olive Borden Has the Featured Role in Story Of Dissolute Artist and His Ambitious Model

William Fox Presents  
“The Secret Studio”  
Featuring Olive Borden  
Directed by Victor Schertzinger

CAST
Olive Borden  
Rosemary Morton  
Shane Whitmore  
Clifford Holland  
Larry Keane  
Ben Hard  
Ma Morton  
Kate Bruce  
Pa Morton  
Joseph Cawthorn  
Nina  
Margaret Livingston  
Plummer  
Ned Sparks

With Olive Borden giving a spirited and capable performance in the leading role, William Fox is offering "The Secret Studio" which also serves to introduce to the screen Joseph Cawthorn for years a popular comedian in musical comedies.

Miss Borden's role is that of an ambitious girl who poses for a dissolute artist. The main idea follows along accustomed lines for the artist eventually makes known his sinister intentions, and the girl is saved by the wealthy hero. The major difference is the fact that after the girl refuses to pose in the nude, the artist paints a picture of her making it appear she had posed in that manner. This results in speeding up the action and bringing to a focus the antagonism between the artist and the hero and finally convincing the girl that she should sacrifice ambition for love.

There are some interesting scenes in the artist's studio and a Victor Schertzinger has staged a big spectacular artists' ball in an attractive manner. The story, however, moves slowly for the most part, its chief asset being Olive Borden's fine work, and the situations seem forced for effect rather than true to life. Altogether it is a moderately entertaining production.

“The Enchanted Island”  
Heroiné's Wild Animal Pets Add a Pleasing Touch to Exciting Desert-Island Melodrama

The picture is a melodrama involving the young hero, a brutal mate, a negro cook and a father and his daughter who has pose as a boy to save her from the brute. Of course there is a romance between the supposed boy and the young hero and the happy ending shows them about to be rescued by a passing steamer.

While much of the plot is characteristic of pictures of this type, the story introduces a shipwreck, a volcanic eruption and several fights, and with the unusual twist given to the romantic angle, several good melodramatic situations plus the novelty and comedy arising from the menagerie, "The Enchanted Island" should please generally and prove a good box-office attraction in the majority of theatres.

Pierre Gendron and Charlotte Stevens are pleasing as the young couple. Pat Hartigan is an effective villain, Henry B. Walthall is excellent as the father.

“Pals in Peril”  
Olive Hasbrouck Has Principal Feminine Role In Newest Western Starring Buffalo Bill, Jr.

Lester P. Scott, Jr., Presents  
“Pals in Peril”  
Starring Buffalo Bill, Jr.  
Directed by Richard Thorpe  
A Pathépicture

CAST:
Bill Gordon  
Buffalo Bill, Jr.  
Mary Mawett  
Olive Hasbrouck  
Shorty Gilmore  
George Ovey  
Blackie Barnes  
Edward Hare  
Sheriff Kipp  
Robert Homans

Length—1,710 Feet

Bill and his pal, Shorty, forced to work for the Fox outfit, soon learn that there is crooked work afoot regarding rustling of the cattle on the Bassett ranch and finally Bill manages to round up the gang headed by the Fox foreman, and also wins Mary Mawett, Action Western.

As the newest offering in the series of westerns starring Buffalo Bill, Jr., Pathe is releasing “Pals in Peril,” directed by Richard Thorpe, with Olive Hasbrouck in the role of the girl in the case.

The story follows along familiar lines and is another adaptation of one of the oft-used formulas for attractions of this type. There is a wrangle between one ranch owner and another who is in league with crooks and cattle rustlers, and the cowboy hero who comes on the scene eventually straightens matters out, and wins the girl. A surprise twist develops the fact that the villain is the black sheep son of the sheriff and there is an unusual angle in throwing the hero and his pal in jail in the opening scene and releasing them if they will work for the villain.

There is plenty of action of the usual Western variety and a couple of good unspay fights, and considerable comedy relief, much of it being contributed by George Ovey as the hero’s eccentric pal. Buffalo Bill, Jr.'s, work should please his admirers and Olive Hasbrouck is effective and attractive as the girl. Raye Hampton is excellent as the vigorous ranch woman.

“Pals in Peril” ranks as an average program Western.

“Painting the Town”  
(Continued from page 609)  
Anxious to see him win out and personally resent the tactics of the slick villain, Tryon is kept exceedingly busy, still you do not get too much of him. His ingenious inventions amuse, and he is a scream in his dance at the Broadway party, and every one of the small-town smart-aleck tricks he pulls, even the exploding cigar stuff are amusing. Patsy Ruth Millar is excellent as the girl and in fact every member of the cast seems imbued with the spirit of the comedy.
“Ritzy”
Betty Bronson Wins a Real English Duke
In Elinor Glyn’s Idea of American Girl

Elinor Glyn is no Florentz Ziegfeld. Quite the reverse. Her drawing of a little American snob, who is the heroine of “Ritzy” is so crassly overdone that it fails to be even burlesque. It’s poor stuff, even for Mrs. Glynn, but it may appeal to the country customers.

The story starts in an American mill town, where the Duke of Westborough, under the highly original alias of Smith, is studying steel rails under Nathan Brown, an ironmaster. Brown’s daughter announces that she will be a duchess or nothing, and turn down Smith when he proposes. With Brown the putative Smith plans to introduce a friend as the duke and by his actions disgust her with the peerage. Alyg falls in love with Ritzy’s cousin and plays his part so poorly that it is necessary to carry the hoax to the deserted at the altar stage. Ritzy decides to go to the devil, via a night club, plus a dinner in bachelor chambers, but the duke comes to her rescue, and tells her she really will be a duchess.

William Austin manages to get some humor from the part of the fake duke, and there is some good stuff in the travesty sequence in the bachelor chambers, but apart from this Miss Bronson gets no chance, and James Hall has none whatever. George Nichols does well as the ironmaster. The others are negative.

The story does not measure up to grade, but it carries a fair number of laughs for the second run patrons.

Adolph Zelinor and Jesse L. Lankly present Betty Bronson in “Ritzy”
An Elinor Glyn production
Directed by Richard Boaron
A Paramount Picture

CAST:
Betty Bronson
Harrington Smith
James Hall
Mary
Jean Standing
Nathan Brown
George Nichols
Length, 5,596 Feet.

Ritzy, wealthy American girl, determines to marry a duke and chases Alyg although she really loves Harrington; finally she decides to marry Harrington and learns he is really a duke. Comedy drama.

“Lost at the Front”
Burlesque, Slapstick and Gags Supply Humor
In a War Comedy Starring Sidney and Murray

First National’s “Lost at the Front,” starring George Sidney and Charlie Murray is still another addition to the mounting list of comedies built around the World War, although this time it is the Russian front instead of the French front that is the scene of action.

Sidney is introduced as a German saloonkeeper on New York’s east side and Murray as his friendly enemy an Irish policeman. There is practically no story, but in the convenient manner in which such things are made to happen both eventually land on the battlefront, go through a series of amusing adventures generously sprinkled with slapstick and eventually land back at their old jobs. Of course, there is a pretty girl, and the fellow gets her.

“Lost at the Front” is a burlesque with Sidney and Murray furnishing “low comedy” characteristics of a German and an Irishman such as were formerly popular on the stage. The greater latitude of the screen has been utilized and a number of gags inserted so that the picture contain a lot of smiles and chuckles and should amuse audiences who like burlesque and slapstick and are not surfeited with war comedy. The best part of the film shows Murray and Sidney lost between the opposing armies and while disguised as women by accident joining the woman’s battalion of death. The humor here, and later where two officers flirt with them, is “sexy” but amusing.

“Alias the Deacon”
Entertaining Picture With Jean Hersholt Giving Delightful Performance as Sanctionious Crook

On the stage, “Alias the Deacon,” a recent play, proved to be a big success and the film version which Universal is offering as a Jewel production with Jean Hersholt starred in the title role should likewise please the majority of patrons and rate as a good box-office attraction.

The chief interest in the picture is the decidedly unusual central character, that of a traveling card sharp whose main stock in trade is the fact that he is able to throw sheriffs and others off the track and easily lure the unsuspecting small town folk by posing as a sanctimonious deacon. He proves to be a good hearted crook however, and in the story built up around this character succeeds in bringing about a romance between two young people and saving a kindly woman from losing her investment in a village hotel.

Jean Hersholt adds another to his list of fine performances. His portrayal of the false deacon is a delight and characteristic of Mr. Hersholt. His characterization is entirely different from any of his previous roles. He makes the role convincing and amusing, and will keep an audience in smiles throughout. There is a pleasing little romance, a prize fight and a melodramatic climax in which the hero is framed for robbery, and a chase between an auto and a train. Altogether it is a pleasing picture, with the other players giving satisfactory performances, but this all serves as a framework for Hersholt’s delightful performance as the deacon.

“The love interest lies between June Marlowe and Ralph Graves but there is also a suggestion of a future romance between Herscholt and Myrtle Stedman.

Carl Laemmle presents “Alias the Deacon”
Starring Jean Hersholt
Based on play by John B. Hymer
Directed by Edward Sloman
A Universal-Jewel Production

CAST:
The Deacon... Jean Hersholt
Phyllis... June Marlowe
Jim Adams... Ralph Graves
Rev. Clark... Myrtle Stedman
Cunabraham... Lincoln Plummer
Sullivan... Neil Sparks
Rull Moran... Tom Kennedy
Willie Clark... Maurice Murphy

Length, 6,649 Feet

Posing as a deacon to divert suspicion, a professional cardsharp invades a small town and finds a young girl he befriended is in love with a chap who is framed for a robbery. He clears him by discovering the real criminal, gives the reward to the girl as a wedding present and then leaves as the sheriff has discovered his identity. Amusing comedy drama.
F. B. O.

TOUGH GUY. Star, Fred Thomson. This is a good western feature with plenty of comedy mixed in. If your audience likes western pictures this will be sure to please. Tone is good, Henry McGarvey, special no. Draw all classes, town 153, Admission 20-30. N. Rounds, Civic Theatre (166 seats), Kadoka, South Dakota.

Paramount

PALM BEACH GIRL. Star, Bebe Daniels. After reading many fine reports on this one I took it up from the Paramount Pictures, while it is not big, still it made a good program picture. Not as good as Wild, Wild Susan. Draw town, farm classes, town 690. Admission 10-20. E, C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

Universal

ROLLING HOME. Star, Reginald Denny. This is a good one, but Denny doesn't pull for him. They just won't come out for him. Tone, appeal good. Sunday, yes. special no. Draw town and farm class, town 590. Admission 15-25. W. Batcheller, Galt Theatre (175 seats), Galt, California.


SKIVERS DRESS SUIT. Star, Reginald Denny. A very good picture, but Rolling Home is a much better story. This story has been played in two very good comedies. Fair print. Appeal fair. No as special. Draw big city classes. Stephen G. Brien, Eagle Theatre, Baltimore, Maryland.

SPANGLES. Star, Marion Nixon. First Universal here and it was a good one. Circus scenes were made on a larger scale than usually seen here, and the atmosphere of the big top was well presented. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 530. Admission 15-30. Henry W. Nauman, Moore Theatre (360 seats), Elizabethtown, Pennsylvania.


The Index to Report from January to June appears this week. Together with the previous Index in December issue, this gives you a complete index to every report on a galaxy of box office bets, some of which you may have missed. And, maybe, a few gentle warnings!

DON JUAN. Star, John Barrymore. If you have a high class, highbrow trade you will get by with it but it will not go over with the ordinary picture fan. Tone good, appeal fair. Sunday yes. Special yes, with regard to above. Draw railroad and mining class.

First National

MOVING PICTURE WORLD
June 25, 1927

FILE THIS INDEX

Sunny Side Up, Feb. 5.

FACES EAST, Jan. 15.


Eve's P. 26-Mary 19.

Song Again.

Paradise. Tires.

9-Apr. 26." 29-Feb. 28-


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Better Business Builders
not once or twice a month
but
EVERY WEEK

A Smile With a Ticket Brings the Patron Back

HIT the majority and the others will trail along. On this principle John J. McGuirk, President of the Stanley Company of America, bases his policy for a mammoth circuit of theatres of every seating capacity and location.

B. B. B.

Mr. McGuirk commands your attention in a special feature for exhibitor readers of the business building section back of this color sheet. A big man, operating in a big way, Mr. McGuirk imparts information that is priceless to the smaller theatre as well as to the driving force of other large circuits.

B. B. B.

Pitch won't lure butterflies when there is a bed of beautiful flowers to attract them, and you won't get repeat patronage in a barn if there's an attractive theatre within traveling distance. Every patron has a home and loves it. By your approach to the home atmosphere you will measure your theatre's business building capability.

B. B. B.

Helen S. Mills has expert knowledge of decoration and harmony. She gives you a real feature by courtesy of the United States Gypsum Company. You will find it back of this color sheet.

B. B. B.

The exhibitor with a small stage and the managing director with vast resources will find O. T. Taylor ringing the bell again this week with practical suggestions back of the Curtain Line. Timely, too! Aeroplanes—Liberty—The Eiffel Tower. Turn to it now!

B. B. B.

Business building projection is not work. F. H. Richardson, in years of constant effort, has dignified it. It is a profession. Exhibitors and Projectionists will find this week's Better Projection packed with projection information, stimulating help, practical tips.
Are You Going to Build, Remodel or Re-Equip?

Whichever it may be, the following five good business reasons why you should use the NATIONAL ONE-CONTRACT EQUIPMENT PLAN are submitted for your thoughtful consideration:

1. NATIONAL ENGINEERING SERVICE insures a correct start. A thorough scientific survey of your mechanical requirements; eliminating the possibility of error in both selection and installation, through a pre-arranged plan of procedure.

2. NATIONAL OFFERS YOU the services of theatre experts. Each department is headed by a specialist in his particular line, whose business it is to work for your ultimate satisfaction—giving you utmost value in both service and merchandise best suited to your individual needs.

3. BY GROUPING YOUR REQUIREMENTS you not only insure "on time" deliveries, but establish in ONE FIRM a definite responsibility that would otherwise be divided among many and recognized by few in the final analysis.

4. THE ONE-CONTRACT PLAN saves you MONEY—because it gives you the benefit of volume purchases; TIME—because all details are worked out in advance and you are spared the necessity of searching here and there for the equipment you need; WORRY—because it places men at your service who will relieve you of all details and the anxiety incident to scattered buying and uncertain delivery.

5. SIMPLIFIES YOUR FINANCING PROBLEM; enables you to do business with one firm and on one extension of credit (if such is desired) and at one negotiation. The National Deferred Payment Plan, the most liberal in existence, applies to your entire contract and saves you the expense and inconvenience of many obligations.

"Give Us 4 Walls and a Roof—We'll Do the Rest"

National Theatre Supply Company

Offices in all Principal Cities

SERVING AND SERVING THE AMERICAN THEATRE INDUSTRY
Hit The Majority Taste Says McGuirk
Then Watch the “Other Fellow” Trail In

By JOHN J. McGUIRK
President, The Stanley Company of America

My experience in theatre management has convinced me that the most important thing is to have the good will of your patrons. That is to be had by courteous and honest treatment, giving the patron every possible benefit and providing him with good entertainment. It does not pay to over-praise. It is best to try to get the best possible pictures and then to let the people pass judgment. Do not try to persuade anyone that he ought to enjoy something he doesn’t like. Everybody has a right to opinion and if he should not like the entertainment, you should not resent it. Try to do better. Study his wishes and make your programs conform to the wishes of the majority of your patrons. It won’t be possible to satisfy everyone but if the majority is in favor, the other fellows will go along.

Stanley Company growth has been consistent. The company includes a number of units whose owners have brought their theatres into the Stanley organization and have profited thereby. Company arrangements and contracts assure a wide selection of pictures at all times and each theatre can always obtain just the right kind of pictures for the clientele of the neighborhood.

This is a great improvement over the old hit or miss method. Besides the neighborhood houses benefit by the advertising that is done for each picture in the first run theatres.

It isn’t necessary for me, of course, to say anything about the value of a beautiful and comfortable house, well equipped and with an organ that responds to every demand of the organist. But the house and the organ need shows and they ought to be selected with care so that patrons will be given what they want. I find that one of the important features of a bill is a good selection of news pictures.

Combinations of news output are often advisable and, of course, local and community news pictures are of value.

The Stanley Company has developed a fine staff of managers for its various theatres. It is important to get the right type of man and once he is engaged, by all means, give him encouragement. We promote our men whenever the opportunity arises and we have district managers who supervise each house in re-
spective districts. We like uniformity in service, but each manager has the privilege of using initiative so that he may please his patrons.

Had Business Building Drive

We had a period devoted to better business in our districts and it was most gratifying to note the interest that was aroused. There was a spirited competition and, of course, there were prizes of money for those who showed greatest increases. Nothing is more stimulating to business than to establish such a competition. The house manager can do much to make for success and he should be rewarded by promotion when the opportunity arises.

Stanley Company houses have the heartiest support of the public. The good-will that is manifest is due to honesty and fair dealing, without recourse to sensationalism and with regard for decency in every respect.

Hallberg Installations Are Both Satisfactory And Popular

J. H. Hallberg of New York reports that he has recently received many orders for Hallberg Motor Generators. Among these may be mentioned a few because they are repeat orders—through McArthur Equipment Co. of Detroit, Mich. 3 Hallberg Motor Generators, one installed in Wyandotte, one in Detroit and the last one just being installed in Strand Theatre, Tecumseh, Michigan.

Through Mr. Hallberg's Utica representatives S. & M. Sales Co., there has been installed one Hallberg's Motor Generator and two Reflectors Arc Lamps in Strand Theatre, Sharon Springs, N. Y.

Mr. Hallberg also reports the installation of screens and lenses. Mr. Hallberg is also distributor for electric curtain control, one of which was installed last week in the Summit Theatre, Union City, N. J., where the plan also includes two reflector arc lamps and a motor generator together with screen at this theatre is now undergoing refitting and redecoration.

Mr. Hallberg also reports numerous inquiries on the Clayton Even Tension Take Up and a number of theatres have been equipped with this economic and fire preventing device. Among them may be mentioned Capitol Theatre, Miami, Fla., Orland Theatre, Orland, Calif., Colonial Amusement Co., Harrisburg, Ill., and many others.

Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,629,534, PHOTOGRAPHIC SHUTTER, William A. Hrubik, Rochester, N. Y., assignor to Eastman Kodak Company, Rochester, N. Y., a Corporation of New York. Filed Aug. 5, 1925. Serial No. 18,391. 2 Claims. (Cl. 95—62.)

In a photographic shutter, the combination with blade mechanism including a blade controlling connection movable in one direction to open the blades and in the opposite direction to close them, of a master member, an actuator connecting the latter to the blade controlling connection and having a lost motion connection with the master member to permit setting movement thereof, and means for preventing lost motion between the master member and the actuator during the operating movement of the master member.

1,629,974, OPTICAL APPARATUS, AS PHOTOGRAPHIC CAMERA, FOR REPRODUCING THE OBJECTS WITH THEIR NATURAL COLORS, Giacchino Russo, Catania, Italy. Filed Oct. 26, 1921. Serial No. 510,683, and in Italy Feb. 24, 1921. 2 Claims. (Cl. 85—1.)

In an optical system for taking or reproducing photographic views of still or moving objects in their natural colors comprised in combination a casing, primary object lens mounted in the front part of the casing, means at the rear end of the casing for mounting a photographic plate, a plurality of secondary object lenses in the casing between the primary object lens and the plate, different colored screens in operative relation with each of the secondary object lenses and corresponding in color to the colors of the main object, a collective lens arranged in the casing between the primary and secondary lenses near the plane of formation of the primary image for deflecting the rays of light coming from the object lens toward the secondary lenses so that the rays will ultimately be impressed on the photographic plate in the form of a plurality of separate images corresponding to the number of secondary lenses, and the secondary lenses being arranged inside the luminous cone formed by the collective lens.

"A snapshot of a smart pup: like his owner, this dog is an enthusiastic booster for both Moving Picture World and Ventilating system," says Maurice Ohern of Blizzard's Omaha, Neb., office
Beauty, of course, is the most important consideration in decorating almost any room—in the home or in the public building such as theatre or ballroom. And to achieve true beauty, the outstanding idea to be kept in mind when planning the decoration of the room is harmony. Harmony of colors, wall finish with the size of the room, of furniture with the wall finish and of drapes, lighting fixtures, pictures and all other furnishings with furniture, walls and each other, to make the room a well-balanced whole should be the aim of every decorator.

In these days of keen competition in the motion picture industry, one of the most prominent evidences of rivalry is shown in the theatres. Each owner strives to make his theatre just a little more strikingly attractive in ornamentation and appointments than that of his competitor. All of which is perfectly natural. And in the lobbies and auditoriums of motion picture theatres, both big and little, are now to be found richness and profusion of ornamentation unsurpassed anywhere. But not only public rooms, but those of a semi-public nature, such as rest rooms, retiring rooms, smoking rooms and waiting rooms require special treatment from the decorative standpoint if the theatre is to hold its patronage and attract still more purchasers to its ticket windows. Because nowadays the theatre and its appointments are as important to consider as the type of bill that is run.

In any form of decorating, the background is the first point for consideration. So in a room, the walls and ceilings which form the
background, are the first points to be treated in achieving the essential harmony.

There are numerous finishes possible for walls and ceilings, paper, flat paint over the smoothly plastered surface, painted canvas and other fabrics. And, most popular of all today, the rough textured wall treatments. But whatever the wall-finish to be used, there are some factors that must be considered before its form is finally decided upon—the size of the room, the amount of light that enters it, the purpose of the room, whether it is to be formal or informal and the type of furniture, in general, that one desires to place in it. Thus, for example, in the theatre, the rest rooms would probably be treated somewhat informally, while the waiting room might be formal. Or the rest rooms and smoking rooms for men probably would be less elaborate than those for women. And a small room, naturally, could not be as highly ornamented as a large one.

Since the rough textured walls have become so popular, and because they are so easily adapted to any room, most theatre owners who are building new buildings or remodeling old ones are using walls of this type. There are at least three ways of achieving these rough textured walls. One is to apply the final coat of plaster in such a manner that the required texture is produced and then to paint this plaster surface. Such a process is not only difficult, but expensive, because skilled craftsmen alone can produce satisfactory results. A second method is to use a plaster finish coat into which mineral pigment has been ground at the factory. The third is through the use of a plaster paint that produces both texture and color-tone in a single coat. And it is in this method that we are the most interested, because of all the methods it is, perhaps, the most satisfactory for large-scale decorative work. The plastic paint comes to the job in white powder form, ready to be mixed with dry pigment and cool water; then applied. Its application is surprisingly simple, and the color range and variety of textures and stenciled effects is practically unlimited. And when this paint is on the wall, especially after it has been glazed with a good glaze, it can be washed with soap and water to renew its freshness when it becomes soiled—an exceptional advantage in the theatre which is frequently located in the heart of a city where it is difficult to avoid dust and dirt.

As has already been said, the type of finish for walls and ceilings depends upon the room itself. If the room is large, almost any texture is appropriate. But the rougher finishes give it a more comfortable atmosphere, especially if there are large wall spaces unbroken by doors or windows, since the larger textures tend to make the room look smaller, while the finer textures, such as the stipple, make it appear larger and may make the large room seem cold and forbidding. But the finer textures alone are appropriate for the small room if the feeling that the walls are pressing in upon one is to be avoided.

Texture, too, is dependent somewhat upon the amount of light in the room. This consideration, however, is not as important in the theatre, probably, as the size of the room, because of the relatively small amount of natural light that enters a theatre building. The rougher textures show to better advantage in the room where there is a great deal of light than do the smoother finishes. Light brings out the effect of light and shadow in the rough texture, thus increasing its beauty, but strong light has a tendency to lessen the effect of the finer texture by giving it a smooth appearance.

If the room is to give an impression of formality, which might be the case in a waiting room but which would not be appropriate for a rest room or smoking room, unless the atmosphere of the entire theatre is to be one of unusual formality, the texture of the walls would be somewhat different from that in an informal treatment. The ceiling curve finish produced with the plastic paint would fit nicely in the large formal room. Or one of the heavier brush or trovel textures, against which heavy, rich furnishings would look well might be used. Or a large relief texture, such as the various small stipple with the softer trovel finishes.

Ceilings, almost always, should be of a lighter texture than the walls. If the ceiling finish is heavier than that of the walls, or if it is as heavy as a heavily textured wall, the impression created is that the ceiling is about to fall. Or that it presses down on one's head. The fact is particularly true of the ordinary square or panel ceiling. The ceiling curves in the wall, as in the case of the cove or barrel vault, the texture may be the same as that of the walls if it is not one of the heavier types. But the heavier texture must be modified for the ceiling in any case.

Color is largely a matter of choice, especially if the texture is rough. Lighter textures naturally require the lighter colors or the effect of tintness and delicacy which the texture is expected to produce will be diminished by the color. Soft shades of any color must be used. Every one knows that a soft earth red can be most pleasing where a brilliant scarlet, or a heavy purplish red would be not only trying to the eye, but to one's sense of beauty and harmony as well. And it is the same with all colors—yellows, blues, greens, all require softening, partly for the effect the colors themselves produce upon one's senses and partly because furniture and drapes will be far more attractive against a soft background. Tans and buffs make thoroughly attractive and neutral backgrounds for almost any room. Ceilings in textured rooms should usually be slightly lighter in color than the walls, just as they are in papered or painted rooms.

It is somewhat difficult to determine whether one chooses the furniture of the room to harmonize with the background, or the background to harmonize with the furniture. In reality, it is both. And the questions of furnishings is most interesting. Like the wall finishes, the type of furniture to be chosen depends upon the size and character of the room. If, for example, the room is to be patterned after some one of the Period styles, the furnishings, as well as the background, would be quite different for each style.

Use of rooms of Period style also depends somewhat upon the architectural style of the exterior of the theatre. A room of Spanish style would not be appropriate for a theatre in the English style, or the other way around. But if a room of Spanish style is desired, the background will, of course, be the shaggy texture and the soft earth red or buffs appropriate to this style. Against such a background, the heavy wooden furniture with leather upholstery or no upholstery at all, such as was employed by the Spanish

(Continued on page 623)
Back of the Curtain Line
Business Building Presentations and Practical Tips on Stage Work
Conducted by O. T. Taylor

"The Bird Man"

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

WITH the present popularity of aeroplane songs one naturally considers the possibilities of presentations with theme based on Lindbergh's famous flight.

With this in mind we are offering this week an Aeroplane Novelty. Although primarily a band number, it could also be presented as an all-orchestra program featuring organ and singer, or singers.

THE ROUTINE.—The following routine suggestions may be changed to meet the requirements of the individual producer.

Band, behind drapes, open with "Aviator Rag," or "Blue Skies." Drapes part to band, in blue flood, in front of a large archway, through which is seen a sea-scape. (This scene is painted on the scrim.)

Band sings "Lucky Lindy" during which the lights in front of scrim dim out and pink spot from right, back of scrim, on the statue of Liberty comes up. Then amber side floods up gradually behind scrim to bring out the statue, water and city skyline in the distance. The purr of a slowly approaching aeroplane is heard; it appears at right, flies across the sky, passing the statue, and disappears left.

The scene dims out to again show the sky and water scrim painting. Plane, projected on scrim, appears on the horizon, right, approaches slowly and off left. Music is timed to chorus on this scene and singers, trio or quartet, is introduced. Lights up gradually behind scrim revealing a view of Paris, showing Eiffel Tower. Plane on from right, as in first scene, past the tower and off. Dim out behind scrim and lights up in front.

This scenic novelty should not be considered as a complete band presentation, but merely as the featured number on the band's program.

Or, as mentioned before, the idea could be offered with organ and singer as a prologue to a picture.

THE SETTINGS—A plain blue sky eye forms the backdrop to both of the set scenes, figures 1 and 3. Scene one consists of a ground row, B, depicting the New York skyline; the Liberty Statue, C, and the water rows, G. All of the above pieces can be of frame and paper construction with the profile edges of wall board. The entire set is built on a platform equipped with casters or rollers, so that it may be easily and quickly shifted. Do the city lines in blues, pink, white and orange. Statue gets orange, light yellow, blues and purple. Water dark blue. The construction of the ground row, M, and the tower, L, figure 3, is
You can't blame the weather.

You know it will be hot in July and August. It always is.
You know people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather — nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

TYPHOON FAN COMPANY
345 West 39th Street
New York
Jacksonville New Orleans
Six Miles and No Cash
Is Reward For Beginner

FROM a small town in the western part of Massachusets comes this most interesting letter, "Am employed in a small theatre in this small town. It is really only a village and the theatre only runs an average of about four nights a week. Have been working now for more than two years as assistant to the projectionist who is my cousin. Lately when he has to be absent I have served as projectionist. The pay is only three dollars a night for the projectionist—nothing at all but love for the work and a desire to learn it as thoroughly as may be for the sake of the business. As the theatre only operates four nights a week the projectionist must eke out a living by other work and I of course, must make my entire living outside the theatre. In winter, and sometimes in summer too the mud is from six inches to two feet deep, but every night there is a show I wade through it for three miles—six there and back. "Have a pretty fair knowledge of electrical action. Have the latest edition of your handbook, and I put in hours every day studying that and the Bluebook school, in an endeavor to fit myself for a real position some day. "We have two Powers Six A projectors which are in good shape. Our power plant consists of one 8 H.P. gas engine and a 5 KWDC generator. We have only the voltemeter located on the dynamo and no ammeter at all. "Should a change come in my work so that I could no longer work in the projection room, do you think I could keep on studying and fit myself to hold a position in a real theatre some time in the future?"

To me this is most interesting. Here is a young man who is so deeply interested in projection work that he is willing to walk six miles, often through rain and deep mud, several times a week for the privilege of working for nothing, taking his entire pay in the pleasure he gets from the work and the knowledge he acquires while doing it. Such men will, if they succeed and finally reach the heights of a real job in a real theatre, be of great value to the profession and to the motion picture industry. There will be plenty who will sneer at this young man because he is sufficiently interested to do all this for nothing. Some may even call him harsh names because of it. But I don't! Right here in New York City we have good union men, or men who say they are good union men, holding down a union job in a projection room, and working like a horse holding down another job in competition with others for nothing, or next to nothing, and no one raves about it. And anyhow, I'm for men of his sort. True I don't approve of working without pay at anything as a general rule. I am a firm believer in the axiom "The laborer is worthy of his hire." The theatre manager should find some way of remunerating this man to some extent anyhow. But the point I am seeking to make is that this is not a sort of men projection need—earnest men who love the work for the work's sake, and who desire to perfect themselves in it. Yes, Brother, you can, I think, so equip yourself with knowledge that, with the practical experience you have had, you will be quite well able to take a position as projectionist in some small town theatre which is not organized, eventually get into the projectionists' union and go as far as you like. Remember this, though. The process of real advancement is SLOW. Rome was not built in a day, nor human success in any line, overnight.

Wants New Bluebook
H. P. Vogt, Fargo, N. Dak., writes: "For four years past I've been out of the actual projection end of things and selling and repairing theatre equipment through the middle western states. I find the work to be interesting; also it is, I believe, a genuine help to theatre men. "This letter is to order a new Bluebook, because I feel I could never have gotten thus far but for your books. To me, at least, they are the only and best books obtainable on motion picture theatre work. I want a personally autographed copy, please. I wish you all the success in the wide world. May your tribe increase, to the end that the knowledge of the solid ivory tops be increased."

One of the things I value much higher than money is the knowledge that I have been able to help men.
For Those Interested
In Better Projection

The editor of this department is, and for two years has been a member of the Standards and Nomenclature Committee of the Society of Motion Picture Engineers.

Should any projectionist or any theatre manager or exhibitor have knowledge of anything which in their opinion ought to be standardized, or any name or title which is not now, but in their opinion should be included in the official nomenclature list of the industry, they are invited to send the same to me, whereupon I will immediately place it before the Standards and Nomenclature Committee for consideration, and if the committee deems the idea a worthy one, it will, in its turn, place it before the Society of Motion Picture Engineers for consideration, discussion and possible official adoption.

Also, I repeat I will forward to any projectionist who can supply satisfactory evidence that he is a real motion picture projectionist, with sufficient practical experience—say not less than three years—who may wish to join the Society of Motion Pictures as associate member ($3.00) accompanies the application—returned if application is rejected. Includes first year’s dues. Ten dollars a year thereafter an application blank. I will also recommend him for membership.

Answers Out

Just for this week I am leaving out the Bluebook School Answers because the questions don’t get time to land in far off points and give the men a chance to work them out and get their answers to me on the present schedule; so we let the Questions get a bit ahead by dropping out the Answers for this week.

Be it carefully noted, however, that I will not recommend for membership any man who is not a progressive, or whom I am not thoroughly satisfied is a man who honors and treats motion picture projection as in the nature of a profession. The S. M. P. E. would, in the very nature of things, have no place for a man who is merely a machine operator, but it would have a place for a motion picture projectionist, because that title implies a study of and more or less expert knowledge of machinery; electricity, optics, screen surfaces, auditorium lighting, screen surroundings and many other things.

Many Ask About Chances
Of New Job When Moving

Every week I receive one or more requests, sometimes from overseas countries, for information as to the probabilities of securing projection positions if the writer moves away from his present location. Usually the inquiry is as to one of the large cities, some state or cities some definite locality, though once in a while, as in the Canadian case which inspired this article, the writer merely says he proposes to “move to the United States.”

Let it be clearly understood that as a rule there is a surplus of either motion picture projectionists or machine attendants or operators in every city and village in this entire land, though I am not sure that a man coming from Canada here, or a man moving from one city to another has no chance of obtaining a position as projectionist. It does mean, however, that the man from overseas will be handicapped at first by the probable very considerable difference in equipment and in procedure in general there and here.

However, unless the man moving to a city from a small town, or from one city to another be a member of the I. A. T. S. E. & M. P. M. O., it will be practically impossible for him to secure employment as projectionist, because the union controls employment in mostly all cities. That is the only handicap a Canadian would have as against our own men. If he belongs to the I. A., then he can secure employment just as readily as can one of our own men in a strange locality.

Good Advice

Unless I am in error, every member of the I. A. is entitled to and should receive a copy of the I. A. Bulletin. Perhaps I am wrong about that. President Canavan told me as to that not long ago, but I have forgotten. Anyway any union man may secure one by writing the general office. If a union man proposes removing to any specified location, let him secure a bulletin, in which appears the names and addresses of all union secretaries. Then let him write the local, asking as to the possibility and securing information, dates, charges, and employment within a reasonable time.

Of course it is true that relatively few small towns are organized and employment may be had in them, provided there is an opening. Every village in all this country and Canada is under the jurisdiction of some local union, and once you have secured employment and worked six months, a man is entitled to apply for membership—but maybe the local will admit him and maybe it won’t.

On the face of it this all looks like rank injustice to you, but it is not, because if there are enough COMPETENT home projectionists to fill all available positions, they certainly should have those positions. Their right is paramount to that of the newcomer. But it is certain to be a small town trade that if it desires to use every available means to have ALL members thoroughly competent in both practical and theoretical projection, lest it be placed in the position of holding incompetent men in positions leading to the exclusion of men of greater ability.

Study Is Enjoyment
To Projectionist Pavey

Harold Pavey, Projectionist Scenic Theatre, Lake Wales, Florida, orders a new Bluebook and says: "The 'cigar store dummy' answers to the difference between projectionist and operator, bluebook school answers, May 2 issue was distinctly good. I compliment whoever wrote it. It smashed the nail right square on its honorable head and gave it a good laugh.

I have been doing a lot of studying with the fourth edition of the Bluebook in the year past. Enjoyed it very much. I try to keep my projectors and equipment in first class condition. Lake Wales is a small town, but I try to give our patrons the best possible show that can be given with the films supplied me; have been here five years."

I wonder if your employer appreciates the service you give him. I am not, as so many small town managers who do not. They have the mistaken idea that any ‘kid’ could do the same. They do not seem able to sense the fact that high grade projection means as much or more to small town trade that it does to the city man, because the ‘show’ small town theatre can afford are usually second rate, or in very poor physical condition, hence it is especially important that their basic lack be, so far as possible, offset by high grade projection. Probably your manager is not the sort that hold to the very foolish ‘any one can do it’ idea. The number of managers who do is very rapidly decreasing...

Keep up your work. Give the best you can on the theatre screen, and your chance will come some day for a bigger, better position.

You ask where you can get instructions on the Motiongraph projector. The new Bluebook has them; also you can, I believe, obtain special instructions by writing the Enterprise Optical and Manufacturing Company, 544 West Randolph St., Chicago, III.
Carrying Its Own Recommendation

In one of Chicago's largest theatres a demonstration of the BRENKERT C-14 spot-flood lamp was made in order to test it under actual operating conditions.

Within fifteen minutes after the opening of the first act the house manager came into the projection room and asked to see the lamp that was producing such excellent spots. He wanted to see for himself what manner of lamp this was.

All of which goes to prove just two things; first, that there really are people who appreciate extra fine spotlighting effects, and, second, that for such people, the BRENKERT C-14 spot-flood lamp is the only lamp available that will consistently deliver, day in and day out, the same excellent results.

No need to wonder, then, at its popularity.

Your name and address on a post card will bring a complete description of this lamp.

BRENKERT

LIGHT PROJECTION COMPANY

Engineers and Manufacturers

DETROIT, MICH.

Distribution through

National Theatre Supply Company
ASSOCIATED EXHIBITORS

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<td>Sweet Sue O'Grady (S. Mason)</td>
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<tr>
<td>Screen Snaps</td>
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<td>False Alarm (Lewis-Carr-Reynolds)</td>
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<td>The Boy in the Lullaby (Lylet)</td>
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EDUCATIONAL FILM CORP.

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<tr>
<th>Film Title</th>
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<tr>
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<tr>
<td>Raging To Love (Lupino Lane)</td>
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<td>Midnight Follies</td>
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<td>Open Spaces (Big Boy)</td>
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<td>Felix Marks A Mob</td>
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<tr>
<td>Famous Romance (Al St. John)</td>
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<tr>
<td>Teacher, Teacher! (Hamilton)</td>
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<td>Broken Heart (Maude)</td>
<td>Nov. 12</td>
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<tr>
<td>Hoot Hoot (Bobby Vernon)</td>
<td>Nov. 12</td>
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<tr>
<td>Close Shaving (Arthur)</td>
<td>Nov. 12</td>
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<tr>
<td>A Key-hole Cruise</td>
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<tr>
<td>Have Courage (Duddy)</td>
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</tr>
<tr>
<td>Much Mystery (Davis)</td>
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<tr>
<td>Parisian Impressions in Color</td>
<td>Nov. 12</td>
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</table>

Dollars That Help 7,335 Exhibitors

Last year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we shall continue to pay a dollar for the trouble of any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.
**FILM BOOKING OFFICES OF AMERICA**

**Feature**

- **1926**
  - **Broadway Gallant** (R. Talmadge) - Melodrama
  - **Hinds Across the Border** (Thomson) - Action western
  - **Valley of the Kings** (Blanchard) - Melodrama
  - **Silver Screen** (W. H. Prince) - Action western
  - **Glenister of the Mounted (Flynn)** - Mdl. Police. melo
  - **Jap Track (Bob Custer)** - Western
  - **Mary Pickford** (Dance)
  - **Younger Comrade (Star cast)** - Melodrama
  - **Two-Gun Man (Fred Thomson)** - Western
  - **Here's Luck (R. Talmadge)** - Western
  - **Better Man (R. Talmadge)** - Stunt comedy
  - **Cowboy Country** (T. H. Ducey) - Western
  - **Flame of the Argentine (Bret)** - Melodrama
  - **Clouds on the Sky** (G. B. Davis)
  - **One Minute To Play** - Red Grange special
  - **Lagrange Affair** (P. W. North) - Western
  - **Kosher Kitty Kety (Viola Dana)** - Irish-Comedy
  - **Breed of the Sea (Ralph Vance)** - Sea island dram. western
  - **Red Hots (Tom Tyler)** - Fistfight comic
  - **A Regular Scout (Fred Thomson)** - Action western
  - **Northwest Passage** - Action western
  - **The Gorilla Hunt** - Burlesque special
  - **Rose of the Range** (M. H. Lewis) - Adventure
  - **Timid Terror (George O'Hara)** - Drama
  - **Her Father Said No (Brian A.)** - Western
  - **Home Struck (Vera Dawn)** - Western
  - **Cactus Trails** (Bob Custer) - Western
  - **Lightning Lariats (Tyler)** - Western
  - **Poaching the Range** - Western
  - **Magic Garden** - G. S. Porter novel
  - **Don't Cheat** - Western
  - **Sonora Kid (Tyler)** - Action western
  - **Mole Woman** (E. T. Clift) - Feature western
  - **Tarzan and the Golden Lion** - Fantasy
  - **Hound from Monte (Frankie Darro)** - Western
  - **Outlaw Dog** (Ranger)
  - **Rainy Night** - Western
  - **Silver Comes Thru (Thomson)** - Thriller western

**Short Subjects**

- **Sock Me to Sleep (Vaughn)** - Fighting Hearts series
- **Smoldering Tires** - Fighting Hearts series
- **That Kind** - Fighting Hearts series
- **Big Charge** - Fighting Hearts series
- **Black and Blue Eyes** - Comedy series
- **Up and Wooling** - Fighting Hearts series
- **When Sally's Irish Rose** - Fighting Hearts series
- **Magician**
- **Mule's Disposition** - Bray Umatilla Hist.
- **Washing Everett** - Bray Western
- **Vamping Babies (L. Sargant)** - Comedy series
- **All I Want for Christmas** - Comedy series
- **Back Fire (Pat tro)** - Comedy series
- **Lady of Lyons, N. Y.** - Bill Gramm's Progress
- **Many a Slip (Bowers)** - Comedy and cartoon
- **Winning Groom (Dawn)**
- **He Couldn't Help It** - Charley Bowers comedy

**EXCELLENT PICTURES CORP.**

- **A Man of Quality (G. Walsh)** - Punch melodrama
- **His Rite to Fame (Geo. Walsh)** - Fuglist melodrama

**FOOLY FOX CORP.**

- **Snake of Belamy** - Drama
- **Fighting Buckaroo (Buck Jones)** - Comedy melodrama
- **Finding (J. O'Brien)**
- **Shamrock Handicap (J. J. M. Bone)** - Romantic drama
- **Early to Bed** (Tom Tyler) - Domestic
- **Black Paradise (Belamy)** - Thriller melodrama
- **Gentle Cyclone (Buck Jones)** - Action-comedy
- **May Pay—Less Work (Mary Brown)** - Comedy
- **Marriage License** (Alma Rubens) - Mother-love drama
- **Flying Eagle** (Fred Thomson) - Variety
- **Blue Eagle (George O'Brian)** - Drama
- **Wonders of the World** (D. N. C. Allen) - Romance
- **The Lily (Belle Bennett)** - Emotional drama
- **Country Beyond (Olive Borden)**
- **Whispering Wives (Anita Stewart)**
- **International Escharchi Congress** - Religious
- **Return of the Grim (star cast)**
- **The City (Robert Proser)** - Clyde Fitch drama
- **Wint of the Storm (Thunder show)** - Melodrama
- **Canyon of Light (Tom Mix)**
- **Mother of Millions**
- **Bertha, Sewing Machine Girl** - Stage melodrama

**FIRST NATIONAL**

- **Just Suppose (Bartholomew)** - Romance
- **Reckless Lady (Bennett-Moran)**
- **Pirate Skull**
- **Girl of the Golden West**
- **Dancer of Paris (Tarle-Mackall)**
- **Old Loves and New (Stone-Bedford)**
- **Milk Modiste (C. Griffin)**

**MAYHEW STUDIOS**

- **Drama**
- **Two subjects**
- **Comedy**
- **Melodrama**
- **Romantic**
- **Detective**
- **Action**
- **Sports**
- **Western**
- **Comedy**
- **Romantic**
- **Drama**
- **Musical**
- **Adventure**
- **Melodrama**
- **Comedy-drama**

**LIEBERMAN PRODUCTIONS**

- **Greatest Glory (Tearle-Nilsson)** - Epic drama
- **Wilderness Woman (Pringle)**
- **Bartholomew (H. E. Cramer)**
- **Brown Derby (Johnny Hines)**
- **Treasure Island (G. F. Bostwick)**
- **Wise Guy (Kirkwood-Astor-Coomson)**
- **Ella Maples (Wallace-Maynard)**
- **Puppets (Stills)**
- **Sanger (Bellamy)**
- **Men of Steel (Stills)**
- **Duchess of Buffalo (C. Talmadge)**
- **Great Beyond (Jack Barty)**
- **Into Her Kingdom (C. Griffith)**
- **American Duchess (Bartholomew)**
- **Subway Sadie (Dorothy Mackall)**
- **Fastest Gun in the West** (J. H. Charles)

**MORROW PRODUCTIONS**

- **It Must Be Love (Colleen Moore)** - Typical comedy
- **Secrets After (Austen-Holmes)**
- **Princess of Tempters (Moran-Lyon)**
- **Raging Bull**
- **Midnight Lovers (Nilsson-Stowe)**
- **Synopating Sue (C. Griffith)**
- **Mysterious Play (D. M. Thomson)**
- ** בביתו של ג'ון סמית (A. J. Milton)**
- **Blonde Stone (Stone-Kayen)**

**NATIONAL**

- **Twinkletose (Colleen Moore)**
- **Lady in Ermine (Corinne Griffith)**
- **Masked Woman (Nilsson-Stowe)**
- **Perilous Pass (Stokes-Kayen)**
- **Lone at Large (Lon Ero)**
- **Easy Pickings (A. J. Milton)**
- **High Hat (Ben Lyon)**
- **Long Pants (Langdon)**
- **Three Hours (C. Griffith)**
- **See You in Jail (Mulhall-Day)**
- **Cannibal (E. J. Durant)**
- **Venus of Venice (C. Talmadge)**
- **Sea Tiger (Nilsson-Stowe)**
- **Notorious Lady (Lewis Stone)**

**REPUBLIC**

- **Buffalo Spectacular (B. D. Drake)**
- **Broader Worlds (Harold Borden)**
- **Rushing Night (Lois Wilson)**
- **Tender Hour (Dove-Lyon)**

**WORLD**

- **Twinkletose (Colleen Moore)**
- **Lady in Ermine (Corinne Griffith)**
- **Masked Woman (Nilsson-Stowe)**
- **Perilous Pass (Stokes-Kayen)**
- **Lone at Large (Lon Ero)**
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- **American Duchess (Bartholomew)**
- **Subway Sadie (Dorothy Mackall)**
- **Fastest Gun in the West** (J. H. Charles)
**Users Help Make This Chart More Useful**

### PATHE

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<tr>
<td>Hooks and Holidays</td>
<td>Terry cartoon</td>
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<tr>
<td>Silent Mail Call</td>
<td>Nigerian comedy</td>
<td>Nov. 20, 1 r</td>
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<tr>
<td>House Without a Key (Ray Miller)</td>
<td>Mystery serial</td>
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<td>Hiding</td>
<td>Hal Roach comedy</td>
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<tr>
<td>In the Front Page (L. Rich)</td>
<td>Terry cartoon</td>
<td>Nov. 21, 1 r</td>
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<tr>
<td>Radio Trampled</td>
<td>Terry cartoon</td>
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<td>To the Warm</td>
<td>Hal Roach comedy</td>
<td>Nov. 21, 1 r</td>
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<td>The Nickel Hopper (Normand)</td>
<td>Sennett comedy</td>
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<td>Dirty Damsel</td>
<td>Terry cartoon</td>
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<tr>
<td>Through Thick and Thin</td>
<td>Terry cartoon</td>
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<tr>
<td>Heart of the Lass</td>
<td>Terry cartoon</td>
<td>Dec. 1, 1 r</td>
</tr>
<tr>
<td>There Ain't No Santa Claus</td>
<td>Hal Roach comedy</td>
<td>Dec. 1, 1 r</td>
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<tr>
<td>School Days</td>
<td>Terry cartoon</td>
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<td>Top Notchers</td>
<td>Top light</td>
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<tr>
<td>Fort on the Hollywood</td>
<td>Hal Roach comedy</td>
<td>Dec. 1, 1 r</td>
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### PREFERRED PICTURES

### PRODUCERS DISTRIBUTING CORP.

### RAYART

### RED SEAL


Duging for Gold. 1 reel—Pathé-Aesop Fable Cartoon-Review, June 21.


Don Desperado. 5,014 ft.—Leo Maloney—Directed by Leo Maloney—Pathe-Review, May 7.

Do or Die. 1 reel—Charles Puffy—Universal—Comedy—Review, May 21.


Eye Jinks. 1 reel—Educational—Plex the Cat Cartoon—Review, May 21.


Framed. 5, 232 ft.—Milton Bete—First National.

G

George's Many Loves. 2 reels—Sid Saylor—Universal—"Let George Do It" Comedy—Review, May 21.

Good as Gold. 5,545 ft.—Buck Jones—Directed by Scott Dunlap—Fox—Review, June 11.


H


Heart Thief. The. 4,935 ft.—Based on Lajoie Biro's play, "The Highwayman"—Joseph Schenck and Lyno Defour—Directed by Nils Olaf Chrisander—Producers Distributing Corp.—Review, May 21.

Think hard, dearie. Max Davidson trying to date-up a scampino in Pathé's "Flaming Fathers," a Hal Roach picture.


Q

Queen Ducks. 2 reels—Jack Duffy—Educational-Chiclsie Comedy—Review, May 22.

R


Road to the Yukon. 1 reel—Fox Variety—Review, June 13.


Seniorita. 6,634 ft.—Bebe Daniels—Directed by Victor Schertzinger—Buddy Adler—Bor-In—Paramount—Review, May 11.

Seventh Heaven. 2,909 ft.—Adapted from the play by Austin Strong—Janet Gaynor—Directed by Frank Borzage—Fox—Review, May 28.


Sisters of Beauty. 5,412 ft.—Olive O'Hara and Helen Herbert—Based on the story by John Sheahan—Directed by George W. (***)—Fox—Review, June 17.

Slaves of Beauty. 4,983 ft.—Directed by Herman Ray—and George W. (***)—Fox—Review, June 11.

Slippery Hills. 2 reels—Kathryn Signor—Universal-Blue Bird Comedy—Review.

Smith's Fishing Trip. 2 reels—Raymond McKeen—"Smith Family" Comedy—Review.

Snookums Asleep. 2 reels—Sunny McKeen—Universal—Newfiey'—Comedy—Review, June 11.


Stop Snookums. 2 reels—Snookums—Universal—Newfiey'—Comedy—Review, June 25.

Sunset Derby. 5,000 ft.—Mary Astor and William Collier, Jr.—Directed by Al Rogell—First National—Review.


Tenant Hour. The. 7,409 ft.—Billee Dove and Ben Lyon—Directed by George Fitzmaurice—Metro—Review, June 25.

That's No Excuse. 2 reels—Charles King—Universal—Stern Brothers—"Excuse Makers Comedy"—Review.

Three Miles Up. 4,611 ft.—Al Wilson—Directed by Bruce McCorkle—Pathé—Thrill Series.


To Time to Love. Raymond Griffith—Directed by Lewis Milestone—Universal—Review.


V


Vedettes of the West. 1 reel—Fox Variety—Review, June 11.


W

What an Excuse. 2 reels—Charles King—Universal—Comedy—Review, June 18.

When It Happened to Pathe. 5,547 ft.—Warner Oland—Based on story by Mary Roberts Rinehart—Directed by Lambert Hillyer—Fox—Review, June 18.


Nancy Hallman, one of Mack Sennett's coterie of pulchritude, showing just how intriguing and decorative a back can be. Pathé is her stamping ground.
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Mary Ann Jackson
Raymond McKee
and Ruth Hiatt

Meet the Marvelous Mary Ann!

A year ago a name.
Today a shining light.
Clever comedy stories with corking casts, lots of gags, a dog comedian and
—Mary Ann Jackson.
That's a straight flush in comedy with the queen in the middle. Which means
an unbeatable combination.

Pathécomedy